Presents

Jasper String Quartet

J Freivogel, Violin
Sae Chonabayashi, Violin
Sam Quintal, Viola
Rachel Henderson Freivogel, Cello

String Quartet in D Major, Op. 76 No. 5 .......... JOSEPH HAYDN
“Largo”
I. Allegretto
II. Largo. Cantabile e mesto
III. Menuetto. Allegro
IV. Finale. Presto

Sarabande from Quartet No. 2............... AARON JAY KERNIS

~ Intermission ~

String Quartet in C-Sharp Minor, Op. 131 .......... BEETHOVEN
I. Adagio ma non troppo e molto espressivo
II. Allegro molto vivace
III. Allegro moderato – Adagio
IV. Andante ma non troppo e molto cantabile –
   Più mosso – Andante moderato e lusinghiero –
   Adagio – Allegretto – Adagio, ma non troppo e
   semplice – Allegretto
V. Presto
VI. Adagio quasi un poco andante
VII. Allegro

Sunday, November 24, 2013 at 3:00 p.m.
Franz Joseph Haydn (1732-1809)
String Quartet in D Major, Op. 76 No. 5

Franz Joseph Haydn (known as Joseph Haydn) was an Austrian composer who was among the creators of the fundamental genres of classical music, and is remembered as the first great symphonist and the composer who essentially invented the string quartet. The principal engineer of the classical style, Haydn influenced the likes of Wolfgang Amadeus Mozart, his student Ludwig van Beethoven and scores of others.

Haydn was recruited at age eight to the sing in the choir at St. Stephen’s Cathedral in Vienna, where he learned to play violin and keyboard. In 1761 he was named Kapellmeister, or “court musician,” at the palace of the influential Esterházy family. While Haydn rose in the Esterházy family’s esteem, his popularity outside the palace walls also increased. Several important works of this period were commissions from abroad, such as the Paris symphonies (1785-1786) and “The Seven Last Words of Christ” (1786). Haydn came to feel sequestered and lonely, however, so in 1791 he accepted an invitation to go to England to conduct new symphonies. During his time in England he generated some of his best-known work, including the “Rider” quartet and the Surprise, Military, Drumroll and London symphonies. Haydn returned to Vienna in 1795 and took up his former position with the Esterházys, although only part-time. At this point, he was a public figure in Vienna, and when he wasn’t at home composing, he was making frequent public appearances. With failing health, he died at age 77.

Haydn’s string quartets, Op. 76 were composed in 1796 or 1797 and dedicated to the Hungarian Count Joseph Erdödy. The six quartets are the last complete set that Haydn composed. Although the quartets were completed by 1797, they were not published until 1799 because of an exclusivity agreement with Count Erdödy. They were published almost simultaneously by Clementi in London and Artaria in Vienna in 1799.

These quartets are among Haydn’s most ambitious chamber works, deviating more than previous quartets from the expected sonata form, and emphasizing thematic continuity, seamlessly and continually passing motives from one instrument to another.

The Quartet No. 64 in D major, Op. 76, No. 5, is sometimes nicknamed Largo because the second movement with that tempo distinction dominates the quartet both in length and in character. The first movement (in D Major, 6/8 time) is not in sonata form, but in a combination of ternary and variation form. The second movement, written in F-sharp major in cut time, is in sonata form. The third movement, in D major and D minor, is a standard minuet and trio, while the fourth movement’s D major, cut time Presto is in an irregular sonata form.
AARON JAY KERNIS (b. 1960)
Sarabande from Quartet No. 2

Pulitzer Prize-winning composer Aaron Jay Kernis studied composition in San Francisco, Manhattan and at Yale with John Adams, Jacob Druckman, Morton Subotnik and Charles Wuorinen. He employed rigorous compositional processes until the early 1980s when a growing sense of intuitive freedom became increasingly evident in his work. From 1990 his style took on a new transparency and emotional eloquence, as in the exquisite musica celestis. His is a truly eclectic musical language, as willing to incorporate the influences of Latin rhythms, jazz and rap as to use harmonic worlds of the Romantic masters, the Renaissance and Hildegard von Bingen.

Kernis currently serves as Director of Minnesota Orchestra Composer Institute. He has taught composition at Yale School of Music since 2003 and has served as Composer-in-Residence for Astral Artists, St. Paul Chamber Orchestra, Albany Symphony, Minnesota Public Radio and American Composers Forum.

Sarabande is the second movement from Kernis’ String Quartet No. 2, “musica instrumentalis” written in 1997.

Composer’s Note: My Second String Quartet uses elements of Renaissance and Baroque dance music and dance forms as its basis and inspiration. I have been playing various suites of Bach’s and pieces from Fitzwilliam Virginal Book at the piano for my own pleasure for years, and I think I had suspected for some time that their influence would eventually show up in my work. The first movement is a kaleidoscope, an overstuffed medley of many types of dances played separately and sometimes simultaneously. It is in three large sections. The first is an exposition of many different strands of energetic music, while the second opposes two gentler dances, the Canzonetta and a Musette. The final section brings back most of the diverse elements from the opening in many varied guises and leads to a climactic uncovering of a simple direct version of the main tune of the movement. The second movement alternates two different slow Sarabandes (a slow dance in triple time) with short bursts of frenetic, furious music. The final movement is based in some fundamental ways on the last movement of Beethoven’s Opus 59 No. 3 String Quartet. It is a propulsive and energetic Double Fugue, Tarantella, Rondo, Gigue and, eventually, a Triple Fugue, all wrapped in an overarching sonata form. String Quartet No. 2, “musica instrumentalis” was commissioned for the Lark Quartet by the Elaine Kaufman Cultural Center in New York City, Ohio University and The Schubert Club of St. Paul, with additional funds from Chamber Music America. It is dedicated to Linda Hoeschler “in gratitude for her friendship, generosity, and support, and in honor of her perpetual faith in the creative spirit.”– Aaron Jay Kernis
LUDWIG VAN BEETHOVEN (1770-1827)
String Quartet in C-Sharp Minor, Op. 131

Beethoven was an innovative composer, widening the scope of sonata, symphony, concerto and quartet, and combining vocals and instruments in a new way. His personal life was marked by great struggles against the likes of abuse and depression and his music reflects this at different periods. Beethoven’s father was the first person to instruct young Ludwig in music. He taught him piano, violin, and possibly viola. His father sought out other teachers for him upon seeing the latent talent his son possessed during his first public performance at the age of seven. These teachers included Christian Gottlob Neefe, who was responsible for introducing him to the music of Johann Sebastian Bach, and Joseph Haydn, considered the greatest living composer after Mozart’s death in 1791.

Beethoven’s career as a composer is usually divided into early, middle, and late periods. In the early period, he is seen as emulating his great predecessors Haydn and Mozart, at the same time exploring new directions and gradually expanding the scope and ambition of his work. The middle period began shortly after Beethoven’s personal crisis with deafness, and is noted for large-scale works expressing heroism and struggle; these include many of the most famous works of classical music. Beethoven’s late period began around 1816 and lasted until Beethoven ceased to compose in 1826. The late works are greatly admired for their intellectual depth and their intense, highly personal expression. Beethoven was able to continue conducting music despite being deaf.

On November 9, 1822, Prince Nikolas Galitzin, a devotee of Beethoven’s music and an amateur cellist, wrote from St. Petersburg asking Beethoven for “one, two or three quartets, for which labor I will be glad to pay you whatever amount you think proper.” After a hiatus of a dozen years, Beethoven was eager to return to the medium of the string quartet, and he immediately accepted the commission. Though badgered regularly by the Russian Prince, Beethoven, exhausted by his labors on the Ninth Symphony in 1823-1824, could not complete the Quartet in E-flat major (Op. 127) until February 1825; the second quartet (A minor, Op. 132) was finished five months later; and the third (B-flat major, Op. 130) was written between July and November, during one of the few periods of relatively good health that Beethoven enjoyed in his last decade. Fulfilling the commission for Galitzin, however, did not nearly exhaust the fount of Beethoven’s creativity in the realm of the string quartet. Beethoven began sketching the C-sharp minor Quartet in December 1825, immediately after Op. 130 was completed, and worked on it during the following months. By May 1826, the piece was sufficiently advanced for him to begin offering it to publishers, and he sent inquiries to the firms of Schott in Mainz, Schlessinger in Paris, and Probst in Leipzig. The Quartet
was finished in July, and accepted by Schott the following month, but the final details of the score’s publication were not fully settled until March 24, 1827, just two days before Beethoven’s death.

The String Quartet No. 14 in C-Sharp minor, Op. 131, which is dedicated to Baron Joseph von Stutterheim, was Beethoven’s favorite from the late quartets. He is quoted as remarking to a friend that he would find “a new manner of part-writing and, thank God, less lack of imagination than before.” It is the last-composed of a trio of great works, written in the order 132, 130, 131. The work was dedicated to von Stutterheim as a gesture of gratitude for taking his nephew, Karl, into the army after a failed suicide attempt in 1826.

The Op. 131 quartet has been described as a monumental feat of integration. While Beethoven composes the quartet in six distinct key areas, the work begins in C-sharp minor and ends in C-sharp major. The Finale directly quotes the opening fugue theme in the first movement in its second thematic area. This type of cyclical composition was avant-garde for a work of that period. Joseph Kerman wrote, “blatant functional reference to the theme of another movement: this never happens.”

Op. 131 is often grouped with Opp. 132 and 130. There is motivic sharing between all three works. In particular, the “motto” fugue of the leading tone rising to tonic, before leaping up a minor sixth and then dropping down to the dominant, is an important figure shared between all these works.

This quartet is one of Beethoven’s most elusive works musically. The topic has been written about extensively from very early after its creation, from Karl Holz, the second violinist of the Schuppanzigh quartet, to Richard Wagner, to contemporary musicologists today. One popular topic is a possible religious/spiritual genesis for this work, supported by similarities to the Missa Solemnis. In the first movement of Op. 131, the continually flowing texture resembles the Benedictus and the Dona Nobis Pacem from the earlier work. In addition, whether purposefully or not, Beethoven quotes a motivic figure from Missa Solemnis in the second movement of the quartet.

Jasper String Quartet is exclusively represented by Dispeker Artists.

www.dispeker.com

The use of cameras and recording devices of any type is prohibited. Please silence all cell phones and paging devices. We ask that patrons please refrain from text messaging during the performance.
Jasper String Quartet

Winner of the 2012 Cleveland Quartet Award, the Jasper String Quartet has been hailed as “sonically delightful and expressively compelling” (The Strad) and as “powerful” (The New York Times). They play “with sparkling vitality and great verve.... polished, engaged, and in tune with one another” (Classical Voice of North Carolina). Based in New Haven, CT, the Jasper Quartet enjoys prestigious appointments as 2010-12 Quartet-in-Residence at Oberlin Conservatory (Oberlin, OH) and Ensemble-in-Residence at Classic Chamber Concerts (Naples, FL). The quartet has been awarded, in conjunction with Astral Artists of Pennsylvania, a 2012 grant from Chamber Music America through their Residency Partnership Program.

After winning the Grand Prize and the Audience Prize in the 2008 Plowman Chamber Music Competition, the Jaspers went on to win the Grand Prize at the 2008 Coleman Competition, First Prize at Chamber Music Yellow Springs 2008, and the Silver Medal at the 2008 and 2009 Fischoff Chamber Music Competitions. They were the first ensemble to win the Yale School of Music’s Horatio Parker Memorial Prize (2009), an award established in 1945 and selected by the faculty for “best fulfilling ... lofty musical ideals”. In 2010, they joined the roster of Astral Artists after winning their national auditions.

The Jaspers perform pieces emotionally significant to its members ranging from Haydn and Beethoven through Berg, Ligeti and living composers. They have already commissioned four string quartets from today’s up-and-coming composers and critics and audiences continue to commend the Jasper Quartet’s “programming savvy” (clevelandclassical.com). They have performed throughout the United States and in Canada, England, Italy, Japan, Korea, Norway and Panama.

The Jasper Quartet has brought more than 100 outreach programs into schools and enjoys educational work of all types. In their Melba and Orville Roleffson Residency at the Banff Centre they embarked on “guerilla chamber music,” performing concerts in unusual settings around Alberta, Canada. More recently, the quartet has worked closely with Caramoor and with Astral Artists to bring outreach activities to schools. They recently completed their 2009-2011 Ernst C. Stiefel String Quartet Residency at the Caramoor Center for Music and Arts (Katonah, NY).

Originally formed at Oberlin Conservatory, the Jasper Quartet began pursuing a professional career in 2006 when they studied with James Dunham, Norman Fischer and Kenneth Goldsmith as Rice University’s Graduate Quartet-in-Residence. In 2008, the quartet continued its training with the Tokyo String Quartet as Yale University’s Graduate Quartet-in-Residence.

They are named after Jasper National Park in Alberta, Canada.
J Freivogel
Violin

J Freivogel, first violinist of the Jasper String Quartet, grew up as the youngest brother/second violinist of his family’s quartet. He attended Oberlin College and Conservatory for Bachelor’s degrees in Violin Performance and Politics and, during his time there, won the Kauffman Chamber Music prize three times, the Presser Music Award, the Hurlbutt prize for most outstanding violinist, and the concerto competition. He received his Master’s in String Quartet Performance from Rice University’s Shepherd School of Music and an Artist’s Diploma at the Yale School of Music as graduate quartet-in-residence with the Jasper Quartet (www.jasperquartet.com). His principal teachers include Marilyn McDonald, Sylvia Rosenberg and Cho- Liang Lin for violin, and James Dunham, Norman Fischer and the Tokyo String Quartet for chamber music. He is married to cellist Rachel Henderson Freivogel and they live in New Haven, CT.

Sae Chonabayashi
Violin

Sae Chonabayashi, violin, was born in Ibaragi, Japan and began playing violin at age three. She attended the prestigious Toho Gakuen School of Music in Japan from the age of fifteen, where she completed her studies with Koichiro Harada, a founding member of the Tokyo String Quartet. In 2001, Sae came to the United States to study with Donald Weilerstein at the Cleveland Institute of Music. As a full scholarship student, she continued her studies with Mr. Weilerstein at the New England Conservatory, where she received undergraduate and graduate diplomas. She won third prize in the 2006 Swedish Duo International Competition. At Rice University Sae studied with Cho-Liang Lin.

Sam Quital
Viola

Sam Quintal, violist of the Jasper String Quartet, was born and raised in Fairbanks Alaska. He began playing the violin at age six and viola at age 11. As a member of the Jasper Quartet he has won many awards including the 2012 Cleveland Quartet Award. He has performed all across America, from the Ocean Reef in the Florida Keys, to a high school gymnasium in Nome Alaska. He earned his B.M. in violin performance from Oberlin Conservatory studying with Marilyn McDonald, his M.M. from Rice University studying viola with James Dunham, and an Artist’s Diploma from Yale University studying with Kazu Isomura and the Tokyo String Quartet.
Rachel Henderson Freivogel
Cello

Rachel Henderson Freivogel, is the founding cellist of the Jasper String Quartet. She began her studies with her mother in her hometown of Ann Arbor, MI at the age of four and completed her undergraduate studies at Oberlin Conservatory of Music, where she also received a Master’s Degree in Historical Performance. With the Jasper String Quartet she has won several awards including the Cleveland Quartet award, as well as Grand Prize at the Plowman, Yellow Springs and Coleman Chamber Music Competitions. She received her Master’s Degree in String Quartet from Rice University’s Shepherd School of Music and her Artist’s Diploma in String Quartet from Yale School of Music. Her principal teachers include Norman Fischer, Clive Greensmith and Catharina Meints. She is married to violinist J Freivogel.

If you enjoyed this string quartet, you might also like...

Jupiter String Quartet
With Jon Nakamatsu, Piano
Sunday, March 2, 2014 at 3:00 p.m.

The Jupiter members believe that chamber music, because of the intensity of its interplay and communication, is one of the most effective ways of spreading an enthusiasm for classical music to new audiences. Their program will include works by Brahms, Beethoven and Hindemith.

Midori
Solo Violin Recital
Saturday, April 26, 2014 at 8:00 p.m.

Today Midori is recognized as an extraordinary performer, a gifted educator, and an innovative community engagement activist. Her recital will include works by Schubert, Lutoslawski, Bach and Beethoven.
Celebrate the Holidays with Soka

New York Polyphony
“Wondrous Birth, O Wondrous Child”
Sunday, December 1, 2013 at 3:00 p.m.
New York Polyphony are fast-rising stars on the classical music scene, praised for a “rich, natural sound that’s larger and more complex than the sum of its parts” (National Public Radio). Their program is an intimate meditation on the Christmas season.

Aliso Viejo Holiday Show
Saturday, December 7, 2013 at 7:00 p.m.
Join the City of Aliso Viejo and Soka University as we present the 3rd Annual Aliso Viejo Holiday Show - a new community tradition! Priced for family enjoyment, the show will present a wide variety of extraordinary talent from Aliso Viejo and Soka University!

South Coast Symphony Presents:
Susan Egan Holiday Concert
Friday, December 13, 2013 at 8:00 p.m.
The perfect way to get into the Holiday Spirit! Tony Award-nominated Broadway star Susan Egan performs some of your favorite Holiday classics alongside the Orange County Friendship Choir.

The All-American Boys Chorus
Sunday, December 15, 2013 at 4:00 p.m.
Herald the season as the All-American Boys Chorus returns to the Soka Performing Arts Center for their annual holiday presentation. This joyous afternoon will immerse you in the holiday spirit.
Ring in the New Year at Soka

The Peking Acrobats
Friday, January 10, 2014 at 8:00 p.m.
The Peking Acrobats return to the Soka Performing Arts Center with their thrilling acrobatics and stylish dexterity, accompanied by live musicians performing on traditional Chinese instruments. A powerful and entertaining cultural spectacular!

The Diamonds & Billy Richards’ Coasters
An Evans Associates Event
Sunday, January 12, 2014 at 3:00 p.m.
Legendary Doo-wop artists, The Diamonds and Coasters, are noted for such hits as “Silhouettes,” “Little Darlin’,” “Yakety Yak” and “Charlie Brown.”

International Guitar Night
Saturday, January 25, 2014 at 8:00 p.m.
IGN founder Brian Gore will be joined by Italy’s Pino Forastiere, Mike Dawes from England, and Quique Sinesi from Argentina. Look forward to a particularly inventive evening of contemporary guitar music.

Muriel Anderson with Tierra Negra
Thursday, January 30, 2014 at 8:00 p.m.
Award-winning guitarist & harp-guitarist Muriel Anderson teams up with Germany’s famed duo Tierra Negra (Leo Henrichs and Raughi Ebert). Their unique sound has captured the hearts of audiences across genres and across the globe.
Symphonies and Orchestras

Pacific Symphony - Sundays at Soka
Benjamin Pasternack, Piano
Sunday, February 9, 2014 at 3:00 p.m.
The second concert in the series devoted to the works of Ludwig van Beethoven. Program to include Piano Concerto No. 4 in G Major, Op. 58 and Fantasia for Piano, Chorus, and Orchestra, Op. 80, featuring the CSU Fullerton Chorus.

Bahia Orchestra Project
Ricardo Castro, Artistic Director & Conductor
Jesus “Chucho” Valdes, Piano
Tuesday, February 18, 2014 at 8:00 p.m.
Bahia Orchestra Project/NEOJIBA is the Brazilian version of El Sistema. Touring with 100 young musicians, their program will include selections from both European and Latin American composers.

Pacific Symphony Youth Orchestra
Saturday, March 1, 2014 at 3:00 p.m.
Pacific Symphony Youth Orchestra (PSYO) is an artistic training program of Pacific Symphony, serving young musicians in grades 9 through 12. Representing 32 schools in and beyond Orange County, PSYO performs at the Soka Performing Arts Center for the first time.

Pacific Symphony - Sundays at Soka
Simone Porter, Violin
Sunday, April 27, 2014 at 3:00 p.m.
The final performance in our popular Sundays at Soka series. The program for this performance features the young violin virtuoso Simone Porter and will include Romances 1 & 2 for Violin and Symphony No. 7 in A Major.
We would like to thank our Board of Trustees and our Administration for their extraordinary support of the Soka Performing Arts Center

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