

# FRIENDS OF CHAMBER MUSIC

## **The Borromeo String Quartet**

Nicholas Kitchen, violin  
Ruggero Allifranchini, violin  
Hsin-Yun Huang, viola  
Yeesun Kim, cello

Saturday, October 17, 1998, 8:00 p.m.  
Faye Spanos Concert Hall  
University of the Pacific  
Stockton, California



### **Program**

Quartet in G Major, Op. 77, No. 1, "Lobkowitz"

Allegro moderato

Adagio

Menuet: Presto

Finale: Presto

**Joseph Haydn**

(1732 – 1809)

Quartet No. 1 in B Minor, Op. 50

Allegro

Andante molto; Vivace

Andante

**Sergei Prokofiev**

(1891 – 1953)

*–Intermission–*

Quartet in F Major, Op. 59, No. 1, "Razumovsky"

Allegro

Allegretto vivace e sempre scherzando

Adagio molto e mesto

Theme Russe: Allegro

**Ludwig van Beethoven**

(1770 – 1827)



The BORROMEO STRING QUARTET is represented by ICM Artists Ltd.

40 West 57<sup>th</sup> Street, New York, New York 10019

Lee Lamont, Chairman; David V. Foster, President & C.E.O.

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Mr. Kitchen plays on the A.J. Fletcher Stradivarius, purchased expressly  
by the A.J. Fletcher Foundation for long-term loan to Mr. Kitchen.

## The Borromeo String Quartet

Formed in 1989 by four young musicians from the Curtis Institute of Music, the Borromeo String Quartet was the winner of the 1991 Young Concert Artists International Auditions. The Quartet made its New York and Washington debuts on the YCA series at the 92nd Street Y and the Kennedy Center respectively. Internationally, their performances include concerts in Tokyo, Amsterdam, Paris, and London. The Quartet's American engagements have included performances at Carnegie Hall, Alice Tully Hall, the Library of Congress, and the Corcoran Gallery. They were the 1997 Ensemble-in-Residence for NPR's "Performance Today." The Borromeo String Quartet maintains a strong connection to contemporary composers, premiering three new works during the 1998-99 season. The Quartet takes its name from an area of northern Italy where it played its first concerts together.

**Nicholas Kitchen**, violinist, began his performing career at the age of 12. Since then, his performances have taken him to 17 countries and have included collaborations with Michael Tilson Thomas, Otto Werner-Mueller and Enrique Batiz. He is a recipient of the Albert Schweitzer Medallion for Artistry and was named a Presidential Scholar in the Arts. He received his BA from Curtis Institute of Music and his Artist Diploma from the New England Conservatory.

**Ruggero Alliffranchini**, violinist, began his performing career appearing as soloist with various Italian orchestras. At 17, he joined the chamber orchestra "I Soloisti Aguilani" and performed with the ensemble throughout Europe. Mr. Alliffranchini received his Artist Diploma from the New England Conservatory. He also received the "Diploma D'onore" from the Chigiana Academy in Siena, Italy.

**Hsin-Yun Huang**, violist, has appeared as soloist with a wide variety of orchestras, including the Zagreb Soloists, the Tokyo Philharmonic, and the Taipei Symphony. She has performed in such festivals as Prussia Cove in England, the Yehudi Menuhin Festival in Switzerland, and the Marlboro Music Festival. Ms. Huang won top prizes at the 1993 International Competition of the ARD in Germany and at the 1988 Lionel Tertis Competition in Great Britain. Ms. Huang received her BA from the Curtis Institute and her MM from the Juilliard School.

**Yeesun Kim**, cellist, began her career at the age of 13 appearing with the Korean Broadcasting Service Symphony and Jeunesses Ensemble. She has been the recipient of numerous awards and has participated in many festivals, including the Aspen Music Festival, the Banff Festival and the Marlboro Music Festival. Ms. Kim received her BA from the Curtis Institute of Music and her MM and Artist Diploma from the New England Conservatory.

## Program Notes

### JOSEPH HAYDN

#### Quartet in G Major, Op. 77, No. 1, "Lobkowitz"

In 1799 Haydn composed two quartets dedicated to Prince Lobkowitz, and they are generally acknowledged as his greatest quartets. Though intended as a set of six, Haydn's physical condition had broken down. That year he had written the *Theresa Mass* and was composing the oratorio, *The Seasons*. His energies had been further absorbed in conducting performances of *The Creation* for the defense of Vienna funds. At the completion of *The Seasons*, the greatest in sheer size of all his works, he complained that the effort "had broken his back."

But the composer had kept his youthful and adventuresome mind, and these quartets were to influence the work of the coming Romantic period. In No. 1, though chordal and harmonic, Haydn gives specially loving and prominent treatment to the first violin. The striding, assertive first theme begins a line of romantic symphonic march movements. Triplets presented in the transition passage pervade most of the piece and are followed by a songful second theme. A coda ends the movement that is emphatically symphonic in character.

The solemn hymn-like theme in the Adagio is given free polyphonic treatment through various modulations. Devotees of Haydn are fond of pointing out that almost everything that is to be found in nineteenth century music germinated in the works of Haydn. Haydn's Minuet marked *Presto* is likened to a Beethoven scherzo; one could say the scherzo starts with Haydn! Here is found a frenzied whirlpool of sound.

The finale uses a melody of unusual character throughout, and though monothematic, the development is rich and exciting.

### SERGEI PROKOFIEV

#### Quartet No. 1 in B Minor, Op. 50

Prokofiev, a child of the Revolution, was considered in his student years at the Moscow conservatory somewhat of an enfant terrible. To make his way in the professional work he sought to make a sensation with his compositions. His consuming interests were opera and film music. Having trained as a pianist and conductor to finance his career, he was not a violinist, nor were violinists in his circle of colleagues. His chamber music consists of only five numbers out of 130 compositions. One can feel privileged to hear this quartet, written in 1930 on a tour of the United States during the time Prokofiev was living in Paris. His other chamber works were the *Overture on Hebrew Themes*, a Quintet, Sonata for Two Violins, and his Second Quartet.

This Quartet was written on a commission from the Library of Congress during the time Prokofiev was negotiating with the Metropolitan Opera for a performance of his *Fiery Angel*. The distinguished Brosa Quartet led by the Spanish violinist Antonio Brosa gave the first performance of the quartet at the Library of Congress on April 25, 1931. This was the last premiere of Prokofiev's work to occur in the United States as he was already anticipating a return to Russia.

The Allegro is in Sonata form (perhaps a result of the fact that Prokofiev was making a study of the Beethoven quartets at the time). A long exposition with fast-slow-fast pattern has a vigorous and individual development. The initial theme spans an octave and one note as it ascends over a rocking accompaniment by second violin and viola. A second theme shows the lyrical is always within Prokofiev's power, as is the internal tension of some polyphony, here handled lightly. The third area is more energetic and aggressive. Shifts of key with changes of tonality create the strident character, as does the use of ostinatos and arpeggios.

The introductory theme to the second movement, *Andante molto*, is marked *tranquillo* and ascends from the bass strings to a high E in the first violin, only to sink back again to its quiet beginnings. It is followed by the *Vivace*, a scherzo in 2/4 time with two contrasting trios, one using reiterated insistent chords, the other in rolling compound meter.

**LUDWIG VAN BEETHOVEN**  
**Quartet in F Major, Op. 59, No. 1,**  
**"Razumovsky"**

Count Razumovsky was the Czar's envoy to Vienna and patron to Beethoven from his early years in Vienna, along with Prince Lichnowsky and Prince Lobkowitz. The Razumovsky quartets, however, were products of Beethoven's post-Heiligenstadt style, when he came to terms with his deafness. This period opened a floodgate of creativity, including the Eroica Symphony in which Beethoven calls on a heroic response to his fate, and the Violin Concerto that offers the lyricism of a transcendent serenity in the face of it.

Abstract instrumental music form took on a scope and dramatic power hitherto unknown in Beethoven's work, or anyone else's. A new scope and grandeur are present. The cello introduces a most singable theme formed from a fragment of a scale under a pulsating rhythm that finally comes to rest in the first violin. The phrase reaches a massive cadence, establishing the key. This longest of first movements in any of Beethoven's quartets is full of surprises, with an event filled development capped by a brief double fugue.

The solo cello theme on a single note that opens the second movement so upset the cellist Romberg that he was led to trample the part underfoot. A spirited melodic theme follows set up with the distinctive rhythm of the "single note" motif and is developed into a scherzo and trio, in which both scherzo and trio recur a second time.

After the energy and verve of the two preceding movements, the slow movement presents a melody of unrelieved pathos. A second figure of rising minor triads is passed through the voices offering its character of gentle melancholy.

The fourth movement is built on a *Theme Russe* purportedly at the request of count Razumovsky. The lively witty theme suggests a song or a dance and is first presented in a three-part canonic entry. Some bewilderment as to the key occurs since a minor theme is used in a major home key.

*Program notes by Catherine Roche*

# **FORTY-THIRD ANNIVERSARY SEASON**

## **FRIENDS OF CHAMBER MUSIC 1998-99**

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Saturday, October 17, 1998  
8:00 p.m.

### **Carmina Quartet**

Saturday, February 20, 1999  
8:00 p.m.  
*Dinner preceding the performance*

### **Epic Brass**

Sunday, November 15, 1998  
3:00 p.m.  
*Reception following the performance*

### **Magellan String Quartet**

Sunday, March 21, 1999  
3:00 p.m.  
*Reception following the performance*

### **Francesco Trio**

Sunday, April 11, 1999  
3:00 p.m.  
*Reception following the performance*

*All 1998-99 concerts are presented in the Faye Spanos Concert Hall  
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Seating is unreserved for the 1998-99 season.

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