

Long Theatre, UOP Campus, Stockton, California - Sunday, October 27, 1985 - 3 p.m.

30th Anniversary Season

Friends of  CHAMBER MUSIC

IN COOPERATION WITH

SAN JOAQUIN DELTA COLLEGE AND THE UNIVERSITY OF THE PACIFIC

present the

BEAUX ARTS TRIO

MENAHEM PRESSLER, Piano

ISIDORE COHEN, Violin

BERNARD GREENHOUSE, Cello

PROGRAM

Trio in E-Flat Major, Hob.XV No. 10

Franz Joseph Haydn
(1732-1809)

Allegro moderato
Presto assai

Notturmo in E Flat Major Op. 148 (D897)

Franz Schubert
(1797-1828)

Trio in D Major Op. 70 No. 1 ("Ghost")

Ludwig van Beethoven
(1770-1827)

Allegro vivace e con brio
Largo assai e espressivo
Presto

INTERMISSION

Trio in D Minor, Op. 49

Felix Mendelssohn
(1809-1847)

Molto allegro agitato
Andante con moto tranquillo
Scherzo
Finale

Columbia Artists Management, Inc.
Personal Direction: David V. Foster
Philips and Mercury Records

PROGRAM NOTES

Just as certain composers - Tchaikovsky, Berlioz, Debussy, for instance - had an unusual ear for the unique sounds and combinations of sounds of orchestral instruments, so do other composers compose more felicitously for the combination of piano, violin and violoncello, the piano trio. With the composers of today's program one can, therefore, listen either for the dominance of the violin and cello by the piano or for the integration of all three instruments.

TRIO IN E FLAT MAJOR, XV, No. 10

Joseph Haydn (1732-1809)

Haydn and his contemporaries called works of this kind "Sonatas for pianoforte with accompaniment for violin and violoncello." They were performed, informally, for a private circle of friends in a cultivated home rather than in the more formal contest of the court or the concert hall. Haydn wrote 39 of these trios - for different instrumental combinations - but this trio dates from 1794-1795. The trios are consummate masterpieces of Haydn's Classical style.

The normal cycle of these trios consists of three movements rather than four as in the symphonies and string quartets. The first and third movements are usually in sonata form or, in some cases, Haydn uses the variation form for the third movement. The second movement would most likely be in song (or three-part) form. In these trios the piano writing is imaginative, inventive and often brilliant and they convey an air of improvisation. In this style, the strings are essential for the integration of the texture and for the strength and clarity of the bass line. The violin is limited to mostly the first three positions for the left hand but not the higher positions which would require extensions of the hand. The cello part duplicates the bass line of the piano. It remained for later composers to make the three instruments more independent. These Trios of Haydn contain, however, some of his loveliest music.

NOTTURNO IN E FLAT MAJOR, OP. 148 (D. 897)

Franz Schubert (1797-1828)

The Nocturne was published and named by Diabelli (of Beethoven's "Diabelli Variations" fame) in 1826. The piece is thought to be a rejected movement of another piano trio, Op. 99, that was composed at the same time. The Nocturne is a large three part form of which the first part has a long, arch-like melody that recalls the Adagio of Schubert's C Major String Quintet. The second part, in a faster tempo, has a martial theme, much repetition, arpeggiated passage work, and modulations to distant keys. The third section recalls the first and has duets in the strings followed by a restatement of the theme by the piano. A rather long coda ends the Notturmo. Schubert was an avid violist; interestingly, also were subsequent composers such as Mozart, Beethoven, Dvorak, Hindemith and Quincy Porter.

TRIO IN D, OP. 70, NO. 1 ("Ghost")

Ludwig van Beethoven (1770-1827)

Published in 1809 the two trios of Op. 70 were dedicated to the Countess Erdody, in whose home the trios were composed and first performed. A very dear friend of his, she also received the dedication of the two cello sonatas, Op. 102. Each of the movements in this trio has its own mood: the first is active and driving; the second is mysterious and suspenseful; the third is jolly and

good-spirited. In the first movement there is much contrast between the two themes: one is active while the second is lyrical. Interestingly, the themes are shared equally among the three instruments. There are long development and recapitulation sections and a great amount of thematic expansion.

The mood of the second movement is responsible for the "Ghost" sobriquet in the trio's title. In Beethoven's sketch books this music is next to that of sketches for Macbeth. One writer calls this movement "one of the first atmospheric mood pieces in music history." The music itself is characterized by unresolved melodies and musical motifs; many tremolos in the piano; fragmented melodies, unresolved dissonances and indecisive resolutions. All of these create emotional uncertainty and suspense suggesting the "Ghost" metaphor of the title.

The finale - in a jolly, exuberant mood, integrates all three instruments although the piano has a number of bravura passages. There are themes that contrast with each other and there is variety of texture in the movement.

TRIO IN D MINOR. 49

Felix Mendelssohn (1809-1847)

Mendelssohn's piano trio has four movements of great interest; there is full integration of the three instruments, a thorough "working out" of the forms and sparkling writing for the players. Broad melodies in the cello, excited rhythms, virtuoso passages for the piano, exquisite modeling of form, with parts that "flow like oil": all these characterize the first movement. The second movement, in contrast, is very reminiscent of one of Mendelssohn's "Songs Without Words" melodies. The piano dominates in a long, arch-like melody while the strings are mostly imitative. In the second part of the movement, there is more involvement among the three instruments and with the reappearance of the first theme the movement ends quietly.

The third movement will remind those familiar with the "Midsummer Night's Dream" Scherzo of Mendelssohn's ability to write music that is light, supple, airy and elfin-like. The music is almost all soft, and the effect is one of delightful grace and lightness. The finale gets the "full treatment" of Mendelssohn's development of Sonata-Rondo form. The development section has some interesting pizzicato interchanges between violin and cello. The movement is dominated by the piano and the coda is perhaps overlong in comparison to the other movements. This trio, however, represents some of the most enjoyable music among Mendelssohn's compositions.

---Duncan M. Courvoisier

How It All Began...

FRIENDS OF CHAMBER MUSIC owes its existence to the enthusiasm and labor of one man, Walter Perl. He and his wife, Ilse, were European refugees, arriving in Stockton in 1941. In their home in Cologne, Germany, the Perls always had played and enjoyed chamber music. Perl dreamed of having in Stockton a series of chamber music featuring professional musicians.

The actual beginnings of our series date back to 1956, when a grant to promote chamber music afternoons was given to San Francisco State College to be administered by the late Ferenc Molnar. Molnar was contacted by his friend, Dr. Robert Adams, a friend of Walter Perl, to come to Stockton and meet with Adams, Perl, and other music lovers. (Dr. Adams became the first president of our society.)

Russell Bodley, then Dean at the UOP Conservatory of Music, volunteered a place to give the concerts—and heat, light and programs. This cooperation has continued ever since, with either UOP or Delta College. At present, UOP provides the site and Delta College prints the programs. All full-time students from both schools are admitted to concerts free of charge.

Walter Perl was instrumental in raising the necessary funds to pay for the concerts. The series started on a shoestring. On February 3, 1957, the San Francisco Chamber Players became the first artists to appear on our series. Walter Perl remained the "guiding force" behind our chamber music series until his death in 1966. His widow, Ilse, was instrumental in keeping our series "alive," with the help of a handful of other chamber music lovers. For the past 30 years FRIENDS OF CHAMBER MUSIC has brought the world's finest performers to Stockton area audiences.

Nearly all of the funds raised for our chamber music series go into artist fees—with just a small percentage going toward other necessary expenses, such as season ticket brochures. Your FRIENDS OF CHAMBER MUSIC Board of Directors is composed entirely of devoted volunteers. There is no paid staff, nor has there ever been. Subscribers and supporters of our series live not only in Stockton, but also Modesto, Ceres, Turlock, Sacramento, Auburn, Merced, San Jose, Tracy, Linden, Lathrop, Lodi, Woodbridge, Acampo, Galt, Manteca, and French Camp.

In an effort to educate young people to the joys of chamber music, as well as to provide superb music for the entire family, FRIENDS OF CHAMBER MUSIC has always admitted to concerts, without charge, the school-age children of Subscribers.

LATECOMERS

In consideration of the performers and our audience, we have adopted the following policy which will be strictly enforced at all future concerts: There will be NO seating while a performance is in progress.

Friends of  CHAMBER MUSIC
POST OFFICE BOX 4874 / STOCKTON, CA 95204

OFFICERS

Kathe Underwood	President
Elly Frank	Vice President
Louise Saunders	Secretary
Don Peterson	Treasurer

BOARD OF DIRECTORS

Doris Byron	Stockton
Robert Briggs	Stockton
Mary Chamberlain	Stockton
Muriel Chimiklis	Stockton
Sharon Del Osso	Stockton
Elly Frank	Stockton
Lucy Heiser	Stockton
Dr. Mel Jacobson	Tracy
Dr. James Katberg	Stockton
Jeanne Morando	Stockton
Dr. Fred Muskal	Stockton
Helen McCrary	Stockton
Don Peterson	Manteca
James Riddles	Stockton
Louise Saunders	Stockton
Kathe Underwood	Stockton

HONORARY BOARD MEMBERS

Ilse Perl Stone	Stockton
Marjorie Williams	Linden

PAST PRESIDENTS

Dr. Robert Adams	Dr. Wilfred Mitchell
Alfred Rageth	Virginia Short McLaughlin
Mrs. William H. Williams	Helen Kessel McCrary
Tasha Stadtner	Mary D. Chamberlain

Welcome, Young People--

Parents are encouraged to bring their school-age children to our FRIENDS OF CHAMBER MUSIC concerts. We do ask that children under ten years of age not sit in the first five rows of the theater, and that all children sit with their parents. Thank you for your understanding and cooperation.

SMOKING IS PROHIBITED IN THE AUDITORIUMS - PLEASE STEP OUTSIDE TO SMOKE

Thirty Seasons With

1956-1957

San Francisco Chamber Players
Amadeus Quartet
Eger Players
Schoenfeld Trio

1957-1958

Griller Quartet
Claremont Quartet
San Francisco Woodwind Quintet
Hollywood Quartet

1958-1959

Claremont Quartet
Paganini Quartet
Molner-Faith-Baller Trio
Baller-Rejto

1959-1960

Jean-Pierre Rampal and
Robert Veyron-Lacroix
Capella di Musica
Trio di Bolzano
Fine Arts Quartet
"Bonus": Alma Trio

1960-1961

Eva Heinitz - Alice Ehlers
Claremont Quartet
Schoenfeld Trio
Los Angeles Baroque Players

1961-1962

The Netherlands String Quartet
Boccherini Quintet
Kroll Quartet
Mills Players

1962-1963

Vegh Quartet
Komitas Quartet
Walfish Duo
Ramat-Gan Chamber Orchestra

1964-1964

New Danish Quartet
Vlach Quartet
Loewenguth Quartet
Bach to Mozart Group

1964-1965

Anglian Chamber Soloists
La Salle Quartet
Vegh Quartet
Danzi Woodwind Quintet

1965-1966

Brahms Piano Quartet
Alma Trio
Concentus Musicus
Trio di Trieste
"Bonus": Oklahoma String Quartet

1966-1967

Smetana Quartet
Bartok Quartet
Trio Italiano d'Archi
La Salle Quartet

1967-1968

Warsaw Quintet
Chigiano Sextet
Zagreb Quartet
Prague Quartet

1968-1969

Suk Duo
Allegri Quartet
Brahms Piano Quartet
Czech Nonet

1969-1970

Parrenin Quartet
Michel Dubost - Flute
Bartok Quartet
Prokofiev Quartet

Friends of Chamber Music

1970-1971

Janacek Quartet
Dimov Quartet
Czech Chamber Orchestra
Tel Aviv Quartet

1971-1972

Prague Quartet
Warsaw Quintet
Danzi Woodwind Quintet
Smetana Piano Trio

1972-1973

Israeli Trio
Secolo Barocco
French String Trio
Borodin Quartet

1973-1974

Melos Quartet
Gabrioni Piano Trio
Roumanian Piano Trio
Amadeus Quartet

1974-1975

The London Virtuosi
French String Trio
Juilliard Quartet
Francesco Trio

1975-1976

Gabrielli Quartet
Secolo Barocco
Juilliard Quartet
Early Music Consort of London

1976-1977

Czech Nonet
Melos Quartet
French String Trio with Piano
Guarneri String Quartet

1977-1978

Bulgarian Quartet
Marlboro Trio
Nicanor Zabaleta, Harp
Danzi Woodwind Quintet

1978-1979

Fine Arts Quartet
Aulos Ensemble
Vermeer Quartet
Trio di Milano
"Bonus": Workshop-Demonstration
by Fine Arts Quartet

1979-1980

Guarneri String Quartet
Aeolian Chamber Players
Alma Trio
Kronos String Quartet
"Bonus": Workshop-Demonstration
by Aeolian Chamber
Players
"Bonus": Workshop-Demonstration
by Kronos String Quartet

1980-1981

Beaux Arts Trio
La Salle Quartet
Music from Marlboro
Chilingirian String Quartet
"Bonus": Alma Trio

1981-1982

Tokyo String Quartet
Borodin Piano Trio
Vermeer String Quartet
Annapolis Brass Quintet
"Bonus": Lecture-Demonstration
by Annapolis Brass
Quintet

(Continued)

BEAUX ARTS TRIO

The Beaux Arts Trio made its official public debut twenty-nine years ago at the Berkshire Festival in Tanglewood. Since then the Trio has performed worldwide, including engagements throughout North America, Europe, Japan, South America, Africa, the Middle East, Australia and New Zealand, winning the admiration of critics and audiences everywhere. They first played for our Friends of Chamber Music in November 1980.

The 1985-86 season will mark the Beaux Arts Trio's thirtieth anniversary. Among the highlights commemorating this event will be a book, written by Nicholas Delbanco and published by William Marrow, detailing the history of the Trio's thirty years of music making.

The sold-out concert tours and consistent re-engagements of the Beaux Arts Trio are further proof of their audience appeal. Among the Trio's perennial engagements are those at the Library of Congress, the Ambassador Performing Art Series in Pasadena, California, the Metropolitan Museum of Arts Series in New York, Chamber Music of Chicago, Miami Friend of Music, Montreal Music Club, Louisville Chamber Music Society, and every other year, the Denver Chamber Music Society. The Beaux Arts Trio also lends its distinction, season after season, to many major music festivals, such as Lincoln Center's Mostly Mozart Festival, Ravinia Festival, Caramoor, South Mountain Concerts, as well as appearances at the Berkshire Festival in Tanglewood.

The Beaux Arts Trio's extensive discography on Philips Records encompasses the entire piano trio literature. Their recordings have won many coveted awards, including the Prix Mondial du Disque, the Grand Prix du Disque, the Union de la Presse Musical Belge, the Gramophone "Record of the Year," and most recently, Stereo Review's "Record of the Year" Award for 1983.

T H I R T Y S E A S O N S
(C O N T I N U E D)

1982-1983

Quartetto Beethoven di Roma
Pocket Opera: "La Belle Helene"
Tashi
Kalichstein-Laredo-Robinson Trio
Musical Offering

1983-1984

Concord String Quartet
Pocket Opera:
"Italian Girl in Algiers"
I Solisti di Zagreb
New Arts Trio
Endellion String Quartet

1984-1985

Prague String Quartet
Emmanuel Wind Quintet with
Ursula Oppens, piano
Muir String Quartet
Tokyo String Quartet
Kalichstein-Laredo-Robinson Trio
Pocket Opera: "The Bandits"
(non-subscription performance)

1985-1986

Beaux Arts Trio - Oct. 27, 1985
Colorado String Quartet - Jan. 26
Los Angeles Piano Quartet - Feb. 16
An Die Musik - March 16
Boston Symphony Chamber Players -
May 17 (Saturday evening)
Pocket Opera: April 19, 1986
(non-subscription performance)

MENAHM PRESSLER, pianist, was born in Magdeburg, Germany and grew up in Israel. He began his professional career in the United States at the age of seventeen, when he won the first prize in San Francisco's first international piano competition. This auspicious achievement led to solo appearances with major U. S. orchestras; his first American tour was highlighted by five solo appearances with the Philadelphia Orchestra. Mr. Pressler's engagements with orchestras of international renown include the New York Philharmonic, the Cleveland Orchestra, the National Symphony of Washington, D. C., the Israeli Philharmonic and the London Philharmonic. He has performed under such distinguished conductors as Dimitri Mitropoulos, George Szell, Eugene Ormandy, Leopold Stokowski, Georges Enesco, Anatal Dorati, Paul Paray, Izler Solomon and Frederick Waldman. Menahem Pressler tours extensively worldwide both as a member of the Beaux Arts Trio and as a soloist. He holds the position as Distinguished Professor of Music on the piano faculty of the Indiana University School of Music and also takes time every winter to teach at the Jerusalem Music Center.

ISIDORE COHEN, violinist, was born in New York City of Russian immigrant parents. Originally planning a career in medicine, he grew to love the violin while in the armed services. Upon his return he was accepted by the Juilliard School to study with Ivan Galamian. He has been concertmaster of the Mostly Mozart Festival in Lincoln Center (where he also appeared as soloist), the Little Orchestra Society in New York and the orchestra of the Casals Festival in Puerto Rico, among others. Mr. Cohen makes frequent solo appearances throughout the United States. His extensive chamber music background includes membership in the Juilliard String Quartet, the Schneider Quartet and appearances with the Budapest Quartet and the renowned Music from Marlboro.

BERNHARD GREENHOUSE, cellist, was born and raised in New Jersey. He studied at Juilliard and made his New York recital debut at Town Hall to great critical acclaim. Mr. Greenhouse then went to Europe for an audition with Pablo Casals which resulted in two years of study with the great Spanish master. Wrote Casals: "Bernhard Greenhouse is not only a remarkable cellist, but what I esteem more, a dignified artist." Since then Mr. Greenhouse has won an enviable reputation as one of the major interpreters of his instrument in most of the major cities of both Europe and America in recital, with Orchestra, with chamber music ensembles and with recordings for Columbia, RCA, Concert Hall and the American Recording Society. He plays the famous "Paganini" Stradivarius cello, dated 1707. Mr. Greenhouse is on the faculty of the Manhattan School of Music, and the State University of New York in Stony Brook where he is Professor of Music.

It is requested that owners of electronic watches not allow the alarms to ring during the concert.

American Savings
Charitable Foundation
Bagatelle
Mr. & Mrs. Lonzo Beck
Mary D. Chamberlain
Dennis & Marie DelPaine
Eleanor Frank

PATRONS

Heiser Foundation
Mr. & Mrs. John Lewallen
Dr. & Mrs. David Stadtner
Stockton Savings & Loan
Mr. & Mrs. William Williams
Sponsors of Musical Enrichment

Dr. & Mrs. Richard E. Balch
Norma Bazett
Mr. & Mrs. Robert Blair
Muriel Chimiklis
Mr. & Mrs. Thomas Colwell
Marcella Jennings
Kramer & Associates, Insurance
Mr. & Mrs. Robert H. McCrary
Jeanne Morando
Mr. R. W. Schaeneman

DONORS

Alma M. Shipkey
Mary F. Souza
Ilse Perl Stone
Dr. & Mrs. Lucas Underwood
Union Safe Deposit Bank
Mr. & Mrs. Jack Vogel
Mr. & Mrs. Ben Wallace, Jr.
Mrs. Ernest Weys
Bill Williams
Williams, Gray and Company
Harold Willis

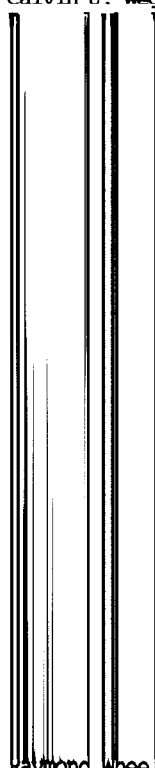
Robert Briggs
Mr. & Mrs. Stephen Clark
Computerland
Continental Cablevision
Mr. & Mrs. Duncan Courvoisier
Dr. & Mrs. Prasad Dighe
Dr. & Mrs. Marcus Gillis
Mary Stever Behn
Mr. & Mrs. Clinton Huling

SPONSORS

Bernadine Mohorovich
Mr. & Mrs. Arthur Peterson
Raymond Pike
Mrs. George Sanderson
Mr. & Mrs. H. John Schenkenberger
Dr. Margaret Smith
William L. Swartz
Tracy Press
Calvin J. Wegner



Alma C. Hull
Dorothy Jacobs
Mr. & Mrs. Marcos Mendez



Raymond Wheeler
Mr. & Mrs. David Yabroff

Mr. & Mrs. Edw. Abendschein
Marietta Atherton
Dr. & Mrs. Gary Baughman
Mrs. Fern Baumgardner
Edith Bitts
Mr. & Mrs. Philip Bookman
Herbert Bowman
Robert Calcagno
Mr. & Mrs. Lindsay Campbell
T. Peter Campora
Mrs. Anneliese Chrambach
Gerald Cundiff
Mr. & Mrs. Robert Dings
Mr. & Mrs. Urban Ernst
Mrs. Mary M. Ewer
Mrs. John Gabrian
Ruby Garibaldi

FRIENDS

Mr. & Mrs. Nathan Gould
Mr. & Mrs. Wm. Griscom
Mr. G. Grupe
Mr. & Mrs. V. Hellwig
Mr. & Mrs. Hugh Holtrop
Marcella Hutak
Marian Jacobs
Melville Jacobson
Dr. Jack T. Jennings
Mrs. Joe Kaeslin
Michael Lamm
Phillip Laughlin
Barry & Ellen Lerich
Madeleine Lynch
Malan Van & Storage Co.
Mr. & Mrs. Earl McDonald

Mr. & Mrs. George Malloy
Mr. & Mr. R. Masten
Clyde Nielsen
Mrs. Silvio Papini
Rev. John Pruett
Mr. & Mrs. Henry Rice
Rowena Richetti
Mr. & Mrs. James Riddles
Harry Rosen
Eunice Rush
Dr. & Mrs. A. Sonnenberg
Dr. & Mrs. Elliott Taylor
Tudor Construction
Carolyn Wallace
James Wilson
Dr. & Mrs. Julian Zener