

FRIENDS OF CHAMBER MUSIC

Apple Hill Chamber Players
Sunday, January 13, 1991, 3:00 p.m.
Faye Spanos Concert Hall
University of the Pacific
Stockton, California

Program

Hungarian Dances for piano four-hands

JOHANNES BRAHMS
(1833-1897)

No. 17, f# minor
No. 3, F Major
No. 4, F minor
No. 5, f# minor

Eric Stumacher, Robert Merfeld, piano

Piano Trio in B-flat, Opus 21

ANTONIN DVORAK
(1841-1904)

Allegro molto
Adagio molto e mesto
Allegretto scherzando
Allegro vivace

Mowry Pearson, violin; Paul Cohen, cello; Robert Merfeld, piano

INTERMISSION

Four On The Floor (1983) for violin, cello, double bass, piano

LIBBY LARSEN
(b. 1950)

*Mowry Pearson, violin; Paul Cohen, cello; Richard Hartsborne, double bass;
Robert Merfeld, piano*

Quintet in A Major, Opus 114, D. 667 ("Trout")

FRANZ SCHUBERT
(1797-1828)

Allegro vivace
Andante
Scherzo: Presto
Tempo con variazioni (Andantino-Allegretto)
Finale: Allegro giusto

*Mowry Pearson, violin; Betty Hauck, viola; Paul Cohen, cello;
Richard Hartsborne, double bass; Eric Stumacher, piano*

Apple Hill Chamber Players

Mowry Pearson, violin

Betty Hauck, viola

Paul Cohen, cello

Richard Hartshorne, double bass

Robert Merfeld, piano

Eric Stumacher, piano

"Positively irresistible"

New York Times

"Vital and persuasive music making"

Musical America

One of America's foremost chamber ensembles, the Apple Hill Chamber Players have won nationwide distinction over the last eighteen years for their vital and eloquent presentations of the chamber literature for piano and strings. Established in 1971, the Players are Permanent and Founding Artists-in-Residence at the Apple Hill Center for Chamber Music in East Sullivan, New Hampshire.

In their touring programs, nationally and internationally, the Apple Hill Chamber Players perform a diverse repertory, from the classic 18th-to-20th century masterpieces to new and commissioned works by leading young American composers. Their performances and residency activities continue to attract major support, including grants from the New Hampshire State Council on the Arts, the National Endowment for the Arts, the New Hampshire Charitable Fund, and expanded corporate sponsorship from Apple Computer, PC Connection Inc., and others.

During each summer, the Apple Hill Chamber Players are the core faculty for the internationally celebrated Apple Hill Summer Festival, held at Apple Hill Farm in East Sullivan, New Hampshire, June through August. They have expanded Apple Hill's intergenerational student population to include students recruited through workshops held during tours of Israel and Switzerland. Apple Hill Summer Festival concerts provide concertgoers with an expanded repertory which includes numerous distinguished guest artists.

During the summer of 1989, the Players were invited to Aspen, Colorado, to perform a special concert in celebration of the Aspen Music Festival's fortieth anniversary.

For eighteen years the Apple Hill Center for Chamber Music has pre-

sented the Players in concerts and concert series throughout the United States and beyond, including the group's 1988 and 1989 New York Series at Merkin Concert Hall.

The Apple Hill Chamber Players are on the touring rosters of the New Hampshire State Council on the Arts, the New England Foundation for the Arts, and the Western States Arts Federation. They hold the status of "high recommendation" for travel abroad, awarded by the National Endowment for the Arts and administered through the Arts America Division of the United States Information Agency.

* * * * *

Paul Cohen, cello, born in Minneapolis, began musical studies on the piano at age five. At the age of eight, he began his cello studies with Edward Blitz of the St. Paul Chamber Orchestra. He also studied solfège with Rhadames Angelucci of the Minneapolis Symphony. By the time he was sixteen he had performed concerti of Boccherini, Haydn, Saint-Saens with local orchestras. In 1978 he became a student of Fritz Magg at Indiana University, where his teachers also included Gary Hoffman. He has since performed in the Master Classes of Janos Starker and Pierre Fournier. He received a prize at the Fischhoff Chamber Music Competition in 1980 and in 1982 became the cellist of the Atlanta Chamber Players, with whom he spent four seasons. During the summers of 1982 and 1983 he was a fellowship recipient at Massachusetts' Tanglewood Festival where he received the C. D. Jackson Master Award in 1983. In 1986 he was invited to join the Apple Hill Chamber Players.

Richard Hartshorne, double bass, born in Lincoln, Nebraska, studied at Oberlin Conservatory, and with Bent Grosen at the University of Aarhus in Denmark. He also studied with Stuart Sankey at The Juilliard School, where he received Bachelor's and Master's degrees. Mr. Hartshorne spent six years in Latin America, playing principal bass in several orchestras and appearing as soloist and recitalist under the auspices of the U.S. State Department. He has played with the Aarhus Philharmonic, the Aspen Festival Orchestra, and the American Symphony Orchestra under Stokowski, and has given many solo recitals throughout the country (in New York

at Merkin and Alice Tully Halls). He has appeared as guest artist with such ensembles as the Sylvan Winds, Serenata of Santa Fe, Audubon and Chester string quartets, and the Borodin Trio, among others. Mr. Hartshorne has given over 200 performances of his *One Man Show*, which includes numerous comedic and theatrical works—some of them written for him and some by him. He has recorded for Opus One records.

Betty Hauck, viola, born in Annapolis, Maryland, attended the Longy School of Music in Cambridge, MA as a high school student and was principal viola and soloist with the Greater Boston Youth Symphony. She studied with Lillian Fuchs at the Manhattan School of Music and received her bachelor's degree from Brandeis University, where she studied with Robert Koff and was recipient of the Coffey Award in Music. At the New England Conservatory of Music, where she received her Master's degree, Ms. Hauck concentrated on chamber music and coached with Eugene Lehner and Rudolf Kolisch. In 1965 she was a Tanglewood Fellow and in 1967 a member of the Aspen Festival Orchestra. As a young professional Ms. Hauck performed both as soloist and orchestra member with the Boston Pops, Monadnock Music, Emmanuel Music, and the Cantata Singers. Also while in Boston she appeared in solo recitals at the Gardner Museum and on WGBH Radio. She has been principal violist with the New Hampshire Symphony and in 1987 and 1988 was principal violist with the Festival Orchestra of Pepsico Summerfare in Purchase, NY. Ms. Hauck moved to Nelson, NH in 1973 as a founding member of the Apple Hill Chamber Players. She has recorded for CRI, Advent, and Opus One Records.

Robert Merfeld, piano, born in New York City, began his studies at an early age with Leonid Hambro. He graduated from the Oberlin Conservatory as a student of Emil Danenberg and received a Master's degree from the Juilliard School as a scholarship student of Beveridge Webster. While at Juilliard, he pursued lieder-accompanying with Viennese tenor Hans Heinz. Mr. Merfeld also participates regularly in collaborative recitals in New York City and throughout the United States. He has performed at

Aspen, Ravinia, Caramoor, and New England Bach Festivals with artists including violinists Stanley Ritchie and Arnold Steinhardt, sopranos Lucy Shelton and Dawn Upshaw; and he has appeared with the St. Luke's Chamber Ensemble and the Philadelphia Quartet. Mr. Merfeld has also been the guest artist performing with orchestras in South and Central America.

Mowry Pearson, violin, was born in Framingham, MA, and began his studies with Lucy Parker and George Zazofsky. He graduated from the Oberlin Conservatory where he studied with Robert Soetens and Steven Saryk. A member of the Apple Hill Chamber Players from 1975-1980, Mr. Pearson was also principal violinist of the Atlanta Chamber Players for five years. He has been on the faculty of the New England Conservatory Extension Division and Emory University. His other musical activities include extensive free-lance work in Boston and, more recently, New York City with the Orpheus Chamber Orchestra. Mr. Pearson has recorded for Deutsche Grammophon. In 1989 Mr. Pearson returned as full-time violinist with the Apple Hill Chamber Players.

Eric Stumacher, piano, born in Philadelphia, was a student of Eleanor Sokoloff, Rosina Lhevinne, and Beveridge Webster. He holds a Bachelor's degree from the University of Pennsylvania, and a Master's degree from The Juilliard School. He has performed extensively throughout the United States, including appearances as soloist with the Philadelphia Orchestra and recitals in New York (Carnegie Hall, Town Hall and Merkin Concert Hall). In 1987 and 1990 Mr. Stumacher commissioned new works by Jon Deak and John Steinmetz, which he continues to perform nationwide. He is director of the Keene Chamber Orchestra, Keene, NH. Mr. Stumacher has recorded for Sine Qua Non and Sonad Records.

PROGRAM NOTES

JOHANNES BRAHMS: Hungarian Dances

Most music-lovers are surprised when informed that both the Brahms *Hungarian Dances* and the Dvorak *Slavonic Dances* were originally conceived for the piano four-hand

medium. This stems in part from the popularity of subsequent orchestral transcriptions of these works and from the fact that there exist so many transcriptions of basic orchestral literature for piano duet. During the nineteenth century, four-hand playing was very much in vogue, but as a means of gaining familiarity with symphonic repertoire and as a popular social pastime. This is not to denigrate the rather substantial body of authentic literature for the medium, but with the advent of phonographs and radios, the four-hand boom ended as the pragmatic need for the medium declined.

The inspiration for Brahms' *Hungarian Dances* dates back to 1852 when, as a young man of nineteen, he went on an extensive tour of Northern Germany with the flamboyant Hungarian gypsy violinist Eduard Remenyi. Although this self-proclaimed "second Paganini" turned out to be somewhat of a charlatan, he must be credited with introducing Brahms to gypsy influences which were to remain profound throughout the composer's creative life. He also was responsible for the meeting of Brahms and Joseph Joachim.

Years later, in 1869, Simrock published ten dances which Brahms had submitted to him with the comment: "I offer them as genuine gypsy children which I did not beget but merely brought up with bread and milk." No opus number was accorded these works, indicative of Brahms' excessive modesty, and yet there was an outcry of plagiarism from various sources (including predictably, Remenyi). Simrock, with, as always, a keen nose for a profitable venture, encouraged all sorts of transcriptions and published the last group of eleven dances in 1880. Eventually, all the 21 Hungarian Dances were orchestrated (the last five by Dvorak), but Brahms only transcribed three of these. "I have set them for four-hands," he wrote, "had I wanted them for orchestra, they would have been something different."

Robert Merfeld

ANTONIN DVORAK: Piano Trio in B-flat, Opus 21

The *B-flat Trio*, first of Dvorak's four trios, was written in 1875, a pivotal time in the composer's life. In February of this year, Dvorak was awarded an Austrian state grant for

deserving artists. Since he was still largely unknown outside his native Bohemia, this stipend provided both a financial and confidence-building boost.

In its serenity and idyllic nature, the *B-flat Trio* is similar in many respects to the *Serenade for Strings, Opus 22* and the *D Major Piano Quartet, Opus 23*, which were to follow in the same year. Before its publication in 1880, the work underwent significant revision, particularly the third and fourth movements. The true gems in the trio are surely the middle movements; the *Adagio*, a deeply felt melancholic utterance; and the *Allegretto*, a playful polka full of delight.

Robert Merfeld

LIBBY LARSEN: Four On The Floor (1983) for violin, cello, double bass, piano

Four On The Floor is inspired by boogie-woogie. It is a celebration of American music and American musicians. The metronome indication for *Four On The Floor* is 138-144 to the quarter note, a speed verging on breakneck, and breakneck is the theme of the piece—an America that is speeding up faster and faster, jazzing into eternity.

After a short 3-bar introduction, the boogie beat is laid down by the piano. Its characteristic use of triplets and a "walking bass" in the left hand continues throughout the piece. A jazzy pizzicato phrase for the three string instruments leads into a slightly slower section which features dialogue between the strings (playing in rhythmic unison) and the piano. A restatement of earlier material is combined with a new "ripping" riff, and breathless solos for each instrumental brings *Four On The Floor* to a boisterous conclusion.

Four On The Floor was commissioned by the Minneapolis Artists Ensemble and received its premiere in March, 1983.

Libby Larsen

FRANZ SCHUBERT: Piano Quintet in A Major, Op. 114, D. 667 ("Trout")

The Schubert *Quintet in A Major, Op. 114*, nicknamed the "Trout," was written in 1819, during one of the happiest periods in Schubert's life.

He was twenty-two and spending the summer on a walking tour of Upper Austria. He stayed some time in Steyr, a town outside of Vienna which was, in Schubert's words, "inconceivably lovely." He was surrounded by friends and "pretty girls," and his high spirits are certainly reflected in the ebullience of this quintet.

The piece was commissioned by Sylvester Paumgartner, a cellist who lived in Steyr and who had frequent chamber music gatherings at his home. Paumgartner requested that the instrumentation be the same as that of Hummel's *Quintet in E-flat minor, Op. 87*, for violin, viola, cello, double bass, and piano, which was a great favorite with Paumgartner and his friends.

The Quintet has five movements. It is the fourth, a set of six variations, which gives the piece its nickname, for the theme is taken from a Schubert song, written two years earlier, that Paumgartner was especially fond of, called "The Trout."

Betty Hauck

FRIENDS OF CHAMBER MUSIC 1990-91 SEASON
*Presented in Cooperation with University of the Pacific
and the UOP Conservatory of Music
in the Faye Spanos Concert Hall at UOP*

Angeles String Quartet
Sunday, October 14, 3 p.m.

Apple Hill Chamber Players
Sunday, January 13, 1991, 3 p.m.

Empire Brass Quintet
Sunday, November 4, 3 p.m.

The Waverly Consort
Saturday, March 2, 1991, 8 p.m.

Tchaikovsky Chamber Orchestra
Saturday, April 20, 1991, 8 p.m.



TO OUR AUDIENCE

The use of cameras and recording devices of any kind is forbidden.

Smoking in the lobby and auditorium is prohibited.

Please disengage pagers and electronic watches.

UOP students are admitted free on a space availability basis.

Concert programs are subject to change without notice.

Seating is unreserved for the 1990-91 season.

Contributions, including memorials, are tax deductible to the extent allowed by law.

For more information about Friends of Chamber Music, call 948-2916 or 463-5786, or write P.O. Box 4874, Stockton, CA 95204

Tickets: Single \$15 (\$4 for children), available at the door.

Season: \$55 — Visa and Mastercard accepted.

Student Season: \$10.



FOCM welcomes children to its concerts. We do ask, however, that children 10 years of age & under (no babes in arms, please) are accompanied by an adult. At the request of artists, children are not to sit in the first 4 rows.

