



WASHINGTON
PERFORMING ARTS

2022/23 SEASON THE WORLD IN OUR CITY



DANISH STRING QUARTET

FRIDAY, APR. 21, 7:30 p.m.

THE JOHN F. KENNEDY CENTER FOR THE PERFORMING ARTS
TERRACE THEATER



WASHINGTON
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2022/23 SEASON

THE WORLD IN OUR CITY

Upcoming events at the John F. Kennedy Center for the Performing Arts



Photo by Maarit Kytöharju

HELSINKI PHILHARMONIC ORCHESTRA

Susanna Mälkki, music director
Claire Chase, flute

May 8, 8:00 p.m.

Finland's foremost orchestra salutes two of its homeland's greatest composers: Jean Sibelius and Kaija Saariaho, joined by the acclaimed flute soloist Claire Chase.

Special thanks: Frank Islam and Debbie Driesman; His Excellency Mikko Hautala, Ambassador of the Republic of Finland



Geneva Lewis photo by Fang Bentov. Evren Ozel photo by Geneva Lewis.



GENEVA LEWIS, violin

EVREN OZEL, piano

May 14, 2:00 p.m.

The Washington Performing Arts debut of a rising-star violinist from New Zealand, in a centuries-spanning program celebrating the concept of "home."

Special thanks: His Excellency Hasan Murat Mercan, Ambassador of the Republic of Türkiye

Washington Performing Arts's classical music performances this season are made possible in part through the generous support of Betsy and Robert Feinberg.

TICKETS AND INFORMATION:

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Presents

DANISH STRING QUARTET

FRIDAY, APR. 21, 7:30 p.m.

THE JOHN F. KENNEDY CENTER FOR THE PERFORMING ARTS
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This performance is made possible through the generous support of Philip R. West and Barbara Yellen.

Washington Performing Arts's classical music performances this season are made possible in part through the generous support of Betsy and Robert Feinberg.

Her Excellency Christina Markus Lassen, Ambassador of Denmark, is the honorary patron of this engagement.

This is one of twenty 2022/23 season performances included in Washington Performing Arts's The World in Our City initiative, which promotes cross-cultural understanding and cultural diplomacy via the presentation of international visiting artists, globally inspired local programming, and the award-winning Embassy Adoption Program, a partnership with D.C. Public Schools.

Special thanks to the following lead supporters of Washington Performing Arts's mission-driven work: Jacqueline Badger Mars and Mars, Incorporated; D.C. Commission on the Arts and Humanities; the National Capital Arts and Cultural Affairs Program and the U.S. Commission of Fine Arts; The Morris and Gwendolyn Cafritz Foundation; and the Dallas Morse Coors Foundation for the Performing Arts.

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Danish String Quartet

Frederik Øland & Rune Tonsgaard Sørensen, violins
Asbjørn Nørgaard, viola
Fredrik Schøyen Sjölin, cello

PROGRAM

FRANZ SCHUBERT
(1797-1828)

String Quartet No. 13 in A Minor, D. 804
"Rosamunde"
Allegro ma non troppo
Andante
Menuetto e Trio. Allegretto
Allegro moderato

INTERMISSION

FRANZ SCHUBERT
(1797-1828)

String Quartet No. 12 in C Minor, D. 703
"Quartettsatz"
Allegro assai
Andante

ANNA S. THORVALDSDOTTIR
(b. 1977)

Rituals (2023)

FRANZ SCHUBERT
(1797-1828)

Arr. Danish String Quartet

Gretchen Am Spinnrade, D. 118

Rituals was commissioned by the Danish String Quartet with the support of Carnegie Hall, Cal Performances, Vancouver Recital Society, UC Santa Barbara Arts & Lectures, Washington Performing Arts, Flagey and Muziekgebouw aan 't IJ.

PROGRAM NOTES

String Quartet No. 13 in A Minor, D.804 "Rosamunde"

FRANZ SCHUBERT (1797-1828)

Program note by Eric Bromberger

The year 1823 was devastating for Schubert. He had become ill the previous fall (every indication is that he had contracted syphilis), and by May he had to be hospitalized. Much weakened, and with his head shaved as part of the hospital treatment, he required the rest of the year simply to regain strength to function, and early in 1824 he turned to chamber music. His friend Franz von Schober described him in February: "Schubert now keeps a fortnight's fast and confinement. He looks much better and is very bright, very comically hungry and writes quartets and German dances and variations without number." But – despite Schober's hopes – Schubert had not made a triumphant return to life and strength. Instead, he entered the new year with the bittersweet knowledge that although he may have survived that first round of illness, he would never be fully well again.

Schober was right, though, that his friend had returned to composing with chamber music. Schubert first wrote the *Octet*, and then in February and March 1824 he composed two extraordinary quartets: the *Quartet in A Minor* heard on this program and the *Quartet in D Minor*, nicknamed "*Death and the Maiden*." The *Quartet in A Minor* was first performed on March 14 by a quartet led by the violinist Ignaz Schuppanzigh, one of Beethoven's

close friends. It is nearly impossible to define the quality that makes this quartet—and much of Schubert's late music—so moving. His lyricism has now been transformed by a new emotional maturity, and a quality of wistfulness, almost sadness, seems to touch even the music's happiest moments. Schubert's biographer Brian Newbould draws attention to the fact that this quartet takes some of its themes from Schubert's own songs, and the texts of those songs furnish a clue to the quartet's emotional content. This music is also full of harmonic surprises (keys change suddenly, almost like shifts of light) and is marked by a complex and assured development of themes. The *Quartet in A Minor* may lack the dramatic, hard-edged impact of "*Death and the Maiden*," but many consider it Schubert's finest quartet.

From its first instant, the *Allegro ma non troppo* shows the hand of a master. The accompaniment – a sinuous, winding second violin line over pulsing viola and cello – is static, and Newbould points out that this is precisely the form of the accompaniment of Schubert's great song "*Gretchen am Spinnrade*" (1814), which begins with the words *Meine Ruh' ist hin*: "My peace is gone, My Heart is sore, I shall find it never and nevermore." Over this, the first violin's long-lined main melody seems to float endlessly, beginning to develop and change harmonically even before it has been fully stated. The remarkable thing about this "lyric" theme is that

it can be developed so effectively as an “instrumental” theme: its long flow of melody is finally interrupted by a fierce trill motto in the lower strings that will figure importantly in the development. A second theme, shared by the two violins, is similar in character to the opening idea, and this movement – which arcs over a very long span – finally concludes with the trill motto.

Listeners will recognize the theme of the *Andante* as a Schubert favorite, though this one is not from a song: he had already used this poised melody in his incidental music to *Rosamunde* and would later use it in one of the piano *Impromptus*. This song-like main idea remains simple throughout (it develops by repetition), but the accompaniment grows more and more complex, and soon there are swirling voices and off-the-beat accents beneath the gentle melody.

The *Menuetto* opens with a three-note figure from the cello’s deep register, and that dark, expectant sound gives this movement its distinct character. Newbould notes that Schubert took the theme of the trio section from his 1819 song “Die Götter Griechenlands,” where it sets Schiller’s nostalgic lament *Schöne Welt, wo bist du?*: “Beautiful world, where are you?” The minuet returns, and this movement dances solemnly to its close.

The A major tonality of the finale may come as a surprise, given the gravity of the first three movements, but it does make an effective conclusion. This *Allegro moderato* is a rondo in which all three themes have a dancing character, though at moments one feels the

wistfulness of the earlier movements creeping into the music’s otherwise carefree progress. Full of energy, this movement is also marked by Schubert’s careful attention to detail: in the parts, he notes with unusual care the phrasing, accents, and dynamic shadings and contrasts that give this music its rich variety.

String Quartet No. 12 in C Minor, D. 703 “Quartettsatz”

FRANZ SCHUBERT (1797-1828)

Program note by Eric Bromberger

Schubert composed the *Quartettsatz* – that title, which did not originate with Schubert, means simply “quartet movement” – in December 1820, when he was just a few weeks short of his twenty-fourth birthday. He had apparently planned to write a standard four-movement quartet but completed only the first movement and a 41-measure fragment of what would have been an *Andante* second movement. No one knows why he set so promising a work aside and left it unfinished, but like the “*Unfinished*” *Symphony*, what survives is significant enough by itself to stand as a satisfying whole.

Curiously, the *Allegro assai* opening movement of this quartet is similar to the first movement of the “*Unfinished*” *Symphony*: both feature the same sort of double-stroked opening idea in the first violins, both are built on unusually lyric ideas, and both offer unexpected key relations between the major theme-groups. In fact, the key relationships are one of the most remarkable aspects of the quartet: it begins in C minor with the first violin’s racing, nervous theme, and this quickly gives way to the lyric second idea in A-flat major,

which Schubert marks *dolce*. The quiet third theme – a rocking, flowing melody – arrives in G major. As one expects in Schubert’s mature music (and the 23-year-old who wrote this music was a mature composer), keys change with consummate ease, though one surprise is that the opening idea does not reappear until the coda, where it returns in the closing instants to hurl the movement to its fierce conclusion.

Listed as the twelfth of Schubert’s fifteen string quartets, the “Quartettsatz” is generally acknowledged as the first of his mature quartets. The first eleven had been written as *Hausmusik* for a quartet made up of members of Schubert’s own family: his brothers played the violins, his father the cello, and the composer the viola. Because he was writing for amateur musicians in those quartets, Schubert had kept the demands on the players relatively light—his cellist-father in particular was given a fairly easy part in those quartets. But in the “Quartettsatz” and the three magnificent final quartets Schubert felt no such restrictions. The “Quartettsatz”, which makes enormous technical demands (including virtuoso runs for the first violin that whip upward over a span of three octaves), was clearly intended for professional performers.

Rituals (2023)

Anna S. Thorvaldsdottir (b. 1977)

Program note by Anna S.

Thorvaldsdottir

My music emerges as a stream of consciousness that flows, is felt, sensed, shaped, and then crafted, it does not emerge from a verbal place — but when a piece is completed I often spend quite a bit of time finding ways to articulate some of the important elements of the musical ideas or thoughts that play certain key roles in the origin of the piece — with *Rituals* however the accompanying text needed to be left impressionistic and unfiltered.

As with my music generally, the thoughts and ideas associated with the origin or development of a piece is not something I am trying to describe through the music – it is a way to intuitively approach and work with the core energy, structure, atmosphere and material of the piece.

*

Repetition in atmosphere — going through motions, the same motions, but it is never the same — with every repeating breath is a new feeling, new vision, new life, new being, same life — the same but always different — various perspectives of ritualistic feelings, sensations, explorations, from the hymn like Ascension to obsessive percussive materials... from parts that move like a rigorous engine to others of flowing atmospheric ether — but all have in common the ritualistic approach to the material — rituals in lyricism — rituals in hope — rituals in repetition — rituals in song — rituals in material — rituals in prayer

— rituals in obsession — rituals in life — rituals in being — rituals in harmonies — bending rituals — rituals in difference — ritual as an escape — ritual as peace — ritual as continuation — ritual as burden — ritual as hope — ritual as obsession — ritual as being — ritual in harmony — each part is its own ritual and together the eleven parts form one ritual.

Gretchen am Spinnrade, D.118

FRANZ SCHUBERT (1797-1828)

Program note by Eric Bromberger

Schubert composed *Gretchen am Spinnrade* ("Gretchen at the Spinning Wheel") on October 19, 1814. As Gretchen spins, she thinks of Faust, who is coming to seduce her. She is restless, troubled, anxious, out of control, and she knows it—"Meine Ruh is hin," the song begins: "My peace is gone." The piano's steady

oscillation is the sound of the spinning wheel, and it is a reassuring sound – sort of. Because it is the piano that tells the tale here, capturing the emotion in a way that the words sometimes do not. Its shifts of key and changes of dynamic all underline the meaning in subtle ways, and at the climax of the song – when Gretchen thinks of Faust's kiss – it stops completely: she's overcome, and the wheel resumes its spinning falteringly as she collects herself. In its dramatic sense, insight into emotion, compression, and intensity, *Gretchen am Spinnrade* is a masterpiece. Schubert was all of seventeen years old when he wrote it.

This concert concludes with an arrangement of Schubert's famous song by the members of the Danish String Quartet.

ABOUT THE ARTISTS

The Danish String Quartet celebrates its 20th Anniversary in 2022-23, and the Grammy-nominated quartet continues to assert its preeminence among the world's finest string quartets. The ensemble, formed when the musicians were in their teens, is renowned for impeccable musicianship, sophisticated artistry, exquisite clarity of ensemble, and, above all, an unmatched ability to play as one. They exude a palpable joy in music-making that has made them one of today's most highly acclaimed and in-demand classical quartets, with sold-out concerts around the world.

This season, the Danish String Quartet continues its DOPPELGÄNGER series, an ambitious four-year project that pairs world premieres with late major chamber works by Schubert. DOPPELGÄNGER is commissioned by the Quartet with the support of Carnegie Hall, Cal Performances, UC Santa Barbara Arts & Lectures, Vancouver Recital Society, Flagey in Brussels, and Muziekgebouw in Amsterdam.

The ensemble's most recent recording project is PRISM V, the final disc in a series of ECM (Edition of Contemporary Music) New Series recordings that explores the relationships between Bach fugues, Beethoven string quartets, and works by later composers. Slated for release on ECM later this year is a disc of traditional Scandinavian folk music.

Among the Quartet's many honors and awards are being named *Musical America's* 2020 Ensemble of the Year and being awarded the Borletti-Buitoni Trust in 2016.

ABOUT WASHINGTON PERFORMING ARTS

One of the most established and honored performing arts institutions in America, Washington Performing Arts has engaged for more than half a century with artists, audiences, students, and civic life. The city is truly our stage: for decades, in venues ranging from concert halls and clubs to public parks, we have presented a tremendous range of artists and art forms, from the most distinguished symphony orchestras to both renowned and emerging artists in classical music, gospel music, jazz, international genres, and more. Washington Performing Arts also has an ever-expanding artistic and educational presence on the internet, addressing the programming challenges of this time of pandemic while envisioning ongoing opportunities for online connection and community in a post-COVID world.

Washington Performing Arts deeply values its partnerships with local organizations and other arts

institutions. Through events online and in a myriad of performance venues and neighborhoods, Washington Performing Arts engages international visiting artists in community programs and introduces local artists to wider audiences. We place a premium on establishing artists as a continuing presence in the lives of both young people and adults through residencies and education programs.

For its achievements, Washington Performing Arts has been recognized with a National Medal of Arts and with three Mayor's Arts Awards from the D.C. Government. We have now embarked upon our second half-century, ever inspired by the motto of our founder, Patrick Hayes: "Everybody in, nobody out."

For more information, please visit WashingtonPerformingArts.org

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Scott Rosenbloom
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Mr. Stephen F. Sewell
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Ms. Maria Weissman
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William H. Wheeler

Kathe and
Edwin D. Williamson
Mr. † and Mrs.
James D. Wilson
Njambi and Earl Wynn
Ms. Esther H. Lim and
Mr. John C. Yang
Paul Yarowsky and
Kathryn Grumbach
Sara Trautman-Yeğenoğlu and
Ferit Yeğenoğlu
Jacqueline Zins and
Gerson Zweifach

† deceased

In Kind

Anonymous
H.E. Shaikha Aisha AlKhalifa
and H.E. Shaikh Ambassador
Abdullah AlKhalifa
Sunny and Bill Alsup
Anita Antenucci
Henry Berman
Carol and Landon Butler
Karen Chilton
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Bahrain
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Highland Park
Mr. Burton J. Fishman
Tom Foster and Steven Dahllorf

Susan and Cab Grayson
Ashley Kennedy
Danny Korengold and
Martha Dippell
Igor Levit
Elizabeth Locke and
John Staelin
Lubin Fine Art Portraits
Jacqueline Badger Mars
Mars, Incorporated
John McFadden and
Lisa Kabnick
Jean Perin
Remo Inc.
Ridgewells Catering
Ristorante i Ricchi
RJ Whyte Event Production
Ronald Reagan Building and
International Trade Center
Shiloh Baptist Church
Songbyrd Music House
SVS | Home Audio Speakers &
Subwoofers
Total Wine & More
Tregaron Conservancy and
Lynn Parseghian
Turkish Airlines
Vermont Avenue
Baptist Church
Washington Performing Arts
Women's Committee

THE RUTH BADER GINSBURG MEMORIAL FUND

The Ruth Bader Ginsburg Memorial Fund was established in 2021 to honor the late Supreme Court Justice Ruth Bader Ginsburg's life, legacy, and passion for music with an annual award to a distinguished artist that includes the opportunity to choose a musical talent deserving of wider recognition to be presented in a Washington Performing Arts recital in Justice Ginsburg's memory.

Anonymous (3)
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Jeffrey Bauman
Carole and Henry Berman
Paul Schiff Berman
Jenny Bilfield and
Joel Phillip Friedman
Barbara Broidy
Mr.† and Mrs. Calvin Cafritz
Henry Cao
Dr. and Ms. Abe Cherrick
Robin Rowan Clarke
Chris Conte
Frank and Sunny Cook
Robert and Jamie Craft
Ronald Dabrowski
Anthony DiResta and
Terrance Mason
Michael Dockterman
David Ellen
Mr. and Mrs. William and
Michele Farquhar
Marian and
Milton Carr Ferguson
Anne and Burton Fishman
Norma Lee† and
Morton Fungner†
Barbara Myers and
Tom Gallagher
Barbara D. Gholz
Caroline and Mark Goldzweig
Jamie Gorelick and
Richard Waldhorn
Susan R. and
Sanford D. Greenberg
Hannah Grove-Dejarnett
Sarah Haft

Jo Ann Hearld
Betsy C. Hegg
Hermann and Janet Helgert
Harryette and Stanley Helsel
Beth and Stephen Hess
Ms. Michelle Hoffmann
Judy Honig and Stephen Robb
Judith Richards Hope,
Family Partners Fund
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Lisa Miller
Antonia B. Ianniello and
George Chuzi
Kari L. Jaksa
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J. Stephen Jones, MD
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Ineke and Peter Kreeger/
David Lloyd Kreeger
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Daniel Magraw
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Alfred Mamlet and
Rochelle Bobroff
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Dr. and Mrs. Robert Martin
Dr. Gary Mather and
Ms. Christina Co Mather
KLMorris
Melanie Franco Nussdorf
Tom Kim and John Olson

W. Stephen and
Diane E. Piper
Samantha Pollack
Elizabeth Racheva and
Danail Rachev
Anne and Steven Reed
Gwen Renigar
Catherine B. Reynolds
Foundation
James E. Rocap III
Elaine Rose
James J. Sandman and
Elizabeth D. Mullin
Ami Scott
Peter Shields and Ace Werner
Kathleen Shurtleff
Miriam Steinberg-Egeth
Héctor J. Torres and
Jay Haddock Ortiz
Nina Totenberg and
David Reines
Rich and Kathleen Trautman
Meiyu Tsung and
Curtis Chang
Mary Jo Veverka
Christie-Anne and
Jeffrey P. Weiss
Philip R. West and
Barbara Yellen
Mr. and Mrs.
Douglas H. Wheeler
Jonathan and Ruby Zhu

*List complete as of
March 22, 2023*

THE REGGIE AWARD

“The Reggie” is an annual award established in 2018 to honor former Washington Performing Arts Board Chair Reginald Van Lee, granted to a high school junior or senior member of the Washington Performing Arts Children of the Gospel Choir to pursue additional arts-related education or activities.

Lorraine and Edward Adams
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Joel Phillip Friedman
Francesca Britton
Nicholas A. Brown
Hans and Josie Bruland
Dan Cameron Family
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Matthew Campbell
Rebecca Chang
André Coleman
Carleen H. Dei
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Tom Gallagher
Paula Seigle Goldman
Erica Green
Felecia Love Greer
Hannah Grove-DeJarnett
Cassidy Grunninger
Mike and Luanne Gutermuth
Susan B. Hepner

Michelle and
Dennis Hoffmann
Murray Horwitz and
Lisa Miller
Lloyd and Patricia Howell Jr.
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Veronica Nyhan-Jones
Keiko and Steven Kaplan
Daniel L. Korengold and
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André O. Lewis
Lena Scott Lundh and
Lennart Lundh
Mars, Inc. / Brad Figel
Dr. Gary Mather and
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Aaron Menenberg
Camden Miller
Thomas J. Kim and
John F. Olson
Janice J. Kim and
Anthony L. Otten
Samantha Pollack
Elizabeth Racheva and
Danail Rachev

Shebbie and William Rice
Denise Rollins
James J. Sandman and
Elizabeth D. Mullin
Ami Scott and Lucius Outlaw
Monica Scott and
Cameron Hamrick
Peter Shields and Ace Werner
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Kerrien Suarez
Ebony Thomas
Meiyu Tsung and
Curtis Chang
Philip R. West and
Barbara Yellen
Doug and Catherine Wheeler
Roger J. Whyte II
Carolyn Ross Wilson
Washington Performing Arts
Women’s Committee
Njambi and Earl Wynn
As of October 10, 2022

For more information about Washington Performing Arts’s endowed fund opportunities, contact Meiyu Tsung at MTsung@WashingtonPerformingArts.org.

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WASHINGTON PERFORMING ARTS LEGACY SOCIETY

Legacy Society members appreciate the vital role that performing arts play in the community, as well as in their own lives. By remembering Washington Performing Arts in their will or estate plans, members enhance our annual fund, endowment, or donor-designated programs and help make it possible for the next generations to enjoy the same quality and diversity of presentations both on stages and in our schools and community.

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Women's Committee

Margaret S. Wu

In memory of Y. H. and T. F. Wu

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As of March 10, 2023

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† *deceased*

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Artistic Director,
Men & Women of the
Gospel Choir Theodore Thorpe III
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Washington Performing Arts
Gospel Choirs Anthony "Tony" Walker
Artistic Director Emeritus,
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