ArtPower presents  
**Ariel Quartet**  
April 21, 2017 at 8 pm  
Department of Music’s  
Conrad Prebys Concert Hall  
Gershon Gerchikov, violin  
Alexandra Kazovsky, violin  
Jan Grüning, viola  
Amit Even-tov, cello

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**Program**

**Ludwig van Beethoven (1770–1827)**  
String Quartet in A Major, Opus 18, No. 5  
Allegro  
Menuetto-Trio  
Andante cantabile con variazioni  
Allegro

**Mohammed Fairouz (b. 1985)**  
*Prophesies* (West Coast Premiere)  
Yaqub  
Saleh  
Dawood  
Yousef  
Musa  
Suleiman  
Yishak  
Ibrahim

INTERMISSION

**Robert Schumann (1810–56)**  
String Quartet in A Major, Opus 41, No. 3  
Adante espressivo  
Assai agitato  
Adagio molto  
Finale: Allegro molto vivace

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**About ArtPower at UC San Diego**  
ArtPower at UC San Diego builds creative experiences in music, dance, film, and food for our collective pleasure and inspiration. We engage diverse audiences through vibrant, challenging, multi-disciplinary performances by emerging and renowned international artists. Through extensive partnerships, ArtPower provides exciting opportunities for research, participation, and creation of new work, igniting powerful dialogue between artists, students, scholars, and the community.
Beethoven’s first string quartets, a set of six written in Vienna during the years 1798–1800, inevitably show the influence of Haydn and Mozart, who had made the form a great one. Scholars have been unanimous in believing that the fifth quartet of Beethoven’s set had a quite specific model: Mozart’s String Quartet in A Major, K.464, composed in 1785. Beethoven greatly admired this particular quartet and had copied out the last two movements as a way of studying them. Carl Czerny reported that Beethoven once took up the Mozart score and exclaimed: “That’s what I call a work! In it, Mozart was telling the world: Look what I could create if the time were right!” For his own quartet, Beethoven took both the key and general layout of Mozart’s quartet: a sonata-form first movement, a minuet movement that comes second, a theme-and-variation third movement, and a sonata-form finale that—like Mozart’s—ends quietly.

But it is unfair to Beethoven to see his Quartet in A Major as just an imitation of Mozart’s masterpiece. Though the two composers were the same age when they wrote these quartets (29), Beethoven was still feeling his way with a form Mozart had mastered, and though he may have chosen Mozart as a model, this music sounds in every measure like young Beethoven. The opening Allegro is built on two nicely-contrasted ideas—a soaring opening theme and a darker, more melodic second idea—and Beethoven asks for a repeat of both exposition and development. The opening of the minuet belongs entirely to the violins, with the second violin gracefully following and commenting on the first’s theme; the trio section—with the theme in the middle voices under the first violin’s drone—is surprisingly short.

Longest of the movements, the Andante cantabile offers five variations on the simple falling-and-rising idea announced at the beginning; particularly effective are the fugal first variation, the first violin’s staccato triplets in the second, the expressive fourth (which Beethoven marks sempre pp), and the exuberant fifth. A long coda leads to a restatement of the theme and a quiet close. The energetic and good-natured finale is in sonata (rather than the expected rondo) form. The opening melody leaps smoothly between instruments, and Beethoven offers a quiet chorale as the second theme. The writing for all four voices is extremely accomplished here, and on the energy of the opening idea the music rushes to its close, which brings a sudden and surprisingly quiet concluding chord.

— Eric Bromberger
The second movement brings more originality. Marked Assai agitato (Very agitated), it is a theme-and-variation movement, but with a difference: it begins cryptically—with an off-the-beat main idea in 3/8 meter—and only after three variations does Schumann present the actual theme, now marked Un poco Adagio. A further variation and flowing coda bring the movement to a quiet close. The Adagio molto opens peacefully with the soaring main idea in the first violin. More insistent secondary material arrives over dotted rhythms, and the music grows harmonically complex before pulsing dotted rhythms draw the movement to a close.

Out of the quiet, the rondo-finale bursts to life with a main idea so vigorous that it borders on the aggressive. This is an unusually long movement. Contrasting interludes (including a lovely, Bach-like gavotte) provide relief along the way, but the insistent dotted rhythms of the rondo tune always return to pound their way into a listener’s consciousness and finally to propel the quartet to its exuberant close.

— Eric Bromberger

About the Artists

Ariel Quartet

Distinguished by its virtuosic playing and impassioned interpretations, the Ariel Quartet has earned its glowing international reputation. Formed in Israel nearly twenty years ago when its members were students, the Quartet was recently awarded the prestigious Cleveland Quartet Award. The Quartet serves as the Faculty Quartet-in-Residence at the University of Cincinnati’s College-Conservatory of Music, where they direct the rigorous chamber music program and perform their own annual series of concerts in addition to their busy touring schedule.

In the 2016–17 season, the Ariel Quartet will perform the complete Beethoven cycle in Berlin, following a performance of the cycle for Napa’s Music in the Vineyards, and will also tour with Alon Goldstein in performances of the Mozart piano concertos arranged for quartet and piano. The Ariel Quartet’s 2015–16 season featured their debut at Carnegie Hall, as well as a major collaborative project with the clarinetist David Krakauer. Recent seasons included a groundbreaking Beethoven cycle performed at New York’s SubCulture that featured a midnight performance of the Grosse Fuge; a performance featuring music by three generations of Israeli composers at the Kennedy Center in Washington, D.C.; and a tour of South America.

The Ariel Quartet performs widely in Israel, Europe, and North America, including two record-setting Beethoven cycles, performed before all the members of the quartet turned thirty, and has collaborated with the pianist Orion Weiss; violinist Roger Tapping; cellist Paul Katz; and the American, Pacifica, and Jerusalem String Quartets. The Quartet has toured with the cellist Alisa Weilerstein and has performed a number of times with the legendary pianist Menahem Pressler. Additionally, the Ariel was quartet-in-residence for the Steans Music Institute at the Ravinia Festival, the Yellow Barn Music Festival, and for the Perlman Music Program, and was the Ernst Stiebel String Quartet-in-Residence at the Caramoor Festival.

Formerly the resident ensemble in the New England Conservatory’s Professional String Quartet Training Program, Ariel has won a number of prestigious international prizes including the Cleveland Quartet Award, the Grand Prize at the 2006 Fischoff National Chamber Music Competition, and the Székely Prize for their performance of Bartók, as well as the overall Third Prize at the Banff International String Quartet Competition. After that performance the American Record Guide described the Ariel Quartet as “a consummate ensemble gifted with utter musicality and remarkable interpretive power.”

Mohammed Fairouz

Mohammed Fairouz, born in 1985, is one of the most frequently performed, commissioned, and recorded composers working today. Hailed by the New York Times as “an important new artistic voice” and by BBC World News as “one of the most talented composers of his generation,” his large-scale works engage major geopolitical and philosophical themes with persuasive craft and a marked seriousness of purpose. Fairouz’s cosmopolitan outlook reflects his transatlantic upbringing and extensive travels. His catalog encompasses virtually every genre, including opera, symphonies, vocal and choral settings, chamber and solo works.

As an artist involved with major social issues, Fairouz seeks to promote cultural communication and understanding. Recent major works have included his “grandly ambitious” (Opera News) third symphony, Poems and Prayers interweaves texts of Arab poets Fadwa Tuqan and Mahmoud Darwish, the Israeli poet Yehuda Amichai, and prayers such as the Aramaic Kaddish. His fourth symphony, In the Shadow of No Towers for wind ensemble, about American life in the aftermath of 9/11 premiered in 2013 at Carnegie Hall was described by Steve Smith of the New York Times as “technically impressive, consistently imaginative and in its finest stretches deeply moving.”

Fairouz became the youngest composer on the Deutsche Grammophon label to have an album dedicated to his works with the 2015 release of Follow, Poet. The album includes two works that exalt the transformative power of language: his elegiac song cycle Audenesque and the ballet Sodot. The album has met with broad critical acclaim—praised as “captivating” by the New York Times and receiving “highbrow and brilliant” distinctions in New York magazine’s taste-making Approval Matrix.

Since childhood, Fairouz has found musical inspiration in literary and philosophical sources and has composed an opera, an oratorio, fifteen song cycles, and hundreds of art songs. He describes himself as “obsessed with text” and has been recognized by New Yorker magazine as an “expert in vocal writing” and described by Gramophone as “a post-millennial Schubert.” He has collaborated directly with distinguished poets Mahmoud Darwish, Wayne Koestenbaum, and Nobel Prize winner Seamus Heaney, and with writers Mohammed Hanif and David Ignatius. Among the eminent singers that have performed his vocal music are Kate Lindsey, Sasha Cooke, Isabel Leonard, Nathan Gunn, and Anthony Roth Costanzo. Fairouz’s opera, Sumeidō’s Song has been performed at the Prototype Festival, the Pittsburgh Opera, the Boston Opera Collaborative, and recorded on Bridge. Anthony Tommasini of the New York Times called the work “an intensely dramatic 60-minute four-character opera with a searing score.”
Prominent advocates of his instrumental music include the cellist Maya Beiser, the Borromeo, Del Sol, and Lydian String Quartets, the Imani Winds, violinists Rachel Barton Pine and Chloë Hanslip, flutist Claire Chase, and clarinetist David Krakauer, the Knights Chamber Orchestra, International Contemporary Ensemble, Ensemble LPR, and the Metropolis Ensemble. Commissions have come from the Detroit and Alabama Symphony Orchestras, the Indianapolis Symphonic Choir, and Indianapolis Symphony, Beth Morrison Projects, Dutch National Opera, Pittsburgh Opera, and the Metropolitan Museum of Art.

His music has been performed at major venues around the country including Carnegie Hall, Lincoln Center, Boston’s Symphony Hall and The Kennedy Center, and throughout the United States, the Middle East, Europe, and Australia. Recordings are available on the Deutsche Grammophon, Naxos, Bridge, Sono Luminus, Albany, GM/Living Archive, and GPR labels.

Fairouz has been seen and heard on the BBC, NPR's The World, and has been profiled by the Wall Street Journal, Agence France Presse, Los Angeles Times, Symphony, Strings, and New Music Box, and been regularly featured on New York’s WQXR and on SiriusXM Satellite Radio. He regularly blogs about the intersection of arts and international affairs for the Huffington Post.

His principal teachers in composition have included György Ligeti, Gunther Schuller, and Richard Danielpour, with studies at the Curtis Institute and New England Conservatory. He has lectured and led residencies across the country at the Festival of New American Music and at Columbia, Brown, New York University, and University of California Los Angeles. He has served on the faculty at Northeastern University in Boston.

Fairouz’s works are published by Peermusic Classical. He lives in New York City.

Bill T. Jones/Arnie Zane Dance Company
Thursday, May 25, 2017, at 8 pm
Mandeville Auditorium
Tickets: $25–43

The Bill T. Jones/Arnie Zane Dance Company was born out of an 11-year collaboration between Bill T. Jones and Arnie Zane, who passed away in 1988. During this time, the two dancers redefined the duet form and foreshadowed issues of identity, form, and social commentary that would change the face of American dance.

The Bill T. Jones/Arnie Zane Dance Company returns to UC San Diego with Play and Play: An Evening of Movement and Dance, which includes two works—Ravel: Landscape or Portrait? and Story/—both are accompanied by live music performed by Quartet Nouveau.
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For more information, please contact Carolena Deutsch-Garcia at 858.534.7657 or carolena@ucsd.edu, or donate now at artpower.ucsd.edu/support.
St. Lawrence String Quartet
Friday, May 5, 2017, at 8 pm
Department of Music’s Conrad Prebys Concert Hall
Tickets: $40–54

Back by popular demand, the “witty, buoyant, and widely attentive” (The Gazette, Montreal) St. Lawrence String Quartet has developed an undisputed reputation as a truly world-class chamber ensemble. Serving as ensemble-in-residence at Stanford University since 1998, the quartet continues to build their reputation for imaginative and spontaneous music making through an energetic commitment to the established quartet literature, as well as the championing of new works by such composers as John Adams, Osvaldo Golijov, Ezequiel Viñao, and Jonathan Berger.

PROGRAM
John Adams: Second Quartet; Ludwig van Beethoven: String Quartet No. 16 in F Major, Op. 135; Camille Saint-Saëns: String Quartet No. 1, Op. 112