

The University Musical Society

of
The University of Michigan



Presents

Guarneri String Quartet

ARNOLD STEINHARDT, *Violin*

MICHAEL TREE, *Viola*

JOHN DALLEY, *Violin*

DAVID SOYER, *Cello*

with

GARY GRAFFMAN, *Pianist*

WEDNESDAY EVENING, JANUARY 8, 1975, AT 8:00

POWER CENTER FOR THE PERFORMING ARTS

ANN ARBOR, MICHIGAN

PROGRAM

Quartettsatz in C minor, No. 12, Posthumous SCHUBERT
Allegro assai

Quartet in E-flat major, Op. 127, No. 12 BEETHOVEN

Maestoso: allegro
Adagio, ma non troppo e molto cantabile;
andante con moto; adagio molto espressivo
Scherzando vivace
Finale: allegro con moto

INTERMISSION

Quintet for Piano and Strings in A major, Op. 81 DVOŘÁK

Allegro ma non tanto
Dumka: andante con moto
Scherzo: molto vivace
Allegro

Guarneri Quartet: RCA Victor Red Seal Records

Mr. Graffman: Columbia and RCA Victor Records

PROGRAM NOTES

PAUL AFFELDER

Quartettsatz in C minor, No. 12 (1820) FRANZ SCHUBERT

Schubert is known to have composed nineteen string quartets of which four are incomplete and three are lost. The background of the “Unfinished” Quartet in C minor is somewhat obscure, but it is generally felt that the composer intended it to be the start of a complete work. Laid aside, it was never even performed until several decades after Schubert’s death.

Although he was less than twenty-four years old when he wrote it, the composer had already abandoned the hard-won technique of his earlier studies and, abruptly breaking with the eighteenth-century style of quartet writing (symbolically described as “a conversation between four witty people”), he took a big step forward toward self-expression and self-fulfillment.

In this single movement Schubert succeeds in describing the idea of death as an experience in musical terms. Commencing with a swelling tremolo or quaver in all four voices, he early establishes an air of mystery and uncertainty. Later this feeling of great inner tumult resolves in cadences of exquisite pianissimo, symbolizing spiritual release from earthly bonds. But before it ends, the mood turns again to one of tragic and bitter reflection.

Quartet No. 12 in E-flat major, Op. 127 LUDWIG VAN BEETHOVEN

The last five string quartets of Beethoven—Op. 127, 130, 131, 132 and 135, together with the “Grosse Fuge,” Op. 133, which originally constituted the finale of Op. 130—are generally regarded not only as the composer’s supreme achievement in this or any other genre but also as the greatest masterpieces ever written for four-stringed instruments. Even today, with each new hearing, this music reveals new wonders, at the same time confounding its interpreters with fresh challenges.

The Quartet No. 12 in E-flat major, Op. 127, was probably begun as early as the spring of 1822 but was not completed until February 1825. By now, Beethoven, beset by illness, financial and family problems, was totally shut off from the outside world by his complete deafness. Yet he was able to communicate his deepest and most intimate thoughts and feelings to countless generations of music lovers through these last quartets, which were also his last compositions.

Written in four movements, the first begins with a brief but extremely sonorous introduction, *Maestoso*, which blossoms into a graceful, flowing *Allegro* that is twice interrupted by the return of the introductory *Maestoso*. The slow movement is a noble *Adagio*, comprising a long-lined theme with five imaginative variations. The

third movement is a spirited *Scherzando vivace*, which ends abruptly, followed by the last movement marked simply *Finale*, bringing the composition to a close on a strongly affirmative note.

Quintet for Piano and Strings in A major, Op. 81 ANTONIN DVOŘÁK

Dvořák's Piano Quintet in A major, one of the finest and most popular works of its kind in the entire literature, was composed between August 18 and October 3, 1887, at his summer home on the edge of a forest in the village of Vysoká. It received its initial performance at a concert of the Society of Artists in Prague on January 6, 1888.

"This work probably epitomizes more completely the genuine Dvořák style in most of its facets than any other work of his," writes John Clapham in his recent estimable biography of the composer. "Laughter and tears, sorrow and gaiety, are found side by side, as well as many moods that lie between these two extremes. All are presented with consummate mastery, they are decked in a wide range of instrumental coloring, and through the whole sweeps the life-blood of vital rhythm."

These contrasts of mood show up at once in the first movement, *Allegro ma non tanto*. What is so remarkable is that all these shifts and shadings are achieved with only one basic theme; for, with the exception of the rhythmic transitional passages, all of the thematic material is derived from the opening melody sung by the cello. The over-all atmosphere is warm, and the movement ends in an exultant coda.

The second movement bears the title *Dumka* and the tempo marking *Andante con moto*. The *dumka* is a type of Slavic folk song of a narrative character that is often in two sections, one pensive and melancholy, the other exuberant. Dvořák, who used the *dumka* as a musical form in a number of his works, treats it rather differently here. The basic schematic pattern of the movement is A-B-A-C-A-B-A. In this plan, A is the pensive, melancholy section; B is a brighter, more optimistic, slightly faster section with new material, and C is a lively, dancelike *Vivace* whose theme is a derivation and transformation of A. So once again, there is frequent change of mood.

Though the third movement is marked *Scherzo (Furiant), Molto vivace*, it is more like a fast waltz than a true *furiant*, which is a Czech dance full of syncopation and constantly shifting accents. The somewhat slower-paced trio—or contrasting middle section—is marked *Poco tranquillo* and offers a reposeful new theme combined at times with part of the theme from the Scherzo section.

The Finale, *Allegro*, is full of bubbling high spirits from beginning to end. All of its themes are bright and vivacious, and the mood of gaiety is even sustained in the learned little fugato in the development section. The tempo slackens momentarily in the coda, but this is only a foil for the superspeed concluding pages.

Mstislav Rostropovich

world-renowned Soviet cellist

in recital

SUNDAY AFTERNOON, JANUARY 19, 1975, AT 2:30

HILL AUDITORIUM

- MARCEL MARCEAU, *Pantomimist* Friday, Saturday, Sunday,
January 10, 11 & 12
- DETROIT SYMPHONY ORCHESTRA Saturday, January 11
ALDO CECCATO, *conductor*; LORIN HOLLANDER, *pianist*
Bach: Piano Concerto in D minor; Strauss: Burleske in D minor; Dvorak: Symphony No. 8
- SYNTAGMA MUSICUM FROM AMSTERDAM Thursday, January 23
- TOKYO STRING QUARTET Sunday, February 2
Haydn: Quartet, Op. 50, No. 1; Bartok: Quartet No. 6; Debussy: Quartet in G minor
- AMERICAN SYMPHONY ORCHESTRA Sunday, February 9
MORTON GOULD, *conductor*
Bernstein: "Candide" Overture; Strauss: "Macbeth"; Ives: Second Orchestral Set; Gould:
Declaration Suite; Mussorgsky-Ravel: Pictures at an Exhibition
- PRAGUE CHAMBER ORCHESTRA
(replacing Moscow Chamber Orchestra) Tuesday, February 11
Mozart: Symphony in D major, K. 504 ("Prague"); Prokofieff: "Classical Symphony" in
D major; Dvorak: Czech Suite in D major, Op. 39
- GOLDOVSKY GRAND OPERA THEATER Thursday, February 13
Donizetti: "The Interrupted Wedding Night"; Debussy: "The Prodigal Son"
- JEAN-PIERRE RAMPAL, *Flutist*, AND
ROBERT VEYRON-LA CROIX, *Keyboard* Tuesday, February 18
- HARKNESS BALLET Thursday, February 20
- CHHAU, MASKED DANCE OF BENGAL Saturday, February 22
- MOSCOW BALALAIKA ORCHESTRA AND LUDMILA ZYKINA Monday, February 24
- PAUL TAYLOR DANCE COMPANY Wednesday, March 12
- STRASBOURG PHILHARMONIC ORCHESTRA Saturday, March 15
ALAIN LOMBARD, *conductor*; JEAN-BERNARD POMMIER, *pianist*
- QAWWALI MUSIC FROM PAKISTAN Sunday, March 16
- VLADIMIR ASHKENAZY, *Pianist* Wednesday, March 19
- ARS ANTIQUA DE PARIS Saturday, March 29
- BOSTON SYMPHONY ORCHESTRA Saturday, April 5
SEIJA OZAWA, *conductor*; AND THE FESTIVAL CHORUS
Featuring Ravel's "Daphnis and Chloe"
- PRESERVATION HALL JAZZ Wednesday, April 9
- SPANISH RTV SYMPHONY ORCHESTRA Friday, April 11
ENRIQUE GARCIA ASCENSIO, *conductor*; NARCISO YEPES, *guitarist*

82ND ANN ARBOR MAY FESTIVAL

Four concerts—April 30, May 1, 2, and 3

THE PHILADELPHIA ORCHESTRA, EUGENE ORMANDY, *Conductor*

THE UNIVERSITY CHORAL UNION, JOHN PRITCHARD, *Guest Conductor*

Soloists

RUDOLF SERKIN, *Pianist* DONALD BELL, *Bass*

GRACE BUMBRY, *Soprano*

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