

FRIENDS OF CHAMBER MUSIC

Dunsmuir Piano Quartet

Justin Blasdale, Piano
Ronald Copes, Violin
Jennifer Culp, Cello
Roxann Jacobson, Viola

Sunday, October 13, 1996, 3:00 p.m.
Faye Spanos Concert Hall
University of the Pacific
Stockton, California

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Program

Piano Trio in E Major, Hob.XV, 28
Allegro moderato
Allegretto
Finale: Allegro

Joseph Haydn
(1732-1809)

Piano Quartet (1950)
Adagio serio
Allegro giusto
Non troppo lento

Aaron Copland
(1900-1990)

-Intermission-

Piano Quartet in G minor, Op. 25
Allegro
Intermezzo: Allegro ma non troppo
Andante con moto
Rondo alla Zingarese: Presto

Johannes Brahms
(1833-1897)

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The Dunsmuir Piano Quartet appears by arrangement with
Lisa Sapinkopf, (800) 923-1973

Dunsmuir Piano Quartet

The Dunsmuir Piano Quartet was formed in 1986 at Oakland's historic Dunsmuir House, from which it derived

its name. The ensemble has received critical and public acclaim for its performances and has been the recipient of California Arts Council funding.

Justin Blasdale, pianist, has won numerous awards, including the International Bach Competition, the American Advisory Council Competition and Artist Advisory Council Competition. He received his early training in Berkeley and continued at Juilliard with Rosina Lhevinne, among others. In 1994 he was appointed to the faculty of the San Francisco Conservatory of Music.

Ronald Copes, violinist, has appeared as featured performer in various festivals, including Marlboro, and has toured extensively. He has recorded works for radio & TV and has recorded for Orion, CRI, Klavier, New World, Musical Heritage and Pickwick Records. Mr. Copes is Professor of Violin at U.C. Santa Barbara.

Jennifer Culp, cellist, received her training from the San Francisco and New England Conservatories, where she studied with Bonnie Hampton and Laurence Lesser, with further studies in England. She has been a guest artist with numerous groups and is a founding member of the Dunsmuir Piano Quartet. She is currently on the music faculty of Holy Names College in Oakland.

Roxann Jacobson, violist, studied at the University of Washington, earning her Master's Degree while a member of the Spokane String

Quartet. She has studied chamber music with members of the Guarneri and Cleveland String Quartets. She is principal violist with the Oakland and California Symphonies and plays regularly with the San Francisco Symphony.



Program Notes

Joseph Haydn Trio in E Major, Hob. 28

One of two works in this key, the trio No. 44 is one of Haydn's subtlest and most intimate works. The opening Allegro moderato shows us the composer in festive, albeit soft-spoken, mood. This contrasts greatly with the enigmatic and puzzling E minor Allegretto, an intriguing Passacaglia in Haydn's most reverential mood. No doubts remain about the concluding movement, a charming minuet in the composer's most restrained, formal, and classic style, a peerless finish to a gloriously polished score.

—Harry Halbreich (translated from the French by Mark Ganttt)

Aaron Copland Piano Quartet (1950)

Copland combines Schoenberg's twelve-tone method with 20th century diatonicism to create a work that is unmistakably Copland. The entire Adagio serio movement grows from an eleven-

note tone row, first stated by the violin and given a fugal presentation with the other instruments. The principal theme of the Allegro giusto is a



jazzy phrase by the violin and cello. Subsidiary subjects include a busy, driving melody with all sorts of "wrong-beat" accents and a section built around ringing clangorous piano chords. After expanded versions of all three subjects, Copland reviews them again to end the movement. The final, slow movement is divided into five sections. The first is introductory. The piano's entrance marks the second section. Its notes, resembling the opening of "Three Blind Mice," are really the first three notes of the tone row. They become the accompaniment to a cantabile string melody. The third part is a forceful, hymn-like climax, with the piano providing bell-like accompanying chords. He then brings back the first two sections and ends with sustained notes in the strings, as the piano plays fragments of the tone row.

Johannes Brahms Piano Quartet in G Minor, Op. 25

The energetic G minor is probably the most popular of Brahms' quartets. The bold and expansive first movement overflows with musical inventiveness. The principal subject is divided into two parts: the first, a serene and poised melodic line; the second growing from a repeated, descending melodic step after a brief silence. While the three

string instruments repeat the first motif, the piano plays a rapid four-note figure that is an anticipation of the second theme soon played by the violin and viola. After an intense closing theme and a brief development, Brahms starts the recapitulation, which expands the opening motif and the four-note rhythmic figure. A veiled tone color pervades the second movement, produced in part by having the violin playing with a mute. The opening section is followed by a slightly faster trio which uses cross rhythms. The opening part returns, capping everything off with a short, fast coda. The third movement is dominated by a bold, broadly expressive melody. In the midst of this, Brahms draws us up short with a march-like interlude. The viola and cello soon make a transition back to the initial melody for a reprise of the opening. The boisterous Rondo alla Zingarese (Rondo in Gypsy Style) clearly shows the folk music element that was so important in Brahms' music. The first theme bursts forth at the opening; the second borrows the last two notes and uses them as the springboard for a series of scales. After a reminder of the opening theme, a piano melody appears, accompanied by pizzicato on strings. The opening theme returns, followed by the final theme, and the movement ends with a brilliant *molto presto*.

—Notes from Guide to Chamber Music, by Melvin Berger, ©1985

FORTY-FIRST ANNIVERSARY SEASON

FRIENDS OF CHAMBER MUSIC 1996-97 SEASON

*Presented in Cooperation with University of the Pacific and the
UOP Conservatory of Music,
Carl Nosse, Dean*

Dunsmuir Piano Quartet

Sunday, October 13, 1996
3:00 p.m.

The Tamarin Trio

Sunday, January 19, 1997
3:00 p.m.

The Muir Quartet

Saturday, November 16, 1996
8:00 p.m.

Beethoven Trio of Vienna

Sunday, February 23, 1997
3:00 p.m.

Arlekin String Quartet

Sunday, March 16, 1997
3:00 p.m.

All 1996-97 concerts are presented in the Faye Spanos Concert Hall on the University of the Pacific Campus.



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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 1996-97 season.

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

For more information about Friends of Chamber Music, write P.O. Box 4874, Stockton, CA 95204.

Tickets: Single \$15 (\$5 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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