



JUPITER QUARTET

Nelson Lee, Violin • Meg Freivogel, Violin • Liz Freivogel, Viola • Daniel McDonogh, Cello

Program

FELIX MENDELSSOHN (1809–1847)

String Quartet No. 1 in E-flat major, Op. 12 (1829)

- I. Adagio non troppo – Allegro non tardante
- II. Canzonetta. Allegretto
- III. Andante espressivo
- IV. Molto allegro e vivace

GEORGE WALKER (1922–2018)

“Lyric” from String Quartet No. 1 (1946)

MICHI WIANCKO (b. 1976)

To Unpathed Waters, Undreamed Shores (2020)

- I. Pelagic Within
- II. Dream of the Xerces Blue
- III. Central Park Microbial
- IV. Invisible Eviction
- V. Crying, Together
- VI. Follow the Water
- VII. Rise Up

OPENING ACT
MIDDLEBURY COLLEGE CHOIR

Arr. **MICHAEL BARRETT** (b. 1983) and **MBUSO NDLOVU** (b. 1982)

Bonk' Abaphandle (Traditional isiZulu greeting song)

“All those outside, call them in. We have made a passage, come inside.”

Arr. **GRAHAM HYSLOP** (1910–1978)

Bwana, Ni Nani Atakayekaa (Sukuma melody; text from Psalms 15, 84)

“Who shall make their dwelling in your hill? The one who walks uprightly and does justice.”

ROSEPHANYE POWELL (b. 1962)

Non Nobis, Domine (Latin hymn text)

“Not to Us, O Lord, but to your name be the glory, [because of your love and faithfulness].”

WILLIAM BILLINGS (1746–1800), Arr. **JEFFREY BUETTNER** (b. 1971)

Hark, I Hear the Harps Eternal

MIDDLEBURY COLLEGE CHOIR

Director: Jeffrey Buettner, Professor of Music/Music Dept. Chair

Soprano

Naomi Clark '24
Dylan Healy '21
Catherine Kish '24
Jordy Kramarsky '23
Sofie Leathers '22
Madison Middleton '22.5
Olivia Mueller '24
Rohini Prabhakar '23
Sage Schaumberg '22
Wendy Taylor '21

Alto

Victoria Andrews '23
Willow Galusha '22
Da Thi Hoang '20.5
Gabrielle Martin '21.5
Grace Metzler '21.5
Hannah Resnick '21
Francis Shiner '23

Tenor

Adam Blachly '21.5
Pierce Gidez '21
Chris Hauptfeld '20.5
Hunter Newell '22
Jackson Mumper '22
Ryan Opiela-Young '22
Ryan Yin '23

Bass

Bryan Currie '22
Samuel Hernandez '22.5
Matt Johnson '24
Colin Lyman '23
James Peacock '21
Spencer Royston '21



Program Notes

FELIX MENDELSSOHN (1809–1847)

String Quartet No. 1 in E-flat major, Op. 12 (1829)

Although an early work—written when he was only 20—Mendelssohn’s String Quartet No. 1 in E flat major, Op. 12 is one of the most often performed of his chamber pieces. The reasons aren’t hard to find: winning charm and lyricism, beautiful scoring for the instruments, and it’s extremely graceful to play.

The Adagio opening reflects Mendelssohn’s close study of the late Beethoven quartets. The opening is followed by an essentially romantic tune, expressively worked out; there is a delicious variant in the recapitulation, which Mendelssohn brings back in the quartet’s final coda. The second movement, Canzonetta, offers a sprightly dancing tune, followed by a remarkable Allegretto that is exhilarating and dazzling. The slow movement is, perhaps expectedly, a long-breathed song, with some beautiful arabesques in the upper strings. It soars to a brief climax on a high violin note before dying away. The last movement begins with a forte gesture, then rushes to a fleet-footed theme that works itself into sudden dramatic flare-ups. Toward the end there is a striking return of the major theme from the first movement, which winds down into a wistful coda that one critic has described as the finest the composer ever wrote.

GEORGE WALKER (1922–2018)

“Lyric” from String Quartet No. 1 (1946)

A string of firsts dominated George Walker’s long life and career. He was the first African American graduate of the prestigious Curtis Institute of Music with a dual diploma in both piano and composition. In 1945, he was the first African American to debut with a solo recital at Manhattan’s Town Hall and the first to perform with the Philadelphia Orchestra as the soloist for Rachmaninoff’s Piano Concerto No. 3. In 1950, he became the first African American artist to sign with a major artist management company, and he spent the next several years playing a string of high-profile concerts in nearly every European capital. In 1956, Walker became the first African American to graduate with a doctoral degree from the Eastman School of Music. In 1961, he was hired by Smith College where he became the first tenured African American faculty member in any department. And finally, in 1996, Walker was the first African American to be awarded the Pulitzer Prize for Music in recognition of his composition *Lilacs* for voice and

orchestra. At his death in August 2018, Walker was one of the most decorated and revered composers in American history.

Walker first conceived the music that became “Lyric” as a middle movement for his first string quartet and originally titled it “Lament” in dedication to his grandmother who died the year prior. In an interview not long before his death, Walker commented: “I never played a string instrument, but somehow strings have always fascinated me.” In Lyric, we hear the beginning of this life-long fascination.

MICHI WIANCKO (b. 1976)

To Unpathed Waters, Undreamed Shores (2020)

Movement 1: Pelagic Within

Our journey begins on the water, as we travel from shoreline to open sea.

Movement 2: Dream of the Xerces Blue

Dedicated to the magic of pollinators specifically to the gossamer-winged butterfly, Xerces Blue, which became extinct after loss of its coastal sand dune habitat in San Francisco’s Sunset District. It was last spotted in the Bay area in 1943.

Movement 3: Central Park Microbial

A tribute to the microbiome of the soil beneath New York City’s Central park, discovered only in recent years to be shockingly diverse and resilient. The vast majority of the park’s microbes have yet to be studied or even named.

Movement 4: Invisible Eviction

The world is on fire.

Movement 5: Crying, Together

A song of mourning dedicated to our most vulnerable populations.

Movement 6: Follow the Water

A return to the ocean, and the rivers that flow into it.

Movement 7: Rise Up

A celebration, a call to action, and a meditation on our collective humanity.

To Unpathed Waters, Undreamed Shores, a multi-movement work for string quartet, celebrates the beauty and vitality of the natural world, suggesting hope and inspiration as humanity addresses fears and worries for our planet. The central themes of regeneration and resilience highlight the need to protect each other and our most vulnerable populations. The work was written for the Jupiter Quartet with commissioning support from Bay Chamber Concerts in celebration of the organization's 60th anniversary, and Krannert Center for the Performing Arts/University of Illinois Urbana-Champaign.

About the Artists

The **Jupiter String Quartet** is a particularly intimate group, consisting of violinists Nelson Lee and Meg Freivogel, violist Liz Freivogel (Meg's older sister), and cellist Daniel McDonough (Meg's husband, Liz's brother-in-law). Now enjoying their 19th year together, this tight-knit ensemble is firmly established as an important voice in the world of chamber music. *The New Yorker* claims, "The Jupiter String Quartet, an ensemble of eloquent intensity, has matured into one of the mainstays of the American chamber-music scene."

The quartet has performed across the United States, Canada, Europe, Asia, and the Americas in some of the world's finest halls, including New York City's Carnegie Hall and Lincoln Center, London's Wigmore Hall, Boston's Jordan Hall, Mexico City's Palacio de Bellas Artes, Washington, D.C.'s Kennedy Center and Library of Congress, Austria's Esterhazy Palace, and Seoul's Sejong Chamber Hall. Their major music festival appearances include the Aspen Music Festival and School, Bowdoin International Music Festival, Cape Cod Chamber Music Festival, Rockport Music Festival, the Banff Centre, Virginia Arts Festival, Music at Menlo, Maverick Concerts, Caramoor International Music Festival, Lanaudiere Festival, West Cork (Ireland) Chamber Music Festival, Skaneateles Festival, Madeline Island Music Festival, Yellow Barn Festival, Encore Chamber Music Festival, the inaugural Chamber Music Athens, and the Seoul Spring Festival, among others.

Their chamber music honors and awards include the grand prizes in the Banff International String Quartet Competition and the Fischhoff National Chamber Music Competition in 2004. In 2005, they won the Young Concert Artists International auditions in New York City, which quickly led to a busy touring schedule. They received the Cleveland Quartet Award from Chamber Music America in 2007, followed by an Avery Fisher Career Grant in 2008. From 2007–2010, they were in residence at the Chamber Music Society of Lincoln Center's Chamber Music Two and, in 2009, they received a grant from the Fromm Foundation to commission a new quartet from Dan Visconti for a CMS performance at Alice Tully Hall. In 2012, the Jupiter

Quartet members were appointed as artists-in-residence and faculty at the University of Illinois, where they continue to perform regularly in the beautiful Krannert Center for the Performing Arts, maintain private studios, and direct the chamber music program.

The Jupiter String Quartet feels a particular connection to the core string quartet repertoire; they have presented the complete Bartók string quartets at the University of Illinois and the complete cycle of Beethoven string quartets at the Aspen Music Festival and School, the Massachusetts Institute of Technology, and the Lanaudiere Festival in Quebec. Also strongly committed to new music, they have commissioned string quartets from Michi Wiancko, Syd Hodkinson, Hannah Lash, Dan Visconti, and Kati Agócs; a quintet with baritone voice by Mark Adamo; and a piano quintet by Pierre Jalbert.

The quartet's latest album, *Metamorphosis* (Marquis Classics, 2020), features Beethoven's Quartet Op. 131 and Ligeti's Quartet No. 1 "Métamorphoses nocturnes." Of the album, Cleveland Classical proclaimed "Perhaps what stands out most is the Jupiter Quartet's precise, unified, and spirited sense of ensemble" and The Arts Fuse raves, "The highlight of *Metamorphosis* ... is the ensemble's wild, kinetic account of the title track, György Ligeti's String Quartet No. 1 ... they make the piece sound utterly natural and effortless." The quartet's discography also includes numerous recordings on labels including Azica Records and Deutsche Grammophon.

The Jupiter Quartet remains strongly committed to making music during these challenging times. In July 2020, the Jupiter Quartet gave the world premiere of Michi Wiancko's *To Unpathed Waters, Undreamed Shores*, which was commissioned for the ensemble and presented via livestream by Bay Chamber Concerts. Other recent and upcoming livestream concerts include performances presented by Bowdoin International Music Festival, Asheville Chamber Music Series, and Syracuse Friends of Chamber Music, as well as virtual residencies with the University of Iowa and Middlebury College.

The Jupiters place a strong emphasis on developing relationships with future classical music audiences through educational performances in schools and other community centers. They believe that, because of the intensity of its interplay and communication, chamber music is one of the most effective ways of spreading an enthusiasm for "classical" music to new audiences. The quartet has also held numerous masterclasses for young musicians, including most recently at Northwestern University, Eastman School of Music, the Aspen Music Festival, Encore Chamber Festival, Madeline Island Music Festival, and Peabody Conservatory.

Early exposure to chamber music brought these four musicians together. Meg and Liz grew up playing string quartets with their two brothers and they came to love chamber music during weekly coachings with cellist Oliver Edel, who taught generations of students in the Washington, D.C. area. Nelson's parents are pianists (his father also conducts) and his twin sisters, Alicia and Andrea, are both musicians. Although Daniel originally wanted to be a violinist, he chose the cello because the organizers of his first string program declared that he had "better hands for the cello," and is happy that he ended up where he did.

The quartet chose its name because Jupiter was the most prominent planet in the night sky at the time of its formation and the astrological symbol for Jupiter resembles the number four. They are also proud to list among their accomplishments in recent years the addition of seven quartet children: Pablo, Lillian, Clara, Dominic, Felix, Oliver, and Joelle. You may spot some of these miniature Jupiters in the audience or tagging along to rehearsals, along with their grandparent babysitters.

For more information, visit www.jupiterquartet.com.

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Please join us for our Winter 2021 Virtual Season

More information coming soon!



Gloria Chien, Piano
January 22



Cho-Liang Lin, violin
January 29



Anne-Marie McDermott, piano
February 5