

1 3 7 T H S E A S O N

# 15





U M S . O R G

U M S L O B B Y . O R G

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# U M S L O B B Y



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# Be Present

UMS unleashes the power of the performing arts in order to engage, educate, transform, and connect individuals with uncommon experiences. The Fall 2015 season is full of exceptional, world-class, and truly inspiring performances.

Welcome to the UMS experience. We're glad you're present.  
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**Welcome** to this UMS performance. We're delighted that you're joining us in our 137th season, one of the most exciting, diverse, and engaging in our history. In addition to what you'll see on stage, UMS has a robust education program serving people of all ages and also oversees the 175-voice Grammy Award-winning UMS Choral Union. We invite you to learn more about all of our programs at [ums.org](http://ums.org) and to become engaged with UMS, whether it's by making a gift to our campaign, joining us at the Ann Arbor Y for a community dance class with a visiting dance company, or buying a ticket to a performance. We're always eager to hear from you, too! Join the conversation and share your thoughts after a performance at [umslobby.org](http://umslobby.org). If you have any comments, questions, or concerns, please be in touch with UMS President Ken Fischer at 734.647.1174 or at [kenfisch@umich.edu](mailto:kenfisch@umich.edu). We hope to see you again soon.



A handwritten signature in black ink that reads "Mark Schlissel".

**MARK  
SCHLISSSEL**

*President,  
University of Michigan*



A handwritten signature in black ink that reads "Ken Fischer".

**KENNETH C.  
FISCHER**

*UMS President*



A handwritten signature in black ink that reads "Stephen Forrest".

**STEPHEN R.  
FORREST**

*Chair,  
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# 2015-16 Season Calendar

## AUGUST

8/30  
NT Live in HD:  
Arthur Miller's  
*A View from the Bridge*

## SEPTEMBER

9/11  
UMS Season Opener!  
My Brightest Diamond  
with the Detroit Party  
Marching Band and  
special guest Shigeto

9/16  
NT Live in HD: George  
Bernard Shaw's  
*Man and Superman*

9/17  
Audra McDonald

9/27  
Sphinx Virtuosi  
with the Catalyst Quartet  
and Gabriela Lena Frank,  
piano

## OCTOBER

10/3  
L-E-V

10/7  
The Gloaming

10/9-11  
New York Philharmonic  
Alan Gilbert, conductor

10/14-17  
*Antigone* by Sophokles  
Starring Juliette Binoche  
Directed by Ivo van Hove

10/18  
RSC Live in HD:  
Shakespeare's *Othello*

10/21  
Abdullah Ibrahim &  
Ekaya

10/23-24  
Sankai Juku

10/27  
Hubbard Street Dance  
Chicago

10/29  
Chicago Symphony  
Orchestra  
Riccardo Muti, conductor

10/30  
Tenebrae

## NOVEMBER

11/6  
Danish String Quartet

11/8  
Chucho Valdés:  
*Irakere 40*

11/14  
Yousouf N'Dour and  
Super Étoile de Dakar

11/15  
NT Live in HD:  
Shakespeare's *Hamlet*

11/20  
Leif Ove Andsnes, piano

## DECEMBER

12/2  
Takács Quartet

12/5-6  
*Handel's Messiah*  
UMS Choral Union  
Ann Arbor Symphony  
Scott Hanoian, conductor

12/13  
RSC Live in HD:  
Shakespeare's *Henry V*

12/17-1/3  
*A Christmas Carol*  
National Theatre of  
Scotland  
Directed by Graham  
McLaren

## JANUARY

1/8  
*What's in a Song?*  
A song recital evening  
curated by Martin Katz

1/10  
Jamie Barton,  
mezzo-soprano

1/11  
Royal Philharmonic  
Orchestra  
Pinchas Zukerman,  
conductor and violin

1/20  
Jazz at Lincoln Center  
Orchestra with  
Wynton Marsalis



1/21-23

Young Jean Lee's  
Theater Company  
*Untitled Feminist Show &  
Straight White Men*

1/22

Chamber Music Society  
of Lincoln Center

1/27

Ms. Lisa Fischer and  
Grand Baton

## FEBRUARY

2/2

Tanya Tagaq in concert  
with *Nanook of the North*

2/5

Taylor Mac  
*A 24-Decade History  
of Popular Music:  
1960s-1980s*

2/6

Igor Levit, piano

2/13

Camille A. Brown &  
Dancers

2/14

UMS Choral Union and  
Organ  
*Love is Strong as Death*  
Scott Hanoian, conductor

2/16-20

Sir Andrés Schiff, piano  
*The Last Sonatas  
of Haydn, Mozart,  
Beethoven, and Schubert*

2/19

*The Triplets of Belleville*  
Benoit Charest,  
composer-conductor

## MARCH

3/5

*The Chieftains*

3/11-12

*Nufonia Must Fall*  
Kid Koala, DJ, producer,  
and graphic novelist

3/15

*Apollo's Fire & Apollo's  
Singers*  
*Bach's St. John Passion*

3/19

*Montreal Symphony*  
Kent Nagano, conductor  
Daniil Trifonov, piano

3/26

Gil Shaham, violin  
with original films by  
David Michalek  
*Bach Six Solos*

3/31-4/3

American Ballet Theatre  
*The Sleeping Beauty*

## APRIL

4/1

Mariachi Vargas de  
Tecalitlán

4/8

Jerusalem String Quartet

4/14

Mnozil Brass

4/15

*Zafir: Musical Winds  
from North Africa to  
Andalucía*  
Simon Shaheen, music  
director

4/16

Bavarian Radio Orchestra  
Mariss Jansons, conductor  
Leonidas Kavakos, violin

4/23

The Bad Plus  
Joshua Redman

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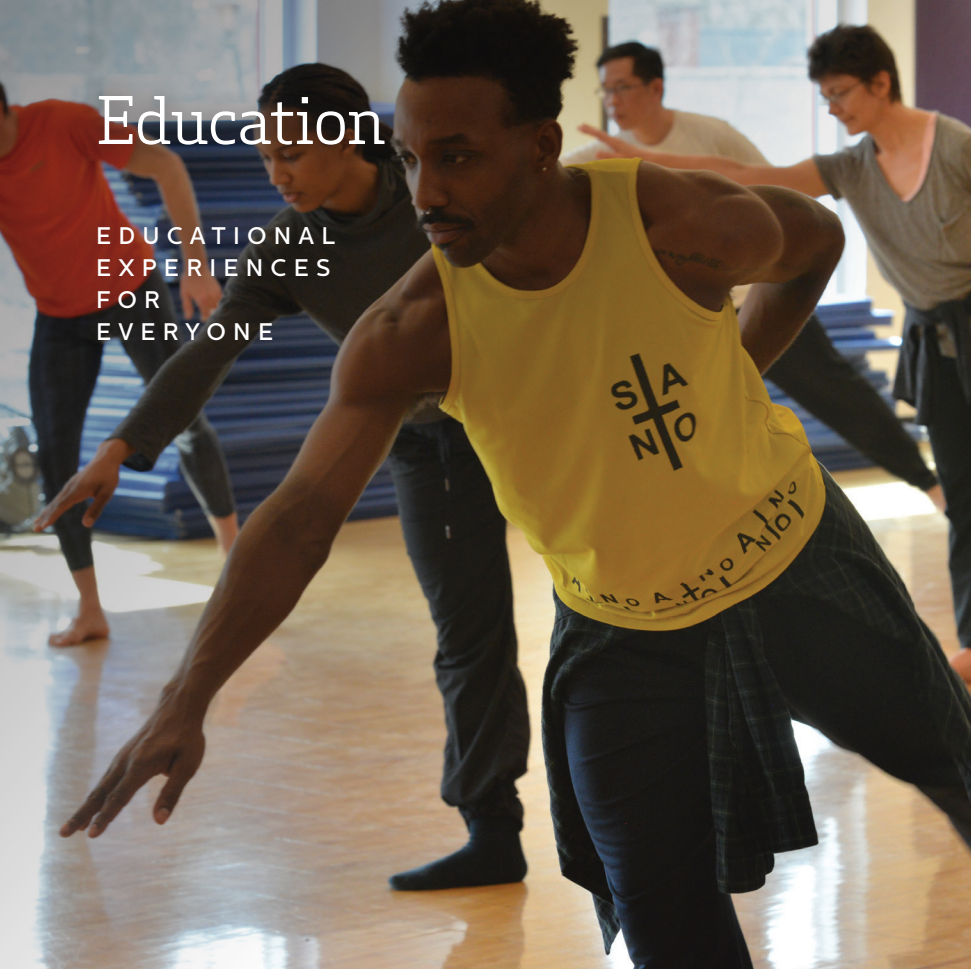
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At UMS, our mission goes beyond performance. We want you to create, to explore, and to experience extraordinary new things. That is why we offer a fascinating lineup of artist Q&As, conversations, workshops, and interactive experiences, each designed to bring you closer to performance and creation, and to expand your comfort zone. If you want to experience something new, different, highly engaging, and eye-opening, we invite you to participate in events inside and outside of the theater.



[UMS.ORG/LEARN](https://ums.org/learn)

Photo: You Can Dance with Abraham.in.Motion in March 2015. Photographer: Peter Smith Photography.



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Daniil Trifonov, 2014, Gilmore Keyboard Festival © Chris McGuire



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# Tradition Builds the Future



In our 137th season, we continue to showcase traditional performances alongside contemporary artists for an offering that is unlike anything available in the Midwest. UMS grew from a group of local members of the University and townspeople in the 1870s who gathered together for the study of Handel's *Messiah*. Led by Professor Henry Simmons Frieze and conducted by Professor Calvin Cady, the group assumed the name The Choral Union. Many Choral Union members were also affiliated with the University, and the University Musical Society was established soon after in December 1880.

Since that first season, UMS has expanded greatly and now presents the very best from a wide spectrum of the performing arts: internationally renowned recitalists and orchestras, dance and chamber ensembles, jazz and global music performers, and contemporary stagework and classical theater. Through educational programming, the commissioning of new works, youth programs, artist residencies, and collaborative projects, we continue to strengthen our reputation for artistic distinction and innovation.

Photo: Hill Auditorium in 1928.

# Leadership Donors

*We recognize the donors who have made or completed multi-year campaign commitments of \$100,000 or more during the last year. In addition, we recognize the individuals who have committed \$50,000 or more in support of the 2015–16 season.*



**BERTRAM ASKWITH (1911-2015)  
PATTI ASKWITH KENNER**

“The arts have made a significant difference in my life and my daughter’s life. I want every U-M student to have the opportunity to experience the impact of the performing arts at UMS. This is why I am offering every first and second year student one free ticket – Bert’s Ticket – to introduce them to a cultural experience at Michigan.”



**DALLAS AND SHARON DORT**

“It could almost be said that we chose to move to Ann Arbor post-career because of UMS. Who wouldn’t want to live in a city that can attract such talent, and fill a 3,500-seat hall with so many enthusiastic audiences? Now, we enjoy each season all the more because, as donors, we’re an active part of UMS. What a privilege!”



**STEVE AND ROS FORREST**

“As students, we benefited from low-cost student tickets, fostering a lifelong love of the performing arts. Our donation will help to ensure that affordable tickets will be available to today’s students.”



**ILENE FORSYTH**

“I want to help chamber music flourish in Ann Arbor. My support for the series began with its inception in 1963 and I continue to believe that these concerts help nurture our intellectual life as they stimulate and refresh us.”



### MAXINE AND STUART FRANKEL

"We are delighted to partner with UMS for the fifth year of the Renegade Series. Supporting Renegade programming allows UMS to provide experiences for the curious, adventurous, and experimental audience member — allowing us to challenge our existing beliefs and push our own boundaries."



### EUGENE AND EMILY GRANT

"We are proud to support UMS and the many programs they offer University students. It is great to know that students will have access to the greatest performing artists from around the world. The arts are an important part of a Michigan education."



### RICHARD AND SUSAN GUTOW

"We enjoy classical and contemporary music, theater, and dance, and feel privileged to add our endowment to that of others to help ensure that UMS continues to present adventuresome performances to the university and Southeast Michigan communities."



### PHIL AND KATHY POWER

"Thousands and thousands of lives have been made richer and more profoundly aware through the music, theater, and dance offerings of UMS. It's hard to imagine another institution that has had such an enormous impact on so many over such a long time. UMS's work is enormously valuable and deserves generous support from anybody who believes in the liberating power of the performing arts."

# Corporate Champions

We thank the following businesses for their commitments of \$5,000 or more for the 2015–16 season.



## **DOUGLASS R. FOX**

*President, Ann Arbor Automotive*

“We at Ann Arbor Automotive are pleased to support the artistic variety and program excellence given to us by UMS.”



## **TIMOTHY G. MARSHALL**

*President and CEO, Bank of Ann Arbor*

“We take seriously our role as a community bank. While there have been sizable cuts in arts funding over the years by both the private and public sectors, Bank of Ann Arbor is delighted to continue to sponsor UMS year after year. We are firm believers that the arts are vital to the vibrancy of our cities, both culturally and economically.”



## **LARRY BRYANT**

*Ann Arbor Region President, Comerica Bank*

“As a company with a long-standing commitment to diversity and our community, Comerica is proud to continue its support of UMS. We salute UMS on its efforts to enrich our community by showcasing the talents of performing artists from around the world. Congratulations to the leader and best in the performing arts.”



## **FAYE ALEXANDER NELSON**

*President, DTE Energy Foundation*

“The DTE Energy Foundation is pleased to support exemplary organizations like UMS that inspire the soul, instruct the mind, and enrich the community.”







### **NANCY AND RANDALL FABER**

*Founders, Faber Piano Institute*

“We are proud to support UMS in its tradition of program excellence and outreach that enriches our thoughts, our families, and our community.”



### **JAMES G. VELLA**

*President, Ford Motor Company Fund*

“Experiencing the world through music and the arts makes us better as individuals while bringing us together as a community. We are proud to support UMS and the important role it plays in enriching our lives.”



Ford Motor Company Fund



### **DAVID N. PARSIGIAN**

*Ann Arbor Office Managing Partner, Honigman Miller Schwartz and Cohn LLP*

“In our firm’s tradition of supporting major cultural institutions, Honigman has been a long-time supporter of UMS. Our Ann Arbor office is proud to carry on that tradition on behalf of all of our attorneys, especially those who work and live in the Ann Arbor area. We all view the exceptional cultural experiences that UMS provides as key to the success of our community and our firm.”

**HONIGMAN**



### **MOHAMAD ISSA**

*Director, Issa Foundation*

“The Issa Foundation is sponsored by the Issa family, which has been established in Ann Arbor for the last 30 years, and is involved in local property management as well as area public schools. The Issa Foundation is devoted to the sharing and acceptance of culture in an effort to change stereotypes and promote peace. UMS has done an outstanding job bringing diverse and talented performers to Ann Arbor.”

ISSA FOUNDATION



### **KIRK ALBERT**

*Michigan Market President, KeyBank*

“KeyBank remains a committed supporter of the performing arts in Ann Arbor and we commend UMS for bringing another season of great performances to the community. Thank you, UMS, for continuing the tradition.”

**KeyBank** 



**MICHAEL CONLIN**

*Director of Business Development, Level X Talent*

“Level X Talent enjoys supporting UMS and its ongoing success bringing world-class artistic talent to the community. Please join us in congratulating UMS. As with the arts, consistently finding and attracting exceptional talent in Advanced Technology can be difficult. Level X Talent partners with our clients to meet that challenge.”



**KEITH ALLMAN**

*President and Chief Executive Officer, Masco*

“Masco is proud to support UMS and salutes its commitment to providing excellent and diverse programs that spark a lifelong passion for creativity. Thank you, UMS, for allowing all of us to experience the transformative power of the performing arts!”



**ALBERT M. BERRIZ**

*CEO, McKinley, Inc.*

“The success of UMS is based on a commitment to present a diverse mix of quality cultural performances. McKinley is proud to support this tradition of excellence which enhances and strengthens our community.”



**THOMAS B. MCMULLEN**

*President and CEO, McMullen Properties*

“In the fifth grade, I began taking cornet lessons from Roger Jacobi, a young man right out of the U-M School of Music who years later would become President of the Interlochen Arts Academy. Roger gave me not only love of music, but also deep appreciation for what UMS does for school kids and adults alike.”



**DENNIS SERRAS**

*Owner, Mainstreet Ventures, Inc.*

“As restaurant and catering service owners, we consider ourselves fortunate that our business provides so many opportunities for supporting UMS and its continuing success in bringing internationally acclaimed talent to the Ann Arbor community.”





### STEPHEN G. PALMS

*Principal, Miller, Canfield, Paddock and Stone, P.L.C.*

“Miller Canfield proudly supports UMS for enhancing our quality of life by bringing the unfiltered immediacy of live performing arts to our community.”

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### TODD CLARK

*Regional President, Old National Bank*

“At Old National Bank, we’re committed to community partnership. That’s why, last year alone, we funded over \$5 million in grants and sponsorships and our associates donated almost 100,000 volunteer hours. It’s also the reason we’re pleased to once again support UMS as a corporate sponsor for the 2015–16 season.”



### RICHARD L. DEVORE

*Detroit and Southeast Michigan Regional President, PNC Bank*

“PNC Bank is proud to support the efforts of UMS and the Ann Arbor community.”



### BROCK HASTIE

*Managing Partner, Retirement Income Solutions, Inc.*

“With strong roots in the community for more than 30 years, our team of investment advisors is proud to support UMS. We recognize and appreciate UMS’s successful history and applaud the organization’s ongoing commitment to presenting authentic, world-renowned artists to the Ann Arbor community.”



### SAVA LELCA

*Chief Executive Officer, Savco Hospitality*

“One of Ann Arbor’s greatest assets is UMS, which brings amazing, best-in-class performances to our city season after season. Savco Hospitality is honored to support UMS and its mission of engaging, educating, transforming, and connecting the arts to our community.”





**JOE SESI**

*President, Sesi Lincoln Volvo Mazda*

“UMS is an important cultural asset for our community. The Sesi Lincoln Volvo Mazda team is delighted to sponsor such a fine organization.”



**JOHN W. STOUT**

*President, Stout Systems*

“Supporting UMS is really a labor of love – love of music and the performing arts and love of arts advocacy and education. Everyone at Stout Systems knows we cannot truly be successful without helping to make our community a better place. It is an honor to be part of the UMS family.”



**TOM THOMPSON**

*Owner, Tom Thompson Flowers*

“Judy and I are enthusiastic participants in the UMS family. We appreciate how our lives have been elevated by this relationship.”



**OSAMU “SIMON” NAGATA**

*President, Toyota Motor Engineering & Manufacturing North America, Inc.*

“Toyota Technical Center is proud to support UMS, an organization with a long and rich history of serving diverse audiences through a wide variety of arts programming.”



**TIFFANY FORD**

*President, University of Michigan Credit Union*

“Thank you to UMS for enriching our lives. The University of Michigan Credit Union is proud to be a part of another great season of performing arts.”





### MARK SCHLISSEL

*President, University of Michigan*

“The University of Michigan is proud to support UMS as a natural extension of our academic enterprise. UMS’s outstanding performances and educational programs add tremendous value for our students, faculty, alumni, and regional community.”



### MARSCHALL RUNGE

*Executive Vice President for Medical Affairs, University of Michigan, and CEO, University of Michigan Health System*

We are proud to partner with UMS for its 2015–16 season. Music improves the quality of life for all of us, and, increasingly, is recognized as an important ingredient for better health.”



# Foundation, Government, & University Support

UMS gratefully acknowledges the support of the following private foundations, government agencies, and University of Michigan units:

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# Danish String Quartet

Frederik Øland / *Violin*

Rune Tonsgaard Sørensen / *Violin*

Asbjørn Nørgaard / *Viola*

Fredrik Schøyen Sjölin / *Cello*

Friday Evening, November 6, 2015 at 8:00

Rackham Auditorium

Ann Arbor



Tonight's performance is supported by the H. Gardner and Bonnie Ackley Endowment Fund.

Media partnership provided by WGTE 91.3 FM.

The Danish String Quartet has recorded for ECM, Dacapo, and Cavi-Music/BR Klassik.

The Danish String Quartet appears by arrangement with Kirshbaum Associates, Inc., New York, NY.

## PROGRAM

*Franz Joseph Haydn*

### **Quartet No. 42 in C Major, Op. 54, No. 2**

Vivace

Adagio

Menuetto: Allegretto

Finale: Adagio – Presto – Adagio

*Thomas Adès*

### **Arcadiana**

I. Venezia notturno

II. Das klinget so herrlich, das klinget so schön

III. Auf dem Wasser zu singen

IV. Et... (tango mortale)

V. L'Embarquement

VI. O Albion

VII. Lethe

## INTERMISSION

*Ludwig van Beethoven*

### **Quartet No. 16 in F Major, Op. 135**

Allegretto

Vivace

Lento assai, cantante e tranquillo

Grave, ma non troppo tratto – Allegro

On September 10, UMS received the **National Medal of Arts** from President Barack Obama at the White House. We are deeply honored to be the first university-based presenter to receive this recognition, which is the highest award given to artists and arts patrons by the US government. Please accept our sincerest thanks for your participation and generous patronage, all of which have played a critical role in UMS being recognized at the highest level. Artists tell us time and time again that “UMS audiences are the best” and we wholeheartedly agree. This medal belongs to all of us.

## **NOW THAT YOU'RE IN YOUR SEAT...**

Written 21 years ago, Thomas Adès's *Arcadiana* has received enough performances by now to be considered part of the repertoire. Its inclusion on a program alongside Haydn and Beethoven is, therefore, more than a token gesture toward contemporary music – especially since the piece is so rich in allusions to the past.

## STRING QUARTET IN C MAJOR, OP. 54, NO. 2 (1788)

Franz Joseph Haydn

Born March 31, 1732 in Rohrau, Austria

Died May 31, 1809 in Vienna

UMS premiere: Prague Quartet; November 16, 1971 at Rackham Auditorium.

### SNAPSHOTS OF HISTORY...IN 1788:

- The first edition of *The Times*, previously *The Daily Universal Register*, is published in London
- Isaac Briggs and William Longstreet patent a steamboat
- American pioneers establish the town of Marietta (in modern-day Ohio), the first permanent American settlement outside the original 13 Colonies
- Wolfgang Amadeus Mozart, in Vienna, completes his final symphony, now called *Symphony No. 41* in C Major, and nicknamed (after his death) "The Jupiter"

In his early quartets (up to Op. 33, written in 1781), Haydn laid down the rules for the genre that he, as well as many other composers, subsequently followed for years to come. The features that defined the classical string quartet include a four-movement structure complete with a minuet or scherzo, sophisticated motivic transformations, and a wide array of moods and musical characters in all movements. Even though the first violin was considered the "leader," the four players of the group were in fact equally important. As a result of all these developments, the string quartet became one of the most perfectly balanced forms of music that ever existed. From the late 1780s on, Haydn was able to build on the strong foundations he had created, and – one of the surest signs of genius – was ready to break his own rules whenever he felt it necessary to do so.

Haydn usually composed his quartets in groups of six that were published under a single opus number. The six works that he wrote in the summer and early fall of 1788 were, however, split up in two groups, and published under two different opus numbers (54 and 55), with three quartets in each group. The dedicatee of all six quartets was Johann Tost, a violinist who played under Haydn in Prince Esterházy's orchestra until March 1788. Having married into some wealth, Tost then became a successful businessman who actively promoted Haydn's music in Paris and London. (Haydn dedicated his next set of six string quartets, Op. 64, to Tost as well.)

The C-Major quartet from the first Tost set is one of the most unusual that Haydn ever wrote, exuding a spirit of experimentation that never left this composer during his 50-year active career. Two keys – C Major and c minor – alternate throughout

the work (the first movement being all in major, the second all in minor, and the last two divided between both tonalities). The opening “Vivace” stands out by some surprising general rests and a subsequent jump into a distant key right at the beginning. Mr. Tost must have been a musician of remarkable gifts, for the first violin climbs to dizzying heights and, in general, requires a high degree of virtuosity. Equally demanding is the second-movement “Adagio,” in which an eight-measure theme is surrounded by the most extravagant, quasi-improvisatory embellishments. This movement is followed *attacca* (without a break) by the minuet, which also abounds in unexpected turns. The middle section, or trio, is based on a minor-mode variant of the same melody. But the most significant departure from the rules is the slow finale – essentially a lyrical duet between the first violin and the cello, with the other two instruments providing accompanying chords. One expects this “Adagio” to be merely an introduction to a fast concluding movement, but in this case, the introduction completely overshadows the brief “Presto,” and then – most unusually – returns to end the work in a hushed *pianissimo*.

*Program note by Peter Laki.*

## ARCADIANA (1994)

Thomas Adès

*Born March 1, 1971 in London*

UMS premiere: This piece has never been performed on a UMS concert.

### **SNAPSHOTS OF HISTORY...IN 1994:**

- The Rwandan Genocide begins in Kigali, Rwanda
- A Los Angeles jury awards \$3.8 million to Rodney King for violation of his civil rights
- South Africa holds its first fully multiracial elections, marking the final end of Apartheid. Nelson Mandela wins the elections and is sworn in as the first democratic and first black president of South Africa
- The 1994 FIFA World Cup starts in the US

Six of the seven movement titles which comprise *Arcadiana* evoke various vanished or vanishing “idylls.” The odd-numbered movements are all inspired by water, and would splice together if played consecutively. “Venezia notturno” might be the ballad of some lugubrious gondolier; “Auf dem Wasser zu singen” takes a title and a figuration from a Schubert lied; in “L’Embarquement” a ship is seen swirling away to l’isle joyeuse; “Lethe” is the River of Oblivion.

The second and sixth movements inhabit pastoral Arcadias, respectively: Mozart’s “Kingdom of Night,” and more local fields. The joker in this pack is the fourth movement, the literal dead center: Poussin’s tomb bearing the inscription “Even in Arcady am I.”

*Arcadiana* was commissioned by the Endellion Quartet with funds from the Holst Foundation.

*Program note by Thomas Adès.*







## QUARTET NO. 16 IN F MAJOR, OP. 135 (1826)

Ludwig van Beethoven

*Born 1770 in Bonn, Germany*

*Died March 26, 1827 in Vienna*

UMS premiere: Roth String Quartet; March 9, 1939 at Hill Auditorium.

### **SNAPSHOTS OF HISTORY...IN 1826:**

- Former US Presidents Thomas Jefferson and John Adams both die on the 50th Anniversary of the signing of the US Declaration of Independence
- The first train operates over the Granite Railway in Massachusetts
- The American Temperance Society is founded
- Samuel Morey patents an internal combustion engine

In Beethoven's late music, extreme complexity and an almost exaggerated simplicity coexist in a way that has never ceased to puzzle performers, audiences, and analysts alike. Béla Bartók, perhaps the most authentic 20th-century heir of Beethoven as a quartet writer, once wrote on this subject: "Sometimes the simplest means, if put in the service of communicating something rooted in nature, can become miraculously complicated." The challenge, for both Beethoven and Bartók, was to reach complexity through simplicity. By doing so, both were able to make their original musical thoughts intelligible to every open-minded listener.

Beethoven had much on his mind during the summer and fall of 1826, at the time he wrote what was to remain his final string quartet. Already plagued by severe illness, the 55-year-old master suffered the heaviest blow of his life when his nephew Karl attempted suicide and was subsequently hospitalized for two months. For years, Beethoven had fought his sister-in-law in court

for custody of the boy, who was at this time the only human being he really cared about; but he exerted a tyrannical control over Karl that drove the young man to utter despair. It was during this traumatic period that Beethoven began work on the F-Major quartet. The work was completed after the boy, just released from the hospital, accompanied his uncle to Gneixendorf – a two-day trip from Vienna up the Danube – where his other uncle, Johann van Beethoven, owned an estate.

The last movement of Op. 135 is preceded by an enigmatic line of musical notation by Beethoven, containing the themes of the "Grave" introduction and the "Allegro" section, with the question and answer "Muss es sein? – Es muss sein!" (Must it be? – It must be!) underlaid. Above the line appear the words "Der schwer gefasste Entschluss" (The Difficult Decision). There have been numerous attempts to explain what Beethoven was referring to. There is a humorous canon Beethoven wrote in the spring of 1826 using the words "Es muss

sein" with almost the same music as in the quartet; the occasion for the canon was that a certain Ignaz Dembscher had failed to pay for the parts of Beethoven's quartet Op. 130 that he had ordered. In a letter to the publisher Moritz Schlesinger, Beethoven wrote:

*Here, my dear friend, is my last quartet. It will be the last; and indeed it has given me much trouble. For I could not bring myself to compose the last movement. But as your letters were reminding me of it, in the end I decided to compose it. And that is the reason why I have written the motto...*

Surely, however, there is more to this "decision" than these two rather mundane stories suggest. We know that because the characteristic descending fourth of the "Es muss sein" motif appears at the very beginning of the first movement, in an innocent-looking "Allegretto" that has often, but somewhat misleadingly, been described as a nostalgic look back on the bygone days of Mozart and Haydn. The simple harmonies that evoke the memory of the older Viennese classics are combined with extremely intricate textures. The melodic material is passed back and forth among the four instruments with great sophistication, and the sudden changes between motion in quarter-notes and 16th-triplets (the latter going six times as fast as the former) are extremely striking. There is a hidden, mysterious tension behind the Haydnian façade, waiting to explode. The explosion comes in the second-movement scherzo, whose rough humor, once

again, derives its power from the simplicity of the means employed. The first violin's theme goes down and up, outlining a three-note scale fragment, somewhat like "Three Blind Mice." The second violin plays a drone, the viola alternates between only two notes, and the cello intones a motif that, like that of the first violin, outlines a circular (rising and falling) motion. Then the note 'E-flat,' foreign to the key of F Major, appears, seemingly out of nowhere, is repeated several times as the whole harmonic direction of the movement becomes uncertain before the previous motivic material re-establishes itself and, slightly developed, completes the scherzo proper. The middle section is a wild romp where the first violin's ascending scales and wide leaps are offset by a pulsating quarter-note accompaniment in the other instruments. The ascent in keys (from F to G to A) is highly unusual and adds considerably to the excitement. The scherzo proper then returns after a retransition section in which the first violin's "Blind Mice" motif is mysteriously repeated by the four instruments in unison.

The sublime third movement brings us one of Beethoven's most heartfelt, hymn-like melodies; on closer look, in turns out that its descending and ascending scale figures are almost identical to those in the Scherzo, only in slow motion! Its middle section is even slower; the melody of the violin, accompanied by the other instruments in identical rhythm, seems to be choking back tears. Afterwards, the hymn-like melody returns with, embellished by ornamental figures that, although

marked *semplice*, actually verge on the ecstatic.

It is after three movements of such contrasting characters (that nevertheless share a great deal of motivic material) that we arrive at the “Difficult Decision.” The brief “Grave” introduction, which asks the question “Muss es sein?” is a recitative to the “Allegro” section’s aria, in which the affirmation of “Es muss sein,” in the opening theme, is followed by a positively playful and humorous second theme, as if all doubts had been laid to rest once and for all. Yet things are not as easily resolved as one might think: the question, in the minor mode, is asked again as the “Grave” tempo returns; and the repeat of the positive answer is itself interrupted before the end when the “Es muss sein” motif itself is turned into a question. Played at a slower tempo and its straightforward perfect fourth distorted into an anguished diminished interval, this momentary *Poco adagio* provides a last-minute suspense. The dilemma is definitively resolved when the second theme appears *pizzicato* (with plucked strings), leading into a final confirmation on all four instruments: “Es muss sein, es muss sein!” Thus, Beethoven’s last quartet ends on a positive and highly confident note.<sup>1</sup>

*Program note by Peter Laki.*

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<sup>1</sup>It was almost his last completed composition, as it was followed only by the new, and even more exuberant, “Allegro” for the String Quartet in B-flat Major that replaced the “Great Fugue” when that quartet was published as Op. 130.

## ARTISTS

Embodying the quintessential elements of a chamber music ensemble, the **Danish String Quartet** has established a reputation for their integrated sound, impeccable intonation, and judicious balance. With their technical and interpretive talents matched by an infectious joy for music-making and “rampaging energy,” (Alex Ross, *The New Yorker*) the quartet is in demand worldwide by concert and festival presenters alike. Since making their debut in 2002 at the Copenhagen Festival, the group of musical friends has demonstrated a passion for Scandinavian composers, who they frequently incorporate into adventurous contemporary programs, while also proving to be skilled and profound performers of the classical masters. In 2012, *The New York Times* selected the quartet’s concert as a highlight of the season. This scope of talent secured them a three-year appointment in the coveted Chamber Music Society of Lincoln Center’s CMS Two Program that began in the 2013–14 season. The quartet was also named as a BBC Radio 3 New Generation Artist for 2013–15.

The Danish String Quartet’s 2015–16 season includes a release of their debut disc on ECM Records, a first-time tour of China, as well as summer performances at the Mostly Mozart Festival, Maverick Concerts, Cape Cod Chamber Music Festival, Toronto Summer Music Festival, and Ottawa Chamberfest. International highlights include concerts in Berlin, Copenhagen, Glasgow, London, and a debut at the Louvre Museum in Paris. With increasing popularity, the Danish String Quartet is considered one of the most sought-after chamber ensembles

in the world. Their repertoire is diverse, from Nielsen, Abrahamsen, Adès, and Shostakovich to Beethoven, Mendelssohn, Debussy, and Haydn. Currently in their third season with the CMS Two program, they will perform all four of the Nielsen String Quartets in the Rose Studio and the final concert of a six-concert Beethoven cycle at Alice Tully Hall. This past November the quartet launched their recording of Danish folk songs entitled *Wood Works*, released by the Dacapo label and distributed by Naxos, at SubCulture in New York. It was selected by NPR as one of the best classical albums of 2014 and the Quartet was featured on a NPR *Tiny Desk Concert*, performing works from the highly acclaimed album.

In addition to their New York performances, the quartet’s robust North American schedule takes them to Ann Arbor, Seattle, Orange County, Santa Barbara, Phoenix, Buffalo, Durham, Humboldt, Cedar Falls, and Calgary this season, as well as two weeks of residency activities and performances at the University of California, Berkeley. The quartet will make their debut at the Savannah Music Festival in spring 2016. Last season the quartet presented the US premiere of Danish composer Thomas Agerfeldt Olesen’s *Quartet No. 7, “The Extinguishable,”* at the University of Chicago Presents series and subsequently performed the work in St. Paul, Santa Barbara, Pasadena, New Haven, Gainesville, Jacksonville, and Laramie. In addition to its commitment to highlighting Scandinavian composers, the Danish String Quartet derives great pleasure in traditional Scandinavian folk music.

The Danish String Quartet made their west coast debut in the summer of 2013 at Music@Menlo. They returned to Menlo in 2014 to perform programs of Haydn and Beethoven quartets as part of a busy summer festival schedule that also included performances in Ireland, France, and at home in Denmark.

Since winning the Danish Radio P2 Chamber Music Competition in 2004, the quartet has been greatly desired throughout Denmark, and in October 2015 they presented the ninth annual DSQ-Festival, a four-day event held in Copenhagen that brings together musical friends the quartet has met on its travels. In 2009 the Danish String Quartet won First Prize in the 11th London International String Quartet Competition, as well as four additional prizes from the same jury. This competition is now called the Wigmore Hall International String Quartet Competition and the Danish String Quartet has performed at the famed hall on several occasions. They returned to Wigmore Hall in March 2015 to perform a program of Haydn and Shostakovich.

In 2005, the Danish String Quartet was awarded First Prize in the Vagn Holmboe String Quartet Competition and the Charles Hennen International Chamber Music Competition in Holland, and the Audience Prize in the Trondheim International String Quartet Competition. They were awarded the 2010 NORDMETALL-Ensemble Prize at the Mecklenburg-Vorpommern Festival in Germany and, in 2011, received the prestigious Carl Nielsen Prize.

In 2006, the Danish String Quartet was Danish Radio's Artist-in-Residence, giving them the opportunity to record all of Carl Nielsen's string quartets in the Danish Radio Concert Hall, subsequently released to critical acclaim on the Dacapo label in 2007 and 2008. In

2012, the Danish String Quartet released an equally acclaimed recording of Haydn and Brahms quartets on the German AVI-music label. They recorded works by Brahms and Fuchs with award-winning clarinetist Sebastian Manz at the Bayerische Rundfunk in Munich, released by AVI-music in 2014, and recently signed with ECM Records for future recording projects.

Violinists Frederik Øland and Rune Tonsgaard Sørensen and violist Asbjørn Nørgaard met as children at a music summer camp where they played both sports and music together, eventually making the transition into a serious string quartet in their teens and studying at Copenhagen's Royal Academy of Music. In 2008, the three Danes were joined by Norwegian cellist Fredrik Schøyen Sjölin. The Danish String Quartet was primarily taught and mentored by Professor Tim Frederiksen, and have participated in master classes with the Tokyo and Emerson String Quartets, Alasdair Tait, Paul Katz, Hugh Maguire, Levon Chilingirian, and Gábor Takács-Nagy. For more information, please visit [www.danishquartet.com](http://www.danishquartet.com).

*UMS welcomes the Danish String Quartet in its UMS debut this evening.*



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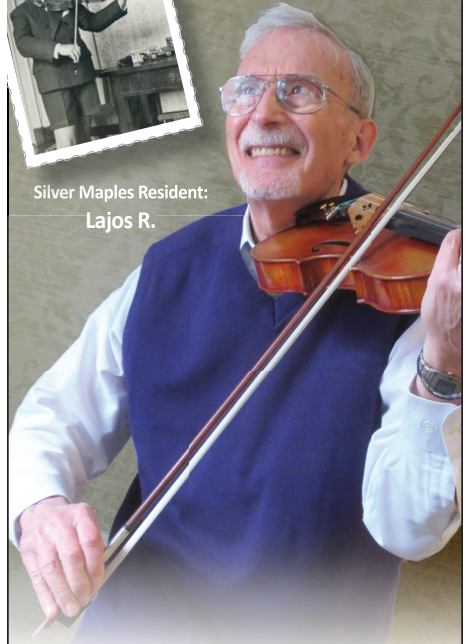


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Photo: UMS patrons attend a San Francisco Symphony concert at Hill Auditorium, November 2014;  
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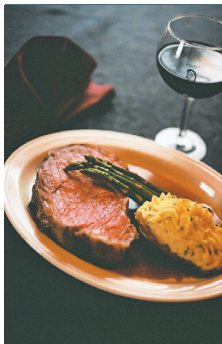
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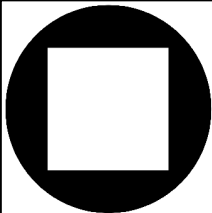


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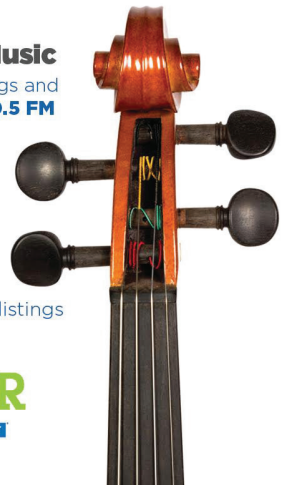
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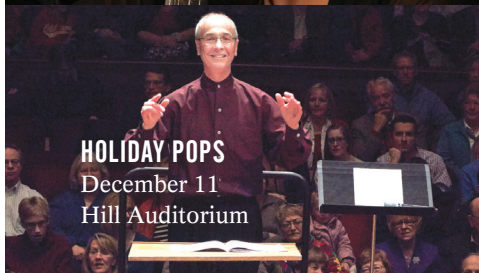
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