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Tetzlaff Quartet

music dance theater

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As many of you already know, earlier this week, Cal Performances announced details of its upcoming 2022–23 season. Beginning in September, with the brilliant **Miami City Ballet** and its legendary production of George Balanchine's iconic *Jewels* (1967), and continuing into June 2023, when the ever-popular **Eifman Ballet** arrives at Zellerbach Hall with its lavish, fully staged *Russian Hamlet*, it's a schedule packed with extraordinary opportunities to experience the very best in live music, dance, and theater.

And what a schedule! More than 70 events, with highlights including the return of the legendary **Vienna Philharmonic Orchestra,** under conductor **Christian Thielemann**; the beloved **Mark Morris Dance Group** in Morris' new *The Look of Love*: An Evening of Dance to the Music of Burt Bacharach; revered South African artist **William Kentridge**'s astonishing new ***SIBYL***; a rare Berkeley performance with the **San Francisco Symphony** and conductor **Esa-Pekka Salonen**; and a special concert with chamber music superstars pianist **Emanuel Ax**, violinist **Leonidas Kavakos**, and cellist **Yo-Ma**. And these are only a few of the amazing performances that await you!

Illuminations programming next season will take advantage of Cal Performances' unique positioning as both a renowned international performing arts presenter and a part of one of the world's top-ranked public research universities. Each season, *Illuminations* takes up a pressing theme reflected in both the arts and scholarship, and offers the public a multifaceted understanding of the issue by connecting research on the UC Berkeley campus with exceptional performances. This third season of *Illuminations* centers on the theme of "**Human and Machine**," investigating how technology continues to catalyze and challenge creative expression and human communication. Through programming that includes performances, public events, artist talks, and symposia, we'll be engaging communities on and off campus to examine the evolution of musical instruments, the complex relationships between technology creators and users, technology's impact on the creative process, and questions raised by the growing role of artificial intelligence in our society.

This concept of "Human and Machine" has never been so pertinent to so many. Particularly over the course of the pandemic, the rapid expansion of technology's role in improving communication and in helping us emotionally process unforeseen and, at times, extraordinarily difficult events has made a permanent mark on our human history. Throughout time, our reliance on technology to communicate has—for better or worse—influenced how we understand others as well as ourselves. During this *Illuminations* season, we will investigate how technology has contributed to our capacity for self-expression, as well as the potential dangers it may pose.

Some programs this season will bring joy and delight, and others will inspire reflection and stir debate. We are committed to presenting this wide range of artistic expression on our stages because or our faith in the performing arts' unparalleled power to promote empathy. And it is because of our audiences' openness and curiosity that we have the privilege of bringing such thought-provoking, adventurous performances to our campus. The Cal Performances community wants the arts to engage in important conversations, and to bring us all together as we see and feel the world through the experiences of others.

Please make sure to check out our brand new 44-page season brochure and our website for complete information. We can't wait to share all the details with you, in print and online!

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As the current season nears its conclusion, this weekend, in particular, occupies a special spot on our calendar. We are thrilled to welcome Germany's esteemed **Tetzlaff Quartet** to Hertz Hall for a

continued on p 20

Saturday, April 23, 2022, 8pm
Hertz Hall

Tetzlaff Quartet

Christian Tetzlaff, *violin*
Elisabeth Kufferath, *violin*
Hanna Weinmeister, viola
Tanja Tetzlaff, *cello*

PROGRAM

Franz Joseph HAYDN (1732–1809) — String Quartet in G minor, Op. 20, No. 3 (1772)
- Allegro con spirito
- Minuetto: Allegretto
- Poco adagio
- Finale: Allegro di molto

Alban BERG (1885–1935) — String Quartet, Op. 3 (1910)
- Langsam
- Mässige Viertel

INTERMISSION

Johannes BRAHMS (1833–1897) — String Quartet in A minor, Op. 51, No. 2 (1873)
- Allegro non troppo
- Andante moderato
- Quasi Minuetto, moderato
- Finale. Allegro non assai

Recordings available on the Ondine and CAvi labels.

The Tetzlaff Quartet appears by arrangement with CM Artists.

This performance is made possible, in part, by Patron Sponsors Linda and Will Schieber.

*You can keep these stellar performances accessible to all by making a gift today at **calperformances.org/donate** or by contacting the Development Office at **donate@calperformances.org**.*

Opposite: Tetzlaff Quartet. Photo by Giorgia Bertazzi.


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Franz Joseph Haydn
String Quartet in G minor, Op. 20, No. 3 (1772)

Franz Joseph Haydn composed string quartets for the better part of his career, and in the almost 70 such works he added to the repertoire, he provided models for composers who followed. In Haydn's quartets, others found artistic strategies they could emulate, new means to communicate in new ways. For to communicate, to convey emotion, had become fashionable in the mid to late 18th century as the *Sturm und Drang* movement gathered momentum. Music such as Haydn's third quartet of his Op. 20, replete with drama and rapture, realized *Sturm und Drang*'s proto-Romantic ideals in music as surely as Goethe, in his 1774 novel *The Sorrows of the Young Werther,* realized them in prose. Haydn developed his approach to the string quartet thanks to the happy circumstances of his employment. As palace music director for Prince Nikolaus Esterhazy, he enjoyed a secure job, leisure to write, and freedom to experiment. From that freedom emerged the six genre-defining quartets of his Op. 20, works that treated the quartet's four voices as equals, that exhibited a new sense of how instrumental textures could combine or stand independently, and that exploited formal design to concentrate the thrust of musical narrative. This was in 1772. The string quartet would never be the same again.

The quartet opens with a confident, decisive phrase free of the angst and gravity usually implied by "minor," and in just seconds it modulates into the major mode. The second violin sings sweetly, beginning a phrase that the first violin completes. After all the voices join in a flourish that brings momentum to a halt, the first violin proposes that they continue. The short exposition ends and is repeated. In the development, after sudden silences as the music stops, the work's opening phrase attempts to reassert itself but is overshadowed by variations on the material it introduced in the exposition. Following the shortest of codas, essentially a final recollection of that confident opening, the movement ends.

The grave minuet is an elegant dance for spirits, violins keening above a somber accompaniment in the low strings. In the middle section, the first violin introduces a quivering upbeat figure, while to the accompaniment of the second violin he exchanges phrases with the viola and cello. The movement seems to end in mid-phrase.

The Adagio is a glorious hymn, the heart of the quartet and an example of the license Haydn gave later composers—Beethoven, for one—to create the kind of direct emotional appeal that would cement an immediate bond with listeners. Viola and cello sing together in a kind of duet that unfolds in tandem with (not beneath) the violins, the melody unrolling bar after bar in an endless scroll, and while the first violin is assigned soaring lines, everyone in this movement participates as an equal. With a descent into the minor, the violins plead while the low strings provide reassuring calm. Reemerging from this, the first violin leads the way to the movement's close.

In its many starts and stops, the aggressive finale is reminiscent of the first movement, and in fact its opening phrase recalls the very beginning of the quartet. Without a flourish or coda, the music simply ends, an understated gesture filled with the jolting power of reticence.

Alban Berg
String Quartet, Op. 3 (1910)

Together with his teacher Arnold Schoenberg and his colleague Anton Webern, Alban Berg formed the triumvirate we know as the Second Viennese School, three composers who in the early 20th century abandoned tonality and blazed a new musical trail—a trail that diverged from the one established by their forebears of a first Viennese school, composers such as Haydn, Mozart, and Beethoven. That later group of composers, Schoenberg and Webern and Berg, faced a problem the earlier ones for the most part skirted. Audiences avoided this new music, accustomed as most audiences were to tonality, to tunes, and to musical certainties that assured them what they were hearing emerged from a world they recognized.

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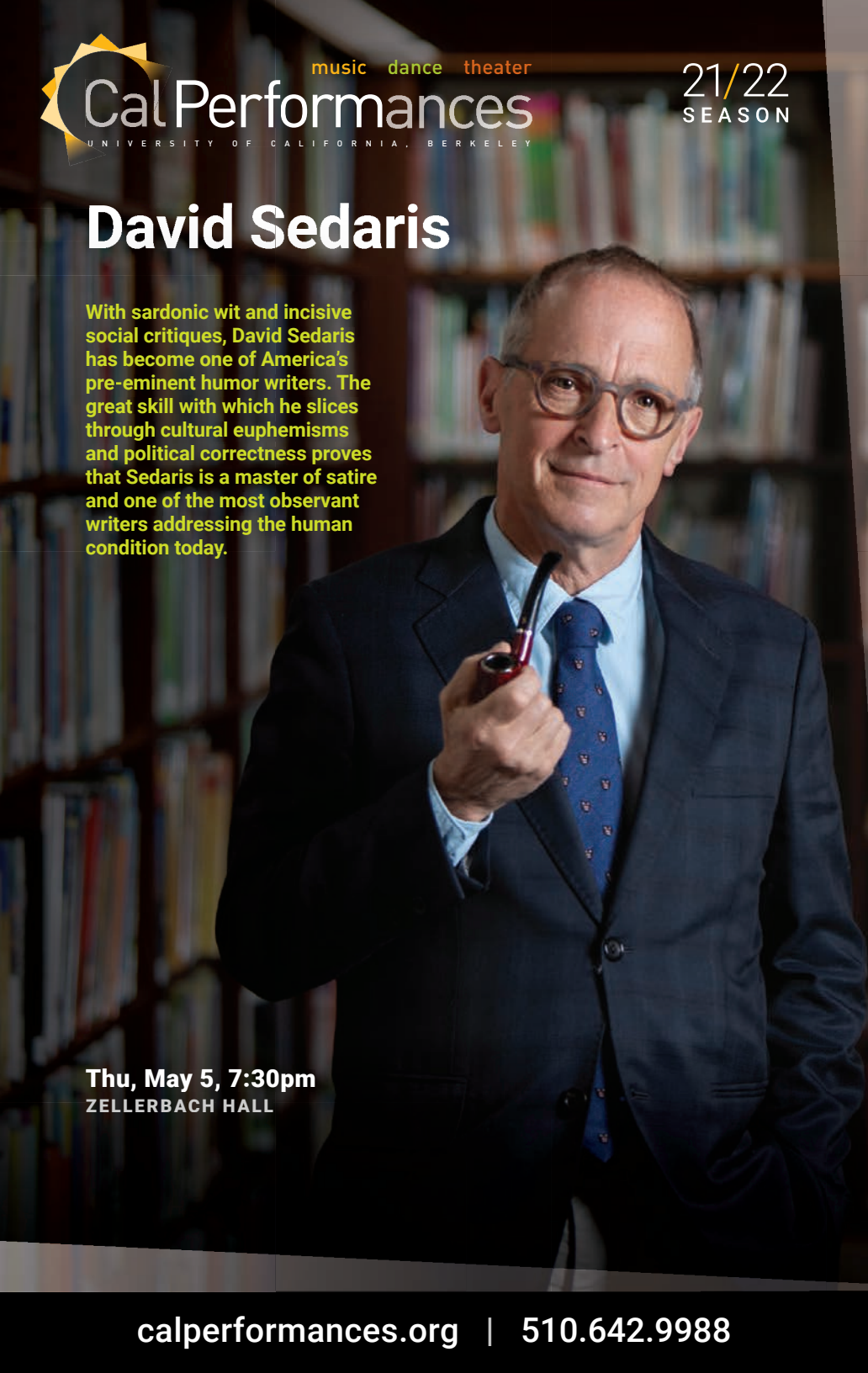
21/22 SEASON

David Sedaris



With sardonic wit and incisive social critiques, David Sedaris has become one of America's pre-eminent humor writers. The great skill with which he slices through cultural euphemisms and political correctness proves that Sedaris is a master of satire and one of the most observant writers addressing the human condition today.

Thu, May 5, 7:30pm

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Discussions of the Second Viennese School will invariably tell you that Berg, alone among the trio intent on reshaping music, determined to find an audience, meant to serve his listeners, strived to use the "school's" methods to create works that aimed for the heart. Compositions such as Berg's Violin Concerto, and his operas *Wozzeck* and *Lulu,* have indeed taken their place in the repertoire and are programmed with a frequency that might have dismayed Schoenberg and Webern. That said, no one should expect easy listening from Berg. Using novel techniques, he voiced the trauma of a society that had begun to question old complacencies, a society fraught with political upheaval, growing awareness of how psychospiritual turmoil could determine and even shatter lives, and a gathering militarism that would erupt in the Great War, itself a prelude to catastrophes such as no healthy mind should have been able to conceive. Berg's music did in fact mirror a world, a world altered, one that audiences had no choice but to recognize.

Berg's Op. 3 Quartet, dating from 1910, is the first string quartet composed in an atonal language. Musicologist Kai Christiansen lauds its "rich expressivity…[which] speaks in a brave new language evoking a new realm of feelings"—or feelings long embedded in the human heart but not until then acknowledged in music.

For those unfamiliar with this quartet, I can think of no better approach to it than what Christiansen suggests. Noting that the first movement "has often been described as sonata-form with contrasting themes and recurrent motives, development and a recapitulation," he acknowledges that "this layout is difficult to discern without listening many times. Initial encounters might simply savor the visceral feelings noticing a few short musical motives that recur kaleidoscopically throughout." Good advice, which I will follow in my comments.

The quartet is cast in two movements of roughly 10 minutes each. It unfolds as an extended lament, furious manic passages alternating with dirgelike episodes, always tense, on edge, tightly wound. The first movement, *Langsam*—slow—opens with a five-note figure that in various guises dominates the movement, and listening for those guises can help you get your bearings. The wailing violins, supported by the lugubrious viola and cello, generate white-hot passion. This cools about three-quarters of the way through, and in a reflective passage the focus narrows onto the first violin and viola, who trade plaintive phrases that echo the opening, the music gradually dying as the movement ends.

An impassioned outburst launches movement two, *Mässige Viertel*—moderate fourths—after which the various voices imitate each other in wistful passages that some will hear as dreamlike and others as nightmarish. About halfway through, passion gathers to a head, only to recede into a passage, quiet and slow and searching, that descends almost to silence. From this quiet the ominous final section emerges, tortured, ever more agitated, and at last filled with a defiance summed up in the unison slash of sound that ends the piece.

Johannes Brahms
String Quartet in A minor, Op. 51, No. 2 (1873)

In 1873, after writing and then burning almost a dozen string quartets in his effort to master the genre, Johannes Brahms at last produced a pair that met his standards. The two quartets of Op. 51 are rigorous, carefully argued compositions. Do not blame your ear if you find their felicities outweighed by their self-conscious attempts to establish a place in the Classical pantheon. The second especially uncloaks its beauties slowly, as a much-practiced though still-shy lover hesitates before revealing the supple skin.

Forward-looking and challenging like its companion quartet, Op. 51, No. 2 reminds us that Brahms the Romantic was also a serious intellectual who saw himself as heir to a tradition. Think Johann Sebastian Bach, and Bach's most illustrious predecessors and successors. Under that heavy mantle, Brahms moved slowly. The genre of symphony, dominated by Beethoven, proved a summit Brahms would not scale until the age of 43. The string quartet, dominated not just by Beethoven but also by Haydn and Mozart, might seem more manage-

able. Yet a string quartet offers a composer no cover, nowhere to hide, no brass *fortissimo*s or timpani rolls behind which to disguise a lapse of inspiration. A quartet measures not just your power to create beauty, but your power of thought. To Brahms, a piece of music was both, all or nothing, its beauty reflecting intellect and its intellect itself a beauty. No genre so exemplified this ideal as the string quartet. A symphony had broad appeal. A string quartet was for the connoisseur. The connoisseur to whom Brahms dedicated Op. 51 was his friend Theodor Billroth, a brilliant surgeon and an amateur musician of enormous talent whose musical opinions Brahms took to heart. That dedication alone tells us how much its composer thought of his Op. 51.

In their analysis of the Op. 51 quartets, Klaus Kropfinger and Leon Botstein offer ways to approach this music, suggesting we follow Brahms as he "[makes] incremental steps in the development of an opening musical idea that eventually result in a radical transformation—that is, the creation of a new group of thematic ideas." About what can seem an almost manic shift of moods in the quartet, they point out Brahms' focus "on how music can utilize radical contrast without sacrificing structural coherence. The tradition of sonata form dictates that main and subordinate themes should be contrasting, and every composer struggles with how to achieve a sense of contrast without compromising the integrity of the whole." Contrast, they explain, "may emerge through close derivations and resemblances." Attention to such derivations and resemblances is key to listening to this quartet. "Brahms' emphasis on thematic transformation, variation, and musical strategies of reconciliation," they conclude, "was particularly suited to the quartet and its strict limitation to four voices. In Op. 51, Classicism and the impulses of musical Romanticism find their magical reconciliation."

The opening Allegro begins with a melancholy lullaby, poised and elegantly balanced, gradually morphing into a major-mode waltz-like theme, sweetly reflective. This rises to a height of passion followed by a serene denouement, ending with a recollection of the opening lullaby. The exposition, now complete, is repeated. The development—stormy, halting, hesitant—deconstructs the exposition's elements until the waltz-like tune returns in its initial guise. What seems headed for a literal recapitulation of earlier material leads instead to a knotty coda, the lines interweaving with and struggling against each other.

The song that opens the Andante brings relief after the first movement's stormy close, but soon the song grows pensive, punctuated by thrusts and retreats. Agitation and lyricism alternate as almost imperceptibly Brahms leads us into a central section. Recollections of the movement's opening song recur throughout until it is reprised outright to close the movement.

Beneath a searching theme in the high strings, a dark sonority adds to the mystery in which the third movement opens. The central section is fleet and lighter than air, but spirits are never in danger of turning high.

Aggressive gestures interlock and repeat obsessively in the virtuosic Finale and bring tension to a boil until lyricism returns, the tempo slows, and the music dies to near inaudibility. A restrained, mournful passage follows, disrupted by a sudden outburst that closes the work.

At last allowing two string quartets to appear after so many false starts, Brahms might have been expected to exercise his mastery of the genre and write many others. But he would add only one such work to his catalogue again, three years later, a quartet more relaxed than either of its Op. 51 cousins, and soaring with tunes: the product of a master, surely, one with little left to prove.

—Larry Rothe

Larry Rothe's books include For the Love of Music *and* Music for a City, Music for the World. *For more about these and other works, visit www.larryrothe.com.*

Praised by the *New York Times* for its "dramatic, energetic playing of clean intensity," the **Tetzlaff Quartet** is one of today's leading string quartets. Since 1994, Christian Tetzlaff, Elisabeth Kufferath, Hanna Weinmeister, and Tanja Tetzlaff have toured several times each season performing concerts that regularly receive great critical acclaim.

The artists are frequent guests at international festivals, perform regularly at the prestigious Wigmore Hall in London, and have also appeared at the Pierre Boulez Hall in Berlin, Cité de la Musique in Paris, Vienna's Musikverein, Amsterdam's Concertgebouw, the Herkulessaal in Munich, and the Gewandhaus in Leipzig.

The quartet has made four highly acclaimed tours to North America. Each tour included an appearance at Carnegie Hall with additional performances in major music centers such as San Francisco, Atlanta, Washington (DC), Cleveland, Cincinnati, Baltimore, Orange County, and at Princeton University. In October 2020, the Tetzlaff appeared in a performance from Berlin on the *Cal Performances at Home* streaming series.

The quartet's first recording, with music by Schoenberg and Sibelius, was released by CAvi-music in 2010, while its second recording, with music by Berg and Mendelssohn, received the prestigious Diapason d'or award in 2015. In 2017, Ondine released a CD with music of Haydn and Schubert, followed in 2020 by a CD with two of the late string quartets of Beethoven.

Christian Tetzlaff, *violin*
Described as "one of the most brilliant and inquisitive artists of the new generation" (*The New York Times*), Christian Tetzlaff is a regular guest with the world's leading orchestras and festivals. He also enjoys collaborations with the most distinguished chamber musicians, including recital partners Leif Ove Andsnes and Lars Vogt. He plays a Peter Greiner violin.

Elisabeth Kufferath, *violin*
Elisabeth Kufferath is a regular guest at international music festivals including Lucerne, Schleswig-Holstein, Rheingau, Ravinia, and Aspen. Her regular chamber music partners include Lars Vogt, Antje Weithaas, and Isabelle Faust. Currently a professor of violin at the Conservatory for Music and Theater in Hannover, she plays a Peter Greiner violin.

Hanna Weinmeister, *viola*
Currently First Concertmaster at Opernhaus Zürich, Hanna Weinmeister has worked with Leonidas Kavakos, Heinz Holliger, Gidon Kremer, and Benjamin Schmid, among others. She plays a Peter Greiner viola.

Tanja Tetzlaff, *cello*
A frequent guest with many international orchestras, Tanja Tetzlaff is especially dedicated to chamber music and regularly plays with Lars Vogt, Martin Fröst, and Carolin Widmann. She plays a violoncello of Giovanni Battista Guadagnini from 1776.

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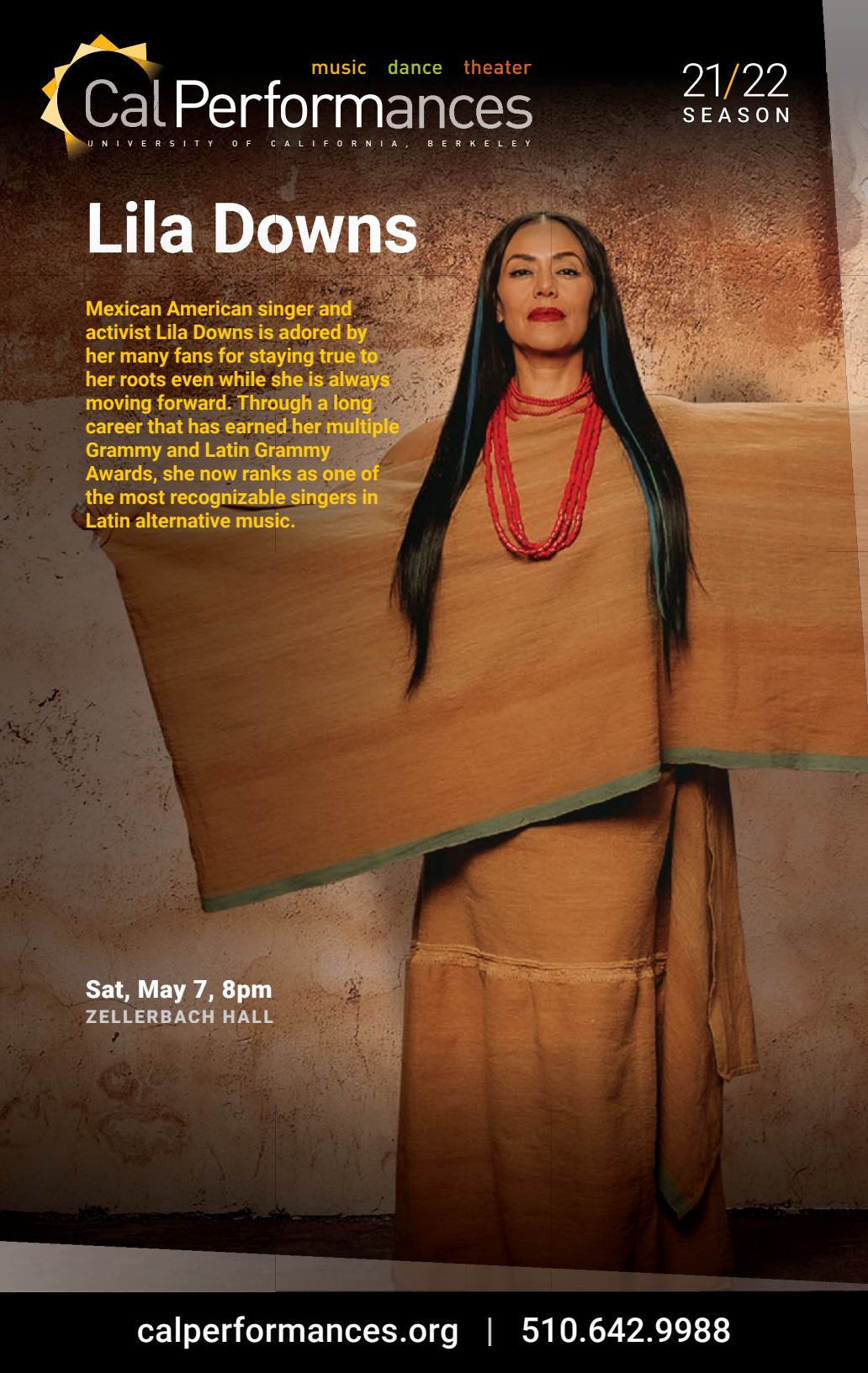
21/22 SEASON

Lila Downs



Mexican American singer and activist Lila Downs is adored by her many fans for staying true to her roots even while she is always moving forward. Through a long career that has earned her multiple Grammy and Latin Grammy Awards, she now ranks as one of the most recognizable singers in Latin alternative music.

Sat, May 7, 8pm
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John Lee
Man-Ling Lee
Kit and Hayne Leland
Paul and Barbara Licht
Marjorie MacQueen
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Patrick Schlesinger and Esther Hill
Sondra Schlesinger
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Richard Buxbaum
and Catherine Hartshorn
Carol T. Christ
June and Michael Cohen
Robert W. Cole and Susan Muscarella
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Robert Paul Corbett
Didier de Fontaine
Ann E. Dewart
David and Helen Dornbusch
Carol Drucker
Chris Echavia
Rebecca and Robert Epstein
Flint and Mary Evans
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Thomas and Sharon Francis
Tom Frey
Sandra and Robert Goldberg
Mark Goor
Carla Hesse and Thomas Laqueur
Charlton Holland
Richard and Frances Holsinger
Erik Hora
James Horio and Linda Cahill
Leslie Hsu and Richard Lenon Jr.
Barbara and John Holzrichter
Leslie and George Hume
Jacek Jarkowski and Bozena Gilewska
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Adib and Karin Kanafani
Daniel F. Kane Jr. and Silvia A. Sorell
Karen Koster
Michael Korman and Diane Verducci
Sharon and Ronald Krauss
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Renee and Michael Lankford
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Marcia C. Linn
Judy and Steve Lipson
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Stanley and Judith Lubman
Carl and Carol Maes
Helen Marie Marcus
Therissa McKelvey and Heli Roiha
Charles and Ann Meier
David Moore and Judy Lin
Amal Moulik
Jane and Bill Neilson
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Theresa Nelson and Barney Smits
James Nitsos
John and Amy Palmer
Irina Paperno
Andris and Dagnija Peterson
Penny Righthand

Diana V. Rogers
Bill and Leslie Rupley
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Pat and Merrill Shanks
Robert Harshorn Shimshak
and Marion Brenner
Neal Shorstein and Christopher Doane
Chalmers Smith
Eberhard Spiller and Riki Keller-Spiller
Dr. Lynn Spitler
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Peter Weiner and Sylvia Quast
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Taun Wright
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Maxine Hickman
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Robert Kinosian
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Carl Lester
Haoxin Li
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Panos Papadopoulos and Maria Mavroudi
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John Richardson and Leonard Gabriele
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Pamela L. Gordon and John S. Marvin
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Tobey, Julie and Lucy Roland
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Janice Bohman and Eric Keller
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and Nancy Zellerbach Boschwitz
Thomas Bosserman
Carol Marie Bowen
and Christopher R. Bowen
Jennifer Braun
Mary E. Brennan and Brian Ullensvang
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Shelagh Brodersen
Margaret Brown and Anthony Sustak
Suknan Chang
Victor Chieco
Amy Choi
Margaret Conkey
Kathleen Correia and Stephen Evans
Ted and Patricia Dienstfrey
Michael Durphy
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John and Miranda Ewell
Arthur Ferman and Kay Noel
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Philip Gary
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Jim Govert and Rachel Nosowsky
Linda Graham
Sheldon and Judy Greene
Kathie Hardy
Emily Hopkins
Hing On Hsu
Sharon Inkelas and Vern Paxson
Ira Jacknis
Ann Jones
Bruce Kerns and Candis Cousins
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Thomas Koster
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Cheryl and Norman Lavers
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Terry Senne
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Boris Shekhter
Robert Spear
Rebecca Stanwyck
Susan and Maury Stern
Candy Stoner and Daniel Companeetz
Frank Stratton
and Christina Sauper Stratton
Rune Stromsness
Sahoko Tamagawa and William Gordon
Risa Teitelbaum
Duy Thai
Eudora Ting
Roseanna Torretto
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Verena von Dehn
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Elaine Wong
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Honorary Gifts
Erik Hora in honor of
Judge Peggy Fulton Hora
Germaine LaBerge in honor of
David McCauley
Susan Pollack in honor of
Susan Graham Harrison

Memorial Gifts
Anonymous in memory of Leon Bell
Linh Do and Erno Pungor
in memory of Julie Do
Rossannah Reeves
in memory of Alan Leslie Reeves
Orville Schell in memory of Baifang Schell
Max Vale in memory of Griffin Madden
Helen Marcus
in memory of David Williamson

COVID-19 Information

Proof of vaccination status, including booster, is required for entrance and masking is mandatory throughout the event. COVID-19 information is updated as necessary; please see Cal Performances' website for the most up-to-date policies and information.

program of music by Haydn, Berg and Brahms. And we couldn't be more excited about the Bay Area premiere of ***Yemandja***, the first work of music theater by **Angélique Kidjo**, our wonderful 2021–22 artist-in-residence. Over the course of the entire season, Kidjo has repeatedly shared her genius as an artist and effervescent performer through a variety and performances and activities. In particular, I want to single out her tireless involvement in a host of related, non-performance events held throughout the season that brought this world-class talent into close contact with UC Berkeley students. [I also offer special thanks to our on-campus partners for Kidjo's fall and spring campus residencies: the Haas School of Business; Social Science Matrix; Black Studies Collaboratory; Center for African Studies; Theater, Dance and Performance Studies; and Computing, Data Science and Society. Together, these valued colleagues provide a splendid example of creative cross-campus cooperation and collaboration.] Providing these opportunities is central to our mission, and no other artist I can think of could have so brilliantly (and enthusiastically!) met the challenges inherent in being a true "artist in residence." Thank you, Angélique!

Jeremy Geffen
Executive and Artistic Director, Cal Performances