

Programmes | 2024/2025

**Areta Zhulla** | violin  
**Ronald Copes** | violin  
**Molly Carr** | viola  
**Astrid Schween** | violoncello

### **Together, Apart**

Michelle Barzel Ross "Together, Apart" for String Quartet \*  
Elliott Carter (1908-2012) String Quartet No.2 \*\*  
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Ludwig van Beethoven (1770-1827) String Quartet No.16 in A minor Op.132

### **Extra Inspirations Program**

Leos Janáček (1854-1928) String Quartet No.2 (1928) "Intimate Letters"  
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Franz Schubert (1797-1828) String Quartet No.15 in G major D 887

### **Folk Inspired Program**

Bedrich Smetana (1824-1884) String Quartet No. 1 in e minor "From My Life" (1876)  
*Varied folk arrangements* TBD  
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Béla Bartók (1881-1945) String Quartet No.4 Sz 91

### **Cavatina Program**

Ludwig van Beethoven (1770-1827) String Quartet No.13 in B flat major Op.130, with published finale  
Jörg Widmann (\*1973) String Quartet No.8 (Beethoven-Study III)\*  
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Jörg Widmann (\*1973) Cavatina - String Quartet No.10 (Beethoven-Study V)\*  
Ludwig van Beethoven (1770-1827) Grosse Fugue in B flat major Op.133

*\*commissioned for The Juilliard String Quartet*  
*\*\*premiered by The Juilliard String Quartet*

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### Together, Apart

At the core of "Together Apart" lie the concepts of the sorrow of isolation and the power of music to connect. The program was conceived following a global pandemic and the subsequent unexpected passing of the Juilliard Quartet's dear violist and friend, Roger Tapping, whose warmth and impact was felt by so many across the international music community. The program thus holds a myriad of interwoven personal connections for us, as we both continue to recover from this terrible loss amidst a "socially distanced" endemic world and yet daily celebrate the music, memories, and legacy to which Roger so joyfully contributed.

Elliott Carter conceptually demonstrates this storyline in his String Quartet No. 2 by illuminating the individuality of every voice of the quartet, asking the members to actually physically separate from one another on stage, while ascribing separate, unique characters to each player as they journey through the piece together. From Carter's architectural feat of fragmenting the quartet away from itself while simultaneously creating cohesion, the idea of "separation" transforms into "isolation" in Beethoven's String Quartet No. 16 in a minor, Opus 132 - very specifically in the piece's slow movement, titled, "*Heiliger Dankgesang.*" In one of the most gripping movements of the string quartet repertoire, Beethoven uses music to find his way out of grief, ailing health, and isolation, the movement becoming an exalted celebration of life itself.

The third piece on the program, Michelle Ross's "*Together Apart*" is the "glue" that pulls all of the program's storylines together. In Michelle's own words, "*I am honored to compose a quartet for the Juilliard String Quartet, dedicated to our beloved Roger Tapping. My hope as a composer is to allow the themes of the sorrow of isolation and the ultimate unity and healing that can happen through music to be an emotional anchor, weaving between two monumental works by Carter and Beethoven. I will also draw inspiration from a melody written by Corey Satterfield, a former participant of the musical nonprofit [Project: Music Heals Us](#)' prison programs, which Roger so adamantly supported. Corey was in a correctional facility when, through a*

*PMHU program focused on the Beethoven String Quartets, he had the opportunity to compose his own string quartet - a process that allowed him while behind bars to express his grief for the first time over the loss of his sister - thus finding a way to connect and begin the process of healing.*"