

ArtPower
University of California San Diego

**ST. LAWRENCE STRING QUARTET
WITH STEPHEN PRUTSMAN**

April 26, 2019 at 8 pm
Department of Music's Conrad Prebys Concert Hall





ArtPower
University of California San Diego

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.

OUR IMPACT

- 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



CELEBRATING DIVERSITY

In 2016, ArtPower was honored with the UC San Diego Equal Opportunity/Affirmative Action and Diversity Award

UC San Diego

ArtPower presents

**St. Lawrence
String Quartet
with Stephen
Prutsman**

April 26, 2019 at 8 pm
Department of Music's
Conrad Prebys Concert Hall

St. Lawrence String Quartet
Geoff Nuttall, *violin*
Lesley Robertson, *viola*
Owen Dalby, *violin*
Christopher Costanza, *cello*

Stephen Prutsman, *piano*

Thank You

Sponsor: The Weil Family
Foundation

Program

Franz Joseph Haydn (1732-1809)

String Quartet in F Minor, Op.55, No.2 "The Razor"
(1788)

Andante più tosto - allegretto
Allegro
Menuetto allegretto
Finale. Presto

Stephen Prutsman (b. 1960)

"Color Preludes" for piano quintet

C Major "Jolie"
A Minor "Tiki Lounge"
E Minor "Labios"
D Major "Bluebulgum"
B Minor "Lament"
A Major "Prism"
G Major "Unspeakable Joy"
C Minor "The Existentialist"
B flat Major "Nene"
D Minor "Godspeed"

Intermission

Robert Schumann (1810-56)

Quintet for Piano and Strings in E-flat, Op. 44 (1842)

Allegro brillante
In modo d'una Marcia
Scherzo (Molto vivace)
Allegro, man non troppo

The St. Lawrence String Quartet appears by
arrangement with David Rowe Artists.
www.davidroweartists.com

St. Lawrence String recordings can be heard on EMI
Classics .

The St. Lawrence String Quartet is
Ensemble-in-Residence at Stanford University.

www.slsq.com

About the Program

String Quartet in F Minor, Op.55, No.2 “The Razor”

Franz Joseph Haydn

Born March 31, 1732, Rohrau

Died May 31, 1809, Vienna

Haydn had written forty string quartets by the time of his fiftieth birthday in 1782, but during that decade he was not much drawn to the form. From 1781 until the last years of that decade, a period during which he composed about twenty symphonies, he wrote only one isolated quartet. But then he returned to the string quartet with a vengeance, composing twelve in the span of two years. These quartets show a sudden leap in refinement, and the present Quartet in F Minor is one of Haydn’s finest. It was composed during the summer of 1788, at exactly the same moment when—a few miles away in Vienna—Haydn’s good friend Mozart was composing his final three symphonies. Throughout this extraordinary quartet, one feels that Haydn is consciously setting out to be original. This is not an experimental work—this music is much too polished and assured for that—but every measure gives the impression that Haydn is pushing the string quartet form as far as he can. In form, tonality, and emotional impact, this quartet represents a re-thinking of the entire idea of what the string quartet might be.

The first thing to note is that, despite the title, this quartet is not in F minor—it is in both F minor and F major, and the continuous alternation of these keys gives this quartet much of its dramatic energy. Next, Haydn appears to have reversed the expected sequence of the first two movements: this quartet opens with a moderately-paced movement, then goes on to a fast sonata-form second movement. The *Andante più tosto Allegretto*, by far the longest movement in the quartet, is a set of double variations: a variation-form movement that takes turns varying two different themes. By itself, there is nothing unusual about this, but here the second theme is itself a variant of the first. The original theme opens darkly in F minor, and Haydn repeats the first two strains. But suddenly it moves to F major (which sounds positively golden in this context), and now the variant theme sings its serene song. This is the pattern for the entire movement, as the two versions of this theme make alternating appearances; Haydn’s variations are notable for their rhythmic imagination and the contrast between the grim F minor writing and its sunny near-twin.

The *Allegro*, which begins in F minor, explodes to life with fierce energy and terse (almost Beethovenian) statements. Unexpected pauses and surprising key relationships are among the pleasures here, and the development proceeds on some gritty fugal writing. And then comes one more surprise: Haydn leaps to F major for the recapitulation and shortens it drastically; after the fury of the first part, this movement glides home gracefully.

By this point, one should expect the unexpected from this quartet, and the *Menuetto* does not disappoint. Haydn remains in F major for this movement, which begins with some extended two-part counterpoint for first violin and viola, and textures remain contrapuntal throughout this energetic dance. But the trio section slides into F minor, and the atmosphere darkens suddenly. The *Finale* brings a different set of surprises.

It is in 6/8 and rips ahead (the marking is *Presto*) in a manner that seems to suggest a conventional rondo. But this is a false scent, and we soon discover that this is a sonata-form movement. The first violin has an unusually athletic part here, and after a great deal of harmonic fluidity, this quartet sails home in F major and—despite all its complexities—finally arrives at a nicely understated and very concise conclusion.

A note on the nickname: there is a story (in this case apparently quite true) that Haydn was entertaining the English music publisher John Bland in his home and—as he was shaving—lamented the poor quality of his razor and exclaimed that he would give his best quartet for a good razor. Bland arranged to have Haydn send two good English razors, and Haydn responded by sending him this quartet (a nice indication of how highly Haydn thought of this music). So the nickname is an accidental association: one should not look for steely energy or slashing power or sharp edges in this music. They in fact are very much a part of this music, but they have nothing to do with the nickname.

Quintet for Piano and Strings in E-flat, Op. 44

Robert Schumann

Born June 8, 1810, Zwickau

Died July 29, 1856, Eendenich

Robert Schumann established himself as a composer with his pieces for piano and his songs, but in 1841, the year after his marriage to the young Clara Wieck, Schumann wrote for orchestra, and during the winter of 1842 he began to think about chamber music. Clara was gone on a month-long concert tour to Copenhagen in April of that year, and—left behind in Leipzig—the always-fragile Schumann suffered an anxiety attack in her absence (he took refuge, in his words, in “beer and champagne”). But he also used the spring of that year to study the quartets of Haydn, Mozart, and Beethoven. After recognizing what those masters had achieved in their quartets, Schumann felt even more assaulted. His language from that summer betrays his anxiety—so threatened was Schumann that he almost could not say the word “string quartet.” Instead, he said only that he was having “quartet-ish thoughts” and referred to the music he was planning as “quartet-essays.” Finally he overcame his fears, and in June and July of 1842 Schumann quickly composed three string quartets. While there is much attractive music in those quartets, no one would claim that they are idiomatically written for the medium. Schumann did not play a stringed instrument, and those three quartets—however sound their musical logic—often sit uneasily under the hand. But at this point Schumann, still enthusiastic about chamber music, made a fertile decision: he combined the piano—his own instrument—with the string quartet. In the process he created the first great piano quintet—and his finest piece of chamber music.

After struggling to write the three quartets, Schumann found that the Piano Quintet came easily: he made the initial sketches at the end of September and had the score complete by October 12. The first performance, a private reading with Clara at the piano, took place in November. A second performance was scheduled in the Schumann home on December 8, but Clara was sick, and so Mendelssohn replaced her and sightread the piano part; the members of the Gewandhaus Quartet (whose first violinist Ferdinand David would three years later give the first performance of Mendelssohn's Violin Concerto) were the other performers. *That* would have been an evening to sit

in on, not just for the distinction of the performers but also to watch two composers at work. At the end of the read-through, Mendelssohn suggested several revisions, including replacing the second trio section of the scherzo, and Schumann followed his advice. Clara, however, was the pianist at the public premiere at the Gewandhaus in Leipzig on January 8, 1843.

The Piano Quintet may be Schumann's most successful chamber work, but this music sometimes stretches the notion of the equality of all players that is central to chamber music. Schumann's quintet has a clear star: the piano is the dominant force in this music—there is hardly a measure when it is not playing—and Schumann uses it in different ways, sometimes setting it against the other four instruments, sometimes using all five in unison, rarely allowing the quartet to play by itself. The addition of his own instrument to the string quartet clearly opened possibilities for Schumann that he did not recognize in the quartet.

The first movement, aptly-named *Allegro brillante*, bursts to life as all five instruments in octaves shout out the opening idea, a theme whose angular outline will shape much of the movement. Piano alone has the singing second subject: Schumann marks this *dolce* as the piano presents it, then *espressivo* as viola and cello take it up in turn. This second theme may bring welcome calm, but it is the driving energy of the opening subject that propels the music—much of the development goes to this theme—and the movement builds to nearly symphonic proportions.

The second movement—*In modo d'una Marcia*—is much in the manner of a funeral march, though Schumann did not himself call it that. The stumbling tread of the march section—in C minor—is interrupted by two episodes: the first a wistful interlude for first violin, the second—*Agitato*—driven by pounding triplets in the piano. Schumann combines his various episodes in the final pages of this movement, which closes quietly in serene C major. The propulsive *Scherzo molto vivace* runs up and down the scale, and again Schumann provides two interludes: the first feels like an instrumental transcription of one of his songs, while the second powers its way along a steady rush of sixteenth-note perpetual motion.

The last movement is the most complex, for it returns not just to the manner of the opening movement but also to its thematic material and then treats that in new ways. This *Allegro, ma non troppo* begins in a “wrong” key (G minor) and only gradually makes its way to E-flat major, while its second theme, for first violin, arrives in E major. At the climax of this sonata-form structure, Schumann brings matters to a grand pause, then re-introduces the opening subject of the first movement and develops it fugally, ingeniously using the first theme of the finale as a countersubject. The Quintet comes to its triumphant close on this brilliant writing.

Clara Schumann, perhaps not the most unbiased judge of her husband's work, was nevertheless exactly right in her estimation of this music. In her diary she described it as “Magnificent—a work filled with energy and freshness.” As a measure of his wife's affection for the Piano Quintet, Schumann dedicated it to her.

—Program note by Eric Bromberger

About the Artists

St. Lawrence String Quartet

"Modern . . . dramatic . . . superb . . . wickedly attentive . . . with a hint of rock 'n roll energy . . ." are just a few ways critics describe the musical phenomenon that is the St. Lawrence String Quartet. The SLSQ is renowned for the intensity of its performances, its breadth of repertoire, and its commitment to concert experiences that are at once intellectually exciting and emotionally alive. Highlights in 2018-19 include performances with pianist Inon Barnatan, as well as the long-awaited release of their recording of all six Haydn Op. 20 "Sun" Quartets.

Fiercely committed to collaboration with living composers, the SLSQ's fruitful partnership with Adams, Jonathan Berger, Osvaldo Golijov, and many others has yielded some of the finest additions to the quartet literature in recent years. The Quartet is also especially dedicated to the music of Haydn, and recording his groundbreaking set of six Op. 20 quartets in high-definition video for a free, universal release online in the 2018-19 season. According to the *New Yorker*, "... no other North American quartet plays the music of Haydn with more intelligence, expressivity, and force . . ."

Established in Toronto in 1989, the SLSQ quickly earned acclaim at top international chamber music competitions and was soon playing hundreds of concerts per year worldwide. They established an ongoing residency at Spoleto Festival USA, made prize-winning recordings for EMI of music by Schumann, Tchaikovsky, and Golijov, earning two Grammy nominations and a host of other prizes before being appointed ensemble-in-residence at Stanford University in 1999.

At Stanford, the SLSQ is at the forefront of intellectual life on campus. The SLSQ directs the music department's chamber music program, and frequently collaborates with other departments including the Schools of Law, Medicine, Business and Education. The Quartet performs regularly at Stanford Live, hosts an annual chamber music seminar, and runs the Emerging String Quartet Program through which they mentor the next generation of young quartets. In the words of Alex Ross of the *New Yorker*: "The St. Lawrence are remarkable not simply for the quality of their music making, exalted as it is, but for the joy they take in the act of connection."

Stephen Prutsman

Active as a classical and jazz pianist and composer Stephen Prutsman began performing in his teens with several art rock bands and was a regular on a nationally syndicated gospel television show. He was also during those years a solo jazz pianist playing in many Southern California clubs and lounges and was the proud winner of television's "The Gong Show" in 1976.

In the early '90s his career as a classical pianist was launched after receiving the Avery Fisher Career Grant and winning medals at the Tchaikovsky (Moscow) and Queen Elisabeth (Brussels) Piano Competitions. Since then Stephen has performed the classical concerto repertoire as soloist with many of the world's leading orchestras and his classical discography includes acclaimed recordings of the Barber and McDowell concerti with the Royal Scottish National Orchestra and National Symphony Orchestra

of Ireland. Solo piano recording projects have included Bach's *Well-Tempered Clavier*, an album of Russian masterworks, and a CD of jazz piano originals, recently released entitled *Passengers*.

From 2004–07 Stephen was Artistic Partner with the St. Paul Chamber Orchestra and from 2009–12 he was the Artistic Director of the Cartagena International Festival of Music, South America's largest festival of its kind.

As a composer, Stephen's long collaboration with Kronos Quartet has resulted in over 40 arrangements and compositions for them. Other leading artists and ensembles that have performed Stephen's compositions and arrangements include Leon Fleisher (his former teacher and mentor), the St. Lawrence String Quartet, Dawn Upshaw, Yo-Yo Ma, the Silk Road Project, and at Spoleto Festival USA. His original compositions scored to accompany great silent films of the 1920s have been performed throughout the world. As a pianist or arranger outside of the classical music world he has collaborated with such diverse personalities as Tom Waits, Rokia Traore, Joshua Redman, Jon Anderson of "YES," and Asha Bhosle.

Spending much of his time in activities benefiting the developmentally disabled Stephen cofounded Autism Fun Bay Area, a non-profit organization that provides artistic performances and recreational environments for people on the spectrum and their families.

THE \$100,000 PowerPlayers Match

PowerPlayers have generously committed \$100,000 in matching funds to double your impact with ArtPower. Participate in the match today and help us reach our goal of fully funding the ArtPower program for the 2018-2019 season!

- Each NEW gift made in support of ArtPower between June 18, 2018 and June 30, 2019 will unlock the same amount from our match fund!
- Each donor who INCREASES their gift to ArtPower in the same time period will unlock a match of the net increase!

Please make your gift today at artpower.ucsd.edu/support or by calling (858) 534-7657.

The Campaign For
UC San Diego



ArtPower
University of California San Diego



ARTPOWER BY THE NUMBERS

35%+

MORE THAN 35 PERCENT OF ARTPOWER AUDIENCE MEMBERS ARE STUDENTS

Your donations have enabled us to slash student ticket costs by 25 percent – to \$9 overall and \$5 during the first week of each quarter.

Countries represented by artists throughout the 2018–19 season

12



≤ \$9

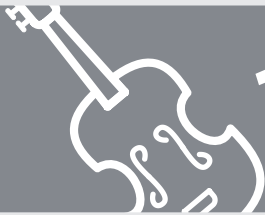


Ticket prices below \$9 allow learners to attend!

32,000



students have attended ArtPower performances since 2003



100

More than 100 public performances and campus engagements every year, featuring chamber music, dance, global music, contemporary music, and jazz.

YOU MAKE THE DIFFERENCE.

Philanthropy funds 50 percent of ArtPower's operating budget. Annual gifts support the program by underwriting performances and engagement sessions, providing UC San Diego students with exciting access to ArtPower performances.

To donate, please call Carolena Deutsch-Garcia at (858) 534-7657.

The Campaign For
UC San Diego



ArtPower
University of California San Diego

ARTPOWER DONORS

2018-19

CATALYST (\$20,000+)

Bobbie and Jon Gilbert
Joan and Irwin Jacobs Fund
of the Jewish Community Foundation

CREATOR (\$10,000-19,999)

Judith Bachner and Eric Lasley
Phyllis and Daniel Epstein
Sam B. Ersan
George Clement Perkins Endowment
Barbara and Sam Takahashi
The Weil Family Foundation

ADVOCATE (\$2,500-9,999)

Selma and Amnon Ben-Yehuda
Joan J. Bernstein ArtPower Student
Engagement Endowment Fund
Bjorn Bjerde and Jo A. Kiernan
Anne Marie Pleska and Luc Cayet
FACE Foundation
Elaine Galinson and Herb Solomon Fund
of the Jewish Community Foundation
Murray Galinson San Diego Israel Initiative
Renita Greenberg and Jim Allison
Kimberly Godwin
Wynnona and Ronald Goldman
Hamburger Chamber Music Series
Endowment Fund
Jack Lampl
Nancy McCaleb
National Dance Project
National Presenters Network
New England Foundation for the Arts
Marilyn and Charles Perrin
Doug and Eva Richman
Schwab Fund for Charitable Giving
Kim Signoret-Paar
Molli M. Wagner

GUARDIAN (\$1,000-2,499)

Joyce Axelrod
Julia R. Brown
Maureen and C. Peter Brown
Teresa and Sam Buss
Janice Steinberg and John J. Cassidy
Cheyney Family Fund
Alain Cohen and Denise Warren
Consulate General of Israel
Martha and Edward Dennis
Elizabeth and Wayne Dennis
Fidelity Charitable Gift Fund
Joseph Fisch
Mary Jo Garrett
Kimberly and Jeffrey Goldman

Sharyn Goodson
George and Maryka Hoover
Jewish Community Foundation
Bjorn and Josephine Kiernan
Edward and Arlene Pelavin
The T. Rowe Price Program
for Charitable Giving
Robert and Lauren Resnik
Edith High Sanchez and Paul Sanchez
Judith and Lee Talner

CONTRIBUTOR (\$500-999)

Constance and George Beardsley
Elizabeth Clarquist
Marilyn Colby
William J. Coltellaro and Eric A. Cohen
DeDe Herst and Denny Cook
Sarah Price-Keating and Brian G. Keating
Barbara and Robert Nemiroff
Walter L. Olsen and Zdenka Fronck
Ruth S. Stern and Mort Levy
Elizabeth G. Taft
Laurette A. Verbinski
Steven A. Wasserman
Gabriele K. Wienhausen

SPARK (\$250-499)

K. Andrew Achterkirchen
Paulyne Becerra
Janice and Richard N. Byrne
Margaret H. Coleman
Nancy Daly
Francine Deutsch and Carole A. Leland
Wilma J. Engel
Turea Erwin
Jennifer and Barry Greenberg
Carol F. Hinrichs
David K. Jordan
Jerilyn D. Lagus
Arlene and Robert Lettas
Dana B. Levine
William L. Michalsky
Nessa O'Shaughnessy
Rod and Barbara Orth
Jodyne F. Roseman
Sue R. Rosner
James and Kathleen Stiven
Penelope H. and John B. West
Dr. Carey G. Wall
Patrice and Douglas Ziedonis

YORK SOCIETY

Donors who make provisions for ArtPower in their estate
Joyce Axelrod and Joseph Fisch
Judith Bachner and Eric Lasley
Kathryn Sturch

CORPORATE SPONSORS

SUPPORTING SPONSORS

(\$5,000–9,999)

National Dance Project

New England Foundation for the Arts

CONTRIBUTING SPONSORS

(\$2,500–4,999)

Murray Galinson San Diego Israel Initiative,

Leichtag Foundation

National Presenters Network



SPONSORS

(\$500–2,499)

Consulate General of Israel in Los Angeles



ARTPOWER STAFF DONORS

Molly Clark

Carolena Deutsch-Garcia

Jordan Peimer

Kathryn Sturch

POWERPLAYERS

PowerPlayers are an exceptional group of donors that have made a three year commitment to support ArtPower.

Joyce Axelrod

Joan Bernstein

Alain Cohen and Denise Warren

Martha and Ed Dennis

Phyllis and Daniel Epstein

Elaine Galinson and Herb Solomon

Bobbie and Jon Gilbert

Kimberly and Jeffrey Goldman

Renita Greenberg and Jim Alison

Eric Lasley

Kim Signoret-Paar

Robert and Lauren Resnik

Paul and Edith H. Sanchez

Molli Wagner

Zelda Waxenberg

Pat Weil and Christopher Weil

A portion of funding for ArtPower is provided by the UC San Diego Student Services Fee Committee.

Donor list as of January 14, 2019.

List reflects giving from January 14, 2018.

If you're interested in becoming an ArtPower donor, please contact Carolena Deutsch-García at carolena@ucsd.edu.

ARTPOWER STAFF

Molly Clark, *Associate Director of*

Artistic Planning & Education

Carolena Deutsch-Garcia, *Associate*

Director of Development

Sean Nash, *Box Office Manager*

Jordan Peimer, *Executive Director*

Kathryn Sturch, *Production Manager*

Joanna Szu '06, *Associate Director of*

Marketing & Communications

STUDENT STAFF

Yasmeen Ahmed '21, *Arts Org Intern*

Michelle Arneson, *Usher*

Justin Bascos '18, *Senior Arts Org Assistant*

Shelby Becker '21, *Usher*

Angel Berlanga, *Usher*

Alyssa Cadiz '21, *Usher*

Glen Carlise '18, *Production Assistant*

Nirupama Cembali '20, *Arts Org Intern*

Eunice Chan '20, *Arts Org Intern*

Rebecca Chan '21, *Arts Org Intern & Usher*

Amber Chen '19, *Junior Arts Org Assistant*

Julianne Chen '20, *Arts Org Intern*

Naomi Cunningham '20, *Usher*

Tiffany Do '21, *Arts Org Intern & Usher*

Alexis Eubank '18, *Arts Org Intern*

Ilana Favila-De La Trinidad, *Usher*

Vanessa Fitzpatrick, *Usher*

Jacqueline Guy, *Usher*

Yong-Yi Hu '21, *Arts Org Intern*

Carole Huang '21, *Arts Org Intern*

William Landry '20, *Usher*

Adrean Hwamin Lee '19, *Arts Org Intern*

Kristin Lee '21, *Usher*

Jasmine Nauta, *Usher*

Emilia Pokta '21, *Usher*

Emily Pettitt '20, *Production Assistant*

Brian Salvanera '20, *Arts Org Intern*

Lara Sanli '21, *Production Assistant*

Kelsey Schoenberg '19, *Junior Arts Org Assistant*

Katia Talamantez '21, *Usher*

Sara Wang '20, *Junior Arts Org Assistant*

Yiran Yang '21, *Usher*

DORRANCE DANCE

ETM: DOUBLE DOWN

Wednesday, May 15, 2019, at 8 pm
Mandell Weiss Theatre

Tickets: \$30–50; UCSD Student: \$9

"A fresh and innovative show. . . . When ETM: Double Down is rocking, Dorrance Dance is one big band."—New York Times

A collaboration between "one of the most imaginative tap choreographers working today" (*New Yorker*) Michelle Dorrance and company member Nicholas Van Young, *ETM: Double Down* celebrates the origins of tap dance, in a contemporary context, by using electronic trigger boards. Turning the entire stage into an instrument, the score is not just danced to but danced by the company. *ETM*, which stands for electronic tap music, features eight dancers and six musicians exploring acoustic and digitally produced sounds.

