

# FRIENDS OF CHAMBER MUSIC

## **The Cypress String Quartet**

Cecily Ward & Tom Stone, violins  
Ann Gregg, viola  
Jennifer Kloetzel, cello

October 8, 2000  
Faye Spanos Concert Hall  
University of the Pacific  
Stockton, California



### **Program**

#### **Quartet No. 21 in D Major, K. 575**

Allegretto  
Andante  
Menuetto: Allegretto  
Allegretto

#### **Wolfgang Amadeus Mozart**

(1756–1791)

#### **String Quartet No. 2 “Messages” (1980)**

#### **Sir Andrzej Panufnik**

(1914–1991)

—*Intermission*—

#### **Quartet No. 10 in E Flat Major, Op. 51, B92**

Allegro ma non troppo  
Dumka: Andante con moto  
Romanze: Andante con moto  
Finale: Allegro assai

#### **Antonín Dvořák**

(1841–1904)



The Cypress String Quartet is represented by Sigrid Anderson  
4619 17<sup>th</sup> Street, San Francisco, CA 94117  
tel: 415-681-9045 fax: 415-681-7469  
[www.cypressquartet.com](http://www.cypressquartet.com)

## Cypress String Quartet

The Cypress String Quartet has performed to growing acclaim throughout North America since its inception in 1996. Winners of the 1999 Chamber Music Yellow Springs Competition, the Quartet was featured in Chamber Music Magazine as a "Generation X ensemble to watch" and was recently nominated "Debut Artist of the Year" by National Public Radio's *Performance Today*.

The Cypress String Quartet is equally committed to performance and education. During the 1998–99 season, the Quartet inaugurated a community residency in Neskowin, Oregon, and presented programs to over 3,000 students in the Philadelphia area under the auspices of the Philadelphia Orchestra. This season the Quartet is launching its innovative "Call and Response" series in San Francisco, integrating performance and outreach through the commission of new works.

The Quartet's reputation has been growing among chamber music enthusiasts around the world. The ensemble has participated in public seminars with the Amadeus Quartet in London and Juilliard Quartet in New York City. The Quartet has been in residence at the Banff Centre for the Arts in Canada, and has held fellowships at the Aspen Music Festival Center for Advanced Quartet Studies and at the Summit Institute for Arts and Humanities.

The Cypress String Quartet resides in San Francisco, where they enjoy the beautiful flora, fault lines, and fog.

## Program Notes

### **Mozart—Quartet in D, K.575**

The D Major work is the first of three Prussian Quartets written in the last three years of Mozart's life, which were supposed to be for the King of Prussia. We do not know if the King ever received them. Artaria, the publisher, bought them for the price of a sandwich. They were published after Mozart's death and they carried no dedication to the Prussian King.

Mozart's father came to Vienna to witness his son's successes in person, and the last three of the quartets were performed in Mozart's house with Haydn playing first violin. Leopold Mozart wrote home: "Mr.

Haydn said to me, 'I say to you as an honest man before God, your son is the greatest composer I know personally or by name.'" But Mozart's comment was, "I have learned from Haydn how to write quartets."

In these last years, Mozart had synthesized his earlier development and any changes in his work at this time were internal, illustrating the neo-classicism affecting the arts generally. There is a certain letting go of Mozart's usual inventiveness and ingenuity, but these quartets are polished music.

The first violin plays the theme of the *Allegretto* in long notes over a patterned accompaniment so that it is audible when the viola plays it in the ninth bar, and the second violin and viola take it after the group has made its comment. The development section goes briefly into b minor with some motive imitation but the theme is reestablished in the recapitulation and we are treated to a coda and a bit of virtuosity.

The *Andante* in A Major has more scope and the cello is heard in the central section featuring imitation before the theme is presented in a richly decorated style. The lyrical melody step by step and solo by solo leads through the keys. This slow movement is unsurpassed for its "simplicity." The movement illustrates strict economy and the exclusion of all superfluity, achieving a consummate unity of thematic content and of development and external form.

The minuet and trio feature extended upbeat phrases. The cello is given a repeated motif in the trio that draws attention to it.

In the *Allegretto*, the cello introduces the theme from the first movement in shorter note values and a rich and active texture prevails throughout.

### **Panufnik—Quartet No. 2**

Panufnik's second quartet was written in 1980, commissioned by the North Wales Music Festival with funds from the Welsh Arts Council. It was first performed on September 25, 1980 at St. Asaph's Cathedral in North Wales.

But Panufnik began his musical career in Poland and only in 1954 did he make a dramatic escape to the West, unable to accept the political control exercised over the creative

work of both himself and his colleagues. He hoped by the protest to gain greater liberty for his fellow musicians, and in 1956 after the "bloodless October Revolution" all Polish creative artists largely regained freedom of expression. Panufnik's music was banned in all Communist countries.

He began his composing when he was nine years old and received his Diploma with Distinction for theory and composition at the Warsaw State Conservatoire. He studied in Vienna with Felix Weingartner, and in Paris and London, returning to Warsaw only at the outbreak of World War II.

After the war, he was appointed permanent conductor of the Krakow Philharmonic and Director of the Warsaw Philharmonic Orchestra. From this time on he began extensive travels, studying Russian teaching methods in Moscow, Leningrad, and Kiev. As head of the Polish Cultural Delegation to Peking he traveled throughout China and met Mao Tse Tung.

Panufnik's early music is lost, burnt in the Warsaw uprising in 1944. But his most significant works were written in England.

The second Quartet manifests masterly workmanship. He never revised it, although revision was his habit. He writes in the score, "an abstract work, with no literary programme. However, the idea behind it is very personal and it is connected with a memorable experience from my childhood. When I was seven or eight years old, on holiday in the country, my favourite pastime was to put my ear to the wooden telegraph poles and listen to sounds produced by the poles vibrating in the wind. After a while I became convinced that I was listening to **real** music—which retrospectively I think was my first experience of the creative process, as for the first time I made use of my musical imagination."

The Quartet is composed as one continuous movement, based on two cells of four notes and three notes respectively. Panufnik said of it, "...almost like a secret code, as if the message perhaps were written not with words, but with squares and triangles replacing ordinary letters...my main intention was to compose a fantasy-poem...to convey to the listener some of the mysterious

messages which I used to overhear in my imagination from the telegraph poles."

Elusive and barely audible chords of harmonics open the work. The first violin plays the first theme, characterized by drooping chromaticism. Panufnik shows his highly inventive treatment of cross rhythms. The whole is molded in form in a manner that turns his material to purely personal ends.

### **Dvořák—Quartet in E Flat, B92**

The E flat Major quartet has a significant place in Dvořák's rise to international recognition. Dvořák left his village home at the age of twelve and by seventeen graduated from the Prague Organ School and played viola in the New Provincial Orchestra. He pursued his composing, though having to support his new family, so winning annual State Grants which the Austrian Government gave to young and deserving artists was important. When he was about to be awarded the prize for the fourth time, Brahms, who was on the jury, was convinced that this young Czech composer, no matter how his genius would blossom, could not make headway in the musical world if his works were published only by small firms in a small provincial city like Prague. Brahms wrote to his own publisher urging him to take Dvořák's Moravian Dances and other works that Dvořák had sent Brahms.

This set off a chain reaction. Ehlert the critic wrote such glowing reviews that the unknown Czech gained the attention of the German people. Brahms and Dvořák became life-long friends and through Brahms he made the friendship of the great violinist Joseph Joachim.

This period of sudden change in fortune coincides with a decisive change in musical style: the adoption of a strongly national attitude that facilitated the acceptance of his music abroad. Folk melodies, rhythms, and dance types invaded instrumental music. The national traits in Dvořák's music contributed to the rapid growth of interest in his work, for to western ears this music sounded "bizarre and fantastic."

Dvořák began the E flat Major Quartet after the family Christmas celebrations, 1878, and finished in

March of the following year. The quartet was given an auspicious introduction at a soiree at the home of Joachim, July 29, 1879. It was a new sensation for the butcher's son, Dvořák, to find himself the center of attention. It is reported that Dvořák was shy and overawed at being surrounded by so many notables of the German musical world.

The opening bars of the *Allegro* first movement were probably influenced by a recollection of the beginning of Mendelssohn's Octet of the same key. They have a marked individuality and national elements are conspicuous. The beautiful arpeggio motif is typical of Bohemian folk songs with its rising interval, descent, and rise. Polka rhythms appear in the second subject. The development has a contrast of mood with the main theme in augmentation accompanied by the polka rhythm. At the end, the first violin plays the arpeggios alone, and a lovely peace prevails.

The two middle movements, *Dumka* and *Romanza*, are both slow, but the two scherzo-like furiant sections in the *Dumka* make the *Romanza* the true slow movement. A "dumka" is a Czech folk form, generally of elegiac and brooding mood but with bursts of cheerful ebullience. The "furiant" is a rapid Czech dance. The first melody of the *Dumka* is in g minor given to violin and viola alternately over pizzicato chords in the cello at the beginning of the movement. In the G Major furiant, the first notes of the elegy were borrowed but in 3/8 time rather than 2/4.

The *Romanza* in B flat is based mostly on one theme, a tender song-like melody with a new thought in G Major that is immediately repeated in the minor mode. The viola contributes to a peaceful ending with a partly chromatic descending scale.

The *Finale* is vivacious with a touch of rondo influence. The main theme is of "skoky" type, a male leaping folk dance. The contrapuntal development is not too common with Dvořák. The slower second subject is given to the cello while the second violin has a countermelody.

—Notes by Catherine Roche

## **FORTY-FIFTH SEASON 2000-2001**

*Presented in Cooperation with University of the Pacific and the UOP Conservatory of Music; Stephen Anderson, Dean*

### **The Cypress String Quartet**

Sunday, October 8, 2000

3:00 PM

*Reception following*

### **Brentano String Quartet**

Sunday, November 5, 2000

3:00 PM

*Reception following*

### **The Prairie Winds**

Sunday, January 14, 2001

3:00 PM

*Reception following*

### **The Artis Quartet**

Sunday, February 18, 2001

3:00 PM

*Dinner following*

### **Peabody Trio**

Saturday, March 31, 2001

8:00 pm

*All 2000-2001 concerts are presented in the Faye Spanos Concert Hall on the University of the Pacific Campus.*

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- UOP & Delta students are admitted free on a space-available basis.
- Concert programs are subject to change without notice.
- Seating is unreserved for 2000-2001.
- Contributions, including memorials, are tax deductible to the extent allowed by law.
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