



heifetz
rubato

VIRTUAL CONCERT HALL

The Beethoven Experience

Bor-Romeo: Beethoven & Shakespeare, Beyond the Tomb

June 30 - 7:30 PM (EDT)

Don't miss a note of our 48 concert virtual festival: [VIEW FULL CONCERT SCHEDULE](#)



@HEIFETZMUSIC



@HEIFETZMUSIC



@HEIFETZINTERNATIONALMUSICINSTITUTE



WWW.HEIFETZINSTITUTE.ORG

THE PROGRAM

STRING QUARTET NO. 1 IN F, OP. 18 NO. 1

LUDWIG VAN BEETHOVEN

(1770-1827)

I. ALLEGRO CON BRIO

II. ADAGIO AFFETTUOSO ED APPASSIONATO

III. SCHERZO: ALLEGRO MOLTO

IV. ALLEGRO



STRING QUARTET NO. 7 IN F, OP. 59 NO. 1 “RAZUMOVSKY”

LUDWIG VAN BEETHOVEN

(1770-1827)

I. MAESTOSO – ALLEGRO

II. ADAGIO, MA NON TROPPO E MOLTO CANTABILE

III. SCHERZANDO VIVACE - PRESTO - TEMPO I

IV. FINALE - ALLEGRO CON MOTO



THE BORROMEO STRING QUARTET

NICHOLAS KITCHEN, KRISTOPHER TONG, VIOLINS;

MAI MOTOBUCHI, VIOLA; YEESUN KIM, CELLO

PROGRAM NOTES

by Benjamin K Roe

Beethoven & Shakespeare Beyond the Tomb

How, exactly, is Beethoven, the Rude Boy of Bonn, connected to the Bard of Avon? That Beethoven was an admirer of Shakespeare's works is well-documented; in one contemporary account a visiting dignitary recalls long hours discussing 'philosophy, religion, politics, and especially...Shakespeare, his idol' with Beethoven, who just happened to own two complete volumes of Shakespeare's works in German translation.

As you will hear tonight and throughout the series, Shakespearean scenes and themes crop up with some regularity in Beethoven's music. One scholar has identified no fewer than 19 Beethoven works in that category, none more overtly than the aching second movement of the **String Quartet No. 1 in F Major, Op. 18, No. 1**. "I was thinking about the tomb scene in Romeo and Juliet," Beethoven told a violinist friend. Indeed, Beethoven scholar Lewis Lockwood summarizes the *affettuoso ed appassionato* movement at "the two conflicting principles of Romeo's despair and Juliet's beauty."

Beyond the literal, this series will also have broader, structural and philosophical connections between Beethoven and the Bard. An obituary for Beethoven upon his death in 1827 place him side-by-side with Shakespeare for their "original sublimity, profundity, strength, and tenderness with humour, wit, and...constant, new fantastic variation." **The String Quartet No. 7 in F major, Op. 59, No. 1**, heralds a new landmark in Beethoven's development, and contains all those descriptive elements, with "overt power and often violent affect...opening musical structures to greatly expanded spans," as author Victor Lederer puts it. "At nearly twice the length of his Op. 18 quartets, the expansion of scope and size is entirely new and revolutionary, after which Western music has never been the same."

In the end, this concert, and indeed this series, will explore the profound legacy and impact of the two artists, and how they resonated in their time, and resonate to this day. Beethoven came of age when Shakespeare was known for the "the eclectic tone, loose construction, and absence of clear moral purpose" in his plays. "His psychological insights were unparalleled, yet his command of theatrical structure was erratic," prefaces his German translator Johann Schlegel. In a similar vein, Beethoven's String Quartets left all but his most devoted listeners puzzled: an "incomprehensible, incoherent, vague, over-extended series of fantasias - chaos, from which flashes of genius emerged from time to time like lightning bolts from a black thunder cloud," sniffed one review.

Today, we are apt to recognize Shakespeare's "loose construction" as a deliberate style entirely of his own making, and after two centuries of listening, the first of Beethoven's so-called late-period quartets "overflows with lyric, melting sweetness," leaving us to admire both men, in the words of Beethoven biographer Jan Swafford, for "a joining of tragedy and comedy, the old and the new, strangeness and rightness. The sense of timelessness that comes from an eternal human essence shining through the garb of period and idiom and language itself."

THE PERFORMERS



Yeesun Kim

Heifetz2020 Cello Faculty; Ensemble in Residence (Borromeo Quartet)

Hailed by the New York Times for her "focused intensity" and "remarkable" performances, cellist **Yeesun Kim** enjoys worldwide acclaim as a soloist, chamber musician and teacher. A founding member of the Borromeo String Quartet, Ms. Kim has performed in over 20 countries, and in many of the world's most illustrious concert halls and Festivals. Ms. Kim is a graduate of the Curtis Institute for Music, as well as the New England Conservatory. Ms. Kim currently serves on the cello and chamber music faculties at the New England Conservatory. She has collaborated with various artists including violinist Joshua Bell, cellists Lawrence Lesser, pianist Christoph Eschenbach, Leon Fleisher, Rudolph Serkin. She also has had opportunities to perform with the esteemed members of the Guarneri and Julliard String Quartets. She is a recipient of the Avery Fisher Career Grant, Chamber Music America's Cleveland Quartet Award, Lincoln Center's Martin Segal Award, and the Evian International String Quartet Competition as a member of the Borromeo Quartet. Individually she was the winner of the Ewha and Junggung National Competitions in Korea, and the Seoul Young Artists Award for achievement in music and academics. Ms. Kim currently performs on a Peregrino Zanetto cello, circa 1576, one of the oldest in the world.



Mai Motobuchi

Heifetz 2020 Viola Faculty; Ensemble in Residence (Borromeo Quartet)

Mai Motobuchi has earned distinction as a soloist, chamber musician, and teacher in her native Japan and the United States. Currently Motobuchi is on viola faculty at the New England Conservatory and Tenrikyo Institute of Music in Japan. She has collaborated with many esteemed musicians including, Yo-Yo-Ma, Seiji Ozawa, Leon Fleischer, Kim Kashkashian, and many others. She joined the Borromeo String Quartet in 2000 and since then has toured extensively with them. She has won numerous awards throughout her career including the All Japan MBS Youth Music Competition in 1989, the Henri Kohn Memorial Awards from the Tanglewood Music Center, and while she was a student at Rice University received the John and Sally Cox Award, the E. Dell Butcher Awards, and the Willie Muery Award, in addition to being named an Alice Pratt Brown Scholar. Motobuchi began playing violin and studied at the Tenrikyo Institute of Music in Japan during her formative years. She eventually went on to study viola at Michigan State University and Rice University in Houston where she earned her Master of Music. She followed with an advanced performance diploma from the Internationale Meisterkurze Koblenz in Koblenz, Germany. She currently performs on a Moes and Moes viola dated from 1988.



Nicholas Kitchen

Heifetz Institute Artistic Director; Violin Faculty & Chamber Music Coach; Ensemble in Residence (Borromeo Quartet)

Nicholas Kitchen's musicianship has been hailed by the New York Times as "thrilling, vibrant and captivating." He is one of the most active and innovative performers in the music world today, as a solo violinist, chamber musician, teacher, video artist, technology innovator and arts administrator. At sixteen, Nicholas began studying at the Curtis Institute where he worked with Heifetz Institute faculty member David Cerone and coached with such musicians as Felix Galimir and Mieczslaw Horszowski, and importantly spent five years working intensively with the great violinist and conductor Szymon Goldberg, as well as being included in the conducting courses of Otto Werner Mueller. Kitchen co-founded the Borromeo String Quartet that went on to study at the New England Conservatory of Music and won prizes at the Evian International Quartet Competition and the Young Concert Artists Auditions. The Quartet also received the Cleveland Quartet Award from Chamber Music America, the Martin S. Segal Award from Lincoln Center, and the Avery Fisher Career Grant. Nicholas has been extremely energetic in combining teaching activities with his concerts. Nicholas has taught at the New England Conservatory of Music since 1992, when at the conclusion of their studies the Borromeo Quartet became Quartet-in-Residence.



Kristopher Tong

Heifetz2020 Violin Faculty; Ensemble in Residence (Borromeo Quartet)

Considered on the most exciting musicians emerging today, **Kristopher Tong** has been praised for his depth of insight, virtuosity, and creative flair. Tong has appeared under the baton of some of the world's most premiere conductors including Christoph von Dohnanyi, Kurt Masur, Paavo Jarvi, Charles Dutoit, Mstislav Rostropovich, and James Levine. He served on faculty in 2005 at the Yellow Barn Festival and from 2002-2004 was the Principal Second Violin of the Verbier Festival Orchestra. Tong began studying violin when he was 11 in a public elementary program and when he moved to Utah became a student of Leonard Braus. He received his Bachelors degree at Indiana University Bloomington, where he studied with the late Franco Gulli, Miriam Fried, and Yuval Yaron. He completed his Masters Degree at the New England Conservatory of Music under Ms. Fried.