

FROM THE CENTER

poets, increasing the number who can receive personal attention. The Clarice Smith Performing Arts Center supports the collaboration with an artist's visit, a dinner and tickets for the high school students to the performance which the mentors also attend, connecting the two groups through a shared experience with an artist who can open their minds and imagination to new ways of seeing, thinking and creating. In 2007, poet Sekou Sundiata met with the students, and this year we are grateful to William Yang for his participation.

With a renowned photographer-storyteller as this year's artist, it was decided to add a visual element to the project, sending cameras to the home countries of the ESOL students or accessing images digitally with the possibility of including photos as part of the final sharing or as printed materials with the poems — literal postcards of the heart and eye from the home countries. *Postcards from My Country*, which was a poetic way to refer to the poems written by the ESOL students, may become literal postcards that can be sold to support the project. If you are interested in more information, please contact Johnna Schmidt, jmschmid@umd.edu.

— *Lynnie Raybuck, Community Engagement Manager*

Recommendations

Blind Summit Theatre's *LOW LIFE* (March 12, 13 and 14), in which poet Charles Bukowski's characters come to life in an adult puppet production, is receiving its U.S. premiere and single U.S. engagement at the Center.

CLARICE SMITH PERFORMING ARTS CENTER
& UNIVERSITY OF MARYLAND SCHOOL OF MUSIC
PRESENT

Scholarship Benefit Series
Suzanne Beicken, producer

Guarneri String Quartet

Arnold Steinhardt, violin
John Dalley, violin
Michael Tree, viola
Peter Wiley, cello

FRIDAY, FEBRUARY 29, 2008 . 8PM



LUDWIG VAN BEETHOVEN (1770-1827)
 String Quartet No.10 in E-flat Major, Op. 74 (The Harp)
 Poco Adagio Allegro
 Adagio ma non troppo
 Presto; Più presto quasi prestissimo
 Allegretto con variazioni

INTERMISSION

LUDWIG VAN BEETHOVEN
 String Quartet No. 13 in B-flat Major, Op. 130
 Adagio, ma non troppo; Allegro
 Presto
 Andante con moto, ma non troppo
 Alla danza tedesca: Allegro assai
 Cavatina: Adagio molto espressivo
 Grosse Fuge

GUARNERI STRING QUARTET

Arnold Steinhardt, violin
 John Dalley, violin
 Michael Tree, viola
 Peter Wiley, cello

The renowned Guarneri String Quartet “is among the most revered and enduring ensembles of its kind in the world” (National Public Radio) and has circled the globe countless times since it was formed in 1964, playing in the most prestigious halls in North and South America, Mexico, Europe, Asia and Australia. In the coming season the quartet will celebrate by doing what it does best — touring extensively throughout the United States as it has for nearly forty-five years. These performances also include its annual Metropolitan Museum of Art concert series, instituted in 1965, as well as a collaboration with the Johannes String Quartet. The ensemble also makes its annual tour to Europe this winter.

The Guarneri has been featured on many television and radio specials, documentaries and educational presentations both in North America and abroad. They have been interviewed by Charles Kuralt on CBS’s nationwide television program, *Sunday Morning*. A full-length film entitled *High Fidelity — The Guarneri String Quartet* was released nationally, to great critical and public acclaim, in the fall of 1989 (the film was directed and produced by Allan Miller who was also the director/producer of the Academy Award-winning documentary *From Mozart to Mao*, which dealt with Isaac Stern’s visit to China). The quartet is also the subject of various books including *Quartet* by Helen Drees Ruttencutter (Lippincott & Crowell, 1980); *The Art of Quartet Playing: the Guarneri in Conversation* with David Blum (Alfred A. Knopf, 1986); and Arnold Steinhardt’s *Indivisible by Four: A String Quartet in Pursuit of Harmony* (Farrar, Straus and Giroux, 1998).

In addition to mastering the finest works in the existing quartet repertoire, the Guarneri String Quartet is committed to performing and popularizing works by today’s foremost composers. In the spring of 2008 the quartet, in collaboration with the Johannes String Quartet, will premiere new works by acclaimed American composers William Bolcom and Derek Bermel. In the 2003-2004 season, they gave the first performance of String Quartet No. 5 (In Search of La Vita Nuova) written for them by the award-winning American composer, Richard Danielpour. Mr. Danielpour previously had written a Concerto for String Quartet and Orchestra, commissioned by the National Symphony Orchestra (NSO) and written expressly for the Guarneri String Quartet. It was premiered with the NSO at the Kennedy Center under the direction of Leonard Slatkin in January, 2000 followed by its New York premiere at Carnegie Hall later that same month. In the 2001-2002 season, the Guarneri gave the first performances of String Quartet No. 5, written for them by Lukas Foss, and this work remains in their active repertoire.



In 1982, Mayor Koch presented the quartet with the first New York Seal of Recognition. The quartet was awarded Honorary Doctorate degrees by the University of South Florida (1976) and the State University of New York (1983). In 1992, the Guarneri String Quartet became the only quartet to receive the prestigious Award of Merit from the Association of Performing Arts Presenters in New York City. The quartet continues their longstanding series and residency at the University of Maryland where they are on the faculty. In 2004, the Guarneri received the Richard J. Bogomolny National Service Award from Chamber Music America (CMA). This is CMA's highest honor, given annually to an individual or ensemble for a lifetime of service and achievement in the field. In 2005, Guarneri received the Ford Honors Award from the University Musical Society of the University of Michigan where they have performed thirty times over the past forty years.

The Guarneri String Quartet has recorded for Surrounded by Entertainment, which released a CD in spring 2001 of quartets by Ravel, Debussy and Fauré. Several of the quartet's recordings on both RCA Red Seal and Philips have won international awards, including its recent recording of Juan Crisostomo de Arriaga's String Quartet Nos. 1-3 (Philips), which won the 1996 Deutsche Schallplattenkritik Award in Germany. Among its other award-winning recordings are collaborations with such artists as Artur Rubinstein, Pinchas Zukerman; and Boris Kroyt and Mischa Schneider of the Budapest Quartet. They have also recorded on the Arabesque label Mendelssohn's String Quartet No. 3 as well as their first-ever recording of the great Mendelssohn Octet, op. 20, in collaboration with the Orion Quartet.

Arnold Steinhardt (violin) was born in Los Angeles where he began his studies with Peter Meremblum and Toscha Seidel. At The Curtis Institute of Music he studied with Ivan Galamian and later under the sponsorship of George Szell with Josef Szigeti in Switzerland. Bronze medalist of the Queen Elisabeth Competition in Brussels, Mr. Steinhardt also won the Leventritt Competition in 1958. At the age of fourteen he debuted with the Los Angeles Philharmonic and has subsequently appeared with many major orchestras and in recital. His memoirs, *Indivisible by Four: A String Quartet in Pursuit of Harmony*, were published by Farrar, Straus and Giroux in the fall of 1998. Steinhardt's second book, *Violin Dreams*, was published by Houghton Mifflin in 2006 and includes his two recordings of Bach's D minor Partita separated by forty years. Arnold Steinhardt plays a Lorenzo Storioni violin from Cremona, Italy, late eighteenth century. He serves on the faculty of the University of Maryland.

John Dalley (violin) was born in Madison, Wisconsin, and studied with Efrem Zimbalist. Formerly on the faculty of the Oberlin Conservatory, a member of the Oberlin String Quartet, a participant at the Marlboro Festival and artist-in-residence at the University of Illinois, Mr. Dalley has since appeared in the United States, Canada, Europe, Japan, Australia and New Zealand in recital and as orchestral soloist. Currently on the faculty of the University of Maryland, Mr. Dalley plays a Nicholas Lupot violin from France, 1810.

Michael Tree (viola) was born in Newark, New Jersey. His principal violin studies were with Efrem Zimbalist at The Curtis Institute of Music. Subsequent to his Carnegie Hall recital debut, Mr. Tree appeared as violin and viola soloist with major orchestras throughout the United States, including Philadelphia, Baltimore, Los Angeles and New Jersey. A founding member of the Marlboro Trio and Guarneri String Quartet, he has concertized throughout the world and recorded more than eighty chamber music works, among which are ten piano quintets and quartets with Artur Rubinstein. Mr. Tree serves on the faculty of The Curtis Institute of Music, The Juilliard School, the Manhattan School of Music, the University of Maryland and Bard College. He plays a Domenico Busan viola dated 1750.

Peter Wiley (cello) joined the Guarneri String Quartet in 2000, succeeding his teacher and mentor, David Soyer. He was a founding member of Opus One, together with pianist Anne-Marie McDermott, violinist Ida Kavafian and violist Steven Tenenbom, and a member of the Beaux Arts Trio from 1987-1998. He has appeared at leading festivals throughout the world, including the Marlboro Music Festival, where he continues his association dating back to 1971. He made his concerto debut at Carnegie Hall in 1986 with the New York String Orchestra, conducted by Alexander Schneider. As a recitalist, he has appeared at the Metropolitan Museum of Art and at Lincoln Center's Alice Tully Hall. He entered The Curtis Institute of Music at age thirteen as a pupil of David Soyer. At age twenty, he became principal cellist of the Cincinnati Symphony Orchestra after playing one season with the Pittsburgh Symphony. Mr. Wiley currently serves on the faculties at Bard College, the University of Maryland and The Curtis Institute of Music.



The String Quartet No. 10 in E-flat Major, op. 74, “Harp,” written in 1809, is somewhat of a black sheep within the context of Ludwig van Beethoven’s four other Middle Period string quartets. In it, we do not hear the radical formal and harmonic advancements achieved by Beethoven in his other major works since the “Eroica” symphony. Rather, the work harkens back to Beethoven’s classical heritage. Like Beethoven’s first quartets, the Opuses 18s, this work is dedicated to Prince Lobkowitz, his friend and patron. It can be said that the work’s amiable and warm-hearted nature, as well as its straightforward formal and harmonic structure, are a testament to the long friendship Beethoven enjoyed with Prince Lobkowitz.

The sweet and lyrical introduction, *Poco Adagio*, sits firmly in the warm key of E-flat major, without any of the tonal ambiguity common in much of Beethoven’s Middle and Late Period compositions. This tonal certainty continues into the *Allegro* main body of the movement. Most striking are the arpeggiated plucked chords that prompted the work’s publisher, Breitkopf & Härtel, to give the work the subtitle “Harp.” Even more important than the pizzicatos themselves, however, is the way Beethoven organized them in pairs. The plucked arpeggios start in the viola and cello, with the two violins playing a light eighth-note accompaniment. Then, the two pairs switch. Composing in pairs was a favorite technique of Beethoven throughout his career, yet it is in this movement that we see his most extensive use of pairings. In fact, there is not a single moment in the entire *Allegro* where two instruments are not playing in pairs.

Unlike the serious and dramatic slow movements Beethoven tended to write during this period, the leisurely second movement, *Adagio ma non troppo*, continues the friendly lyricism established in the first movement. Also, unlike most of Beethoven’s other slow moments this *Adagio* is not in sonata form. Rather, the entire movement is a rondo, where the main theme comes back three times, each time increasing in melodic complexity, possibly suggesting variation form. Through this formal design, Beethoven is able to avoid the sonata form’s inherent ethos of struggle and resolve in favor of music that feels settled and content with itself.

As is common in Beethoven’s music, the third movement, *Presto*, is a scherzo, though it is curiously not labeled as such in the score. The key, C minor, was a favorite of Beethoven’s because of its very dramatic nature. For another example of the dramatic possibilities of this key, one needs to look no further than Beethoven’s most famous work, the Fifth Symphony, written just one year before Opus 74. It is not just the key of C minor that connects the quartet’s *Presto* with that of the Fifth Symphony: the opening material of each example is also the same! The trio section of this *Presto* and that of the third movement of the Fifth Symphony bare striking resemblance. In each trio section, Beethoven has the cello play alone with ferocious virtuosity that creates its own unique sense of drama, for at that time such virtuosity and speed were rarely written for bass instruments.

The final movement, *Allegro con Variazioni*, is begun without a break from the previous movement, a practice that becomes increasingly common in Beethoven’s music. Because the final movement is heard immediately next to the rough and mechanical music of the third movement, the return to lyricism, tonal stability and the key of E-flat major is far more effective than it would be were it composed as an isolated movement, coming out of nothing but silence. This sense of return is furthered when Beethoven again forgoes sonata form, as he did in the second movement, and writes a theme and variations where each section remains firmly in the familiar territory of the home key of E-flat major.

The characteristics that unify Beethoven’s music could be divided into two categories: the internal, characterized by the harmonic and formal expansions of Beethoven’s music; and the external devices of instrumental pairing, extreme registers, increased virtuosity (notably in the previously neglected lower voices) and other aspects that affect the aural façade of the work rather than its structure. In opus 74, Beethoven celebrates the external more exclusively than in any other string quartet from the Middle and Late Periods. In the next work on the program, Beethoven looks inward.

The String Quartet No. 13 in B-flat Major, op. 130 was the third work commissioned by Prince Nikolay Galitsin, a cellist and patron from St. Petersburg. The quartet had its premiere in Vienna on March 21, 1826. However, due to the difficulty of the last movement, the *Grosse Fugue* (Grand Fugue), the publisher of the work, the Viennese firm Matthias Artaria, had Beethoven write a new, easier final movement, and published the *Grosse Fugue* separately as Opus 133. As a result, listeners and musicians have the option of experiencing this quartet in three ways: with the *Grosse Fugue* as the finale, with the alternate last movement, or with the *Grosse Fugue* as an independent work. Interestingly, each of these three formats provides remarkably different listening experiences. Tonight’s program includes Opus 130 as it was originally conceived, with the *Grosse Fugue* as the final movement.

The most striking aspect of the work is its fragmented nature. Joseph Kerman calls Opus 130 a “drive toward dissociation,” which was an aesthetic very much contrary to the goals of unity that dominated the art of Beethoven and his fellow Viennese Classicists. Dissociation is the dominant force in the first movement. Like many works of the classical era, the movement begins with a slow introduction, *Adagio ma non troppo*. The *Allegro* that follows is as different from the introduction as it can be in character, texture and tempo. Beethoven takes this convention of the classical style, however, and uses it as a tool for creating ever heightened contrasts. At the beginning of the development section, he actually reintroduces music from the introduction and develops it alongside the vastly different music from the *Allegro* section. This gives the work the unsettled, contradictory character that, for so many music lovers, makes the music of Beethoven’s Late Period an excruciating experience and so challenging to listen to.



PROGRAM NOTES

The idea of dissociation is not only apparent within the movements but also between them. The simple, child-like dance of the second movement, *Presto*, is as different as can be from the serious and meticulously composed first movement. Those familiar with Beethoven's Late Period style might draw the connection between this movement and the other short, playful musical trifles prevalent in his other late compositions, notably the two sets of Bagatelles for Piano, Opuses 119 and 126. The light character of the *Presto* comes to an end with the heavy B-flat minor chord and the first violin's expressive sighing gesture in the beginning of the third movement, *Andante con moto, ma non troppo*. However, two bars later, the music shifts from B-flat minor to D-flat major and resumes the playful character of the previous movement.

In the next movement, *Alla danza tedesca*, or "German dance," the character of the simple folk music of the second movement is restored. What Kerman refers to as the movement's earthy lyricism makes for a good introduction to what is the most expressive and deeply felt music in the entire quartet, if not in Beethoven's entire output: the *Cavatina*. Beethoven was reported to have said that this movement, marked *Adagio molto espressivo*, brought tears to his eyes when he composed it and each time he heard it. A *Cavatina* is an eighteenth-century term for a short opera aria. True to its title, this movement is one of the shortest slow movements in all of Beethoven's string quartets. Its melodic gestures and rather free formal structure also abide by the operatic standards of the time. The *Cavatina* is the emotional centerpiece of the movement; however, it also functions as another lead toward dissociation. In the *Cavatina*, Beethoven shows us his most vulnerable and sincere musical emotions and then rips them apart with the sustained G octaves that introduce the ferocious excesses of the *Grosse Fugue*.

Fugues fascinated Beethoven throughout his life. As a young composer, he studied with the famed contrapuntist Johann Georg Albrechtsberger. As Beethoven developed his art, contrapuntal sections and movements become increasingly important. For many, the *Grosse Fugue* is seen as the height of this development. It is significant to note that Beethoven was completely deaf at the time of composition. And surely some of the agony and frustration he must have felt is reflected in the movement. Even today, the movement (or independent masterpiece, if it is performed separately as Opus 133) is still considered an aesthetic and intellectual challenge. One can only guess what affect the unusual harmonies and disjointed counterpoint had on early nineteenth-century ears. When Beethoven, who strangely did not go to the premiere of Opus 130, heard that the audience demanded encores of the middle dance movements, but not the *Grosse Fugue*, his response was, "And why didn't they encore the Fugue? That alone should have been repeated! Cattle! Asses!" Structurally, the *Grosse Fugue* is one of the most complex individual movements and, according to Leonard Ratner, can be categorized as a *Fantasia*.

PROGRAM NOTES AND UPCOMING CONCERTS

It begins with a section labeled *Overtura*. However, one must not be misled to believe this is a common overture, like those found at the beginning of operas and symphony concerts. Rather, it is in these initial thirty bars that Beethoven introduces the melodic and harmonic material that is to be developed in the ensuing 741-bar fugue. The B-flat major section of the fugue is marked *Allegro* and is in 4/4 time. This is followed by a new segment in G-flat major, and with it, the tempo and time signature change to *Meno mosso e moderato* in 2/4 time. Following these two fugal sections is yet another fugue, composed as a gigue in a small two-reprise form. Next is a long *Fantasia* on the fugue subjects and themes. Subsequently the initial *Gigue*, *Allegro*, and then *Meno mosso e moderato* sections recapitulate in the original key.

In the *Grosse Fugue*, it becomes evident why Beethoven was so attracted to the fugue throughout his development. In sonatas, thematic contrasts are placed side by side. In fugues, these contrasts sit on top of one another, creating the exorbitant dramatic struggle and eventual resolve that characterizes the essence of Beethoven's late style for so many listeners with evermore poignancy.

— Benjamin Meeker
Current senior, B. M. in Cello Performance

UPCOMING SBS CONCERTS

Friday, March 28, 2008 . 8PM
A MANY-COLORED DREAM: MUSIC OF FRANZ SCHUBERT
James Stern, host
JOSEPH & ALMA GILDENHORN RECITAL HALL

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