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THE ARIEL QUARTET

Alexandra Kazovsky, violin
Gershon Gerchikov, violin
Jan Grüning, viola
Amit Even-Tov, cello

April 26, 2018
Corbett Auditorium

Season Presenting Sponsor
The Otto M. Budig Family Foundation

The Ariel Quartet’s 2017-18 CCM concert series is made possible by the generous contributions of an anonymous donor, the Estate of Mr. William A. Friedlander, Mrs. William A. Friedlander, Dr. & Mrs. Randolph L. Wadsworth, Mr. & Mrs. Frank Bloom, Mrs. Harry M. Hoffheimer, Mr. & Mrs. J. David Rosenberg, Mr. & Mrs. Harry H. Santen, Mr. & Mrs. Paul G. Sittenfeld, Mr. & Mrs. Thomas E. Stegman and Dr. & Mrs. Theodore W. Striker.
String Quartet No. 2 in F major, Op. 41, No. 2  ROBERT SCHUMANN  (1810-1856)
   I. Allegro vivace
   II. Andante quasi variazioni
   III. Scherzo, presto – trio, l’istesso tempo
   IV. Allegro molto vivace

String Quartet No. 1 in A minor, Sz. 40  BÉLA BARTÓK  (1881-1945)
   I. Lento
   II. Allegretto – introduzione
   III. Allegro vivace

— Intermission —

Five  JOHN CAGE  (1912-1992)
   Allen Otte, percussion

String Quartet No. 1 in C minor, Op. 51, No. 1  JOHANNES BRAHMS  (1881-1945)
   I. Allegro
   II. Romanze, Poco adagio
   III. Allegretto molto moderato e comodo – Un poco più animato
   IV. Allegro
Distinguished by its virtuosic playing and impassioned interpretations, the Ariel Quartet has earned a glowing international reputation. Formed in Israel nearly 20 years ago when its members were students, the Quartet was recently awarded the prestigious Cleveland Quartet Award. The Ariel Quartet serves as the faculty quartet-in-residence at the University of Cincinnati College-Conservatory of Music, where its members direct the rigorous chamber music program and perform their own annual series of concerts in addition to their busy touring schedule.

The Ariel Quartet’s 2017-18 season features performances for Shriver Hall, Schneider Concerts and the New England Conservatory. The group will also appear on major series in Calgary, Kansas City and Portland, and will tour in Israel and Europe. During the 2016-17 season, the Ariel Quartet performed the complete Beethoven cycle in Berlin, following a performance of the cycle for Napa’s Music in the Vineyards, while the 2015-16 season featured their debut at Carnegie Hall. Recent seasons included a groundbreaking Beethoven cycle performed at New York’s SubCulture that featured a midnight performance of the Grosse Fuge, and a performance featuring music by three generations of Israeli composers at the Kennedy Center in Washington, D.C.

The Ariel Quartet has collaborated with pianist Orion Weiss, violist Roger Tapping and cellist Paul Katz, along with the American, Pacifica and Jerusalem String Quartets. The Quartet has toured with cellist Alisa Weilerstein and has performed frequently with legendary pianist Menahem Pressler. Additionally, the Ariel was quartet-in-residence for the Steans Music Institute at the Ravinia Festival, the Yellow Barn Music Festival and for the Perlman Music Program. The Quartet was the Ernst Stiefel String Quartet-In-Residence at the Caramoor Festival.

Formerly the resident ensemble in the New England Conservatory’s Professional String Quartet Training Program, the Ariel Quartet has won a number of prestigious international prizes including the Cleveland Quartet Award, the Grand Prize at the 2006 Fischoff National Chamber Music Competition and the Székely Prize for its performance of Bartók, as well as the overall Third Prize at the Banff International String Quartet Competition. After that performance
the American Record Guide described the Ariel Quartet as “a consummate ensemble gifted with utter musicality and remarkable interpretive power.”

The Ariel Quartet has been mentored extensively by Itzhak Perlman, Paul Katz, Donald Weilerstein, Miriam Fried, Kim Kashkashian and Martha Strongin Katz, among others. The Quartet spent a formative year in Switzerland for in-depth studies with Walter Levin, the founding first violinist of the LaSalle Quartet. The Quartet has received significant scholarship support for the members’ studies in the United States from the America-Israel Cultural Foundation, Dov and Rachel Gottesman and the Legacy Heritage Fund. Most recently, they were awarded a substantial grant from the A.N. and Pearl G. Barnett Family Foundation.

Learn more about the Ariel Quartet’s residency at CCM by visiting ccm.uc.edu/ariel.

ABOUT TONIGHT’S GUEST ARTIST

CCM Professor Emeritus Allen Otte came to the University of Cincinnati in 1977 with The Blackearth Percussion Group, which he co-founded in 1972. In 1979 he founded Percussion Group Cincinnati. The three members of the Group are faculty and ensemble-in-residence at the conservatory, with an international touring schedule of concerts, concerto appearances, master classes and children’s programs. A large body of new and often experimental music has been created specifically for the Group throughout its history, including special relationships with John Cage, Herbert Brun, John Luther Adams and Qu Xiao-song.

Otte teaches percussion instruments, eurhythmics, composition, various literature seminars, and coaches and conducts traditional and contemporary chamber music.

He is a regular summer faculty member at Oberlin where he has also done a course in traditional and creative music for Javanese gamelan. With and without the Group he has concertized, recorded and taught throughout North America, Europe and in Asia, including solo concerts and guest presentations in Shanghai, Saarbrucken, Auckland and at Tanglewood. As both percussionist and composer he works occasionally with soprano Audrey Luna, poet Don Bogen, the Dayton Contemporary Dance Company and extensively in computer music with Mara Helmuth. He has also worked in Lucca, Italy with opera director Malcolm Fraser creating experimental music theatre pieces. The evening-length monodrama CLOTHO for percussionist, soprano and computer, which is based on the life of Camille Claudel, was premiered in 2001.

A CD of five collaborative works with Mara Helmuth is available on EMS; Percussion Group Cincinnati is recorded on their own label, ars moderno.
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