

FRIENDS OF CHAMBER MUSIC

The Amadeus Trio

Marian Hahn, Piano
Timothy Baker, Violin
Jeffrey Solow, Cello

Saturday, November 22, 1997, 8:00 p.m.
Faye Spanos Concert Hall
University of the Pacific
Stockton, California

* * * * *

Program

Piano Trio in D Major, Op. 70, No.1
"Geistertrio"
Allegro vivace con brio
Largo assai et espressivo
Presto

Ludwig van Beethoven

Piano Trio in D minor, Op. 32
Allegro moderato
Scherzo: Allegro molto
Elegia: Adagio
Finale: Allegro non troppo

Anton Arensky

-Intermission-

Piano Trio in C Major, Op. 87
Allegro
Andante con moto
Scherzo: Presto
Finale: Allegro giocoso

Johannes Brahms

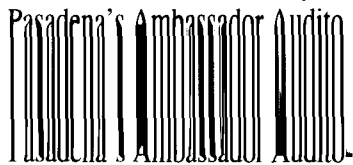
* * * * *

Darlington Management Group
Dorothy Darlington, Pres.
200 West 70th St., Suite E
New York, NY 10023

* * * * *

The Amadeus Trio

The Amadeus Trio has appeared to critical acclaim in Carnegie Hall, Lincoln Center's Alice Tully Hall,



Pasadena's Ambassador Auditorium, Washington's Kennedy Center, and San Francisco's Herbst Theater, as well as National Public Radio's "Performance Today" program.

Marian Hahn, pianist, has been a top prizewinner in national and international competitions and has appeared on prestigious recital series in major cities in the United States and Europe. A graduate of Oberlin and Juilliard, Ms. Hahn has been soloist with the Cleveland Orchestra and Boston Pops among others and is presently coordinator of the piano department at the Peabody Conservatory.

Timothy Baker, violinist, has appeared as soloist with the National Symphony, Baltimore Symphony, Boston Pops, and Moscow Philharmonic, among others. He graduated from Juilliard and has won top prizes at major international competitions. He is currently artist-in-residence at Williams College. He owns and performs on the "Guitar" Stradivarius violin made in 1725.

Jeffrey Solow, cellist, travels throughout the United States, Europe, Latin America, and the Orient as recitalist, soloist, chamber musician, and teacher. His concerto appearances include the L.A. Philharmonic, Japan Philharmonic, and others. He is active as a recording artist. He is a former student of and assistant to Gregor Piatigorsky, and is presently Professor of Cello at Temple University.

Program Notes

Piano Trio in D Major, Op. 70, No. 1, "Geistertrio" (*Ghost Trio*) LUDWIG VAN BEETHOVEN

There are 33 houses in Vienna and its suburbs where Ludwig van Beethoven lived and worked for (usually) brief periods between his arrival in the city in November 1792 and his death there (in Schwarz Spanierstrasse 32a) on March 26, 1827. One of these was a room in the spacious apartment of the Hungarian Gräfin (Countess) and accomplished pianist Maria von Erdödy, where he composed his two Op. 70 piano trios in the autumn of 1808. When he published them a year later, he dedicated them to Countess Erdödy.

The D Major trio is structured like a musical arch, the two outside movements being simple and direct with the high point being the middle movement, the somewhat spooky-sounding Largo which gives the work its subtitle. The first movement opens with a forceful rhythmic figure played in unison by all three instruments. This is followed by a two-measure cantabile phrase in the cello soon taken up by the others. After elaborating on this latter motif, the piano introduces the second subject, which is played over rolling scale-like figures in the strings. The opening piano figure of the Largo comes from Beethoven's sketches for the witches' scene in *Macbeth*, for which he was planning an opera (never completed) at the time. Set off by solemn figures in the strings, the theme very effectively casts a mood of tension and suspense. Following this melancholy mood in the Largo, the Finale projects a warmth and brightness

that offers a sense of relief and regained composure.

Trio in D, Op. 32 ANTON ARENSKY

Anton Arensky was a composer, a professor at the Moscow Conservatory, and music director of the Imperial Chapel in Saint Petersburg. His music is particularly interesting for the traces one hears in it of the two opposing streams that flowed so vigorously in late nineteenth-century Russian music. One influence was Rimsky-Korsakov, Arensky's teacher, who strongly advocated the use of native folk melodies and rhythms. The other was Tchaikovsky, who was far less concerned with expressing the Russian national character and declared that his music was modeled on the style of Mozart and the Italian opera composers.

Arensky is not generally considered an important figure in the history of music. Yet this trio is among the more popular and appealing works in the chamber music repertoire.

Over a murmuring triplet figure in the piano, the violin sings a flowing first theme that seems to have drawn its inspiration from the somewhat more vocal second theme. The richly romantic development section is mostly concerned with the opening theme. The recapitulation brings back all three themes, little changed from the exposition. A slow, quiet coda, really an augmentation of the principal theme, fades out at the end.

The Scherzo pits a florid, virtuosic piano part against extremely spare writing for the strings. A folk influence can be heard in the slightly slower middle section, a lilting waltz with a Slavonic cast.

The center of gravity of the entire trio is the Elegia, the movement in which Arensky specifically pays homage to cellist Davidoff, to whose memory this work is dedicated.

Lively and rhythmic, the Finale explodes in a burst of sound with echoes of previous themes.

Trio in C Major, Op. 87

JOHANNES BRAHMS

Brahms' acceptance as one of the leading composers of his time was swift, earning him a permanent place among the immortals of music. His works were performed widely and he often traveled around the continent.

The first movement of the Trio in C Major, Allegro, teams the cello and violin as a counterbalance to the piano in this unusually economical piece. The movement is full of thematic ideas. Brahms helpfully distinguished his second group of ideas in his fuller scoring as well as in the notation. An unusual expressive strategy distinguishes the middle of this movement. The thematic texture thins, lilts into a waltz-like dialogue for strings, just when you expect the melodic working-out to be thick and intense.

Gypsy dance enlivens the slow movement, a theme and set of five variations primarily in the key of A minor. After the orderly phrase-lengths and imaginative reworkings of the first four variations, Brahms relaxes the rhythmic scheme and expands the last variation into a spontaneous, loquacious coda.

The Scherzo, a darkly murmuring Presto in C minor, is perhaps most well-known for its beautifully arching C major middle section, as

FORTY-SECOND ANNIVERSARY SEASON FRIENDS OF CHAMBER MUSIC 1997-98 SEASON

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

Orion String Quartet

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

The Amadeus Trio

Saturday, November 22, 1997
8:00 p.m.

The Ying Quartet

Sunday, March 15, 1998
3:00 p.m.

Golub-Kaplan-Carr Piano Trio

Sunday, January 11, 1998
3:00 p.m.

The Muir Quartet

Sunday, February 1, 1998
3:00 p.m.

All 1997-98 concerts are presented in the Faye Spanos Concert Hall on the University of the Pacific Campus.



TO OUR AUDIENCE

Please join us for a reception and meet the musicians of the Orion String Quartet immediately following the concert.

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 1997-98 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.

warm and ardent as any in Brahms' lieder.

The Finale, an ebullient Allegro giocoso, is a kind of sonata-cum-rondo movement whose slightly breathless principal theme appears

numerous times—each slightly different—before closing in a final flourish, bringing the work to a thrillingly satisfying close.

—Program notes courtesy of
the artists.

Friends of Chamber Music

Board of Directors



Janet Bonner, *President*
Nelson Zane, *Vice President*
Laurie Berg, *Treasurer*
Marie Medford, *Secretary*

Members

Betty Beckler
Carole Gilbertson
Jean McGowan
Vince Perrin
Martha Tipton
Kathe Underwood

Past Presidents

Kathe Underwood
Martha Tipton
Frank Dick
Mary Jensen
Mary Chamberlain*
Helen Kessel McCrary
Virginia Short McLaughlin
Dr. Wilfred Mitchell
Tasha Stadtner
Marjorie Williams
Alfred Rageth
Dr. Robert Adams

Artist Selection

Warren Van Bronkhorst
Ira Lehn
Don Peterson

Founder

Walter H. Perl, 1956

*Honorary Member



Contributors to the Sustaining Fund

Patrons

Anonymous
Robert Calgano
Mary Chamberlain
Evelyn Perl
Michael & Helen Spencer
Martha Tipton
John Watt

Donors

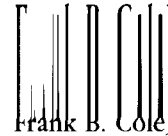
Mr. & Mrs. Lonzo Beck (In honor
of Lucas & Kathe Underwood)
Irene S. Borelli
Fern Bugbee (In memory of
Al Rageth)
Thomas Campora
Duncan Courvoisier (In memory
of Lois Courvoisier)
Mary R. Jensen
Robert & Helen McCrary
Marie & Les Medford
Melinda Meyer Niemi
Clyde W. Nielsen
Charlotte Pavelko
Irva Rageth
Bruce & Lucile Schoenfeld
Jim Simley
Jack & Eleanor Vogel
Mrs. Ernest Weys
Harold J. Willis

Sponsors

Anonymous
Betty Beckler
Christine Beckstrom
Janet Bonner
Dr. & Mrs. Wolfgang Fetsch



Philip & Carole Gilbertson
Mrs. Frank Lovoi
Madeleine B. Lynch
Mrs. Carol Maurer (In memory of



Frank B. Cole)
Marian & George Malloy
Jean McGowan
Bernadine Mohorovich
Don Peterson
Raymond F. Pike
Marv & Bune Primack
Todd & Jeanne Primack
Nina Sacks
Elizabeth Spelts (In memory of
Lucas Underwood & Shirley
Turner)
June Spencer
David & Tasha Stadtner
Kenneth & Joyce Thorkildson
Joan & Robert Waugh
William H. Williams

Friends

Ferne P. Baumgardner
Violet Buchanan
George Buckbee
Madhukar Chaubal
Mr. & Mrs. William DuBois
Mr. & Mrs. Danny Emerson
Ralph & Sidney Fosen
Eleanore Frank
Fay Goleman
Mike & Cathy Lewis
Alilea Haywood Martin
Frances McFarland
Vince Perrin
Geraldine Peterson
Harry Rosen
Louise Saunders
Jane Scott
Jerold & Judith Yecies

