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Be Present

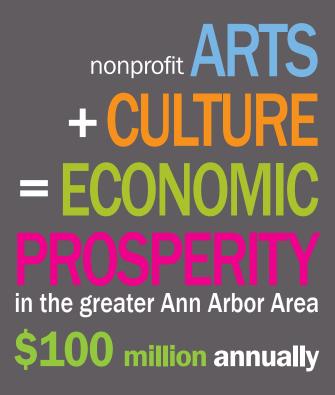
UMS unleashes the power of the performing arts in order to engage, educate, transform, and connect individuals with uncommon experiences. The Fall 2016 season is full of exceptional, world-class, and truly inspiring performances.

Welcome to the UMS experience. We're glad you're present. Enjoy the performance.





When you attend a UMS performance, you're part of a larger equation:



Together, we invest in our local community's vibrancy.



Welcome to this UMS performance.

We're delighted that you're joining us in our 138th season, one that will be marked by significant change as we celebrate UMS President Ken Fischer's 30 years of transformative leadership and welcome a new president to continue Ken's superlative work. This season has been planned with Ken's retirement in mind and includes several exciting, diverse, and engaging events that are particularly meaningful for him. As expected, 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 welcome you to learn more about all of our programs at the new 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 the now-easier and more-connected ums.org. And if you have any comments, questions, or concerns, we know that Ken would be pleased to receive them at 734.647.1174 or at kenfisch@umich.edu. We hope to see you again soon.



MARK SCHLISSEL

MARK SCHLISSEL
President, University of Michigan



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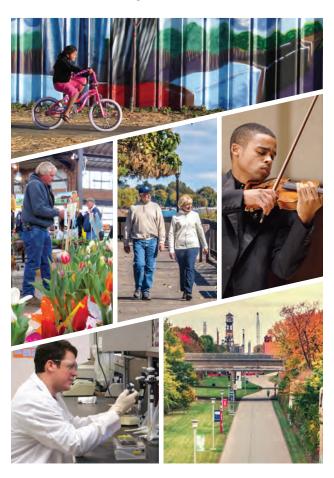
STEPHEN R. FORREST
Chair, UMS Board of Directors

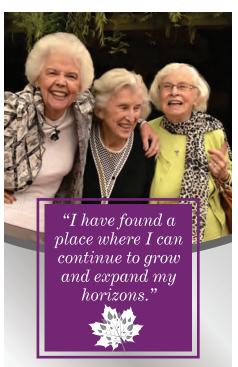
Community Foundation

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Thanks to thousands of generous individuals, families and businesses, the Community Foundation for Southeast Michigan is a permanent source of community capital, dedicated to creating lasting positive benefit in our region. Through grantmaking, education and leadership on community issues, we help improve the quality of life for all residents of Southeast Michigan.

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PEOPLE

31 generous donors

2016-17

Season

September

9/11 Falling Up and Getting Down Jason Moran & The Bandwagon with Skateboard Masters

9/18 HD Broadcast (Almeida Theatre, London) Shakespeare's *Richard III*

9/29-10/1 The TEAM: RoosevElvis

9/30 Kamasi Washington & The Next Step



October

10/8-9 Takács Quartet
Beethoven String Quartet
Cycle, Concerts 1 & 2

10/9 HD Broadcast
(National Theatre, London)
Terence Rattigan's
The Deep Blue Sea

10/13-15 Layla and Majnun

Mark Morris Dance Group

The Silk Road Ensemble

10/16 Denis Matsuev, piano

10/20-21 Dorrance Dance



November

11/12-13 Berlin Philharmonic

11/15 Gabrieli:

A Venetian Coronation 1595

11/16 Jake Shimabukuro, ukulele

11/17-20 Nora Chipaumire portrait of myself as my father

December

12/3-4 Handel's Messiah UMS Choral Union Ann Arbor Symphony Orchestra

> 12/4 HD Broadcast (Royal Shakespeare Company) Shakespeare's King Lear

12/10 The King's Singers Christmas Songbook

January

1/7-8 Batsheva Dance Company

1/12-14 Igor and Moreno Idiot-Syncrasy

> 1/19 Prague Philharmonia with Sarah Chang, violin Andrew Von Oeyen, piano

1/20 Meredith Monk & Vocal Ensemble On Behalf of Nature

1/21-22 Takács Quartet Beethoven String Quartet Cycle, Concerts 3 & 4

1/29 Inon Barnatan, piano Anthony McGill, clarinet Alisa Weilerstein, cello

February

2/2 Bruckner Orchester Linz with Angélique Kidjo

2/3 Chamber Choir

2/5 Calidore String Quartet

2/10 with Richard Goode, piano

2/18 Muslim Identity

2/19 Aaron Diehl and





March

3/4 Jazz at Lincoln Center Orchestra with Wynton Marsalis

3/9-11 Druid The Beauty Queen of Leenane

3/11 Beethoven's Missa Solemnis

3/16 Snarky Puppy

3/17-18 Kidd Pivot and Electric Company Theatre Betroffenheit

3/18 Steve Reich @ 80 Music for 18 Musicians

3/24 Mitsuko Uchida, piano

3/25-26 Takács Quartet Beethoven String Quartet Cycle, Concerts 5 & 6

3/29 DakhaBrakha 3/30-4/1 Complicite The Encounter



April

4/1 Michael Fabiano, tenor Martin Katz, piano

4/12 A Far Cry with Roomful of Teeth

4/15 Sanam Marvi

4/21 King Sunny Adé

4/22 Yo-Yo Ma, Edgar Meyer & Chris Thile

4/25 Handel's Ariodante: Opera in Concert

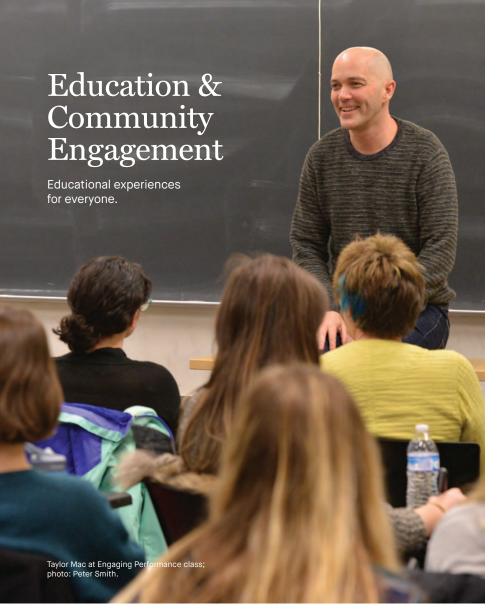


SUPPORTING THE ARTS

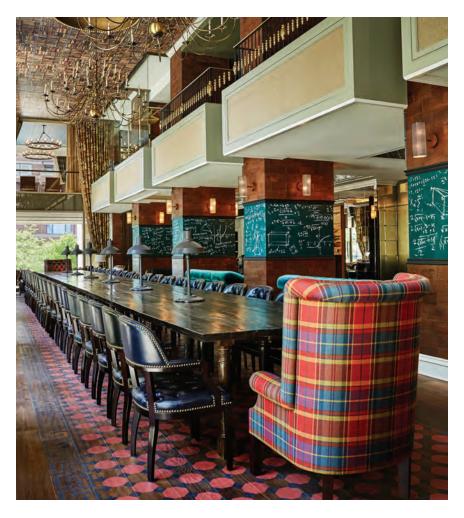
As longtime patrons of the arts, Honigman and its Ann Arbor attorneys are proud to support UMS.

For more information, please contact David Parsigian at 734.418.4250 or DParsigian@honigman.com.





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.



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In our 138th 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.

Leadership Donors

We recognize the donors who have made multi-year campaign commitments of \$100,000 or more during the last year.



BERTRAM ASKWITH (1911-2015) PATTI ASKWITH KENNER

"The arts made a significant difference in my father's life and in my life, too. My father wanted every U-M student to have the opportunity to experience the impact of the performing arts at UMS. This is why I am continuing to offer every first- and second-year student one free ticket — Bert's Ticket — to introduce them to a cultural experience at Michigan and keep my father's passion for the arts alive."



MAURICE AND LINDA BINKOW

"Our love of opera and the human voice, rivaled only by our affection for the Brooklyn Dodgers and Jackie Robinson, began nearly 70 years ago as teenagers in New York City. That's why we are so pleased to create an endowment that will bring song recitals to UMS audiences for generations to come."



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 AND KARL HAUSER

"An endowment is a gift which keeps on giving forever, so it is rewarding to know — while we are yet living — that our gift will still be giving when we're not here."



MAXINE AND STUART FRANKEL

"We are delighted to partner with UMS for the sixth year of Renegade. 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."



DAVID LEICHTMAN AND LAURA MCGINN

"UMS is an inspiration — from the Big House of the Arts to the master classes taught to University students by the New York Philharmonic. This organization contributes significantly to the culture of Ann Arbor and to the University we love. We are pleased to support its mission."



STUART AND LINDA NELSON

"Our connection to the University of Michigan is through our grandson's incredible experience as a student. We are dazzled by the array of cultural events available to everyone on campus and beyond. At the heart of this phenomenon is UMS, where Ken Fischer's legacy will continue its magic long after his retirement. We feel privileged to participate in the UMS Endowment Fund in his honor."



MAX WICHA AND SHEILA CROWLEY

"We are delighted and proud to support UMS and the rich, diverse programs they offer each season. The arts play a vital role in enhancing the quality of life in our community, while bringing beauty and meaning to everyday life. UMS is a gem we treasure and will continue to do so, for many years to come."

Corporate Champions

We thank the following businesses for their commitments of \$5,000 or more for the 2016–17 season.



ALICIA M. TORRES

Senior Vice President & Chief Financial Officer, Altarum Institute

"The arts stimulate the mind and inspire creativity. Hence, we at Altarum are thrilled to support UMS and provide inspiring and enjoyable cultural opportunities for our team and our community. Altarum Institute serves the public good by solving complex systems problems to improve human health through objective research, technology, analysis, and consulting leadership skills."



SCOTT DAWSON

Vice President of Engineering, Arbor Networks

"Ann Arbor is a thriving hub for both the arts and technology. With the arts playing such a critical role fostering innovation and creativity, we are delighted to support UMS this season."



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"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."





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"At the Blue Nile, we believe in giving back to the community that sustains our business. We are proud to support an organization that provides such an important service to Ann Arbor."







ComericA Bank

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."



President, Conlin Travel, Inc.

"Conlin Travel has been a proud supporter of UMS for over 50 years. I will never forget attending one of my first UMS concerts in 1975, listening to Vladimir Horowitz perform Chopin, Rachmaninoff, Schumann, and others. UMS makes Ann Arbor the most vibrant cultural community in Michigan today."





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





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





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"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."





HONIGMAN.

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"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."





magine

JOHN AND JACKIE FARAH

Owners, Imagine Fitness & Yoga

"My wife Jackie and I share a deep devotion to our hometown of Ann Arbor and all the opportunities it presents. UMS is a huge part of this community. The programming that UMS offers is internationally recognized and Ann Arbor would not be the same without it. Imagine Fitness & Yoga is honored to support such a great organization and community."



ISSA FOUNDATION

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"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."





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"Journeys International and UMS have a lot in common: we both provide opportunities for powerful and impactful experiences. Founded and based in Ann Arbor, Journeys has been crafting lifechanging international travel adventures for nearly four decades. We are thrilled to support UMS and its programs that change people through the performing arts."



JAMES HOFFMAN

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."





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."

LEVEL XTALENT



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"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."

MAINSTREET
--- ventures



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!"





THOMAS B. MCMULLEN

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"A Michigan-Ohio State football ticket is still the best ticket in all of sport. However, a UMS ticket always provides the best in educational and artistic entertainment."





M E D C

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CEO, Michigan Economic Development Corporation

"We are proud to support UMS, an outstanding organization bringing world-class artists to Michigan. By partnering with UMS to bring the Berlin Philharmonic to our state, we are showing once again the wide variety of offerings Michigan has that enhance our quality of life and help to make our state an amazing place to live, work, and do business."



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."





TODD CLARKRegional 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 2016–17 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."





TODD KEPHART
Managing Partner, Retirement Income Solutions

"With strong roots in the community for more than 30 years, our team of investment advisors is proud to support UMS. We salute Ken Fischer on his marvelous stewardship and applaud his team's ongoing commitment to presenting authentic, world-renowned artists to the Ann Arbor community."





SAVA LELCAJChief 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."





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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."



Let's TOYOTA Places

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President and CEO, University of Michigan Credit Union

"The University of Michigan Credit Union is excited to launch "Arts Adventures" with UMS and UMMA! With this endowment, we promote the celebration of the arts through amazing experiences and exceptional learning opportunities for the entire community."



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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 2016–17 season. Music improves the quality of life for all of us, and, increasingly, is recognized as an important ingredient for better health."







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ANN ARBOR DETROIT GRAND RAPIDS KALAMAZOO LANSING TRO'

Takács Quartet Beethoven String Quartet Cycle

Concerts I and II

October 8 and 9, 2016 Rackham Auditorium Ann Arbor

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PROLOGUE

Excerpt from Beethoven for a Later Age: Living with the String Quartets by Edward Dusinberre

No sooner do I play my opening notes in Beethoven's late string quartet, Opus 131, than a man in the first row of London's Wigmore Hall coughs ominously. A teacher once suggested to me that coughing in an audience is inspired only by a boring performance. If that is so, this particular verdict has been reached swiftly. I wonder why the man doesn't escape from his seat. Perhaps he knows that there are no breaks between the seven movements of Opus 131— if he gets up now the ushers may not allow him to re-enter the hall. Hopefully both boredom and phlegm will dissipate.

There shouldn't be anything especially taxing about the opening phrase of Opus 131; as first violinist of the Takács Quartet I have been playing Beethoven's 15th string quartet for nearly 20 years. I play the first 12 notes on my own. (Ex.1) The rhythm is uncomplicated, the tempo comfortably slow, but even the simplest-looking phrase is challenging: there are so many different ways one could play it. Over the last 20 years I have received copious suggestions from my dear colleagues in the quartet. First of all, how to play the sforzando (sf in the example, below), an instruction to emphasize or attack a particular note?

That sounds too aggressive, could you try a more expressive version?

But now it sounds easy-going — not painful enough.

How about the tempo? If it's so slow there's no sense of line. This is just the beginning of a long story. But not so fluent that it seems easygoing.

Or the dynamic and type of sound? Try playing it a bit quieter: inner grief, not explicit.

But not tentative or thin-sounding.

A Beethoven phrase can make seemingly contradictory musical demands. Dramatic yet understated. Slow but with a sense of direction. A private grief expressed in a hall to 500 people. No wonder that this opening melody provokes debate: the choices I make affect my colleagues' options when they come to play the same phrase.

One after another they join me: Károly Schranz (Karcsi), the second violinist and one of two remaining original members of the quartet; Geraldine Walther, in her 10th year as our violist; and András Fejér, the quartet's cellist since its formation in Budapest in 1975. Unless there is some consistency in our approach

Fx.1



to this melody, the audience will be confused as to the overall mood we are trying to convey. And yet Beethoven doesn't intend the four statements of the theme to sound identical. With each entrance the phrase descends in register, beginning in the middle range of the first violin, moving to the lowest string in the second violin, followed by the darker sound of the viola and finally the resounding bass tone of the cello: an intensifying of texture and emotion evolving from the first violin solo.

Even though we play the melody with the same basic dynamic shape and tempo, each person plays it slightly differently: Karcsi's sforzando contains the most anguish; Geri's warm sound suggests both sadness and consolation; András' version is more understated, played with a leaner tone that brings out an introverted aspect to the melody. I can't judge what I bring to the mix: perhaps I should ask the bronchial gentleman in the front row. Although I am sorry that his concert is off to an unpromising start, a persistent cough is more distracting than a oneoff event that can be easily dismissed onstage — a dropped program or a snippet of commentary that projects more than the speaker realizes: Nice seats we have this evening.

The combination of cooperation and individual expression that the opening of Opus 131 requires is central to the challenges and rewards of playing in a string quartet. Too many cooks may spoil the broth but in a quartet satisfying consensus can be achieved only when all four players contribute their zesty seasonings to the stew. I am fortunate for the last 10 years to have shared this endeavor with Karcsi, Geri, and András, always questioning

and eager to find ways that we could improve our playing.

During the morning's rehearsal on the Wigmore stage, the inevitable debate about this opening melody focused on the question of tempo and how that influences the character of the music. Geri and I worried that we were playing ever more slowly, and as a result sounded "notey," an unflattering term in our rehearsal vocabulary to describe the sense that each individual note is too significant — like A SENTENCE WHERE EVERY WORD IS SPOKEN WITH EQUAL EMPHASIS for no apparent reason. We were concerned about losing the audience's attention so early in the piece. But for András the worse crime was to play too fluently, to sound lightweight or impatient: Beethoven often begins a piece with a short slow introduction, but his daring choice to extend this idea into a whole movement should be embraced fully.

Karcsi stayed out of the fray, offering instead to listen from out in the hall. Escaping from the stage allowed him to judge our playing from the audience's perspective. We played a slower and faster version, trying to make each as convincing as we could. Karcsi would not be able to compare the options fairly if, during the slower version that András favored, I played like a child being dragged along on a mandatory family excursion.

The prior discussion had already influenced our playing. Now Geri and I were keen to show that we could combine a faster tempo with enough gravitas, while András concentrated on moving as smoothly as possible from one note to the next, demonstrating that thinking in two beats per bar could still be accomplished at a slow pace.

"There's not much difference,"
Karcsi reported. "It's good if our bow
speeds stay the same. If one person
suddenly uses more bow we sound
too restless." In this case reminding
each other of the different demands
of this opening music had served to
unify our approach.

When we return to a Beethoven quartet, continuing to argue over such basic questions of tempo and character, we can seem like a group discovering this music for the first time. A friend and board member of the Corcoran Gallery's chamber music series in Washington, DC once invited us to rehearse in his living room. Having only ever heard us play in a concert, he looked stunned at the end of our rehearsal: 'Sometimes you guys sound like you have no idea what you're doing.' But even when we engage in a nerve-racking reexamination on the day of a concert, I relish a process that helps to maintain a sense of immediacy in music we have been performing for many years. A concert may benefit from many hours of preparation but the most exciting communication occurs when both audience and performers can suspend disbelief and discover the music afresh. The appearance of the ghost at the beginning of Hamlet would be less effective if, in a whispered aside, the actor reassured the audience that the confrontation had already been played out during an earlier matinee performance.

Our performance this evening of the first movement of Opus 131 benefits from the morning discussion. Geri enjoys drawing attention to a particular viola note; now András moves forward with more urgency than in our

rehearsal. Knowing that the vibrant acoustics of the Wigmore Hall will project the smallest change of timbre or texture to the back of the hall, Karcsi experiments with a more transparent sound — I try to match him. In the first row the poor man continues his sporadic spluttering, less appreciative of the hall's acoustic properties.

Performing Opus 131 is always an adventure. Over the course of seven movements, played without a break, Beethoven covers an extreme range of emotions, shifting from one to the other with the minimum of preparation. However much we rehearse, I wonder how it will feel to play the fleeting, frenetic scherzo movement after an ethereal slow movement, or whether we will manage to create a big enough sound in the ferocious final movement.

Commenting to a friend on the startling originality of his late quartets, Beethoven explained, "Art demands of us that we do not stand still." Beethoven composed his 16 string guartets - 17 if one counts the Grosse Fuge, which began its life as the last movement of Opus 130 but was later published separately as Opus 133 — at different stages of his life. They represent the most diverse body of work written in the genre by a single composer: the need we feel to revisit our interpretations is inspired in part by the spirit of exploration that runs through the quartets themselves.

Beethoven completed his first six quartets in October 1800, at the age of 29, and nearly eight years after he had moved from his birthplace of Bonn to Vienna. These first quartets, Opus 18, draw on the tradition of Haydn and Mozart's quartets but

move in startling new directions. Between 1804 and 1806 he composed his next three string quartets, Opus 59, nicknamed the "Razumovsky" quartets after the Russian count who commissioned them. The formal innovations and extraordinary range of expression of these later works shocked the first players and audiences who encountered them. Faced with trenchant criticism Beethoven retorted that they were music "for a later age." Two more quartets followed, Opp. 74 and 95, in 1809 and 1810 respectively. Much later, in the three years before his death in 1827. Beethoven turned his attention predominantly to the string quartet, challenging the basic form of a quartet composition, reinventing the way in which the four parts relate to each other, and creating five masterpieces that daringly juxtapose the most sophisticated and sublime passages with music of childlike simplicity. No one has ever written a group of works that pose so many questions about the form and emotional content of a string quartet, and come up with so many different answers. In 1812 Beethoven described the fascination and curse of his vocation: "The true artist has no pride. He sees unfortunately that art has no limits. He has a vague awareness of how far he is from reaching his goal."

Tackling the Beethoven quartets is a rite of passage that has shaped the Takács Quartet's work together for over 40 years. From the earliest days these challenging pieces have been bound up with our evolution. The quartet was founded in Hungary in 1975 when Gábor Takács-Nagy, Károly Schranz, Gábor Ormai, and András

Fejér were students at the Franz Liszt Academy in Budapest. In 1979 they traveled to the first Portsmouth String Quartet Competition, which they won with a performance of Beethoven's Opus 59, No. 2, bringing them international attention. Four years later they were invited to the United States to study Beethoven's quartets with Dénes Koromzay, the original violist of the famous Hungarian String Quartet, who following his retirement from quartet playing taught at the University of Colorado. This visit began a life-changing association with the University of Colorado: in 1986 all four members of the Takács Quartet and their families defected from Hungary and settled in Boulder.

In the summer of 1993 I became the first non-Hungarian player in the ensemble, following the departure of its extraordinary founding first violinist, Gábor Takács-Nagy — an exciting and versatile musician, who now has a varied career as a conductor, violinist, and teacher. During my audition for the quartet in 1993 I played the final movement from one of Beethoven's middle quartets, Opus 59, No. 3.

My arrival was the first of several changes. English violist Roger Tapping replaced original violist Gábor Ormai, who died of cancer in 1995. The last piece of music we played with Gábor was the slow movement of Opus 59, No. 2 — the same piece that the Takács had performed in the finals of the Portsmouth competition, when the 19-year-old Roger Tapping was in the audience. With Roger we first played all the Beethoven quartets in six concerts at Middlebury College, Vermont, before further immersing

ourselves in the music during further cycles in London, Paris, and Sydney. We recorded the complete Beethoven quartets for the Decca label between 2001 and 2004, performing additional cycles during that period in New York, Aspen, Napa, and Berkeley.

After Roger left the quartet to play and teach in Boston and spend more time with his family.* Americanborn violist Geraldine Walther, for 29 years principal violist of the San Francisco Symphony, joined us in 2005. She had first encountered the Beethoven quartets as a 17-yearold student at the Marlboro Music School and festival in Vermont. where each student ensemble was assigned an experienced chamber musician who both taught them and played in the group. Geri played her first late Beethoven quartet in the intimidating company of Sándor Végh — founding first violinist of the Hungarian and later of the Végh Quartet. In our new formation we reworked our interpretations of the Beethoven quartets, performing another Beethoven cycle at the South Bank Centre in London in 2009-10. In spring 2014 we turned our attention to Beethoven's transcendent Opus 132, completed after the composer's recovery from a life-threatening illness, performing it in several places including the Aspen Music Festival and the Edinburgh Festival.

As Beethoven predicted, his 16 string quartets have come to be appreciated in a later age and can now offer a reassuring presence to those chamber music subscribers worried by lesser-known or more

contemporary offerings. But I imagine Beethoven responding with amusement to a concert presenter who came backstage recently to complain about the sprightly march in one of the late quartets that rudely shatters the celestial mood of the previous slow movement: "Why did he have to write that awful little piece? It ruins everything!" Her reaction connects the experience of listeners today with those first players and audiences who struggled with the quartets, reasserting the power of familiar music to disturb us even now.

During my first years as a quartet player I could easily understand the bemusement of those players and audiences who first encountered these quartets. Now I wonder if an attitude of shock and puzzlement, far from being merely the easily scorned reaction of a novice, is in fact integral to appreciating the spirit of the music. Absorbing myself in the circumstances that surrounded the composition of the Beethoven quartets, learning about the reactions and motivations of the patrons who commissioned this music and the audiences that heard them, has been a way for me to prevent the music ever becoming too comfortably familiar, to ensure that the spirit of challenge of these quartets is sustained every time we perform them. The man in the front row has stopped coughing and I risk a grateful glance in his direction. I shouldn't allow myself to be distracted but the stage is small and the first row of seats is directly beneath it. As soon as the stage manager opens the door we seem to be walking out directly into

^{*} The quartet bug is hard to throw and after an eight-year break, Roger is now the violist of the Juilliard Quartet.

UMS Education & Community Engagement

Pre-Concert Lecture Series: Exploring Beethoven's String Quartets

Saturday, October 8 // 7 pm Rackham Amphitheatre (4th floor)

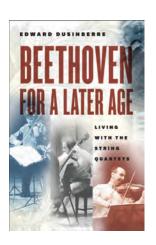
Saturday, January 21 // 7 pm Rackham Amphitheatre (4th floor)

Saturday, March 25 // 7 pm Michigan League Koessler Room (3rd floor) Join Beethoven scholar and U-M professor of musicology Steven Whiting for a series of three lectures in conjunction with the Takács String Quartet's complete Beethoven cycle.

Author Interview:

Edward Dusinberre, first violinist of the Takács Quartet

Thursday, October 6 // 7 pm Literati Bookstore (124 E. Washington Street, Ann Arbor)



In this special event, U-M professor of musicology Steven Whiting interviews Takács Quartet first violinist Edward Dusinberre about his recently published book entitled Beethoven for a Later Age: Living with the String Quartets. The book takes the reader inside the life of a string quartet, melding music history and memoir as it explores the circumstances surrounding the composition of Beethoven's quartets and the Takács Quartet's experiences rehearsing and performing this music. Books will be available for sale.

the audience. Many people here tonight have been listening to the Takács Quartet since the group's emergence in the early 1980s: friends, relatives, and supporters who have in their different ways helped the quartet over the years and care as much about our welfare as they do about how we play. During the first minutes of any Wigmore concert I fight the worry that I might disappoint them in some way. In the Green Room after the concert when we appreciate their enthusiastic responses, we know that they will also hold back any strong criticisms for a later date, unlike one unfamiliar audience member who came into my dressing room several years ago in Aspen, Colorado: You're a little loud for the second violinist when he has the second melody in the first movement. the scherzo seemed too fast, and in general the phrasing could breathe a bit more; the Beethoven wasn't your strongest piece tonight but I loved the concert — come back soon! When I commented on not being accustomed to guite such frankness and attention to detail backstage, her face lit up. I'm so glad you don't mind: most performers get quite upset with me.

Although our next visit to Aspen found me testing the lock to my dressing room door, the goal of any performer should be to inspire such engaged listening. For while it is always our responsibility to capture and retain a listener's attention, the quality of listening in a hall can in turn profoundly influence a performance: we are more likely to linger over a beautiful change of harmony or the last wisps of sound at the end of a slow movement if the hall is silent than if a man is placing a sweater into a rustling

plastic bag or — as occurred during another of our concerts — a woman sitting in the front row has just taken off her left shoe and is examining it intently under the stage lighting.

As we approach the end of the first movement of Opus 131 the others in the quartet seem fully absorbed by the music in front of them. Geri looks up at Karcsi, playing with exactly the same speed of bow to match her sound with his; András sways a little to his right as he takes over the melody from Karcsi. Fortunately we have reached a favorite moment of mine. The last two notes of this opening movement are the same pitch but an octave apart. The pause sign over the second note gives us the license to hold on to it as long as we feel appropriate. Beethoven now repeats the same octave interval but up a semitone and forming the beginning of a tender, fleeting melody: with the minimum of preparation the character of the music is transformed.

Should the last note of the previous movement die away so that the first notes of the new tune enter with a new timbre of sound — a surprising change of direction? Or should we sustain our sound on the last slow note to make the join as smooth and continuous as possible, beginning the new melody with the same sound with which we finished the previous movement? Combining seemingly contradictory thoughts would be ideal: we want to convey the surprise of sudden change but maintain a sense of logical continuation.

During the morning rehearsal we talked mainly about playing the new melody with a livelier sound and tempo from the outset. But this evening, due in part to the attentive silence in the hall, we hold the preceding note longer than usual, drawing out our diminuendo. The next melody emerges with the same fragile sound, taking a few notes fully to establish the new faster tempo — this evening the change of character between the end of the first movement and the beginning of the second is less sudden than it sometimes is.

Balancing unity and contrast in our interpretation is again an issue in the fourth movement of Opus 131. This slow movement begins with a simple, serene melody supported by basic chords, allowing the maximum possibilities for development. In the following variations Beethoven transforms the theme, creating such a dizzying variety of rhythms, moods, and textures that sometimes the story is as hard to follow as the boldest jazz improvisation. The most striking innovation comes toward the end of the movement. After each instrument is left on its own to play short, exploratory cadenzas, the music recedes almost to nothing before finding its way back to the opening theme, played now in the second violin and viola parts but surrounded by a radically different accompaniment: the first violin and cello imitate a piccolo flute and drum from a marching band, challenging the ethereal atmosphere that has pervaded much of the previous music — folk musicians interrupting a solemn gathering. How should the melody react to its irreverent accompaniment? This evening I like the way Karcsi and Geri's melody resists András' and my

accompaniment, a nostalgic memory evoked despite the forward march of the cello rhythm, change and continuity existing side by side.

The ferocity of the seventh and final movement of Opus 131 bears no relation to anything that has preceded it. After so much delicate playing in the earlier movements, this finale with its driving rhythms and belligerent fortissimi now demands the power of a full string orchestra. Will we be able to summon up sufficient energy to help bring this massive piece to a stirring conclusion? Tonight I find the extremity exhilarating: finally I can throw myself fully into the drama, unconcerned by anything happening in the audience or the cluster of broken bow hairs that tickle my forehead — until one of them becomes trapped in my left hand and briefly pulls my bow off the string. Even this mishap adds a sense of intoxicating danger to this searing final transformation that seems to threaten the structure of the piece and the health of the performers. The risk of losing control lies at the heart of any vivid encounter with one of the later Beethoven quartets: music that at times consoles but also has the capacity to destabilize listeners and players alike.

Opus 131 ends in a surprising way. The first violin and viola play a descending melody, an exhausted answer to my opening gesture of the whole piece, while the second violin and cello's faster rhythm continues to agitate beneath the tune. The pleading melody seems to succeed in pacifying the underlying rhythm until from the bottom of the group András suddenly reintroduces the faster opening

tempo and rhythm, leaping upwards through a C-sharp Major arpeggio. We all join in, ending the piece with three *fortissimo* major chords — a precipitous resolution.

However much force we apply to the chords, they cannot fully resolve this immense piece and are greeted tonight, as so often, by a short, stunned silence. The way in which audiences react to this ending is different from the way they respond to Beethoven's middle works, such as the Fifth Symphony, where the repetition of final chords is so emphatic as to leave one in absolutely no doubt that the ending is upon us. The only question there is which of the many chords will prove to be the very final one — a feature parodied in Dudley Moore's magnificent Beethovenian presentation of the "Colonel Bogey March." But we are unlikely at the end of Opus 131 to hear an audience member exclaiming in delighted tones — as someone did immediately after the last note of another piece we played at the Wigmore — That's it! To create convincing finality in a piece so varied and which has moved continuously through its seven movements is perhaps an impossibility. Except for the small practical matter of physical exhaustion, the last three chords leave me wanting to go back right to my opening notes and start the journey again.

Of all the Beethoven quartets, Opus 131 is the most ambitious: how seven such contrasting movements manage to complement each other and be so convincingly bound together is a miracle no amount of musical analysis can explain. And yet my judgment of the piece as a satisfying unity is based on many years of experience living with the music: when I first encountered Opus 131 the extremity of its contrasts seemed daunting and irreconcilable. But through happy and despairing times the Beethoven quartets have accompanied the Takács Quartet. No wonder that music which itself grapples with the balance between unity and contrast, continuity and transformation, has been such a stalwart partner, helping us both to celebrate and to withstand change. Twenty-five years ago, when I was a student at the Juilliard School in New York, I had no idea of the ways in which these works could bind the lives of players and listeners together, music that itself emerged from a complex web of interactions between Beethoven, his patrons and the string players who first rehearsed these works.

We bow at the end of our performance and I have just enough time to put my violin in its case before we hear a knock at our Green Room door.

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Please note that books are available for purchase in the Rackham Auditorium lobby. Mr. Dusinberre will be signing books following this concert.

Takács Quartet

Concert I

Edward Dusinberre / Violin Károly Schranz / Violin Geraldine Walther / Viola András Fejér / Cello

Saturday Evening, October 8, 2016 at 8:00 Rackham Auditorium Ann Arbor

Tonight's presenting sponsor is the Ilene H. Forsyth Chamber Arts Endowment Fund, which supports an annual Chamber Arts Series concert in perpetuity. Media partnership provided by WGTE 91.3 FM and WRCJ 90.9 FM. Special thanks to Steven Whiting for his participation in events surrounding this weekend's performances. The Takács Quartet records for Hyperion and Decca/London Records. The Takács Quartet is Quartet-in-Residence at the University of Colorado in Boulder and are Associate Artists at Wigmore Hall, London. The Takács Quartet appears by arrangement with Seldy Cramer Artists. In consideration of the artists and the audience, please refrain from the use of electronic devices during

The photography, sound recording, or videotaping of this performance is prohibited.

the performance.

PROGRAM

Beethoven String Quartets Concert I

String Quartet in G Major, Op. 18, No. 2

Allegro Adagio cantabile — Allegro — Tempo I Scherzo: Allegro Allegro molto quasi Presto

String Quartet in f minor, Op. 95

Allegro con brio
Allegretto ma non troppo —
Allegro assai vivace ma serioso
Larghetto espressivo — Allegretto agitato

The second and third movements are played attacca (without pause).

Intermission

String Quartet 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 — Finale: Allegro

The fifth and sixth movements are played attacca (without pause).

STRING QUARTET IN G MAJOR, OP. 18, NO. 2 (1799)

Ludwig van Beethoven Born December 16, 1770 in Bonn, Germany Died March 26, 1827 in Vienna, Austria

UMS premiere: Kneisel Quartette; March 1906 in University Hall.

Snapshots of History...In 1799:

- · In the Egyptian port city of Rosetta, French Captain Pierre Bouchard finds the Rosetta Stone
- · George Washington, the first President of the US, dies at Mount Vernon, Virginia
- · Eli Whitney, holding a 1798 US government contract for the manufacture of muskets, is introduced by Oliver Wolcott, Jr. to the concept of interchangeable parts, an origin of the American system of manufacturing

In June 1799 Beethoven sent the first of his string quartets, Op.18, to one of his closest friends, the theologian Karl Amenda, who was a keen violinist. But two years later he asked Amenda not to pass the quartet on to anyone else. "I have greatly changed it," Beethoven told him, "in that I have only now understood how to write quartets properly, as you will see when you receive it." The same letter of July 1, 1801 contains one of the earliest confessions of Beethoven's tragic ailment:

O how happy I would be now if I possessed my full hearing, then I would hurry to you; but now I must withdraw from everything, my finest years will fly away without [my] being able to fulfill everything that my talent and strength should have bid me to do — sad resignation in which I must seek refuge. Of course I am resolved to place myself above all this, but how will it be possible?

The String Quartet Op.18, No.1 was not the only work in the series to undergo thorough revision: a similar process was applied to the G-Major second quartet, and from the original plates we can see that Beethoven was still making minor changes to all six quartets even as the parts were already being engraved. Although Beethoven's original version of the String Quartet Op. 18, No. 2 has not survived, we do know that one of the most far-reaching changes he made to it was to tighten the structure of its slow movement, from a five-part form with two contrasting episodes, to a simple ternary design. Significantly, he also altered the nature of the central section, to provide a miniature scherzo within the ornate surrounding material. The resulting fusion of a serene slow movement and lively scherzo was an idea Beethoven had already carried out in his string trio Serenade Op. 8, and the hybrid design was one that was taken over

on occasion by both Mendelssohn and Brahms. Beethoven's scherzo episode takes its point of departure from the unassuming phrase with which the slow opening section comes to a close.

The key of G Major was one Beethoven chose for some of his wittiest pieces, and the String Quartet Op. 18, No. 2 is no exception. Even the inclusion of a scherzo-like episode in its second movement did not prevent Beethoven from following it with an actual scherzo, rather than a more relaxed minuet, or from casting the finale in the character of a highspirited "Allegro molto."

As for the first movement, it opens with the witticism of a theme that sounds as though it is an ending, rather than a beginning — so much so that Beethoven is able to use the same eight-bar subject to round the piece off, in a conclusion of deliberate understatement. The piece is notable, too, for the manner in which the contrapuntal development section leads to a climax over an insistent and unstable pedal-note on the fifth degree of the scale which continues through the start of the recapitulation. Beethoven was to press a similar idea into service, though to more intensely dramatic effect, in the first movement of his "Appassionata" piano sonata. The quartet's recapitulation continues to develop the material. and incorporates a pianissimo interpolation of the main subject in a distant key between its two stages.

The scherzo is remarkable for the transition that joins the end of its trio seamlessly to the start of the da capo. Such links are rare in Haydn and Mozart, though examples are to be found in Mozart's "Kegelstatt"

Trio K. 498 for clarinet, viola, and piano, and in Haydn's last completed String Quartet Op. 77, No. 2. In the Mozart, the passage in question is based on the trio's material; but Beethoven, like Haydn, startlingly offers a pre-echo of the scherzo's material, beginning in the trio's key.

The finale opens in strikingly original fashion, by alternating the phrases of its main theme between the solo cello and the full quartet. At the end of the movement's first stage the expected repeat is subverted by a startling switch of key, with the sudden change in harmonic direction casting its shadow over the entire first half of the central development section. When the principal subject returns, it does so in a bright C Major and in a more conventional quartet layout, before Beethoven — as though anxious to announce that he is in the wrong key after all - makes exaggeratedly emphatic preparations for the actual recapitulation. At the crucial moment, however, the music takes a side-step into another distant key, before the genuine recapitulation is at last allowed to set in.

STRING QUARTET IN F MINOR, OP. 95 ("SERIOSO") (1810)

Beethoven

UMS premiere: Detroit Philharmonic Club; March 1893 in Newberry Hall (current home of the Francis W. Kelsey Museum of Archaeology).

Snapshots of History...In 1810:

- · Napoleon annexes the Kingdom of Holland
- · The US annexes the Republic of West Florida
- · The first steamboat sails on the Ohio River

Beethoven's own bilingual title for this, the tersest and most austere of his string quartets, was "Quartett serioso," Paradoxically enough, the word "serioso" as a movement-heading is reserved for the work's scherzo. Perhaps it was the music's bleakness and intensity that led Beethoven to withhold the piece from publication for no fewer than six years. At any rate, of all his quartets, it was this one that he curiously declared was written for a small circle of connoisseurs, and was never to be performed in public. Its key of f minor was one he once described to the Scottish philanthropist and folk song enthusiast George Thompson as "barbaresco." He chose it not only for his very first piano sonata, Op. 2, No. 1. but also for two much more unruly works: the "Appassionata" Piano Sonata Op. 57, and the Egmont Overture, The Op. 95 Quartet has features in common with both of those works. As in the "Appassionata," the brusque opening theme immediately moves up a semitone, onto G-flat Major; and in the quartet, this striking harmonic shift is recalled at the start of the scherzo's trio.

Moreover, the scherzo itself is joined to the preceding slow movement by

the same dramatic discord that links the slow movement and finale of the "Appassionata." The main body of Op. 95's finale is a dark and agitated "Allegretto"; but, as in the *Egmont* Overture, there is also a coda in which the music turns to the Major, for a fleeting and airy "Allegro."

The unusual compression of the Op. 95 Quartet is achieved largely through a ruthless process of elision. That process begins immediately after the main theme has been hurled out in the opening bars. The theme itself contains two contrasting elements: a concise idea given out by all four players in octaves; and, following a dramatic silence, a jagged, leaping figure. Beethoven makes as though to go through the entire procedure again, a semitone higher; but no sooner has the cello launched on the rapid opening motif than the music takes an entirely new direction, with a much broader idea on the violin, punctuated by restless rising arpeggios from the cello. Only once this has run its course does the opening motif return in its original form. But now the initial flurry of activity in bare octaves is heard both on 'F' and on 'G-flat' — all within the space of a single bar, as though to

compress into a brief moment what might have transpired on a broader scale during the work's opening bars.

That the creation of a sense of time hurtling by is of crucial importance to the opening movement is shown by the fact that despite the exposition's unusually brief time-span, Beethoven does not ask for a repeat to be made. (He does, however, carefully prepare the ground for such a repeat, before pulling the rug from beneath the listener's feet.) As for the start of the recapitulation, it manages to condense into two bars what in the exposition had occupied 19: the opening bar and its dramatic silence are followed without further ado by the compressed version of events in which the initial motif is heard both on 'F' and on 'G-flat.' As if this were too disorientating to absorb. Beethoven proceeds thereafter to mirror the exposition's course of events exactly, even to the extent of having the lyrical second subject played at first in the same key as before. The coda is fully as long as the central development section. Its intensity is unrelieved, until at the end the music fades, as though exhausted, into silence.

The D-Major second movement is based on two alternating ideas: a serene main theme which follows a four-bar introduction for the cello alone; and a fugato whose chromaticism is anticipated by the conflict between the Major and minor forms of the sixth degree of the scale ('B-natural' and 'B-flat') that runs through the first stage of the piece. At the end, the detached notes of the cello's opening bars are taken over in chromatic form by the first violin and viola, and the music sinks towards an uneasy close before coming to rest on a quiet, long-sustained

discord which forms the bridge to the start of the "serious" scherzo.

With the scherzo, Beethoven makes a return to the dramatic, forceful style of the opening movement; and any sense of calm afforded by the two appearances of the quasi-trio section is brutally swept aside by the hammering intensity of a coda in which the already fast tempo accelerates still further. Beethoven's sketches show that he contemplated following the abrupt ending of the piece with a mysterious introduction to the finale beginning on the all-important note 'G-flat.' But this was rejected, in favor of a more plangent opening that prepares the ground for the agitation of the main body of the piece. Once again there is a coda in a faster tempo, though this time the contrast it affords with the remainder of the movement is overwhelming. It is as though the final curtain of Hamlet had suddenly been raised, to give way to a performance of The Comedy of Errors. But Beethoven's coda is far from being down to earth: its delicate sonority ensures that it sounds at once disembodied and ethereal. The effect is not dissimilar to that of the start of the "Victory Symphony" that concludes the Egmont Overture, symbolising Egmont's spirit soaring free following his death. Not by chance, both the overture and the quartet were composed in the same year of 1810.

STRING QUARTET IN B-FLAT MAJOR, OP. 130 (1825)

Beethoven

UMS premiere: Paganini Quartet; January 1948 in Rackham Auditorium.

Snapshots of History...In 1825:

- \cdot Greece is in the middle of its eight-year War of Independence against Turkey
- The world's first modern railway, the Stockton and Darlington Railway, opens in England
- · The Erie Canal opens, connecting the Great Lakes to the Atlantic Ocean

The Op. 95 Quartet marked the end of Beethoven's activity as a composer of string quartets for more than a decade. His renewed interest in the medium was prompted by a letter from Prince Nikolas Galitzin — an important artistic patron in St. Petersburg, and a passionate admirer of his music. In November 1822 Galitzin wrote to Beethoven, asking him to compose "one, two, or three new quartets," for which he offered to pay whatever fee he thought appropriate. At the same time, Galitzin informed Beethoven that he was himself an amateur cellist. Beethoven, who happened to have offered a new quartet to the publishing firm of Peters some five months earlier (though without apparently having formulated any ideas for it), accepted Galitzin's proposal, and assured him that he would take care to give him satisfaction with regard to the instrument he played. He promised, moreover, to have the first quartet ready by the following March, at the latest. But he had reckoned without the amount of work he still had to do on his Missa solemnis and the Ninth Symphony, and in the event he did not turn his attention to Galitzin's series.

of quartets until the second half of 1824. Perhaps he was prompted to do so by the fact that it was Galitzin who organized the first complete performance of the *Missa solemnis*, which took place in St. Petersburg on April 18 of that year. The three quartets Beethoven composed for Galitzin (they were published, out of numerical sequence, as his Opp. 127, 132, and 130) occupied him until the early weeks of 1826.

Nearly three decades earlier, Beethoven had completed the first of the half-dozen string trios which were his stepping-stones on the way to becoming a string quartet composer. That first trio, Op. 3, was a six-movement work modeled, as we have seen, on Mozart's great string trio *Divertimento K. 563*. Now, at the end of his life, Beethoven made a return to the multi-movement divertimento form where we would least have expected him to do so: in his late string quartets — perhaps the most spiritual music he ever wrote.

In its familiar shape, the first of the late quartets, Op. 127, is conventionally laid out in four movements, but Beethoven had at one time

contemplated adding a further two movements. The second of Prince Galitzin's quartets to be composed, Op. 132, also originally had six movements, but at a late stage Beethoven removed one of them, transposed it from A Major into G Major, and incorporated it into the six-movement String Quartet Op. 130, where it forms the "Alla danza tedesca" fourth movement. As for Op. 131, Beethoven seems to have considered adding a valedictory postlude to the work as we know it, which would have increased the tally of its movements to no fewer than eight. The discarded sketch became the slow movement of the String Quartet Op. 135.

The decision to transfer the "Alla danza tedesca" movement to the String Quartet Op. 130 was by no means the only significant change Beethoven made to the work. Although the scherzo second movement and the "Alla danza tedesca" were encored at the work's premiere, the immensely demanding fugal finale, not surprisingly, proved a real stumbling block to players and audience alike. It was the quartet's publisher, Matthias Artaria, together with Beethoven's violinist friend Karl Holz (a recent recruit to the famous Schuppanzigh Quartet who gave the premieres of most of Beethoven's quartets from the "Razumovsky" series onwards), who eventually persuaded the composer to supply a less demanding piece in its place. Although the quartet was initially published with its original finale, subsequent editions incorporated the replacement, and the fugue was issued independently as the composer's Op. 133.

Much ink has been spilled on the subject of Beethoven's acquiescence in providing a substitute for the fugue. Certainly, the new finale — the last piece of music Beethoven completed — is as different as could be imagined from the piece it replaced: while the fugue is granite-like and orchestral in sonority, the new finale is delicate and transparent (though Beethoven manages nevertheless to incorporate an extended passage of fugal writing in its central development section). What the two have in common is the fact that they both begin away from the home key, on the note 'G' — the upper note of the sustained chord with which the preceding "Cavatina" comes to a close.

Op. 130 is alone among Beethoven's late string quartets in failing to include a large-scale slow movement in variation form. The reason for the lack of such a piece is that Beethoven's original design for the work deliberately placed its center of gravity on the fugal finale, and instead of supplying a genuine slow movement at its center, he wrote a delicately scored "Andante" whose opening carries the marking of "poco scherzando." The emotional high point of the work as a whole is, in fact, reserved for the comparatively brief "Cavatina" fifth movement. According to Karl Holz, this deeply-felt piece brought tears to Beethoven's eyes while he was composing it, and he confessed that nothing he had ever written had so moved him. Towards the end, the first violin has a passage in broken snatches of recitative, which carries the direction "beklemmt" (choked) — as though Beethoven's tears were indeed welling up.

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Takács Quartet

Concert II

Edward Dusinberre / Violin Károly Schranz / Violin Geraldine Walther / Viola András Fejér / Cello

Sunday Afternoon, October 9, 2016 at 4:00 Rackham Auditorium Ann Arbor

Tonight's supporting sponsor is the Charles A. Sink Endowment Fund.

Media partnership provided by WGTE 91.3 FM and WRCJ 90.9 FM.

Special thanks to Steven Whiting for his participation in events surrounding this weekend's performances.

The Takács Quartet records for Hyperion and Decca/London Records.

The Takács Quartet is Quartet-in-Residence at the University of Colorado in Boulder and are Associate Artists at Wigmore Hall, London.

The Takács Quartet appears by arrangement with Seldy Cramer Artists.

In consideration of the artists and the audience, please refrain from the use of electronic devices during the performance.

The photography, sound recording, or videotaping of this performance is prohibited.

PROGRAM

Beethoven String Quartets Concert II

String Quartet in F Major, Op. 18, No. 1

Allegro con brio Adagio affetuoso ed appassionato Scherzo: Allegro molto Allegro

String Quartet in E-flat Major, Op. 74

Poco Adagio — Allegro Adagio ma non troppo Presto — Allegretto con variazioni

The third and fourth movements are played attacca (without pause).

Intermission

String Quartet in c-sharp minor, Op. 131

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Adagio, ma non troppo e molto espressivo —
Allegro molto vivace —
Allegro moderato —
Andante, ma non troppo e molto cantabile — Andante moderato e lusinghiero
— Adagio — Allegretto — Adagio, ma non troppo e semplice — Allegretto —
Presto — Molto poco adagio —
Adagio quasi un poco andante —
Allegro
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All movements are played attacca (without pause).

STRING QUARTET IN F MAJOR, OP. 18, NO. 1 (1801)

Ludwig van Beethoven Born December 16, 1770 in Bonn, Germany Died March 26, 1827 in Vienna, Austria

UMS premiere: Roth String Quartet; January 1943 in Rackham Auditorium.

Snapshots of History...In 1801:

- · Mail service to Michigan began, carried from Washington every three months
- · Washington, DC is placed under the jurisdiction of the United States Congress
- · Ultraviolet radiation is discovered by Johann Wilhelm Ritter

In the form in which we know it, this F-Major work must have been among the last of the Op. 18 series to be completed. But, as we have seen. Beethoven had sent a preliminary version of it to his friend Karl Amenda in the summer of 1799. That version was preserved by Amenda's descendants, and it came to light in the early years of the 20th century. From it, we can see that the revisions Beethoven carried out were particularly far-reaching in the case of the quartet's opening movement. One telling change affected the manner in which the recapitulation, at roughly the movement's mid-point, was approached. Beethoven had originally written a series of rushing fortissimo scales here: but his final version creates a more subtle atmosphere of subdued excitement, reserving the crescendo for the last possible moment before the reprise of the main theme. Also new was a dramatic passage near the end of the piece, with all four instruments striding upwards in long notes. On top of these specific changes, Beethoven generally

rendered the music's texture more transparent, and reduced the number of appearances of the opening turn-like motif during the course of the piece. All the same, that motif — the very first thing we hear — makes itself felt throughout the movement even in its familiar form.

If Beethoven chose to place the F-Major Quartet at the head of his Op. 18 set, it may well have been in view of its deeply-felt slow movement. The "Adagio" is, indeed, one of the great tragic utterances among the composer's earlier music - the string quartet counterpart to the sombre "Largo e mesto" in the same key of d minor from the Piano Sonata Op. 10, No. 3. According to Karl Amenda, Beethoven wrote the string quartet piece while thinking of the scene in the burial-vault from Romeo and Juliet, Amenda's claim is substantiated by remarks found among Beethoven's sketches for the coda: "il prend le tombeau; désespoir; il se tue; les derniers soupirs" (He descends into the tomb; despair; he kills himself; the last sighs). The piece begins with the throbbing sound of an accompaniment played by the three lower instruments, before the first violin enters with the quiet main theme. That theme later assumes a more dramatic guise, with the aid of a new rushing figure which appears superimposed above it; and during the final stages of the movement the rushing figure itself reaches a peak of anguish, before the music sinks to an exhausted close.

Beethoven's tempo marking for the slow movement in the revised version of the work includes not only the word "affetuoso," but also "appassionato." The latter is a rare indication in his music, and one that is conspicuously lacking in the so-called "Appassionata" piano sonata. (Two of the remaining occurrences are to be found in slow movements, too — the "Largo appassionato" of the A-Major Piano Sonata Op. 2, No. 2, and the "Adagio" of the "Hammerklavier" Sonata, whose subtitle directs the player to treat the piece "Appassionato e con molto sentimento" — but there are also the "Allegro con brio ed appassionato" of the c-minor Sonata Op. 111, and the final "Allegro appassionato" of the String Quartet Op. 132.) Beethoven's revision also increased the urgency of the last two movements: the third movement, originally a straightforward "Allegro," became "Allegro molto" in order to ensure that the piece would be played in genuine scherzo style: and the finale was transformed from a gentle "Allegretto" into a brilliant "Allegro." The last movement is, indeed, a dazzling piece, with a fugue as its centerpiece, and a closing page which brings the curtain down with unashamed symphonic grandeur.

STRING QUARTET IN E-FLAT MAJOR, OP. 74 ("HARP") (1809)

Beethoven

UMS premiere: Budapest String Quartet; January 1946 in Rackham Auditorium.

Snapshots of History...In 1809:

- · A decision by the Supreme Court of the United States states that the power of the federal government is greater than any individual state
- · The Illinois Territory is created
- · Ecuador declares independence from Spain

The year 1809 was one of crisis for the Austro-Hungarian Empire. On April 9, faced once again with the threat of Napoleon's territorial ambitions. Austria declared war on France, Less than a month later. as French troops stood poised to enter Vienna for the second time in less than five years, the Empress Maria Theresa withdrew from the city, together with other members of the Imperial family. Among them was Beethoven's staunchest patron, Archduke Rudolph, the Emperor's youngest brother. When the bombardment of Vienna began, on the night of May 11, Beethoven took refuge in the cellar of his brother's house, with his head covered with pillows in order to protect his fragile hearing from the noise of cannon fire.

It was at this time that Beethoven composed the opening movement of his "Les Adieux" piano sonata, marking Archduke Rudolph's departure from the city. The sonata is one of three large-scale works Beethoven composed during 1809, all of them in the key of E-flat Major. Its companions are the *Piano Concerto Op. 73* (the so-called "Emperor") and the "Harp" *String Quartet Op. 74*; and in addition,

Beethoven had written another work in the same key the previous year — the Piano Trio Op. 70, No. 2 (the companionpiece to the famous "Ghost" Trio). The four E-flat-Major works are strikingly different in both outward form and character, but for all their opposed expressive worlds they have one or two important features in common. In all but one of them the last two movements are mysteriously linked, with the music seeming momentarily to hold its breath before the onset of the finale. The exception is the piano trio — which shares with the string quartet a peculiarity that will not readily be found elsewhere in Beethoven's works that have four movements; neither of the two middle movements is in the home tonality. In each case the keys chosen instead are C Major or minor, and A-flat Major.

Almost as though in compensation for the inspirational extravagances of the three "Razumovsky" Quartets (Op. 59) which had preceded it, the Op. 74 Quartet is very much classically conceived. There is, however, no mistaking the bold individuality of its slow opening page ("It would have made an excellent introduction to the following 'Allegro,'" commented

the influential Leipzig Allgemeine musikalische Zeitung in an otherwise favourable review of the quartet in 1811, "if it had not lost its way towards the end in an unnecessary jumble of harsh dissonances"); and if the remainder of the first movement is amiable enough, it is by no means bereft of surprises not least, the forceful violin cadenza which erupts in the coda, transforming the movement's prominent pizzicato idea into something altogether darker and more menacing. The coda's expansiveness compensates for an exposition that is remarkable for its concision. It is the pizzicatos of the principal subject, and especially the manner in which they are used in the approach to the recapitulation at the center of the movement, that have earned the quartet the nickname of the "Harp." As the arpeggios of this moment accelerate to a point where they have to be bowed rather than plucked, a sudden crescendo allows the start of the recapitulation to emerge with force.

The slow movement presents a fusion of variation and rondo forms. In a typically Beethovenian paradox, as the variations themselves become progressively more ornate, they impart an increasing atmosphere of serenity. Of the intervening episodes, the first presents a plangent new melody in the minor, while the second unfolds a broad theme shared between first violin and cello against the background of a rustling accompaniment from the viola.

The scherzo is a cousin of the parallel movement in the Fifth Symphony, whose "fate" rhythm — albeit vastly accelerated — it shares. The gruffly contrapuntal "running"

trio in the Major also recalls the symphony. It occurs twice, between three statements of the scherzo itself — an enlarged design characteristic of Beethoven's middle-period music. The final reprise of the scherzo begins forcefully, but the quasi-repeat of its brief opening section is now played softly (again, we may think of the Fifth Symphony's mysterious da capo), and thereafter the music's dynamic level does not change — except to become even quieter for the pianissimo coda which leads directly into the finale.

This is the only occasion on which Beethoven brought one of his string quartets to a close with a set of variations. The "Allegretto" theme on which it is based is deceptively written against the bar line. Each of the "sighing" descending phrases with which it begins sounds as though it sets off on the main beat, though that is actually not the case: the phrases turn out to have been syncopated throughout, and the longer ascending phrase which rounds off the theme's first half makes the music sound as though it has suddenly acquired an extra beat. The first five variations are straightforward enough, but the concluding variation is expanded by means of an accelerating coda, as though in preparation for a conventionally emphatic peroration. With gently humorous understatement. however, the "rushing" figuration of the closing bars (it is derived from the third of the preceding variations) gives way to the simplest of cadences, allowing the work to come to a subdued close.

STRING QUARTET IN C-SHARP MINOR, OP. 131 (1826)

Beethoven

UMS premiere: Budapest String Quartet; February 1941 in Hill Auditorium.

Snapshots of History...In 1826:

- · James Fenimore Cooper publishes The Last of the Mohicans
- · Joseph Nicéphore Niépce produces the first photographic image
- · Nikolai Lobachevsky presents his system of non-Euclidian geometry

With his String Quartet Op. 130,
Beethoven had completed the
commission for three quartets he
had received from Prince Galitzin.
But no sooner had he finished the
series than he embarked on a new,
uncommissioned quartet — almost
as though one work had spilled over
into the next. The abundance of
Beethoven's ideas for string quartets
at the time was described with wry
humor by his young violinist friend
Karl Holz:

During the time when he was composing the three quartets commissioned by Prince Galitzin, Op. 127, Op. 130, and Op. 132, such a wealth of new quartet ideas streamed forth from Beethoven's inexhaustible imagination that he felt almost involuntarily compelled to write the c-sharp-minor (Op. 131) and F-Major (Op. 135) quartets. "My dear friend, I have just had another new idea," he used to say in a joking manner, and with shining eyes, when we would go out for a walk; and he wrote down some notes in a little pocket sketchbook. "But that belongs to the quartet after the next one, since the next one already has too many movements."

The quartet that had a surfeit of movements was Op. 131. It was

ready by the summer of 1826, but a performance scheduled for September had to be abandoned in view of its difficulty. Meanwhile Beethoven had embarked on the String Quartet Op. 135, which he finished in October of the same year. When he returned the proofs of Op. 131 to Schott & Co. on August 12, he scribbled a note on the title page, to the effect that the piece had been "put together out of various things stolen from here and there." This so alarmed the publishers that Beethoven had to reassure them a week later that the work was brand new. His joke, he explained, had been occasioned by the fact that he had taken offense at Schott's prior stipulation that the quartet had to be an original one. To Karl Holz, Beethoven declared that he regarded the c-sharp-minor as his greatest quartet, and posterity has generally approved his verdict, Earlier, when Holz told Beethoven that out of the three quartets composed for Prince Galitzin, he thought Op. 130 the finest, Beethoven had replied: "Each in its own way. Art demands of us that we shall not stand still. You will find a new manner of part-writing, and thank God there is less lack of imagination than ever before."

Beethoven had intended to dedicate the Op. 131 Quartet to his friend and benefactor Johann Wolfmayer, but he had a last-minute change of heart, and inscribed it instead to Baron von Stutterheim, a Lieutenant Field-Marshal who had given Beethoven's nephew, Karl, a place in his regiment. Beethoven's worries over his nephew had culminated just a fortnight before the score of the quartet was dispatched to Schott & Co., when, barely a month before his 20th birthday, Karl had attempted to kill himself. As for Wolfmayer, he received instead the dedication of the posthumously-published String Quartet Op. 135.

Was there, perhaps, a grain of truth in Beethoven's joke at Schott's expense? Certainly, the outward shape of the Op. 131 Quartet is highly unorthodox. This is Beethoven's only string quartet to play without a pause from beginning to end, and within its continuous structure the tally of its individual movements is so unusual that Beethoven was persuaded to number them in his autograph score, from 1 to 7. However, two of them are in effect little more than transitions, so the real number of movements is five, as in the *String Quartet Op. 132*.

The two prominent concerns that characterize so much of the music of Beethoven's final period — variation form and fugue — find their common ground in the Op. 131 Quartet. As usual in the late quartets, the heart of the work is formed by a set of variations, while the slow opening movement is written in the style of a fugue — a sort of intimate counterpart to the fugal finale of Op. 130. This is, in fact, Beethoven's only quartet to begin

with anything other than a sonata design. Instead, it reserves the weight of a fully-developed sonata form movement for its finale — just as Beethoven's single previous c-sharpminor work, the so-called "Moonlight" Sonata Op. 27, No. 2, had done.

The opening fugue theme itself throws a strong accent onto its prolonged fourth note, 'A-natural.' The answering voice places its corresponding accent on the note 'D'; and together, these stressed notes may give the listener a foretaste, however subliminal, of the key of the second movement, for which the music simply glides up a semitone into a bright D Major. Such juxtapositions of chromatically adjacent keys were much beloved of Schubert, but it would be difficult to think of another instance in an important work by Beethoven.

The D-Major "Allegro" is followed by a short transition to the central set of variations. Like so many of Beethoven's great variation sets, it presents a process not of decoration, but of gradual distillation. The theme itself is of breathtaking beauty. So, too, is the manner of its presentation, with the individual phrases passed with infinite tenderness from one violin to the other. The first two variations show a progressive increase in animation, but the curiously spare writing of Variation 3 (lusinghiero [flattering] is Beethoven's indication for the smooth phrases handed back and forth this time from cello to viola) is followed by an "Adagio"; and then an "Allegretto" in which the theme is reduced to its harmonic skeleton, with much use of "open" strings. The sixth variation, an "Adagio" of

remarkable spaciousness, leads to a coda on a huge scale which presents the only significant modulation of the entire piece (to C Major), before the theme reappears in its original key in a version of sublimated grandeur, shrouded in violin trills.

The calm of the variations is abruptly shattered by the start of the following "Presto." The form of the new piece is that of a scherzo and trio, with the quasi-trio being played twice between the three statements of the scherzo. As so often in Beethoven's late scherzo movements, there is a coda in which the trio threatens to make a further return, before it is cut off by the final appearance of the scherzo's material.

The second of the quartet's two transitional movements offers a moment of repose between the scurrying scherzo and the forceful finale. The last movement itself is heralded by a four-bar introduction, given out by all four players in fortissimo octaves. These introductory bars are centered around the initial notes of the first movement's fugue theme; and the fugue subject is recalled even more vividly in the finale's smooth second idea, which evokes not only its melodic shape, but also its rhythm.

The cyclic structure of the work as a whole is further emphasized on the harmonic level: in the finale's recapitulation the principal second subject makes an unexpected appearance in the key of D Major, before being heard in the "correct" C-sharp Major; and the tonal conflict between the first two movements is brought into play once again in the coda, with its interpolated rushing D-Major scales.

Few of Beethoven's works exerted a more powerful grip on the imagination of succeeding generations than the c-sharp-minor Quartet. One of Schubert's dying wishes — apparently granted — was to hear Beethoven's Op. 131 (the other was to read another novel by the author of The Last of the Mohicans, James Fenimore Cooper); and in the 20th century Bartók's first string quartet seems to have taken its point of departure from Beethoven's opening fugue. Nor was the continuity of Beethoven's work lost on Schoenberg, whose String Quartet No.1 is a single-movement structure on a similarly large scale.

Program notes © Misha Donat 2016.

ARTISTS

The **Takács Quartet**, now entering its 42nd season, is renowned for the vitality of its interpretations. *The New York Times* recently lauded the ensemble for "revealing the familiar as unfamiliar, making the most traditional of works feel radical once more," and the *Financial Times* described a recent concert at the Wigmore Hall: "Even in the most fiendish repertoire these players show no fear, injecting the music with a heady sense of freedom. At the same time, though, there is an uncompromising attention to detail: neither a note nor a bow-hair is out of place."

The Takács became the first string quartet to win the Wigmore Hall Medal in May 2014. The Medal, inaugurated in 2007. recognizes major international artists who have a strong association with the Hall. Recipients so far include András Schiff. Thomas Quasthoff, Menachem Pressler. and Dame Felicity Lott. Appointed in 2012 as the first-ever Associate Artists at Wigmore, the Takács present six concerts every season there. Other European engagements in 2016-17 include concerts in Florence, Milan, Geneva, Amsterdam, and Paris. They will present concerts in Singapore, Japan, and Hong Kong and will also tour New Zealand and Australia. A recent tour to South America included concerts in Chile and Brazil.

In 2012, *Gramophone* announced that the Takács was the only string quartet to be inducted into its first Hall of Fame, along with such legendary artists as Jascha Heifetz, Leonard Bernstein, and Dame Janet Baker. The ensemble also won the 2011 Award for Chamber Music and Song presented by the Royal Philharmonic Society in London. Based in Boulder at the University of Colorado, the Takács Quartet performs 90 concerts a year worldwide.

During the 2016-17 season, the ensemble will perform complete sixconcert Beethoven quartet cycles in London's Wigmore Hall, at Princeton, the University of Michigan, and at UC Berkeley. In preparation for these cycles Takács first violinist Edward Dusinberre's book, called Beethoven for a Later Age: The Journey of a String Quartet, was published in the UK by Faber and Faber and in North America by the University of Chicago Press. The book takes the reader inside the life of a string quartet, melding music history and memoir as it explores the circumstances surrounding the composition of Beethoven's quartets.

The Takács Quartet performed Philip Roth's "Everyman" program with Meryl Streep at Princeton in 2014, and again with her at the Royal Conservatory of Music in Toronto in 2015. The program was conceived in close collaboration with Philip Roth. The Quartet is known for such innovative programming. They first performed "Everyman" at Carnegie Hall in 2007 with Philip Seymour Hoffman. They have toured 14 cities with the poet Robert Pinsky, collaborate regularly with the Hungarian Folk group Muzsikas, and in 2010 they collaborated with the Colorado Shakespeare Festival and David Lawrence Morse on a drama project that explored the composition of Beethoven's last quartets.

The Quartet's award-winning recordings include the complete Beethoven cycle on the Decca label. In 2005 the Late Beethoven Quartets won "Disc of the Year" and Chamber Award from BBC Music Magazine, a Gramophone Award, "Album of the Year" at the Brit Awards, and a Japanese Record Academy Award. Their recordings of the early and middle Beethoven quartets collected a Grammy



Award, another *Gramophone* Award, a Chamber Music of America Award, and two further awards from the Japanese Recording Academy. Of their performances and recordings of the Late Quartets, the *Cleveland Plain Dealer* wrote "The Takács might play this repertoire better than any quartet of the past or present."

The members of the Takács Quartet are Christoffersen Faculty Fellows at the University of Colorado Boulder and play on instruments generously loaned to them by the Shwayder Foundation. The Quartet has helped to develop a string program with a special emphasis on chamber music, where students work in a nurturing environment designed to help them develop their artistry. The Quartet's commitment to teaching is enhanced by summer residencies at the Aspen Festival and at the Music Academy of the West, Santa Barbara. The Takács is a Visiting Quartet at the Guildhall School of Music and Drama, London.

The Takács Quartet was formed in 1975. at the Franz Liszt Academy in Budapest by Gabor Takács-Nagy, Károly Schranz, Gabor Ormai, and András Feiér, while all four were students. It first received international attention in 1977, winning First Prize and the Critics' Prize at the International String Quartet Competition in Evian, France, The Quartet also won the Gold Medal at the 1978 Portsmouth and Bordeaux Competitions and First Prizes at the Budapest International String Quartet Competition in 1978 and the Bratislava Competition in 1981. The Quartet made its North American debut tour in 1982. Violinist Edward Dusinberre joined the Quartet in 1993 and violist Roger Tapping in 1995. Violist Geraldine Walther replaced Mr. Tapping in 2005. In 2001 the Takács Quartet was awarded the Order of Merit of the Knight's Cross of the Republic of Hungary, and in March of 2011 each member of the Quartet was awarded the Order of Merit Commander's Cross by the President of the Republic of Hungary.

UMS ARCHIVES

This weekend's concerts, the first and second installments in this season's Beethoven String Quartet Cycle, mark the Takács Quartet's 19th and 20th performances under UMS auspices. The ensemble made its UMS debut in February 1984 at Rackham Auditorium, and most recently appeared under UMS auspices in December 2015. The Quartet continues its Beethoven cycle at UMS this season with sets of concerts in January and March 2017 at Rackham Auditorium.

Photo: Takács Quartet; photographer: Ellen Appel.

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10/13–15 Mark Morris Dance Group and Silk Road Ensemble: Layla and Majnun

10/16 Denis Matsuev, piano

11/15 Gabrieli: A Venetian Coronation 1595

Tickets available at www.ums.org.

ON THE EDUCATION HORIZON...

10/15 You Can Dance: Mark Morris Dance Group

Ann Arbor Y, 400 W. Washington Street, 2-3:30 pm

10/15 Panel Discussion: Layla and Majnun: From the Page to the Stage

U-M Hatcher Graduate Library Gallery, 913 S. University Avenue,

4:30-6:00 pm

10/22 You Can Dance: Dorrance Dance

Ann Arbor Y, 400 W. Washington Street, 2-3:30 pm

Educational events are free and open to the public unless otherwise noted.

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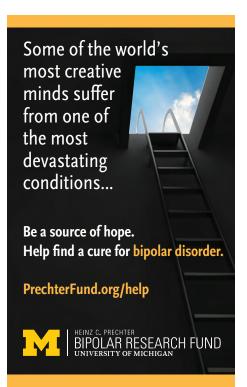
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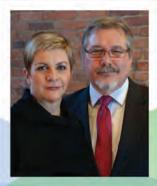
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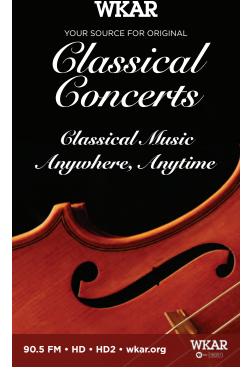
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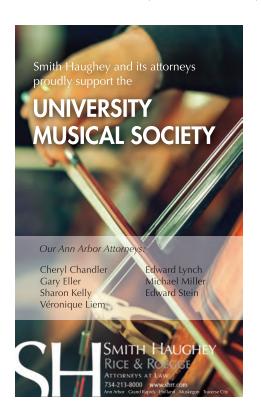
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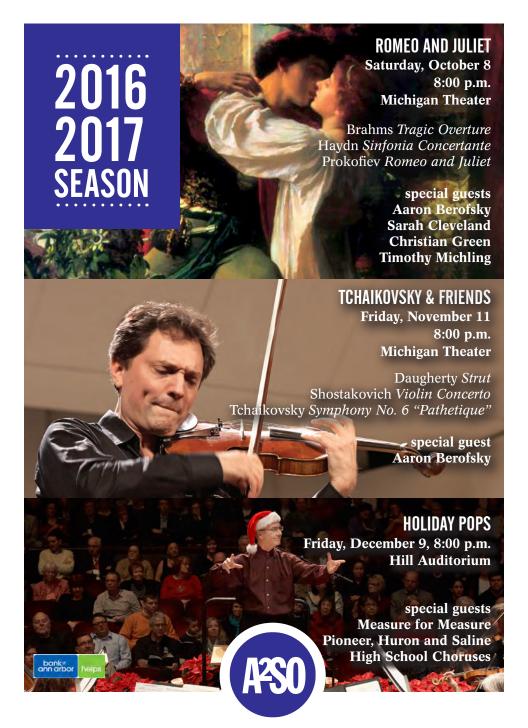
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