

# FRIENDS OF CHAMBER MUSIC

## Fine Arts Quartet

Sunday, November 10, 1991, 3:00 p.m.  
Faye Spanos Concert Hall  
University of the Pacific  
Stockton, California

### Program

Quartet in D major, Op. 64, No. 5

Allegro moderato

Adagio cantabile

Menuetto: Trio

Finale: Vivace

**Franz Joseph Haydn**

(1732-1809)

Quartet No. 11 in F minor, Op. 122

Introduction: Andantino

Scherzo: Allegretto

Recitative: Adagio

Etude: Allegro

Humoresque: Allegro

Elegy: Adagio

Conclusion: Moderato

**Dmitri Shostakovich**

(1906-1975)

(Played without pause)

— *Intermission* —

Quartet in D minor, D. 810

“Death and the Maiden”

Allegro

Andante con moto

Scherzo: Allegro molto. Trio

Presto

**Franz Schubert**

(1797-1828)

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The FINE ARTS QUARTET currently records for Ades (France), Lodia (Switzerland), Gasparo (USA) and Koss Classics (USA.)

The FINE ARTS QUARTET is represented by Melvin Kaplan, Inc., 115 College Street, Burlington, Vermont 05401.

## Fine Arts Quartet

The Fine Arts Quartet is among the elite few to have toured internationally without pause since the end of World War II, approaching half a century of uninterrupted musicmaking with very few personnel changes.

Violinists Ralph Evans and Efim Boico, violist Jerry Horner and cellist Wolfgang Laufer have since 1982 performed throughout the world as the new incarnation of the Quartet, which was founded in Chicago in 1946.

The Los Angeles Times said "they play with uniform articulation and phrasing in even the most passionate passages. And there is emphasis on passion—a compelling, unexaggerated, often seemingly impetuous involvement in the music."

The ensemble's repertoire of more than 150 works includes music from all periods, including the little-known Quartet Concerto of Arnold Schoenberg. They regularly perform cycles of the complete works for strings by Mozart, Beethoven and Brahms.

The Fine Arts Quartet also is one of the most recorded in history, with an immense variety of chamber music on numerous labels, and they appear regularly on radio and television in Europe and North America. A highly-praised documentary on the ensemble recently appeared on American Public Television.

All four members of the Quartet are artists-in-residence at the University of Wisconsin in Milwaukee, and they have had distinguished careers as teachers of master classes and workshops at music festivals, universities and conservatories throughout the world.

**RALPH EVANS**, violin, a medalist in the 1982 Tchaikovsky International Competition in Moscow and top prizewinner in many major American competitions, concertizes frequently as soloist with orchestras in the United States and Europe. He has recorded over 30 solo and chamber works to date, including, recently, a disc of the two Bartok Sonatas for violin and piano, which has been enthusiastically recommended by *The New York Times* for its "searching insight and idiomatic flair," and three virtuoso

violin works by Lukas Foss with the composer accompanying, due for release in 1991.

**EFIM BOICO**, violin, enjoys an international career that has included solo appearances under conductors Zubin Mehta, Carlo Maria Giulini, Claudio Abbado and Erich Leinsdorf, and performances with Daniel Barenboim, Radu Lupu and Pinchas Zukerman. After receiving his musical training in his native Russia, he immigrated to Israel in 1967 and became Principal Second Violin and soloist with the Israel Chamber Orchestra. The following year he was appointed Principal Second Violin of the Israel Philharmonic, a position he held for eleven years.

**JERRY HORNER**, viola, has served as Principal Violist of the Pittsburgh and Dallas Symphony Orchestras, and has appeared as soloist on more than 30 occasions with these and other American orchestras, including the Houston, Indianapolis and Milwaukee Symphonies under such conductors as James Levine, William Steinberg, Cazimir Cord and Donald Johanos. Before joining the Fine Arts Quartet in 1980, he performed more than a thousand concerts as a soloist and chamber musician throughout North America and Europe.

**WOLFGANG LAUFER**, cello, is an acclaimed soloist throughout Europe and the Americas. He has appeared as guest artist with the Israel Philharmonic Orchestra, Israel Broadcasting Orchestra, Israel Sinfonietta, Hanover Symphony Orchestra, Radio Orchestra of Hamburg, and Freiburg Philharmonic Orchestra, and has toured Europe with the Wuhler Chamber Orchestra and the United States with the Israel Chamber Orchestra. As a solo recitalist, Mr. Laufer has performed throughout North and South America, and in Europe.

### Program Notes

**String Quartet in D Major, Op. 64, No. 5, "The Lark"**

*Franz Joseph Haydn (1732-1809)*

Probably the most familiar of all Haydn quartets, Op. 64, No. 5, bears two nicknames, neither of which was suggested by the composer. Most often it is known as "The Lark," from the general association of the opening

violin melody with the bird's soaring circular flight pattern. The other subtitle, "Hornpipe," refers to the Finale, which has the seemingly inexhaustible flow of notes that characterizes this old English sailors' dance.

The quartet opens with a repeated staccato figure in the lower instruments, over which the first violin glides up in the beautiful "Lark" melody. The mood darkens somewhat as the viola begins a syncopated passage in which everyone joins with increasingly sharp dissonances and growing intensity. A cascade of falling triplets announces the second subject and a return of the joyous character. The development starts with the first theme—on a lower pitch and with a smooth accompaniment that gives it a more earthbound feeling—and ends in a forceful unison passage leading directly to the restatement of themes one and two. Haydn, though, continues to expand the second theme until the music stops on a long, held note, after which he goes through another complete, though concise, recapitulation to end the movement.

The Adagio cantabile is one extended song for the violin. Following the initial statement, which contains some development of the melodic material, Haydn modulates to the minor for a middle section based on the principal theme. The movement ends with the opening theme in variation.

The confident swagger of the Menuetto immediately breaks the pensive spell cast by the Adagio cantabile. It struts forward, robust and virile, until the minor-key trio interrupts with its busy scurrying, after which the contrasting Menuetto is repeated.

The Finale is a perpetual motion reminiscent of a spirited hornpipe dance. The rushing sixteenth notes are heard in one instrument or another throughout the entire movement. Organized in three-part, A-B-A form, the middle section is a fugato in which the tune, starting with a characteristic syncopation, is stated by the first violin and imitated by the others—but without disturbing the stream of fast notes. The movement ends with a coda of great dash and verve.

*"Guide to Chamber Music"*  
by Melvin Berger

**Quartet No. 11, Opus 122**

*Dmitri Shostakovich (1906-1979)*

The fifteen string quartets of Dmitri Shostakovich are notable additions to the repertoire of 20th century chamber music and, although not as advanced in their musical language as the quartets of Bartok and Schoenberg, for example, they contain a wealth of first-rate music, combined with a sure formal sense, and an understanding of the idiomatic possibilities of strings.

Although the eleventh quartet, written around 1966, is a seven movement affair, each movement is played without pause. The work is bound together by a set of thematic materials which produce an easily recognized "cyclic" form. Movements number two and seven, and to a smaller extent five, share not only a general over-all mood, but even the same musical materials. (Notice the continual "slides" covering more than an octave, which pop up all through these movements.)

**Quartet No. 14 in D minor (D. 810)  
("Death and the Maiden")**

*Franz Schubert (1797-1828)*

The remarkable fecundity and freshness of Schubert's music seems almost unbelievable when one considers that his life had already ended about the time most of us are beginning to make our mark in the world. A large body of piano music, symphonies, operas, chamber music and over 600 immortal songs attest to his incredible creativity. Never holding any permanent position, and changing his residence yearly, he seems almost to have existed for the sole purpose of writing music.

Written around 1825, but performed only in private during Schubert's lifetime, the D minor quartet is probably the best known and most intense of the composer's fifteen quartets.

The theme of the five variations actually comprises only the second part of the song, in which Death addresses the Maiden: "Give me your hand, you lovely and tender creature, I am a friend and do not come to chastise you. Be of good cheer! I am not fierce, you shall sleep gently in my arms."

*Program notes by Franklin S. Miller,  
Associate Professor of Musicology,  
University of Wisconsin-Milwaukee*

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**FRIENDS OF CHAMBER MUSIC 1991-92 SEASON**

*Presented in Cooperation with University of the Pacific  
and the UOP Conservatory of Music  
in the Faye Spanos Concert Hall at UOP*

**Los Angeles Piano Quartet**

October 6, 1991, 3:00 p.m.

**Fine Arts String Quartet**

November 10, 1991, 3:00 p.m.

**Takacs**

February 23, 1992, 3:00 p.m.

**Munich Chamber Orchestra**

March 29, 1992, 3:00 p.m.

**Festival of Winds**

May 3, 1992, 3:00 p.m.



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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 1991-92 season.

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

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

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