

Thursday Evening, April 10, 2025, at 7:30

The Juilliard School

presents

Juilliard String Quartet

ARETA ZHULLA AND RONALD COPES, *Violins*

MOLLY CARR, *Viola*

ASTRID SCHWEEN, *Cello*

With SIMONE DINNERSTEIN, *Piano*

Part of the Daniel Saidenberg Faculty Recital Series

FRANZ JOSEPH HAYDN (1732-1809) **String Quartet No. 26 in G Minor, Op. 20, No. 3** (1772)

Allegro con spirito

Minuetto: Allegretto

Poco adagio

Finale: Allegro di molto

WOLFGANG AMADEUS MOZART (1756-91) **String Quartet No. 17 in B-flat Major, K. 458** ("The Hunt") (1784)

Allegro vivace assai

Menuetto and Trio: Moderato

Adagio

Allegro assai

Intermission

ROBERT SCHUMANN (1810-56) **Piano Quintet in E-flat Major, Op. 44** (1842)

Allegro brillante

In Modo d'una Marcia. Un poco largamente

Scherzo. Molto vivace—Trio I—Trio II

Allegro ma non troppo

Performance time: approximately 1 hour and 45 minutes, including an intermission

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About the Program

By Antoinette Cheng

String Quartet No. 26 in G Minor

FRANZ JOSEPH HAYDN

Born: March 31, 1732, in Rohrau, Austria

Died: May 31, 1809, in Vienna

Joseph Haydn's Op. 20 set of the so-called "Sun" quartets is a seminal work that bestowed upon him the title "father of the string quartet." Though this moniker awarded no rights as the sole creator of the quartet, a look at his Op. 1, 2, and 9 quartets would give a glimpse into the history of quartet writing and how his Op. 20 defined the 18th-century string quartet genre. Origins of the string quartet can be traced back to trio sonatas of the Baroque, in which two solo instruments performed with a basso continuo section consisting of a bass instrument (often cello) and keyboard (often harpsichord). By the early 18th century, composers often added a third soloist and omitted the basso continuo section, relying solely on the cello as the bass line. Alessandro Scarlatti's *Sonata à Quattro per due Violini, Violetta [viola], e Violoncello senza Cembalo* (Sonata for four instruments: two violins, viola, and cello without harpsichord) can be considered a sensible connection between the trio sonata and its eventual evolution into the recognizable classical string quartet.

During the early to mid-18th century, the string quartet as an ensemble possessed no recognized status, unlike the trio sonata, which was a favorite Baroque chamber ensemble enjoyed for more than 100 years. When the young Haydn was employed as a teacher and a working violinist in Vienna during the 1750s, he would occasionally be invited to spend time and play chamber music with an ad hoc ensemble at the

nearby castle at Weinzierl of the music-loving Austrian nobleman Karl Joseph Weber, Edler von Fürnberg. Haydn's first string quartets were conceived under these circumstances—not of grand artistic vision but by musical coincidence sponsored by the music-loving nobility. Written in 1772, the Op. 20 quartets explore and utilize a wide range of compositional techniques taken from contemporary string quartets and established the string quartet genre and the ensemble of four equal partners.

The third string quartet of Op. 20 is one of the more enigmatic of the six and rather unusual among the string quartet repertory. Seemingly conservative in formal structure, the quartet contains four standard movements in a palatable chronology of fast and slow: opening with a sonata-allegro form, followed by a minuet and trio, a slow movement, and a fast finale. However, through closer inspection, the small idiosyncrasies peek through and can be heard scattered throughout the 30-minute quartet. Even at its opening phrases, the quartet defies typical 18th-century *Galant* style practices of balanced phrase structures of four or eight-measure, instead building the opening with two seven-measure phrases. These unusual structures continue in the minuet and trio movement, opening with phrases of five-measure units. Unusual key shifts and cadences in the second and third movement as well as the dramatic uses of silences and rests in the fourth movement point to even more of this quartet's peculiarities. Atypical of many classical string quartets of this era and unique even within its own opus, this third Op. 20 quartet not only solidifies the 18th-century string quartet in its form and musical language but pushes beyond its own defined compositional frameworks.

String Quartet No. 17 in B-flat Major ("The Hunt")

WOLFGANG AMADEUS MOZART

Born: January 27, 1756, in Salzburg, Austria

Died: December 5, 1791, in Vienna

Musicologists note the impact of Haydn's string quartets on the 18th-century chamber ensemble, noting his works led to the string quartet becoming solidified as a genre and established the compositional structures and techniques of the form. But no historical or theoretical analysis can prove Haydn's influence as acknowledgment from his contemporaries—as effectively as Mozart's dedication of six string quartets to the “father of the string quartet.” A portion of Mozart's dedication from the first published edition of the quartets is sufficient proof:

“To my dear friend Haydn ... A father who had decided to send his children into the world at large thought it best to entrust them to the protection and guidance of that famous man who fortunately happened to be his best friend as well. Behold here, famous man and dearest friend, my six children. They are, to be sure, the fruit of long and arduous work, yet some friends have encouraged me to assume that I shall see this work rewarded to some extent at least, and this flatters me into believing that these children shall one day offer me some comfort. You yourself ... have shown me your approval of them during your last sojourn [in Vienna]. Your praise, above all ... makes me hope that they shall not be entirely unworthy of your good will ...”

Haydn's influence and innovation in string quartet writing—the use of counterpoint, the equality of voices, new structural innovations in form and in phrasing, an emphasis on depth of expression—were taken to heart by the young Mozart. Inspired by his meetings with Haydn in 1781 and firsthand encounters with Haydn's Op. 33

string quartets, Mozart began his own arduous string quartet pilgrimage, penning six quartets between 1782 and 1785. Upon receiving and hearing these six quartets, Haydn declared that Mozart was the finest composer he knew.

Mozart's String Quartet No. 17, known as “The Hunt,” is the fourth quartet in the series of six dedicated to Haydn. Though its nickname was not given by the composer, “The Hunt” accurately refers to the sound of a simple hunting call in the opening theme of the first movement. The quartet has a classic formal structure with four movements in typical arrangement: a sonata-allegro, a minuet and trio, a slow movement, and a fast finale. The quartet features classic Mozartian humor and playful dialogue among the strings, a graceful and stately minuet, a tragically tender and intense third movement, and a fluidity in form, blending the sonata and rondo in its final movement. Of the quartets Mozart dedicated to Haydn, “The Hunt” is undoubtedly the most uncomplicated, balanced, and attractive.

Piano Quintet in E-flat Major

ROBERT SCHUMANN

Born: June 8, 1810, in Zwickau, Germany

Died: July 29, 1856, in Bonn, Germany

Robert Schumann's Piano Quintet is a classic chamber work in the repertoire that displays soaring virtuosity, tender lyricism, and glistening exuberance. This quintet established the pairing of the piano and the string quartet within the piano quintet instrumentation—prior to the 19th century, it would be standard to include a double bass instead of doubling violins. Written in 1842, just weeks after his Piano Quartet, the quintet was one of many chamber compositions Schumann produced during this period, widely considered his “year of chamber music”; previously, he had written no other chamber works aside from an early piano quartet.

In 1842, Schumann wrote three string quartets, the piano quartet, piano quintet, and Phantasiestücke for piano trio. Following his marriage, in 1840 to Clara Wieck, Schumann had turned from primarily writing for solo piano to writing songs as well as chamber and orchestral music. Technological advancements in the piano during this period also influenced his shift in compositional focus away from solo keyboard and toward more collaborative possibilities with the piano. This quintet features those collaborative qualities: from the piano as simply a textual foundation for melodies in string parts to the piano being included as an equal, in alternating conversation with the four string instruments.

Understanding Schumann's works often means diving into the worlds of Florestan and Eusebius, the two emotional extremes Schumann labeled as his active and passive personalities, the former an outgoing, wild figure and the latter a passionate introvert. They appear regularly in his solo piano music and seem to make appear-

ances in this quintet. The four contrasting movements flow from an exuberant, brilliant opening movement much like the described personality of Florestan to slower "Eusebian" sections of quiet introspection to energetic bursts of virtuosic passages passed between the piano to the strings.

The chamber writing is uniquely balanced and showcases the new capabilities of the advancements of the piano as an instrument capable of both the domestic public spheres; it embraces and accommodates both worlds of chamber music--the old world, with intimate salon chamber concerts in affluent homes, and the new world, in a public-facing, grandiose concert hall. The work's success firmly established the piano quintet as an important and quintessentially Romantic chamber music genre, inspiring many more to follow.

Antoinette Cheng, who received her bachelor's in piano from Juilliard in 2024, is pursuing her master's in musicology at Oxford University.

Meet the Artists



Juilliard String Quartet

With unparalleled artistry and enduring vigor, the Juilliard String Quartet (JSQ) continues to inspire audiences around the world. Founded in 1946, the ensemble draws on a deep and vital engagement to the classics while embracing the mission of championing new works, a vibrant combination of the familiar and the daring. Each performance is a unique experience, bringing together the four members' profound understanding, total commitment, and unceasing curiosity in sharing the wonders of the string quartet literature. The JSQ is proud to continue its decades-old tradition of commissioning and performing world premieres each season. Recent premieres have included two works by Jörg Widmann (advanced certificate '95, clarinet), inspired by Beethoven's Op. 130 quartet; a quartet by Tyson Gholston Davis (BM '23, composition), which had its world premiere at the Kennedy Center and its New York premiere at Alice Tully Hall; and the quartet *Fragments*, composed by Mario Davidovsky. Last season, the JSQ toured with violinist Itzhak Perlman and pianists Emanuel Ax and Jean-Yves Thibaudet, with appearances in venues including Los Angeles' Disney Hall and San Francisco's Davies Symphony Hall; Perlman also performed with the quartet at Alice Tully Hall. Additionally, the members collaborated with soprano Tony Arnold and the Chamber Music Society of Lincoln Center. Other activities included the world

premiere of *Together Apart*, dedicated to the JSQ's late violist Roger Tapping and written by Iraqi-American composer Michelle Ross, as well as tours across Europe and the U.S. with concerts in London's Wigmore Hall and the BBC Radio, Berlin's Pierre Boulez Saal, and Salzburg's Mozarteum Grosse Saal as well as at the Ravinia Festival. Part of the JSQ's decades-old legacy is a prolific and celebrated discography of landmark recordings that continue to be rereleased by Sony Masterworks. The quartet's most recent album on Sony, featuring works by Beethoven, Bartók, and Dvořák, was released to international acclaim. Other recent releases include an album featuring the world premiere recording of Davidovsky's *Fragments* together with Beethoven's Op. 95 Quartet and Bartók's Quartet No. 1. The JSQ's recordings of the Bartók and Schoenberg quartets as well as those of Debussy, Ravel and Beethoven have won Grammy Awards, and, in 2011, the JSQ became the first classical music ensemble to receive a lifetime achievement award from the National Academy of Recording Arts and Sciences. The JSQ is string quartet in residence at Juilliard and its members—Areta Zhulla (Pre-College '04; BM '08, MM '10, violin; faculty 2018-present), Ronald Copes (faculty 1997-present), Molly Carr (BM '09, MM '11, viola; Pre-College faculty 2009-present), and Astrid Schween (Pre-College '80; BM '84, MM '85, cello; faculty 2016-present)—are all sought-after teachers on the string and chamber music faculties. The quartet regularly offers classes and open rehearsals while on tour, and the members host the five-day Juilliard String Quartet Seminar each May.



**Simone
Dinnerstein**

American pianist Simone Dinnerstein (BM '96, piano) has a distinctive musical voice. She first came to wider public attention in 2007 through her recording of Bach's *Goldberg Variations*, reflecting an aesthetic that was both deeply rooted in the score and profoundly idiosyncratic. Dinnerstein has played with orchestras ranging from the New York Philharmonic and Montreal Symphony Orchestra to the London Symphony Orchestra and the Orchestra Sinfonica Nazionale Rai. She has performed in venues from Carnegie Hall and the Kennedy Center to the Berlin Philharmonie, the Vienna Konzerthaus, Seoul Arts Center and Sydney Opera House. Her 13 albums, all of which topped the *Billboard* charts, were recorded by Grammy Award-winning producer Adam Abeshouse. During the COVID-19 pandemic, she recorded three albums that form a trilogy: *A Character of Quiet*, *An American Mosaic* (nominated

for a Grammy), and *Undersong*. In recent years, Dinnerstein has created projects that express her broad musical interests. She gave the world premiere of *The Eye Is the First Circle* at Montclair State University, the first multimedia production she conceived, created, and directed. It uses source materials her father Simon Dinnerstein's painting *The Fulbright Triptych* and Charles Ives' Piano Sonata No. 2. She premiered Richard Danielpour's *An American Mosaic*, a tribute to those affected by the pandemic, in a performance on multiple pianos throughout Brooklyn's Green-Wood Cemetery. Following her recording *Mozart in Havana*, Dinnerstein brought the Havana Lyceum Orchestra from Cuba to the U.S. for the first time, performing 11 concerts. Philip Glass composed his Piano Concerto No. 3 for her; it was co-commissioned by 12 orchestras. Working with Renée Fleming and the Emerson String Quartet, she premiered André Previn and Tom Stoppard's *Penelope* at the Tanglewood, Ravinia, and Aspen music festivals, and performed it at Carnegie Hall and the Kennedy Center; it was also presented by LA Opera and the Cleveland Orchestra. Dinnerstein created her own ensemble, Baroklyn, which she directs.

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