UNIVERSITY OF GEORGIA presents

PEACHTREE STRING QUARTET

Christopher Pulgram, violin
Sissi Yuqing Zhang, violin
Yang-Yoon Kim, viola
Thomas Carpenter, cello

David Fung, host

SUN OCT 18, 2020, 3:00 PM
Hodgson Concert Hall

This performance is being livestreamed to those watching remotely.

This performance is being recorded for broadcast on American Public Media’s Performance Today.

SUPPORTED BY THE DIXEN FOUNDATION

Please silence all mobile phones and electronic devices. Photography, video and/or audio recording, and texting are forbidden during the performance.

#ugapresents
PROGRAM

Ludwig van Beethoven (1770-1827)
String Quartet No. 1 in F major, Op. 18, No. 1
I. Allegro con brio

String Quartet No. 5 in A major, Op. 18, No. 5
III. Theme and Variations (Andante cantabile)

String Quartet No. 10 in E-flat major, Op. 74, “Harp”
I. Poco Adagio – Allegro

String Quartet No. 15 in A minor, Op. 132
III. Molto Adagio (Heiliger Dankgesang eines Genesenen an die Gottheit, in der Lydischen Tonart) – Andante
(Newe Kraft Fühlend)

PROGRAM NOTES

By Luke Howard

String Quartet No. 1 in F major, Op. 18, No. 1
I. Allegro con brio

Although Beethoven’s earlier string trios (Op.9) showed his remarkable facility for chamber and string writing, his first attempts at a string quartet didn’t flow so easily. The string quartet was a special genre, and had already taken on substantial cultural importance by the turn of the century. It was expected to be genteel, refined, one of the highest expressions of the composer’s art. Beethoven wanted to make sure he was getting it right. Two years after he completed the quartet in F major in 1799 (published as Op. 18, No. 1) Beethoven wrote to his friend and the quartet’s dedicatee, Karl Amenda, “Don’t let anyone see your quartet as I have greatly changed it. I have just learned how to write quartets properly.”

The many compositional sketches, and this major revision of the F-major quartet, are evidence of Beethoven’s doubts about how to write a quartet. But it wasn’t the weight of 18th-century tradition or the shadows of Mozart of Haydn that caused his hesitation. He learned a great deal from the quartets of those two great masters, for sure. But more likely it was a question of Beethoven learning to trust his own technique. In these quartets, for instance, he gives each instrument greater independence than Mozart or Haydn ever did, liberating the viola and cello in particular from their traditional accompanimental roles.

In early sketches for the first movement, Beethoven appears to have conceived it in 4/4 instead of 3/4, but eventually decided that the extra beat was superfluous. He filled sixteen pages of sketches to produce a single rhythmic kernel that contained within it the material for the whole movement. This brisk, fragmentary theme, stated in octaves at the opening, entirely subsumes the charming and light second subject. The rhythmic motto recurs over one hundred times, though the movement as a whole is characterized not by this repetition of a single motif, but by contrasts of modulation, dynamics, attack, and texture.

String Quartet No. 5 in A major, Op. 18, No. 5

III. Theme and Variations (Andante cantabile)

The six string quartets in Beethoven’s Op. 18 set, composed between 1798 and 1800, reflect a transition from Classical gentility to Romantic passion, but it’s not a smooth transition. The first quartet, for instance, is full of drama (and melodrama), and the kind of motivic intensity more associated with Beethoven’s middle period works, while the fifth is perhaps the most Mozartian quartet Beethoven ever composed.

There is more to the Mozart legacy in Beethoven’s Op18, No.5, than simply the stylistic influence of a great master. Beethoven was especially impressed with Mozart’s Quartet in A, K. 464, copying out two movements for himself by hand, and later exclaiming, “That’s what I call a work!” It’s no coincidence that his own quartet, in the same key, draws several features directly from Mozart’s. One of these is the switch of the inner movements, putting the minuet before the “slow” movement.

The third movement is not really a “slow” movement, as such, despite the
tempo marking (Andantino). The theme and five variations differ in tempi and rhythmic activity, but Beethoven wrote the indication “pastoral” on the score, showing that he still intended it to have the function of a slow movement, if not always the tempo. The theme itself is little more than a scale pattern, harmonized in 6ths. Because of its simplicity, it’s easily recognized in each of the variations, while allowing for a wider diversity of treatments.

**String Quartet No. 10 in E-flat major, Op. 74, “Harp”**

I. Poco adagio; Allegro
The first decade of the 19th century was remarkably prolific and dynamic for Beethoven— a period that catapulted him from a local piano celebrity in Vienna to an uncontested position as the leading composer in Europe. But the last year of that decade, 1809, turned out to be an especially unproductive one. Beethoven was concerned at the time about the political situation in Vienna, a city under attack from Napoleon’s French forces. He even remarked that the summer of 1809 was filled with nothing but the explosions and hesitantly, in a reserved manner that would come to characterize the composer’s later quartets. After this restrained opening, the *Allegro* that follows bears the classical hallmarks of balance and untroubled lightness. Extended *pizzicato* passages, especially in the development section, have earned the quartet its nickname, the “Harp.” No quartet to that time had employed *pizzicato* so extensively, especially in passages that are not merely accompanied.

**String Quartet No. 15 in A minor, Op. 132**

III. Molto adagio: Andante
Beethoven hadn’t composed any string quartets for twelve years when in 1822 he received a commission from Prince Nicolas Galitzin of Russia (who was himself a talented cellist) for “one, two, or three new quartets.” The composer obliged, and produced three new quartets dedicated to Galitzin—the *Op. 127*, 130, and 132—though it was several years before they were completed. The A-minor quartet (Op. 132) was completed in July 1825 and privately premiered in November of that year, but there were so many delays in publishing it that the work didn’t appear in printed score until after the composer’s death.

Early in the spring of 1825, as he was working on this quartet, Beethoven contracted a serious illness. His recovery is commemorated in the title he gave to the third movement: “Holy Song of Thanksgiving of a Convalescent to the Deity” (marked *Molto adagio*). Occasionally in the more solemn moments of his late works—the “Incarnatus” from the *Missa solemnis*, for example—Beethoven reverts to the harmonic language of the church modes as a contrast to functional tonal harmony. In this movement of Op. 132, he uses the Lydian mode (with a raised-fourth scale degree) in the hymn-like phrases and the more rapid figuration that frames them. The hymn is restated and varied twice more, with a brilliant D-major passage (which Beethoven marks, “Feeling new strength”) between them. This, the last of Beethoven’s extended slow movements, ends quietly on a chord of astounding peacefulness, with all instruments playing pianissimo in the treble register.

**ABOUT THE ARTISTS**

**CHRISTOPHER PULGRAM, violin**
Founder and director of the Peachtree String Quartet, Christopher Pulgram has been a first violinist with the Atlanta Symphony Orchestra since 1992 and has recorded extensively with the orchestra. Since 2007, he has also been the concertmaster of the Wintergreen Festival Orchestra. He performed in Europe and the U.S. as principal violinist with the Zurich Chamber Orchestra and as a soloist with orchestras in the U.S., Switzerland and Italy, including 2001, 2003, and 2005 performances with the DeKalb Symphony Orchestra. Mr. Pulgram has served as concertmaster of the Elysium Chamber Orchestra in Atlanta and as assistant concertmaster for the Atlanta Symphony Orchestra for two years. He has recorded with Usher and the group Collective Soul on the album, *Dosage.* Mr. Pulgram recently recorded with Bruce Springsteen.

Mr. Pulgram graduated under the tutelage of Ruggiero Ricci from the University of Michigan’s School of Music, where he received the Norman F. Maier Distinguished Music Student Award. As winner of the Atlanta Pro-Mozart Society Competition, Mr. Pulgram attended the Mozarteum in Salzburg, Austria, where he coached with Sandor Vegh. After studies at the International Menuhin Academy in Gstaad, Switzerland, Christopher Pulgram toured Europe, Scandinavia, Canada, and the Far East, performing as soloist and chamber musician with Yehudi Menuhin and Camarata Lysy. He has recorded on the EMI label with Maestro Menuhin in the Abbey Road studios in London. Mr. Pulgram was the violinist of the Atlanta Chamber Players for 15 seasons, and has recorded extensively with that ensemble.

**SISSI YUQING ZHANG, violin**
Violinist Sissi Yuqing Zhang is a native of China. With a bachelor and master of music degree from the Juilliard School, she has studied extensively with Ronald Copes, Lewis Kaplan, Ani Kavafian and Ida Kavafian. Sissi is active in chamber, solo, and orchestral playing. Her appearances have included the U.S., Europe and her mother country, China.
Sissi’s festival experiences include the New York String Seminar, Juilliard ChamberFest, Sarasota Music Festival, Bowdoin International Music Festival, Kneisel Hall, Music Academy of the West, Fontainebleau School of Arts in France, Schleswig-Holstein Music festival in Germany, and Verbier Festival Orchestra. At these festivals and also at Juilliard, she had the privilege to work with world renowned conductors such as Christoph Eschenbach, Charles Dutoit, Alan Gilber, Manfred Honeck, Jamie Laredo, Peter Ounjian, Esa-Pekka Salonen, Yannick Nézet-Séguin, Josef Silverstein, Michael Tilson Thomas, Krzysztof Urbański, David Zinnman, Josef Silverstein. Her master class instructors include James Ehnes, Glenn Dicterow, Pemala Frank, Maricio Fuks, Frank Huang, Feng Ning, Aaron Rosand and Antje Weithaas. Her solo experience with orchestra includes winning the concerto competition at the Music Academy of the West. She is also a founding member of the Hsin Trio, which was in the Juilliard Honors Chamber Music and made its debut recital in Alice Tully Hall, New York.

Before starting her first season with the Atlanta Symphony Orchestra, she was pursuing her master of musical arts degree at the Yale School of Music, where she served as concertmaster of Yale Philharmonia and Yale Opera.

Apart from being a professional musician, Sissi is also very enthusiastic about learning new languages and art history. She has fulfilled four semesters in French study at Columbia University and one semester each in architecture and art history at Yale University.

YANG-YOON KIM, viola

Yang-Yoon Kim joined the Atlanta Symphony in April 2009. She received her bachelor of music degree at Korean National University of Arts, and a master’s of music at Indiana University, where she studied with Atar Arad, Alan DeVeritch, and Stanley Ritchie. She is currently pursuing an artist diploma and doctor of music performance at Indiana University.

She was the winner of the 1995 Se-Gye Newspaper Music Competition, First Place recipient of the LG Art Center Chamber Music Festival Audition, Third Place winner of the Dong-Ah Newspaper Music Competition, a 2003 Finalist in the William Primrose International Viola Competition, a 2004 Viola Prize recipient at the Kingsville International Competition, Third Place winner of the WAMSO Young Artist Competition, and the 2006 Performance Certificate Winner (Special Distinction) at Indiana University.

She has performed all over the world and has been a featured soloist for the Minsker Kammer Orchestra and the Kumho Chamber Music Society. She has performed at Indiana University, where she played with the Dubinsky Memorial Concert-Piano Quartet and the Residence String Quartet, which was honored by Kuttner Quartet Audition. She has been a featured guest with the Young Artists Concert Series in Seoul, Korea, and played in the Dubinsky Memorial Concert-Piano Quartet.

THOMAS CARPENTER, cello

Thomas Carpenter, cellist, is in his third season with the Atlanta Symphony Orchestra as well as his first as cellist of the Peachtree String Quartet. He recently came from the New World Symphony in Miami Beach, Florida. Originally from Charlottesville, Virginia, he completed his undergraduate degree at the Cleveland Institute of Music, studying with Stephen Geber, and completed his master’s degree with Norman Fischer at Rice University’s Shepherd School of Music.

Mr. Carpenter has participated in music festivals throughout the U.S. and Europe, including the Grand Teton Music Festival, the New York String Orchestra Seminar, the Britten Pears Orchestra, the Tanglewood Music Center, and principal cellist of the Cabrillo Festival of Contemporary Music. Mr. Carpenter was also a winner of the New World Symphony concerto competition and performed Ernest Bloch’s Schelomo with the orchestra.

He particularly enjoys teaching and, in addition to working with his students in Atlanta, Thomas was able to travel to Medellin, Colombia, as part of a partnership with the New World Symphony and Universidad EAFIT, to teach students from both Colombia and Chile. Aside from music, he enjoys playing soccer, swimming, golf, hiking, biking, camping, and cooking.
DAVID FUNG, host

Concert pianist David Fung is widely recognized for interpretations that are elegant and refined, yet intensely poetic and uncommonly expressive. He appears regularly with the world’s premier ensembles, including the Cleveland Orchestra, Detroit Symphony Orchestra, Israel Philharmonic Orchestra, Los Angeles Chamber Orchestra, National Orchestra of Belgium, National Taiwan Symphony Orchestra, New Japan Philharmonic Orchestra, Saint Paul Chamber Orchestra, San Diego Symphony Orchestra, San Francisco Symphony, and the major orchestras in Australia.

Mr. Fung garnered international attention as a major prizewinner in the Queen Elisabeth International Music Competition in Brussels and the Arthur Rubinstein Piano International Masters Competition in Tel Aviv. In Tel Aviv, he was further distinguished by the Chamber Music and Mozart Prizes, awarded in areas in which Mr. Fung has a particularly passionate interest. Mr. Fung is the first piano graduate of the Colburn Conservatory in Los Angeles. Mr. Fung is on faculty at the University of Georgia and is a Steinway Artist.

---

THE PRODUCER’S CLUB
PERFORMING ARTS CENTER DONORS

**Ambassador $5,000 and more**

- Anonymous
- Cable East, Inc.
- Kent Darling Garbee
- Sandra Strother Hudson & Cecil C. Hudson, M. D.
- Robert E. Paul, Jr.
- Eagle Granite Co., Inc.
- Piedmont Athens Regional
- Donald O. Schneider & Julie Cashin-Schneider
- Roger Swagler & Julia Marlowe
- Dianne D. Wall
- Robert Wall

**Benefactor $2,500 - $4,999**

- Athfest Educates
- Gregory & Jennifer Holcomb
- Dr. Carl S. Heveland
- Jane & Bruce King
- Carol & Paul Kurtz
- Thomas F. & M. Jean Lauth
- Virginia M. Macagnoni
- John A. Maltese
- Gordan & Jinx Patel
- Coopers LLP
- Doris M. Ramsey
- Janet Rodékohr
- Dr. Maxine & John Rofano
- The Graduate Hotel
- Ursula Uhlig
- Jim & Carol Warnes
- Myrna Adams West & Herb West

**Patron $1,000 - $2,499**

- Anonymous
- Marihope T. & William F. Flatt
- Amy & Hank Huckaby
- Connie L. Key
- Charles B. & Lynne V. Knapp
- Tom & Susan Landrum
- Anne & Steve Marcotte
- Libby V. & Van C. Morris
- Annette Poulson & Jeffery Netter
- Joyce Reynolds
- Malcolm & Priscilla Sumner
- Claire Cochran Swann
- Murray & Dorris Tillman
- Brad & Vera Tucker
- Jan B. & Mark Wheeler
- Suzi Wong & Jad Rasula

**Contributor $500-$999**

- Jean M. Dixen
- Emily Honigberg
- Dr. Janice Simon
- Donald S. Wilson
- Lisa & Bill Douglas
- Diane M. Kohl
- Carl & Pat Swearingen
- Rosemary C. Woodel
- Clarissa I. Finco
- Donald & Jo Anne Lowe
- Juergen K. W. & Heidi Wiegler
- Max M. Gilstrap
- Red & Jean Petrovs
- Myrna Adams West
- Rosemary C. Woodel

**Friend $100-$249**

- William Edwards
- Jeffrey Q. Martin
- Juber A. A. Patel
- Jane Hutterly
- Jerry L. & Gary A. Mitchell
- Jim & Fran Sommerville
- Barbara Laughlin
- Roger & Alexandra Moore
- Mallory A. Moye
- Nancy E. Leathers
Franklin College Chamber Music Society

James & Dana Anderson
Wyatt & Margaret Anderson
June Ball & George Daly
Sally B. Carter
Bob and Claire Clements
Madelaine Cooke & Tom Wittenberg
Meg & Steve Cramer
Jean M. Dixon
Patricia Dixon
The Dixen Foundation
Barbara & John Dowd
Carl W. Duyck & Dennis J. Flood
Russell & Kathy Crenshaw
Clarissa Finco
Wayne A. & Linda Kirk Fox
Kent Darling Garbee
Cynthia Ward & Chris Gehr
Max M. Gilstrap
Susan & Claiborne Glover
Lawrence & Mary Hepburn
Gregory & Jennifer Holcomb
Emily Honigberg
Dr. Carl S. Hoveland
Jane & Bruce King
Tom & Susan Landrum
Barbara Laughlin
Thomas P. & M. Jean Lauth
Don & Jo Anne Lowe
Kirsten Lundergan-Linker
John Maltese
Roger & Alexandra Moore
Kathryn & Carl Nichols
Richard C. Owens
Gordhan & Jinx Patel
Robert E. Paul, Jr.
Cynthia & Joe Prescott-Reynard
Bill & Sharon Ross
Lynne Schmidt
Dr. Janice Simon
Caroline D. Strobel
Murray & Dorris Tillman
Brad & Vera Tucker
Ursula Uhlig
Juergen K. W. & Heidi Weigel

Arts Education Partners

Athfest Educates
Leslie & Jim de Haseth
Carl W. Duyck & Dennis J. Flood
Marihope T. & William P. Flatt
Diane M. Kohl
Carol & Paul Kurtz
Thomas P. & M. Jean Lauth
Red & Jean Petrows
Pinnacle Bank
Dr. Janice Simon
Roger Swagler & Julia Marlowe
The Graduate Hotel

HELPFUL INFORMATION

Guest artists, programs, dates, times, ticket prices, and service fees subject to change.

Box Office
Open Monday-Friday, 10:00 am-5:00 pm and one hour prior to performances. Tickets to in-person events are available in person at the UGA Performing Arts Center (PAC) Box Office, by calling (706) 542-4400, or online at pac.uga.edu. Tickets purchased from other outlets cannot be guaranteed and may not be honored. Patrons are encouraged to purchase tickets online or via telephone.

Will Call
Tickets purchased in advance and left for collection at “will call” will be available for pick up for a fee at the PAC Box Office during regular business hours or beginning one hour prior to the start of the performance. Mobile ticket delivery is encouraged for all in-person performances.

Flexible Refund/Exchange policy
Not feeling well? Hassle-free, fee-free exchanges are available for all in-person performances throughout fall 2020. You may return your ticket for a full refund or account credit up to 48 hours prior to the performance. If you need to return your tickets after that time, but before the performance begins, you may receive a full credit valid for a future performance occurring any time before June 1, 2021. If you prefer, the value of your returned tickets may be transferred to a tax-free donation to the Performing Arts Center.

Fees
Restoration fees (for in-person events) and sales tax are included in all ticket prices. Additional service fees for online or phone orders and ticket delivery apply.

Parking
Through an arrangement with UGA Parking Services, complimentary parking for in-person performances is available in both the PAC surface lot and the PAC parking deck.

Photography and Recording
Unless noted otherwise, photography, video, and/or audio recording of any kind are strictly forbidden during all performances.

Use of Likeness
Patrons may be photographed, filmed and/or otherwise recorded by venue staff for archival, promotional, and/or other purposes. By choosing to enter any of our venues, you hereby consent to such photography, filming and/or recording and to any use, in any and all media in perpetuity, of your appearance, voice, and name for any purpose whatsoever in connection with this venue. You understand that all photography, filming, and/or recording will be done in reliance on this consent given by you by entering this area. If you do not agree to this, please contact the house manager.

Electronic Devices
Please silence all mobile phones and other noisemaking devices. Texting during performances is prohibited.

Late Seating
Late seating is subject to the discretion of the house manager. Late patrons may be reseated in an alternate location.

Children
Children age six and older are welcome to attend, however, they must also wear a mask while in the building and for the duration of the performance. Children under age six and babies will not be admitted.

Accessibility
Venues are accessible to people using wheelchairs or with restricted mobility. Please contact the box office to make advance arrangements if you require special assistance. Parking spaces designated for handicap use are located near the entrance to the PAC lobby. If there is a medical reason you are not able to wear a mask while at the Performing Arts Center, please let the box office know when you are purchasing your tickets.

Large-Print Programs
Large print programs are available by calling the box office at least 72 hours in advance of the performance.

Assisted Listening Devices
Hearing augmentation headsets are available in the Performing Arts Center and may be checked out with a photo ID at the coat check desk in the lobby.

Food and Drink
The PAC’s Concessions stand is closed until further notice.

Volunteers
We appreciate the dedicated service of the many community volunteers who serve at the Performing Arts Center. To inquire about joining our team, please contact the Volunteer Coordinator at (706) 542-2634. Training sessions are held annually in August.

Rentals
Hodgson Concert Hall and Ramsey Concert Hall are available for rental. For information please call (706) 542 2290 or visit the rental page at pac.uga.edu. Rental inquiries for the Fine Arts Theatre should be directed to the UGA Dept. of Theatre and Film Studies.

Stay connected! Facebook Twitter Instagram YouTube
UNIVERSITY OF GEORGIA PERFORMING ARTS

ADMINISTRATION
President                Jere W. Morehead
Senior Vice President for Academic Affairs and Provost    S. Jack Hu
Vice Provost for Academic Affairs             Marisa Anne Pagnattaro

PERFORMING ARTS CENTER | UGA PRESENTS
Director                Jeffrey Martin
Assistant Director               Blake H. Schneider
Director of Development            Carlton Bain
Publications Manager            Tim Wells
Director of Business Operations     Vivian Hermitano
Box Office Manager             Dee Hayman
Assistant Box Office Manager    Rebekah Wesley
Student Leader                Camryn Cobb
Student Ticket Agents          Ali Bengtson
                               Kenzie Freeman
                               Rachel Gomez
                               Emilie McCumbers
                               Jackie Nemanich
House Manager               Miranda Wilson Brown
Student House Managers          Laura Floyd
                               Samuel Ferguson
Ushers                           Performing Arts Center Volunteers
Production Manager            Graf Imhoof
Stage Manager               Carina McGeehin
Production Assistant         Megan Lee
Student Production Assistant  Cameron Wescott
Advisory Board
                               Greg Holcomb
                               Jennifer Holcomb
                               Bob Paul
                               Jed Rasula
                               Brad Tucker
                               Vera Tucker
                               Suzi Wong

Athens, Georgia 30602-7280
(706) 542-4400 | pac.uga.edu