

FRIENDS OF CHAMBER MUSIC

Golub-Kaplan-Carr Trio

David Golub, Piano
Mark Kaplan, Violin
Colin Carr, Cello

Sunday, January 11, 1998, 3:00 p.m.
Faye Spanos Concert Hall
University of the Pacific
Stockton, California

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Program

Trio No. 9 in G for Piano, Violin, &
Cello, "Kakadu" Op. 121a
Introduction: Adagio assai
Theme: Allegretto - with 10 variations

Ludwig van Beethoven
(1770-1827)

Trio No. 1 in F Major, Op. 18
Allegro vivace
Andante
Scherzo: Presto
Allegro

Camille Saint-Saëns
(1835-1921)

-Intermission-

Trio in G Minor, Op. 15
Moderato assai
Allegro ma non agitato
Alternativo 1 (Andante)
Alternativo 2 (Maestoso)
Finale: Presto - Meno presto

Bedřich Smetana
(1824-1884)

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Mr. Golub is a Steinway artist.

Management: Herbert Barrett Management
1776 Broadway, Suite 1610
New York, NY 10019

Recordings: Arabesque

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Golub-Kaplan-Carr Trio

The Golub-Kaplan-Carr Trio has been acclaimed by audiences throughout America and Europe, and opens its 1998 season with its



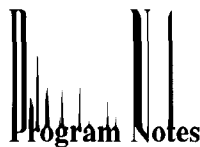
debut here in Stockton. Critics have called their concerts "consummate music making." All members of the trio are celebrated solo artists.

David Golub, pianist, has had engagements with the Philadelphia Orchestra, Chicago Symphony, and many others, including orchestras in Paris, Florence, Switzerland, Rome, and Milan. He has played recitals in Belgium, Holland, Italy, and Yugoslavia, and has performed around the world with Isaac Stern. Mr. Golub and Mr. Stern made the Academy Award winning film "From Mao to Mozart" in China.

Mark Kaplan, violinist, is established as one of the leading violinists of his generation. He has appeared with major orchestras in America and abroad, including the New York Philharmonic, the L.A. Philharmonic, Philadelphia and Cleveland Orchestras, Berlin Philharmonic, and the London Symphony, among others. He has also played television performances of Bach's solo violin works for German TV.

Colin Carr, cellist, is much in demand in the U.S., performing recitals in New York, Washington, Boston, and L.A. He has appeared as soloist with the Philadelphia Orchestra and symphonies of Baltimore, Chicago, and Montreal. He has played internationally with the Concertgebouw Orchestra of Amsterdam, Orchestre de la Suisse Romande, and Lausanne Chamber Orchestra. Mr. Carr is the only British cellist

to win first prize in the Naumberg International Cello Competition.



Trio No. 9 in G for Piano, Violin, & Cello, "Kakadu" Op. 121a

LUDWIG VAN BEETHOVEN

This work, a set of variations on a naive tune from a comic opera, was composed about 1813.

Beethoven precedes a statement of this tune with a long, serious introduction which is essentially a fantasy or improvisation on the first phrase of the variation theme. After the profound introduction, the theme comes as a great shock.

The ten variations are based on subdivision of the note values: variations in sixteenth notes are set between variations in triplets, in thirty-second notes, etc. An adagio appears before the final, fast, major variation. A movement labeled "rondo" concludes the work.



Trio No. 1 in F Major, Op. 18

CAMILLE SAINT-SÄENS

An extremely fluent and versatile composer, Saint-Saëns easily adapted himself to the demands of any form, including the string quartet and the piano trio forms. He was blessed with an ease of writing and was always skilled and accomplished. He can provide the charm and elegance associated with his period.

A steady rhythm of three-four is established in the first four bars of

the *Allegro vivace*, in which the work begins before the cello introduces a carefree melody. It is repeated by the violin and then by the piano. The *Andante* is quite

short and charmingly fresh. The piano states the theme in unisons, against a sustained octave A in the violin. Before the end of the duet the cello enters with a doubling of the melody of the piano. There is a flowing melody entirely in the strings before a brief repetition of the first subject ends the movement. The *Scherzo* movement includes varied themes and poetic style, and the work ends emphatically, *molto allegro*.



Trio in G Minor, Op. 15

BEDŘICH SMETANA

Despite all of his creative activity, Smetana left only three examples of chamber music: two string quartets, and the G minor trio, which is inscribed "in memory of our eldest child, Frederica, whose rare musical talent gave us such delight, too early snatched from us by death at the age of 4½ years."

In the first movement, the violin, unaccompanied, presents the melancholy chief theme. Presently the cello joins in with a counter phrase in contrary motion. The piano carries on an accompaniment of sustained chords and the cello enters with the second subject. After a conflict of main ideas there occurs a piano passage which has been thought to suggest an utterance from the spirit of the child. After this, there is a vigorous but somewhat gloomy ending.

The *allegro* is considered by some authorities to evoke the image of Frederica, a musical portrait. The movement has two alternatives (or trios). The first, *andante*, has a tender, clinging motif; the second, *maestoso*, is full of dignity.

The finale lifts the cloud of sorrow and the opening bars are full of energy. After a full repetition of the opening subject, a new hymn-like theme enters in the cello. The thematic material is recapitulated and eventually we come to a new idea, perhaps representing a funeral procession passing by and the tolling of bells. The episode is brief, but is the climax of the tragedy. After a return to earlier tempos, the trio comes to an end.



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.

Golub-Kaplan-Carr Piano Trio

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

The Amadeus Trio

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

The Muir Quartet

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

The Ying Quartet

Sunday, March 15, 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

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.

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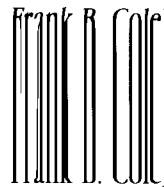
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