

FRIENDS OF CHAMBER MUSIC

The Ying Quartet

Timothy Ying, violin
Janet Ying, violin
Phillip Ying, viola
David Ying, cello

Sunday, March 15, 1998, 3:00 p.m.
Faye Spanos Concert Hall
University of the Pacific
Stockton, California

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Program

“Love”

Quartet in A Major, Op. 41, No. 3

Andante espressivo: allegro molto moderato

Assai Agitato

Adagio molto

Finale: Allegro molto vivace

Robert Schumann

(1810-1856)

Quartet No. 2, “Lettres Intimes”

Andante

Adagio

Moderato

Allegro

Leoš Janáček

(1854-1928)

-Intermission-

Quartet in C Major, K. 465,

“Dissonant”

Adagio; Allegro

Andante cantabile

Menuetto: Allegro

Allegro

Wolfgang Amadeus Mozart

(1756-1791)

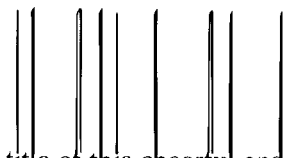
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The YING QUARTET is represented by Melvin Kaplan, Inc.,
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**String Quartet in C Major,
K. 465, "Dissonant"
WOLFGANG AMADEUS
MOZART**

As is so often the case, the sub-



title of this cheerful and generally consonant quartet is not only inappropriate but actually misleading. Music lovers in the 1780s gave it the appellation "Dissonant" because they thought they heard "wrong" notes in the twenty-two-measure introduction. Even Haydn expressed some shock, although he finally defended the music by saying, "Well, if Mozart wrote it, he must have meant it."

Although Mozart never explained the introduction, the dissonance may be his way of setting the bright radiance of the rest of the movement into bold relief. In fact, the first subject of the Allegro body of the movement, a group of lively themes, is all the more telling because it follows the tense opening. The second theme starts with three repeated notes played by both violins. Mozart imparts a vigorous, buoyant quality to the following development section. The recapitulation is somewhat shortened and rescored, and the amount of contrapuntal activity is increased. At the end the movement disappears like a puff of smoke.

The second movement is among Mozart's most intimate and personal creations, and provides an extremely touching listening experience. The transition to the second theme is by means of a simple but sublime conversation between the first violin and cello. Near the end of the recapitulation Mozart introduces a completely new lyrical counter-

(continued on back)

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Sunday, October 19, 1997
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Saturday, November 22, 1997
8:00 p.m.

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Sunday, February 1, 1998
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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, enjoy refreshments and meet the musicians on stage 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.

The Ying Quartet

The four siblings from Winnetka, Illinois, formed the Ying Quartet while studying at the Eastman School of Music in 1988. They won the International Cleveland Quartet Competition in 1989, made their New York debut at Lincoln Center's Alice Tully Hall in 1991, began to tour professionally in 1992, and won the Naumberg Chamber Music Award in 1993. (They appeared on this stage for Friends of Chamber Music on October 24, 1993, and November 19, 1995.)

Their touring schedule has included appearances in major cities across North America, and concerts abroad in Australia, Japan, Taiwan, Germany, England, Sweden, Austria, and Estonia, as well as summers in residence at Tanglewood, Aspen, and Interlochen, and numerous other festivals.

Since the fall of 1996, the Ying Quartet has been on the faculty of the Eastman School of Music. In addition to coaching student ensembles and performing, their unique role includes musical education and outreach activities throughout the area. For two years they participated in the NEA Rural Residency Initiative, now administered by Chamber Music America.

The Yings have performed at the White House at the invitation of President and Mrs. Clinton, and for members of Congress in a National Endowment for the Arts presentation. They have been the subject of numerous media profiles describing their richly diverse musical life.

Program Notes

Quartet in A Major, Op. 41, No. 3

ROBERT SCHUMANN

The first movement of Schumann's third string quartet opens with a slow introduction of the main theme, which seems to be calling out "Cla-ra" (his beloved wife). This descending fifth motto occurs throughout the movement, and is full of lyricism that displays his song-writing skills. The second theme, a lilting melody in the cello and first violin, shows the influence of Schumann the pianist: it works very well at the keyboard—unusual writing for a string quartet because of the unanchored off-beat accompaniment.

The second movement is a theme and variations—with a twist. The theme does not come at the beginning of the movement, but after three variations have already been heard.

The slow movement is surely one of Schumann's finest compositions. It is full of deeply heartfelt and intensely personal emotions that periodically overflow in passionate outpourings. The rhythmic accompaniment, almost military in its insistence, only serves to highlight the romantic nature of the melodies that soar above it. This accompaniment also provides a link to the next movement, where the same rhythmic figure, only considerably accelerated, now predominates.

While it would have been quite common to include a fugal section between statements of the rondo theme, Schumann instead introduces an elegant Gavotte in

the finale, adding a nice contrast to an otherwise energetic rondo that kicks up its heels and gallops off to a rousing finish.

—Notes by Steven Miller (1996)

String Quartet No. 2

LEOŠ JANÁČEK

Janáček is often grouped with Smetana and Dvořák as one of the three pillars of Czech music. A vivid dynamic at the heart of all of Janáček's compositions often originates in the spoken word. Janáček based many of his compositions on literary themes, with emphasis on the rhythms found in patterns of speech. His two quartets, which both bear reference to written works, are often mentioned as his greatest chamber pieces.

The second quartet, "Intimate Letters," is infused with romantic yearning. It describes the sixty-four-year-old composer's soaring passion (apparently unrequited) for a young married woman, Kamila Stosslova.

The Andante first movement begins almost tentatively, then dances toward a burst of joy. A more lyrical Adagio, filled with almost unbearable tenderness, is followed by a bittersweet lover's waltz (Moderato). Slavonic tonalities are most obvious in the fourth, Allegro, movement. Here the mystical nature of Janáček's work finds full expression as he struggles to express emotions beyond the limits of music.

Janáček himself wrote of the piece, "The feeling is often so powerful that it even overwhelms the music. Love is vast and mighty, but composition is weak. Thus I wish that my work could be as strong as my love."

—Notes by C. Graves

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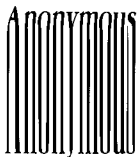
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Notes (*cont. from pg. 3*)
melody against echoes of the violin/cello duet.

The Menuetto crackles with the energy of startling contrasts of harsh unisons cutting in on gentle melodies and sharp staccato notes. The trio is in the

minor, and its melody seems to yearn to reach an elusive, unattainable goal. The Menuetto is repeated at the end.

The finale abandons itself to good spirits. Mozart delights with a plethora of happy motifs, all presented with wonderful

touches of wit and mischievous good humor. A brief development section leads to a return of the thematic sequence and a coda that brings the quartet to a glorious conclusion.

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