



*International
Presentations of
Music & Dance*

THE UNIVERSITY MUSICAL SOCIETY OF THE UNIVERSITY OF MICHIGAN

Guarneri String Quartet

ARNOLD STEINHARDT, *Violinist* MICHAEL TREE, *Violist*
JOHN DALLEY, *Violinist* DAVID SOYER, *Cellist*

SUNDAY AFTERNOON, FEBRUARY 10, 1985, AT 4:00
RACKHAM AUDITORIUM, ANN ARBOR

PROGRAM

Second concert of the complete Beethoven quartet cycle

Quartet in D major, Op. 18, No. 3

Allegro
Andante con moto
Allegro
Presto

Quartet in F minor, Op. 95

Allegro con brio
Allegretto ma non troppo
Allegro assai vivace, ma serioso
Larghetto espressivo, allegretto agitato

INTERMISSION

Quartet in A minor, Op. 132

Adagio sostenuto, allegro
Adagio ma non tanto
Molto adagio
Alla marcia, assai vivace — allegro appassionato

RCA Red Seal Records

PROGRAM NOTES

by JEREMY YUDKIN

Quartets of Ludwig von Beethoven (1770-1827)

Quartet in D major, Op. 18, No. 3

The D major Quartet, No. 3 of Opus 18, was the first of the group in order of composition, and is an unpretentious but beautifully written and delightful work. The first movement is constructed around a series of long notes in simple counterpoint, decorated by frilly ornamental figures. The melodic motifs throughout are traditionally elegant and concise, but the occasional offbeat accents and strident *fortissimo* passages are pure Beethoven. The return of the opening is deftly handled, and a brief coda ends the movement without ceremony.

A simple theme provides the basis for the slow movement, but its treatment is sophisticated. The melody is prefigured in the second violin before appearing in full, and the scoring and diversity of texture and style throughout provide a constant renewal. Lush chords are juxtaposed with odd fragmentation, strong repeated notes alternate with quietly smooth passages, and the movement ends with an atmosphere of combined calm and mystery.

The third movement is a clever and fascinating piece, again unspectacular and subtly projected. The rhythmic shifts, the harmonic play, the stops and starts of the first part are thrown into relief by a brief central Trio section in the minor mode. The return of the first part is rescored for variety and delicate emphasis.

A resilient energy pervades the last movement, with its contrast between spiky outline and smooth contour, seamlessness and fragmentation, declamation and contemplation. The ending is table-thumping in reverse: a rhetorical gesture of great effectiveness.

Quartet in F minor, Op. 95

The Quartet in F minor, Op. 95, is a work of great power and density. Beethoven wrote "Quartetto Serioso" on the title page, and the third movement directions also use the same adjective. The quartet was completed toward the end of 1810 and dedicated to Nicholas Zmeskall von Domanovec, a close friend of the composer. A remarkable sense of compression and urgency colors the music, and this is immediately evident at the outset, when a kaleidoscopic series of motifs, of a seminal grittiness, are forced onto the attention of the listener. The second area of exploration is momentarily of a more relaxed contour, but the forceful declamatory atmosphere returns. A short and stormy development section precedes the compressed and epigrammatic review of the opening. The ending is quiet, but with an electric energy not fully discharged.

The transition to the second movement is made by means of a single descending scale in the cello. The atmosphere is dark and restrained. After some contemplative hesitations, an oddly chromatic fugue takes over the central portion of the movement. Long ethereal chords are combined with the descending passage of the cello, and a little staccato figure pervades the texture before the return of the opening. The coda is open-ended and leads straight into the third movement, which is persistent and intense. A jerky rhythmic figure contrasts with a smoothly flowing melody in the central section in a change of key accomplished by brilliant sleight-of-hand. The movement ends with abrupt concision.

The slow introduction to the last movement generates a pathos that is quickly, and rather impudently, dispelled by the beginning of the *Allegro agitato*. The impetus no sooner gets under way than a series of mood changes and dramatic pauses and outbursts are woven into the texture. The forward energy, however, is relentless, and all is resolved by a light and skittering final coda, unassuming and gay.

Quartet in A minor, Op. 132

Written directly after Opus 127, the Quartet in A minor, Op. 132, approaches similar challenges as its predecessor, but resolves them in quite different ways. If there is one rhetorical concept running throughout this work, it is the unification of disparate elements, the juxtaposition of seemingly diverse ideas in such a way that each illumines the other.

The first movement opens with a seamless and mysterious passage in long notes built around a four-note motif (first heard in the cello). Then, within the first page of the piece, in

dizzying proximity, come a run of sixteenth-notes in the first violin, a singing dotted theme that turns into a march, and an *adagio* sigh. All these elements, and further themes, are combined in the powerful and restless unity of this movement.

The second and fourth movements are both in the major mode and form a support for, as well as a contrast with, the extraordinary central slow movement. The *Allegro ma non tanto* is a witty and skillful play of cross-rhythms on a simple dance-like theme, while the Trio section projects an ethereal bagpipe melody over a drone bass.

An unequivocally programmatic inscription heads the diverse sections of the slow movement. Over the opening *Molto adagio* Beethoven wrote, "Holy song of thanks from a convalescent to the Divinity, in the Lydian mode," and over the contrasting *Andante*, "Feeling new strength."

The smoothly fugal song of thanks evokes a deliberately spiritual air tinged with mystery, which is brusquely swept away by the simultaneously curt and elegant *andante*. Each returns in varied guises, and the final appearance of the *molto adagio* (to be played "with the deepest feeling") is a most profoundly evocative hymn of resolution.

The fourth movement is a brief and jerky march. A rhapsodic recitative for the first violin leads directly into the last movement, which spins out a sweeping melody in a leisurely *rondo*. Moments of manic energy and contrasting episodes lead to the wayward ending.

About the Artists

The Guarneri String Quartet celebrates its 20th Anniversary Season in 1984-85 with one hundred recitals in North America and Europe. Highlighting this season will be a gala program in New York's Carnegie Hall, twenty years after their New York debut at the New School on February 28, 1965. A tour of Europe, their nineteenth, is also scheduled for the season. The Quartet has made three tours of Australia, has toured Japan and New Zealand, and has been heard at the major international music festivals. They have been featured on television and radio specials, documentaries and educational presentations both in North America and abroad, and are the subject of a book entitled *Quartet*.

In New York, the Quartet continues its annual series begun in 1975, "Guarneri and Friends," presented at Alice Tully Hall, the Metropolitan Museum of Art, and the 92nd Street YM-YWHA. In May 1982, Mayor Edward Koch presented the Quartet with the New York City Seal of Recognition, an honor awarded for the first time.

Three of the four players are faculty members of the Curtis Institute of Music in Philadelphia, and all members are Professors of Music at the University of Maryland. Their annual residencies at the University of South Florida began in 1972, and in 1976 that university awarded the Quartet Honorary Doctorates of Music. They were similarly honored with Honorary Doctorates by the State University of New York (Binghamton) in May 1983.

Among the Guarneri's recordings, several of which have won international awards, are collaborations with such artists as Arthur Rubinstein, Pinchas Zukerman, and Boris Kroyt and Mischa Schneider of the Budapest Quartet.

Founded in 1964 at Vermont's Marlboro Music Festival, the Guarneri has had no changes in personnel. All members have had major solo careers and continue to appear as soloists or in musical collaborations with others. Each has recorded as soloist on a variety of labels.

Arnold Steinhardt, a winner of the Leventritt Award, made his solo debut at the age of fourteen with the Los Angeles Philharmonic, and has appeared as soloist with the orchestras of Philadelphia, New York, and Cleveland. John Dalley made his concert debut at the age of fourteen. He has toured widely throughout Europe and Russia and, prior to joining the Quartet, served on the faculty of the Oberlin Conservatory and was Artist-in-Residence at the University of Illinois. Michael Tree, noted both as violist and violinist, made his Carnegie Hall debut at the age of twenty and has made solo appearances with the Philadelphia, Baltimore, and Los Angeles Orchestras, and at the Spoleto Festival. David Soyer, following a solo debut at the age of seventeen with The Philadelphia Orchestra, distinguished himself with the Bach Aria Group, the Marlboro Trio, the Guilet Quartet, and the New Music String Quartet.

This afternoon's program is the second of six to be presented in Ann Arbor over three successive seasons, in which the Guarneri will perform the complete cycle of Beethoven's string quartets. This afternoon's concert marks the Quartet's 18th Ann Arbor appearance.

The Quartet's Instruments

Arnold Steinhardt	violin	Lorenzo Storioni (Cremona)
John Dalley	violin	Nicolas Lupot (Paris 1810)
Michael Tree	viola	Dominicus Busan (Venice 1750)
David Soyer	cello	Andrea Guarneri (Cremona 1669)

Coming Concerts

- KATIA & MARIELLE LABÈQUE, *Duo-pianists* Sun. Feb. 17
 Brahms: Variations on a Theme by Haydn; Stravinsky: Concerto for Two Pianos;
 Ravel: *Ma Mere l'Oye*; Gershwin: *An American in Paris*
- ROYAL PHILHARMONIC / YEHUDI MENUHIN Tues. Feb. 19
 Rossini: *La Gazza Ladra* Overture; Delius: *On Hearing the First Cuckoo in Spring*;
 Elgar: *Enigma Variations*; Tchaikovsky: *Symphony No. 6, "Pathétique"*
- NETHERLANDS WIND ENSEMBLE (newly announced) Wed. Feb. 20
 Mozart: Highlights from *The Abduction from the Seraglio*; Gianni Poggio: *Serenata*;
 Francesco Rosetti: *Partita in E-flat*; Mozart: *Divertimento No. 4, K. 186*;
 Franz Krommer: *Nonet, Op. 57*
- NEW YORK CITY OPERA NATIONAL COMPANY Tues. Mar. 5
 Verdi's *Rigoletto*
- KODO Thurs. Mar. 7
- ST. LUKE'S CHAMBER ENSEMBLE Fri. Mar. 8
 Mozart: *Divertimento*; Zwilich: *Double String Quartet*; Mendelssohn: *Octet (strings)*
- PAUL BADURA-SKODA, *Pianist* Sun. Mar. 10
 Bach: *Partita No. 1 in B-flat*; Frank Martin: *Eight Preludes*; Berg: *Sonata in B minor*,
Op. 1; Bach: *Partita No. 6 in E minor*
- ACADEMY OF ANCIENT MUSIC Thurs. Mar. 14
 CHRISTOPHER HOGWOOD, *Conductor*; EMMA KIRKBY, *Soprano*; DAVID THOMAS, *Bass*
 Handel: *Water Music, and Cantata, Apollo and Dafne*
- NATIONAL SYMPHONY / MSTITSLAV ROSTROPOVICH Wed. Mar. 20
 Beethoven: *Symphony No. 4*; Shostakovich: *Symphony No. 5*
- FACULTY ARTISTS CONCERT (free admission) Sun. Mar. 24
 RUGGIERO RICCI, *Violinist*; HARRY SARGOUS, *Oboist*, and School of Music String
 Ensemble, performing Bach Concertos
- SHERRILL MILNES, *Baritone* Fri. Mar. 29
- POLISH CHAMBER ORCHESTRA Thurs. Apr. 18
 Lutoslawski: *Musique Funebre (1958)*; Haydn: *Cello Concerto in C major*;
 Reger: *Intermezzo*; Shostakovich: *Chamber Symphony, Op. 110*

Ann Arbor May Festival 1985

Wednesday-Saturday, May 1, 2, 3, 4

The Pittsburgh Symphony Orchestra

The Festival Chorus, DONALD BRYANT, *Director*

Guest Conductors

SIXTEN EHRLING PHILIPPE ENTREMONT SIR ALEXANDER GIBSON

ITZHAK PERLMAN, *Violinist* PHILIPPE ENTREMONT, *Pianist*

DAME KIRI TE KANAWA, *Soprano*

HENRY HERFORD, *Baritone* ANNE MARTINDALE WILLIAMS, *Cellist*

Wednesday — *Ehrling and Perlman*: Nielsen: *Maskarade* Overture, *Symphony No. 5*;
 Tchaikovsky: *Violin Concerto*

Thursday — *Entremont and Williams*: Rimsky-Korsakov: *Russian Easter Overture*;
 Bloch: *Schelomo — Hebrew Rhapsody*; Mozart: *Piano Concerto No. 17, K. 453*;
 Ravel: *Rapsodie espagnol*

Friday — *Gibson, Festival Chorus, and Herford*; Berlioz: *Roman Carnival Overture*;
 Mozart: *Symphony No. 40*; Walton: *Belshazzar's Feast*

Saturday — *Gibson and Te Kanawa*: Handel: *Overture in D, Arias from Rinaldo and Samson*;
 Elgar: *In the South*; Britten: *Four Sea Interludes from Peter Grimes*; Strauss: *Four Last Songs*

Series tickets still available at \$65, \$50, \$40, \$30.

Single concert tickets, from \$9 to \$21, available beginning March 1.

UNIVERSITY MUSICAL SOCIETY

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