

# FRIENDS OF CHAMBER MUSIC

## **Orion String Quartet**

Daniel Phillips, Violin  
Todd Phillips, Violin  
Steven Tenenbom, Viola  
Timothy Eddy, Cello

Sunday, October 19, 1997, 3:00 p.m.  
Faye Spanos Concert Hall  
University of the Pacific  
Stockton, California

\* \* \* \* \*

### **Program**

*Quartet in A Major, Op. 18, No. 5	<b>Ludwig van Beethoven</b>
Allegro	(1770-1827)
Menuetto	
Andante cantabile	
Allegro	

*Quartet No. 1, Op. 7	<b>Béla Bartók</b>
Lento	(1881-1945)
Allegretto	
Allegro vivace	

*-Intermission-*

Quartet in F Major, Op. 96, "American"	<b>Antonin Dvorák</b>
Allegro ma non troppo	(1841-1904)
Lento	
Molto vivace	
Finale: Vivace ma non troppo	

*\*Todd Phillips, first violin*

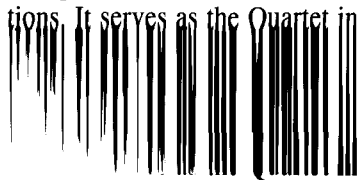
\* \* \* \* \*

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

\* \* \* \* \*

### Orion String Quartet

The Orion has been noted for combining the best qualities of European and American tradi-



Residence at the Chamber Music Society of Lincoln Center.

**Daniel Phillips**, violin, is a winner of the Young Concert Artists International Auditions, and has performed at New York's Alice Tully Hall and the 92nd Street "Y," and has appeared with many symphony orchestras, including St. Louis, Phoenix, and San Antonio, as well as Bern Symphony in Switzerland. He has performed in many festivals both in this country and abroad. He studied at Juilliard and is presently professor of violin at Purchase College and at the Aaron Copland School of Music at Queens College.

**Todd Phillips**, violin, shares violin roles equally with his brother Daniel and is currently a leading violinist with the Orpheus Chamber Orchestra. He has performed with many orchestras in America and abroad. His chamber music activities include performances at many festivals and with New York Philomusica. He studied at Juilliard and serves on the violin and chamber music faculties at the Mannes School of Music.

**Steven Tenenbom**, viola, has a distinguished career as a chamber musician and soloist. He has appeared as a guest artist with such ensembles as the Guarneri String Quartet and the Beaux Arts Trio as well as the Chamber Music Society of Lincoln Center. He has a long history with the Marlboro Festival and has many other festival credits. He studied

at the Curtis Institute and currently serves on the faculties of Mannes College of Music and the Hartt School of Music.

**Timothy Eddy**, cello, has earned

distinction as a recitalist and soloist with orchestras and as a chamber musician. He has appeared with numerous orchestras both in this country and abroad. He serves on the faculty at the Mannes School of Music and is the cello soloist with the Bach Aria Group. He also has made many festival appearances. He was a student of Bernard Greenhouse and has recorded for Columbia, Angel, Vanguard, and others.



### Program Notes

#### String Quartet in A Major, Op. 18, No. 5

LUDWIG VAN BEETHOVEN  
(1770–1827)

The first movement of this quartet is more direct and simpler than those found in the earlier quartets in Op. 18. The opening group of themes is made up of a number of phrases of varied character. The development, instead of focusing on the important melodic material, is based on subsidiary and transitional motifs. The recapitulation almost literally repeats the exposition. The short coda is a fragmented A scale, with the first violin out of synchronization with the others.

As with Mozart, Beethoven places the Menuetto next, instead of the more usual slow movement. The waltzlike theme sets the mood. The use of third beat accents in the more thickly textured trio gives the impression of a poorly played accordion. The menuetto is repeated after the trio.

Over the theme and variations of the third movement, Beethoven wrote the word "pastoral," a clue to his conception of the music's character. The rather plain melody

consists of a descending and ascending scale, with only minor deviations. In his variations, Beethoven reveals different aspects of the theme's expressive concept. Particularly striking is the contrast between the fourth and fifth variations: the fourth is hushed and almost mystical, while the fifth is rude, robust, and full-voiced. In the coda he reintroduces the original theme against a double-time scale figure that moves in contrary motion. At the end the tempo slows, leading to a subdued conclusion.

The nervous, agitated first theme of the final movement is in contrast to the organlike sonority of the second theme, which sounds slower but is actually in the same tempo. A four-note motto pervades the development section, and the recapitulation brings back the previously heard material. The coda, with the four-note phrase still dominant, summarizes the movement.

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

#### Quartet No. 1, Op. 7

BÉLA BARTÓK  
(1881–1945)

This quartet begins with an Adagio, whose basic key is A flat major. The fugued beginning, in spite of dense constructions, gives play to an expression of natural growth. The middle section is begun by the viola with an excited, abruptly stopped melodic line which is then taken up by the other instruments. The reprise is freely developed and closes with a

return to the fugue.

The three movements are linked by bridge passages. The second movement continues where the first left off; the new Allegretto tempo reached after only twenty bars. This movement is many-layered in its changes of mood. Playfulness alternates with peaceful passages. In the development section, the contrasts build up between lyricism and passion. The Finale has a longer introduction full of rhythmic and rhapsodic impulses which foreshadow the later main subject. The tempo is now Allegro vivace and proceeds to a swift climax. The pithy beginning of the movement is followed by a short, hymnlike Adagio.

**Quartet in F Major, Op. 96  
"American"**

**ANTONIN DVORÁK**  
(1841–1904)

Written just after the "New World" Symphony, this quartet became Dvorák's most well-known chamber composition and acquired a similar nickname. Against a shimmering background, the viola opens the first movement, followed by the violin playing the second theme. Both themes are based on the five-tone pentatonic scale, a common feature of folk songs.

The Lento, widely considered the crowning movement, is somewhat like an aria with the first violin and cello involved with the melody and the second violin and viola sustaining the accompaniment. The movement starts quietly and builds gradually to an impassioned climax and subdued close. The third movement is essentially monothematic with the middle part based on the song of the

---

---

**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**

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 accom-  
panied by an adult. At the request of artists, children are not to sit in  
the first 4 rows.

---

---

scarlet tanager, which Dvorák  
heard on his walks.

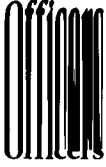
The Finale immediately estab-  
lishes a rhythmic pattern that may  
be an adaptation of native Indian  
drumming. The first violin plays a  
jubilant tune and other melodies

follow. In the middle the tempo  
slows and introduces a Chorale.  
The movement ends with a re-  
statement of what has come before  
and leads to a happy ending.

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

**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**

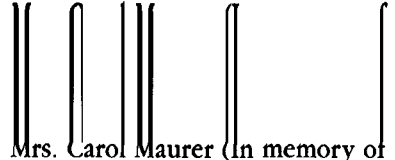
Mr. & Mrs. Lonzo Beck (In honor  
of Lucas & Kathe Underwood)  
Irene S. Borelli  
Fern Bugbee (In memory of  
Al Rageth)  
Thomas Campora  
Duncan Courvoisier (In memory  
of Lois Courvoisier)  
Mary R. Jensen  
Robert & Helen McCrary  
Marie & Les Medford  
Melinda Meyer Niemi  
Clyde W. Nielsen  
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  
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

**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

