

# FRIENDS OF CHAMBER MUSIC

## **The Endellion String Quartet**

Andrew Watkinson, first violin  
Ralph de Souza, second violin  
Garfield Jackson, viola  
David Waterman, cello

Sunday, February 28, 1993, 3:00 p.m.  
Faye Spanos Concert Hall  
University of the Pacific  
Stockton, California

### **Program**

Stockton Friends of Chamber Music  
February 28, 1993

String Quartet Op. 18, No. 3 in D Major

Allegro  
Andante con moto  
Allegro  
Presto

**Ludwig van Beethoven**  
(1770-1827)

String Quartet No. 3

I Duets—with moderate movement  
II Ostinato—very fast  
III Solo—very calm  
IV Burlesque—fast—con fuoco  
V Recitative and Passacaglia (La Serenissima)

**Benjamin Britten**  
(1913-1976)

*-Intermission-*

String Quartet No. 1 in E Minor

Allegro vivo appassionato  
Allegro moderato a la Polka  
Largo sostenuto  
Vivace

**Bedrich Smetana**  
(1824-1884)

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The Endellion String Quartet appears by arrangement with  
The Aaron Concert Management, Boston, in association with  
Hazard Chase Artists' Management, Cambridge, England

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### Endellion String Quartet

**Andrew Watkinson**, first violin  
**Ralph de Souza**, second violin  
**Garfield Jackson**, viola  
**David Waterman**, cello

The Endellion String Quartet is one of Great Britain's premier ensembles and one of the most popular on the international scene.

The Endellion has been critically acclaimed in concert tours of the Far East, North and South America, and in regular visits to major European cities. This is the Quartet's first Stockton visit and the second concert in its 1993 American tour.

The four musicians—Andrew Watkinson and Ralph de Souza, violin; Garfield Jackson, viola; David Waterman, cello—organized 14 years ago in London, where their presence is critically admired.

"The players so obviously relish playing," said The Daily Telegraph of London. "The Endellion's refinement and verve can be thrilling. And what a treat to see a quartet actually smiling at one another."

The ensemble has appeared at all the major chamber music series and music festivals in Great Britain and are regular broadcasters on BBC radio and television.

In London they have appeared at the Haydn Festival, the Summerscope Festival, at Wigmore Hall and in the Quartet Plus series, and they have been invited to organize and direct a South Bank series in 1994.

The Quartet's readings of Benjamin Britten's chamber music, recorded by EMI at Wigmore Hall in 1987, were chosen Chamber Music Recordings of the Year by The Daily Telegraph and The Guardian.

### Program Notes

**LUDWIG VAN BEETHOVEN**  
(1770–1827)

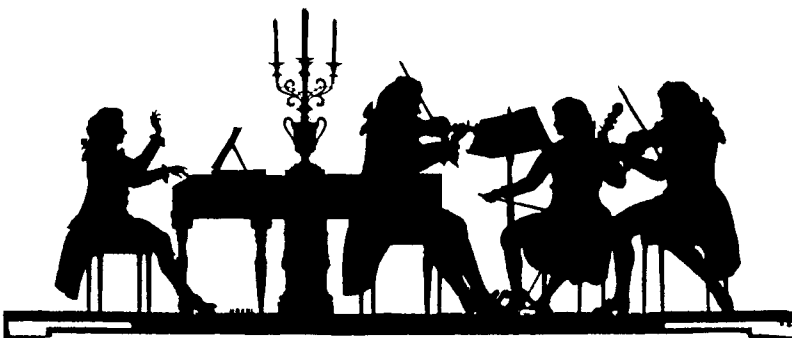
#### String Quartet, Op. 18, No. 3 in D Major

The first movement is in sonata form; characteristically, the development begins almost immediately, after the theme's striking initial leap finally comes to rest. There are the typical weaker beat accents, and the second key is C# major, which is quite unusual. The second movement is in a two-part structure, in which the second develops the first: A A'. It is in B flat, again emphasizing the relationship, harmonically, of thirds, but on an overall structural level here, as opposed to the inner tension created by this same kind of progression in his quartet number two's last movement. All the other movements in Op. 18 are closely harmonically related to the main key of the work. The Scherzo of the third movement is in D major; the Trio is labeled "minore" (it is in D minor) and the Scherzo recapitulation, which is written out and slightly varied, is labeled "maggiore." After the experimentation with traditional practices, the fourth movement seems rather regressive, being a sonata structure in which the recapitulation is almost identical to the exposition.

**BENJAMIN BRITTEN**  
(1913–1976)

#### String Quartet, No. 3

The third quartet, Britten's last instrumental score, was written down during October and November of 1975, and given its first performance by the Amadeus Quartet at The Maltings on December 19, 1976, shortly after the composer's death. The profound impression it made then might appear an inevitable consequence of the occasion, but greater familiarity with the work confirms that the simplicity of its language and the serenity to which it aspires represent a distillation, not a dilution of Britten's expressivity during this most poignant period of his life. "La Serenissima" is the subtitle which is attached to the final Recitative and Passacaglia, and the epithet has several applications. It links the quartet with Britten's beloved Venice, where some of the work was written, but also very potently to Britten's last opera, from which quotation is made; even so, finally it seems most appropriate to the radiant atmosphere, resigned yet not renouncing, which pervades the quartet, in particular the outside pair of its five short movements.



**BEDRICH SMETANA**  
(1824-1884)

**String Quartet No. 1 in E Minor**

Smetana's first quartet, in E minor, was written about 1876 and published in 1881 as Opus 115. Smetana himself supplied a complete program for the work. The four movements depict the "romantic tendency and unsatisfied yearnings" of his early life, suggested in a restless but highly organized first movement; the lighter side of his youthful existence, in a charming polka; "the bliss of my first love for . . . my wife" in a moving and beautifully sustained slow movement; and "the discovery of how to treat the national material in music" in the lively finale. But also reflected in the finale is "the beginning of my deafness, a glimpse into the melancholy future," mirrored in a sustained high E over a somber tremolo in the lower instruments.

The first quartet, on the other hand, with its effective writing, brilliance, and nationalistic flavor, has won a commanding place in the literature. It stands as one of Smetana's characteristic works, one that combines program and nationalistic traits in a predominantly musical framework.



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

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**FRIENDS OF CHAMBER MUSIC 1992-93 SEASON**

*Presented in Cooperation with University of the Pacific  
and the UOP Conservatory of Music*

**Arioso Wind Quintet**

Sunday, October 4, 3 p.m.

**Talich String Quartet**

Sunday, November 15, 3 p.m.

**The Mannes Trio**

Saturday, January 23, 8 p.m.

**The Endellion String  
Quartet**

Sunday, February 28, 3 p.m.

**The Fine Arts Brass Quintet**

Saturday, May 15, 8 p.m.

All 1992-93 concerts are presented in the Faye Spanos Concert Hall on the University of the Pacific Campus.



**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 1992-93 season.

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

For more information about Friends of Chamber Music, call 478-5106, or write P.O. Box 4874, Stockton, CA 95204.

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

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