

# FRIENDS OF CHAMBER MUSIC

## **The Newport Ensemble**

Daniel McElway, clarinet  
Amadi Hummings, viola  
Stephen Prutsman, piano

Sunday, September 26, 1993, 3:00 p.m.  
Faye Spanos Concert Hall  
University of the Pacific  
Stockton, California

## **Program**

Five Pieces, Op. 83  
for clarinet, viola and piano  
I. Allegro con moto  
II. Andante con moto  
III. Rumänische Melodie  
IV. Nachtgesang  
V. Allegro vivace, ma non troppo

**Max Bruch** (1838-1920)

Märchenerzählungen (Fairy Tales), Op. 132  
Lebhaft, nicht zu schnell  
Lebhaft und sehr markirt  
Ruhiges Tempo, mit zartem Ausdruck  
Lebhaft, sehr markirt

**Robert Schumann** (1810-1856)

*-Intermission-*

Grand Duo Concertante, Op. 48  
Allegro con fuoco  
Andante con moto  
Rondo: Allegro

**Carl Maria von Weber** (1786-1826)

Trio in E-Flat Major, K. 498 "Kagelstatt"  
for clarinet, viola and piano  
Andante  
Menuetto  
Rondeau: Allegretto

**Wolfgang A. Mozart** (1756-1791)

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The Newport Ensemble appears by arrangement with  
The Aaron Concert Management, Inc., Boston Massachusetts.

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### **The Newport Ensemble**

**Daniel McElway**, clarinet  
**Amadi Hummings**, viola  
**Stephen Prutsman**, piano

The newly joined solo musicians of the Newport Ensemble open the Friends of Chamber Music 1993-94 season.

Daniel McElway teaches clarinet at the Longy School of Music in Cambridge. He made his debut at the Kennedy Center in 1985 and has earned numerous grants and awards, including winner of the Young Concert Artists International Auditions and a prestigious Avery Fisher Career grant. He gives recitals in cities throughout the United States and appears at major music festivals throughout the world.

Amadi Hummings, the violist, has given recitals at the Tanglewood and Interlochen Music festivals as well as the Chamber Music Society of Lincoln Center and throughout the United States. He has also appeared with the Winston-Salem and Indiana University Symphony orchestras. Mr. Hummings has participated in music festivals in Aspen, Tanglewood and Interlochen, among others, as well as a master class seminar in England.

Stephen Prutsman, the pianist, is also a recipient of the Avery Fisher Career grant and is currently the director of the El Paso International Chamber Music Festival in Texas. He performs in recitals, with orchestras and at major music festivals throughout the world. He was a bronze medalist in the 1990 Tchaikovsky International Competition and featured in the PBS documentary on the event. A year later he won a gold medal at the Queen Elizabeth International Piano Competition in Belgium.

### **Program Notes**



#### **Five pieces, Op. 8 for Clarinet, Viola & Piano**

**MAX BRUCH**  
(1838-1920)

These five pieces from Opus 83 fall within the category of character pieces. Number 1 contains polished, song-like melodies. These are lovely melodies, beautifully written for the instruments. Number 2 is a miniature tone poem. In contrast to the moodiness of the first section, a more lyrical, smooth-flowing second section follows. The concluding portion of this piece is based upon fragments of melodies played previously. Number 3, subtitled "Rumanian Melody," is full of color. The middle section is full of arpeggiated chords on the piano. Number 4, subtitled "Night Song," is a sad duet, while Number 5 is virtually a scherzo. By its persistent eighth-note rhythm, this movement shows the influence of folk music, particularly the tarantella.



#### **Märchenerzählungen (Fairy Tales), Op. 132**

**ROBERT SCHUMANN**  
(1810-1856)

The first movement of Opus 132 has no sustained lyrical melody, but melodic fragments played by one instrument after the other. The accompaniments and melodic ideas develop from the first few measures.

The second movement is in the nature of a little dance in three

part form. The first and third sections are primarily for the piano accompanied by the viola and clarinet, with the middle section played principally by the viola and clarinet with the piano in the background.

The third movement is virtually a song without words, the melody shared by the clarinet and the viola. This introspective movement ends quietly leaving the listener waiting for the fourth movement.

The last movement is in the nature of a march. The first part is primarily for the piano, accompanied by occasional fanfare-like passages in the viola or clarinet. The middle has a lyrical melody played by the clarinet and viola. The return of the march is followed by a coda.



#### **Grand Duo Concertante, Op. 48**

**CARL MARIA VON WEBER**  
(1786-1816)

The Grand Duo Concertante is a large scale duet for clarinet and piano, rather than a sonata for clarinet with piano accompaniment. In this work each instrument has a part of equal importance.

In the first movement there are many scale passages in which the piano and then the clarinet plays the upper notes. The technical facility of the clarinet is explored, as well as the timbre of the lower registers. There are occasional melodic fragments which anticipate some of those used later in "Der Freischütz."

The first few measures of the second movement also anticipate

parts of "Der Freischütz," especially the beginning of the allegro in the overture. The first half is virtually a song for clarinet with piano accompaniment. After a lengthy interlude by the piano alone, the clarinet re-enters with varied colors and different registers capable of the instrument.

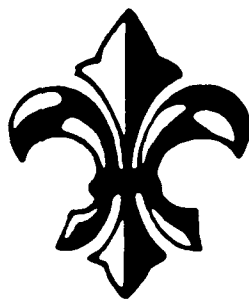
The last movement, a rondo, is full of rhythmic surprises and not devoid of humor. There is a striking passage in the middle of the movement with the piano playing tremolo and the clarinet declaiming. This movement is written in Weber's most brilliant style, and also embodies his skill in combining the two instruments.



**Trio in E-Flat Major, K. 498  
"Kagelstatt"**

**WOLFGANG A. MOZART**  
(1756-1791)

This trio (1786) develops a unique kind of integration in the opening movement. The first subject's concluding phrase becomes the opening phrase of the second. Both are sequential variations of the basic motif, and a renewed variation establishes the basic unity with the finale theme. The final rondo is an example of Mozart's musical sensitivity and takes a place high among his finest works.



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**FRIENDS OF CHAMBER MUSIC 1993-94 SEASON**

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

**The Newport Ensemble**  
Sunday, September 26, 1993  
3 p.m.

**Stanford String Quartet**  
Sunday, January 9, 1994  
3 p.m.

**The Ying Quartet**  
Sunday, October 24, 1993  
3 p.m.

**The Leonardo Trio**  
Saturday, March 12, 1994  
8 p.m.

**The Debussy Trio**  
Sunday, May 1, 1994  
3 p.m.

All 1993-94 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.

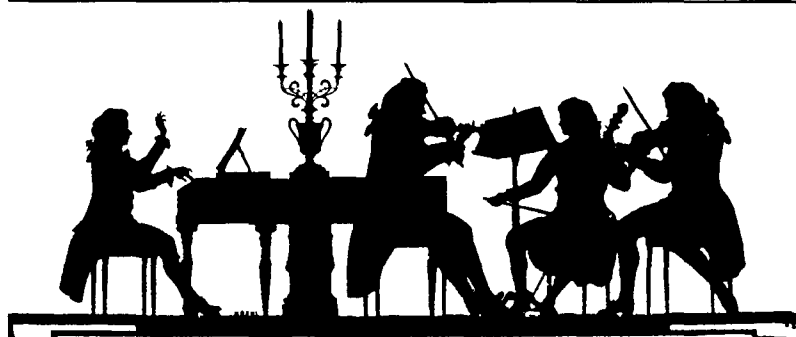
Seating is unreserved for the 1993-94 season.

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.

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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