

ArtPower  
University of California San Diego

## QUATUOR MODIGLIANI

November 16, 2018 at 8 pm

Department of Music's Conrad Prebys Concert Hall





**ArtPower at UC San Diego presents performing arts that engage, energize, and transform the diverse cultural life of the university and San Diego.**

Through vibrant, challenging, multi-disciplinary performances, ArtPower seeks to develop more empathetic students and community members who are better prepared to engage in the world around them through their participation in high-quality artistic, educational, and engagement programs that broaden thinking and awareness, deepen understanding, and encourage new dialogues across UC San Diego and the community.

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- ArtPower brings artists from around the world into UC San Diego classrooms
- ArtPower provides students with free artist master classes
- ArtPower integrates artist-led discussions into on-campus curricula



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**UC San Diego**

ArtPower presents  
**Quatuor Modigliani**  
November 16, 2018 at 8 pm  
Department of Music's  
Conrad Prebys Concert Hall

Amaury Coeytaux, *violin*  
Loïc Rio, *violin*  
Laurent Marfaing, *viola*  
François Kieffer, *cello*

### Program

**Wolfgang Amadeus Mozart (1756–91)**  
Quartet in C Major, K. 465 "Dissonant" (1785)  
Adagio; Allegro  
Andante cantabile  
Menuetto: Allegro  
Allegro molto

**Igor Stravinsky (1882–1971)**  
Three Pieces for String Quartet (1914)  
Danse  
Excentrique  
Cantique

INTERMISSION

**Pyotr Ilyich Tchaikovsky (1840–93)**  
String Quartet no. 3 in E-flat Minor, op.30 (1876)  
Andante sostenuto – Allegro moderato –  
Andante sostenuto  
Allegretto vivo e scherzando  
Andante funèbre e doloroso, ma con moto  
Finale: Allegro non troppo e risoluto

**Thank You**  
Sponsors: Sam B. Ersan



## About the Program

### Quartet in C Major, K. 465 “Dissonant”

Wolfgang Amadeus Mozart  
Born January 27, 1756, Salzburg  
Died December 5, 1791, Vienna

When Mozart arrived in Vienna, the towering figure in music was Franz Joseph Haydn, then nearly 50. Haydn had taken the string quartet, which for the previous generation had been a divertimento-like entertainment, and transformed it. He liberated the viola and cello from what had been purely accompanying roles and made all four voices equal partners; he further made each detail of rhythm and theme and harmony an important part of the musical enterprise. Under Haydn’s inspired hands, the string quartet evolved from entertainment music into an important art form. Mozart, who was 25 when he arrived in Vienna, quickly grasped what the older master had achieved with the string quartet and embarked on a cycle of six quartets of his own. These are in no sense derivative works—they are thoroughly original quartets, each of them a masterpiece—but Mozart acknowledged his debt (and admiration) by dedicating the entire cycle to Haydn when it was published in 1785.

The “Dissonant” Quartet, the last of the six, was completed on January 14, 1785. The nickname comes from its extraordinary slow introduction. The quartet is in C major and the music opens with a steady pulse of C’s from the cello, but as the other three voices make terraced entrances above, their notes (A-flat, E-flat, and A—all wrong for the key of C major) grind quietly against each other. The tonality remains uncertain until the *Allegro*, where the music settles into radiant C major and normal sonata form. The surprise is that after this unusual introduction, the first movement is quite straightforward, flowing broadly along its bright C-major energy; an ebullient coda eventually draws the movement to a quiet close. The *Andante cantabile* develops by repetition, its lyric main idea growing more conflicted as it evolves. The *Menuetto* sends the first violin soaring across a wide range, while the dramatic trio section moves unexpectedly into urgent C minor. After these stresses, the concluding *Allegro*, in sonata form, returns to the bright spirits of the opening movement. This finale, which has a brilliant part for the first violin, fairly flies to its resounding close.

Mozart may have been struck by Haydn’s quartets, but now it was Haydn’s turn to be amazed. When he heard the “Dissonant” Quartet and two others of this cycle performed at a garden party in Vienna in February 1785, Haydn pulled Mozart’s father Leopold aside and offered as sincere a compliment as any composer ever gave another: “Before God and as an honest man I tell you that your son is the greatest composer known to me either in person or by name. He has taste and, what is more, the most profound knowledge of composition.”

### Three Pieces for String Quartet

Igor Stravinsky  
Born June 17, 1882, Oranienbaum  
Died April 6, 1971, New York City

Stravinsky wrote symphonies, concertos, and sonatas, but one important classical form is notable for its near-absence in his catalog: the string quartet. In his long career, he wrote only three brief works for quartet, and none of these is a true string quartet: *Three Pieces for String Quartet* (1914), the *Concertino* (1920), and a *Double Canon—In Memoriam Raoul Dufy* (1959). The resonant, lyrical sonority of the string quartet appears to have held little attraction for Stravinsky, who seemed to prefer a drier, more percussive sound, such as could be produced by the piano or wind instruments.

Stravinsky wrote the *Three Pieces for String Quartet* in Salvan, Switzerland, just a few weeks before the outbreak of World War I. The notorious premiere of *The Rite of Spring* had occurred the previous year, and he was now about to begin work on his secular cantata *Les Noces*. The *Three Pieces* lack a unifying structure and can seem isolated and unrelated pieces, quite short in duration (a total of eight minutes) and fragmentary in effect. But when Stravinsky arranged the pieces in 1928 as the first three movements of his *Four Studies for Orchestra*, he gave them names that may suggest a key to understanding them: “Dance,” “Eccentric,” and “Canticle.” Stravinsky scholar Eric Walter White has shown that, however obscure in themselves, the *Three Pieces* are truly germinal pieces for the composer, for all three contain thematic cells that would figure centrally in Stravinsky’s later works. The first movement, a Russian dance for the two violins over a steady viola drone, provided material that would later appear in the *Symphony in C* (1940). The second movement, an odd and nervous dance, was inspired by the clown Little Tich, whom Stravinsky had seen earlier in the summer of 1914 in London; the composer noted that “the jerky, spastic movement, the ups and downs, the rhythm—even the mood or joke of the music—was suggested by the art of the great clown.” The first violin theme in the *Allegro* section was to become the subject of the slow fugue in the *Symphony of Psalms* (1930). The final movement, of religious austerity, brings the work to a very quiet close; the opening two measures were to figure importantly in Stravinsky’s *Symphonies of Wind Instruments* (1920).

### String Quartet no. 3 in E-flat Minor, op.30

Peter Ilyich Tchaikovsky  
Born May 7, 1840, Votkinsk  
Died November 6, 1893, St. Petersburg

In January 1876, shortly after the premiere of his Third Symphony, Tchaikovsky took a quick trip to Paris, and two things of interest happened there. First, he attended a performance of *Carmen*, which had been premiered only months earlier, and fell in love with that opera. And he made sketches for a new string quartet, which would be his third. He returned to Moscow and completed the quartet in February. A private performance on March 1 was warmly received, but Tchaikovsky was not satisfied and revised the quartet before its “official” premiere on March 28 at a concert in honor of Grand Duke Constantine Nicholas.

Tchaikovsky dedicated the quartet to the memory of Czech violinist Ferdinand Laub, professor of violin at the Moscow Conservatory, who had died the previous year at age 43. Laub had been a colleague and friend to Tchaikovsky (Laub's quartet had given the premieres of Tchaikovsky's first two quartets), and the composer was devastated by his death—the somber third movement of this quartet was intended specifically as a memorial to the violinist. The Third Quartet is a big work—it stretches out to nearly forty minutes—and its memorial character is underlined by Tchaikovsky's choice of the dark key of E-flat minor.

The character of this music is established by its lengthy opening movement. This begins with a lengthy slow introduction based on several different themes, one of them a grieving violin melody over pizzicato accompaniment that Tchaikovsky marks *cantabile e molto espressivo*. The sonata-form main section, *Allegro moderato*, is built on two theme-groups, and after an active (and extended) development Tchaikovsky brings back the slow introduction to round off the movement. By contrast, the ternary-form *Allegretto vivo e scherzando* is brief, spirited, and engaging. The melodic line jumps brilliantly between different voices in the outer sections, which frame a dark trio introduced by the viola; after all this energy, the movement's understated ending is particularly effective.

The third movement—*Andante funebre e doloroso*—is the memorial to Ferdinand Laub. Long and heartfelt, this movement is made up of a wealth of ideas. Fierce muted opening chords give way to an expressive violin melody, which Tchaikovsky marks *piangendo* [weeping] *e molto espressivo*. A softly-pulsing transition theme sounds like something out of a church chant, dark and numbed, and Tchaikovsky then introduces an entirely new thematic group. The composer liked this movement enough that the year after the premiere of the quartet he made an arrangement of it for violin and piano.

The intensity of the third movement appears to have satisfied Tchaikovsky's need to remember and commemorate his friend. He moves to a major key for his finale—E-flat major—and offers what is almost a conventional ending, full of brusque energy, attractive tunes, and high spirits. Just before the coda, Tchaikovsky slows the pace and recalls some of the dark mood of the third movement, and then the quartet races to its close on a Vivace coda.

Tchaikovsky's three string quartets are not often performed, but critics agree that the Third Quartet is the best of them. Tchaikovsky was at first pleased by its success, but within months of the premiere he was assailed by the self-doubt that tormented him throughout his life. To his brother he wrote: "It seems to me I have written myself out a little. I am beginning to repeat myself and can't think of anything new. Is it possible that my song is finished and that I shall go no farther?"

Program note by Eric Bromberger

## About the Artists

### Quatuor Modigliani

The Paris based Modigliani Quartet, which celebrates its 15th anniversary this season, is a regular guest of the world's top venues and finest string quartet and chamber music series. In the current and upcoming seasons, the quartet will be touring in the US, South America, Japan, and extensively throughout most of Europe.

In 2014, Modigliani Quartet became Artistic Directors of the Rencontres Musicales d'Evian, a festival created in 1976 by Antoine Riboud and made famous through its former legendary artistic director Mstislav Rostropovich.

The quartet has been recording for the Mirare label since 2008 and has released 8 CDs, all of which have been awarded prizes and received international critical acclaim. The next release will be *Carnet de voyages*. The Modigliani Quartet has built true artistic friendships and regularly performs with other musicians such as Nicholas Angelich, Daniel Müller-Schott, Yefim Bronfman, Sabine Meyer, Beatrice Rana, and Renaud Capuçon.

After fifteen years of building up their own sound and profile, Modigliani Quartet is now happy to pass their experience to the next generation. In 2016 they created the Atelier within the Festival in Evian and host a series of masterclasses at the Conservatoire National Supérieur de Musique de Paris which began in November 2017.

Thanks to the generosity and support of private sponsors, the Modigliani Quartet plays on four outstanding Italian instruments:

Amaury Coeytaux plays a 1773 violin by Giovanni Battista Guadagnini  
Loïc Rio plays a 1780 violin by Giovanni Battista Guadagnini  
Laurent Marfaing plays a 1660 viola by Luigi Mariani  
François Kieffer plays a 1706 cello by Matteo Goffriller

The Modigliani Quartet also thanks the SPEDIDAM for its help.



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*Donor list as of September 21, 2018.*

*List reflects giving from October 1, 2017.*

If you're interested in becoming an ArtPower donor, please contact Carolena Deutsch-García at [carolena@ucsd.edu](mailto:carolena@ucsd.edu).

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Special Event / U.S.A.

## Vijay Iyer & Matt Haimovitz

Thursday, March 7, 2019, at 8 pm  
Dept. of Music's Conrad Prebys Concert Hall  
Tickets: \$45-59; UCSD Student: \$9

Cellist Matt Haimovitz—an artist whose barrier-breaking performances have taken him around the world—joins forces with genius jazz composer-performer pianist Vijay Iyer in a program that truly defies definition. This special event showcases Iyer's own composition alongside the music of Zakir Hussain, John McLaughlin, J. S. Bach, Ravi Shankar, Billy Strayhorn, and others to create a program of unprecedented virtuosity and depth. Duets are the centerpiece, but also expect solo performances by each of these mesmerizing players.



## Hermitage Piano Trio

Fri. Feb 2, 2019, at 8 pm  
Conrad Prebys Concert Hall  
Tickets: \$40-54;  
UCSD Student: \$9

*"Three of Russia's most spectacular young soloists...turned in a performance of such power and sweeping passion that it left you nearly out of breath."*—Washington Post

### PROGRAM

Pyotr Ilyich Tchaikovsky: Piano Trio in A Minor, op. 50; Sergey Rachmaninoff: *Trio élégiaque* in D Minor, op. 9



## St. Lawrence String Quartet with Stephen Prutsman

Fri. April 26, 2019, at 8 pm  
Conrad Prebys Concert Hall  
Tickets: \$40-54;  
UCSD Student: \$9

### PROGRAM

Robert Schumann: Quintet in E-flat Major, op. 44; Joseph Haydn: String Quartet in F Minor, op. 55 no. 2 "The Razor"; Stephen Prutsman: *Color Preludes* for Piano and Strings



Chamber Music /Israel

## Ariel Quartet

### *Beethoven Cycle, Part 1*

Fri. January 18, 2019, at 8 pm  
Conrad Prebys Concert Hall  
Tickets: \$40-54;  
UCSD Student: \$9

*"...a blazing, larger-than-life performance..."*—The Washington Post

Distinguished by its virtuosic playing and impassioned interpretations, the Ariel Quartet has earned its glowing international reputation. Widely considered to include some of Beethoven's greatest compositions, this cycle consists of 16 quartets divided into three periods. This is the beginning of a four-year endeavor, with Ariel Quartet performing the complete Beethoven cycle, in honor of the composer's 250th birthday in 2020.

#### PROGRAM

Ludwig van Beethoven: Quartet in F Major, op.18, no. 1; Quartet in G Major, op. 18, no. 2; Quartet in F Minor, op. 95; Quartet in F Major, op. 135