

# FRIENDS OF CHAMBER MUSIC

## **The Muir String Quartet**

Peter Zazofsky, Violin  
Wei-Pin Kuo, Violin  
Steven Ansell, Viola  
Michael Reynolds, Cello

Sunday, February 1, 1998, 3:00 p.m.  
Faye Spanos Concert Hall  
University of the Pacific  
Stockton, California

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### **Program**

Quartet in D Major, K. 499  
(*Hoffmeister*)  
Allegretto  
Menuetto: Allegretto  
Adagio  
Allegro

**Wolfgang Amadeus Mozart**

Quartet No. 2 in F Major, Op. 92  
Allegro sostenuto  
Adagio  
Allegro

**Sergei Prokofiev**

*-Intermission-*

Quartet in E minor, Op. 59, No. 2  
Allegro  
Molto adagio. *Si tratta questo  
pezzo con molto di sentimento*  
Allegretto  
Finale: Presto

**Ludwig van Beethoven**

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The Muir Quartet is in Residence at Boston University.

EcoClassics, Angel/EMI, and Adda/Qualiton

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### Muir String Quartet

The Muir String Quartet is acknowledged as one of the world's most powerful and

insightful ensembles. In keeping

with the quartet's namesake, John Muir, the quartet donates proceeds from its EcoClassics CDs to a variety of environmental and conservation organizations. The members of the quartet are all graduates of Curtis Institute. They are in residence at Boston University's School for the Arts.

**Peter Zazofsky**, violinist, has had a distinguished career that took on a new direction in the fall of 1987 as he became the first violinist of the Muir String Quartet. He has established a reputation as one of America's outstanding solo artists, giving recitals and performances with orchestras throughout the United States, Canada, and 21 countries in South America and Europe. He attended Juilliard and the Curtis Institute, and spent five summers at the Marlboro Music Festival.

**Wei-Pin Kuo**, violinist, came to the United States from his native Taiwan at the age of 12 when he was accepted as a student at the Cleveland Institute of Music's Young Artists Program. A recent graduate of the Curtis Institute, Mr. Kuo is making a name for himself as a violinist whose playing is characterized by a beautiful sound, impeccable intonation, and great musicality. Mr. Kuo has performed as a concerto soloist with the Cleveland Orchestra.

**Steven Ansell**, violist, can be heard around the world each year as one of the founding

members of the world-renowned Muir String Quartet. A graduate of the Curtis Institute of Music, where he studied with Michael Tree and Karen Tuttle, he has

held positions as Professor of Viola at the University of Houston, Yale University, and was Assistant Principal Violist of the Pittsburgh Symphony under André Previn.

**Michael Reynolds**, cellist, began his career as the founding cellist of the Muir String Quartet. In this capacity he tours the musical centers of North America and Europe annually, in addition to his activities as a professor at Boston University. A native of Montana, he received his professional training at the Curtis Institute of Music in Philadelphia, where he was a student with David Soyer and Martita Casals.



### Program Notes

#### WOLFGANG AMADEUS MOZART

##### String Quartet in D Major, K. 499

The *Allegretto* opens with a relaxed, swinging unison down the D Major chord. This motif will return many times throughout the movement, which is filled with melody. One tune follows another after the opening statement, sometimes in clusters of themes. The *Menuetto* continues the easy, relaxed mood of the first movement, but the *Trio* is another matter, a masterpiece of contrapuntal scurrying. The distinguished musicologist, Alfred Einstein, termed it "a piece of musical wizardry."

The *Adagio* is one of the most moving and beautiful of all Mozart's slow movements. It begins with a duet between the two violins, setting a pattern for



the entire movement as one duet follows another, achieving an extraordinary level of expression. After a hesitant, questioning start, the *Allegro* bounces along in gay triplets which only cease for a few brief sections in which the music seems to catch its breath in order to dance merrily away again. It brings a complete change of pace after the other worldly beauty of the *Adagio*, and brings the quartet to a joyous close.

#### SERGEI PROKOFIEV

##### String Quartet No. 2 in F Major, Op. 92

The forceful, aggressive principal theme of the first movement, taken from a Kabardian folk song, combines childlike naivete with menacing belligerence. Unrelenting intensity holds until the three lower voices start a repeated two-note back-and-forth figure over which the first violin plays a sharply marked round-dance tune. The concluding theme of the exposition is the most cheerful of the three. The development section is harsh at times, a kaleidoscope of brilliant sonorities and tonal effects.

After a few introductory measures in the *Adagio*, the cello plays the melody of a love song against an oriental style background. Shifting tone colors intervene before the second violin and viola repeat the theme in unison. For the middle section, Prokofiev transforms the motif of a folk dance into

the accompaniment, imitating the sound of a native Caucasian instrument. The melody here is a light, free alteration of the original folk song.

A vital, vigorous mountain dance is the basis for the opening of the last movement. The viola and cello start a fast, agitated passage that becomes the accompaniment to an uneasy, lyrical violin melody. A reminder of the opening is followed by a more relaxed episode. The tempo picks up for a varied return of the opening and a cadenza for the cello leads to an excited development section, followed by a return of the previously heard tunes, but in reverse order.

**LUDWIG VAN BEETHOVEN**  
**Quartet No. 8 in E minor,**  
**Opus 59, No. 2**

The first movement is in traditional sonata form, opening with two fortissimo chords followed by three short related themes, separated from each other by a bar of silence. Another bar of silence introduces a compact development which contrasts syncopation with unisons. The bar of silence returns, along with the chords which opened the movement, to introduce the coda.

The composer's intentions in the slow movement are revealed by his indication—"si tratta questo pezzo con molto di sentimento"—that this piece be treated with great sentiment. The opening is chorale-like; the melody is then greatly embellished by the first violin over a harmony which is constantly moving until it finally comes to rest on a pedal E in the coda.

*(continued on back)*

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**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*



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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.



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Concert programs are subject to change without notice.

Seating is unreserved for the 1997-98 season.

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Tickets: Single \$15 (\$5 for children), available at the door.

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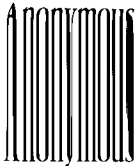
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## Notes (cont. from pg. 3)

The third movement is a scherzo in design, but weightier in content. A Russian theme appears in the trio; it is first played by solo

instruments over a contrapuntal accompaniment, then it becomes the basis for a fugal section. The *Finale* is a brilliant rondo

opening with a gypsy tune. The return of each section is development rather than a straightforward repeat.