

# FRIENDS OF CHAMBER MUSIC

## The Los Angeles Piano Quartet

Michi Wiancko, violin  
Katherine Murdock, viola  
Peter Rejto, cello  
Xak Bjerken, piano

2:30 PM, September 15, 2002

Faye Spanos Concert Hall

In cooperation with the Conservatory of Music  
University of the Pacific  
Stockton, California



### Quartet in E-flat Major, K. 493

Allegro  
Larghetto  
Allegretto

### Wolfgang Amadeus Mozart

(1756-1791)

### Quartet in a Minor, Op. 67 (1931)

Lento; Andante mosso  
Vivo  
Andante; Allegretto

### Joaquin Turina

(1882-1949)

*—Intermission—*

### Quartet in g Minor, Op. 25

Allegro  
Intermezzo: Allegro ma non troppo  
Andante con moto  
Rondo alla Zingarese: Presto

### Johannes Brahms

(1833-1897)



The LOS ANGELES PIANO QUARTET is represented by Melvin Kaplan, Inc.

115 College Street, Burlington, Vermont 05401 [www.melkap.com](http://www.melkap.com)

The Los Angeles Piano Quartet is a Steinway Ensemble

Recordings available on MusicMasters and Pickwick labels

## Los Angeles Piano Quartet

The Los Angeles Piano Quartet made its debut at The Music Center in Los Angeles in 1977, and soon earned recognition as America's premier piano quartet. The accomplished ensemble has been repeatedly re-engaged by major chamber music presenters, and hailed by the public and press in New York, Washington, Detroit, St. Louis, Chicago, Dallas, Cincinnati, St. Paul, San Francisco, Los Angeles, and many other major American cities. They have been popular guests on Minnesota Public Radio's "St. Paul Sunday" and the New York "Live from WNCN," and featured at the Bermuda and Tucson Festivals and the Eugene and Carmel Bach Festivals.

Following an impressive international debut at the Cheltenham Festival in England, the quartet was engaged for an appearance at the Concertgebouw in Amsterdam and an extensive tour of Europe. Highlights of subsequent European tours have included two additional appearances at the Concertgebouw and concerts at the Hamburg Musikhalle and Santa Cecilia in Rome.

The Los Angeles Piano Quartet has been an active force in the creation of new works for piano quartet, commissioning works from such prominent contemporary composers as Stephen Hartke and Gerard Schurmann, whose second piano quartet had its premiere performance by the LAPQ at the 2000 Tucson Festival. The National Endowment for the Arts and Chamber Music America have supported the ensemble in this activity.

## Program Notes

### *Mozart—Quartet in E-flat, K. 493*

The repertoire for an ensemble of such rich possibilities as the piano quartet is unfortunately small, rarely used by the great masters, and the two works of Mozart, the Piano Quartet in g Minor, K. 478, and the quartet in E-flat Major presented today, were the first important works composed for keyboard and strings. They are the ancestors of the 19<sup>th</sup> century works for keyboard and strings, that of Schumann and the three by Brahms, in

spite of a demand for the music. The compositions of the 17<sup>th</sup> and 18<sup>th</sup> centuries used the keyboard simply for a *continuo* (harmonic base line). The three sons of J. S. Bach gave the piano a part that was more than a *continuo*, but that still was not as an equal partner with the strings.

Mozart had been commissioned to write a set of piano quartets by the publisher Hoffmeister, who however was not pleased with the first, advising Mozart to compose music of less difficulty if they were to make any money. Mozart responded with the statement that he would rather go hungry. He composed the E-flat Major quartet without hope of publication, completing it on June 3, 1786. The publisher, Attaria, using better judgment, published both quartets the following year.

The opening Allegro begins with a rather fierce tutti, followed by a lyrical theme with piano accompaniment and quite delightful further motifs. The first theme of this second subject is used in the development in dialogues between the strings. After being stated by the piano, the first two bars are treated through almost twenty keys, ending in the distant key of D Major, using various combinations of instruments and varying dynamics. The theme is given to the piano in the recapitulation with a counter melody in the violin, followed by the viola. The theme is rich with imitative possibilities and Mozart exploited them to the full.

The light, delicate Larghetto opens with a theme treated with formal restraint but the result is a texture of exquisite beauty that carries a tension underlying the wistful, tender surface of sound that is laden with echoes of every phrase. The movement ends with a dialogue, the piano playing arabesques over repeated comments in the strings.

The final Allegretto, rondo in form, is light in character with some dramatic strokes. The piano part is virtuosic in character, with exciting runs, especially in the central episode. Alfred Einstein called the rondo theme "the purest, most childlike and godlike melody ever written." However, preparatory versions have been found that indicate it cost Mozart considerable labor. A second, more militant theme is followed by more relaxing motifs. Piano runs form a kind

of development, and after the return of the first two themes, the rondo theme is featured in a coda with more piano runs.

### *Turina—Quartet in a, Op. 67*

Throughout most of Europe in the 19<sup>th</sup> century, music was characterized by strong nationalistic flavors, using folkloric melodic and rhythmic elements. A synergy developed between the popular Spanish folk idioms, based on dance, guitar, and vocal music, and the artistic world of Paris. The movement developed in Spain because of the political stability that resulted from the reestablishment of the Bourbon monarchy in 1875 with the music loving Alphonso XII. Pedrell (1841-1922) was the founding father of the movement and his well-known pupils include Albeniz, Granados, de Falla, and Turina.

The increased enthusiasm for Spanish music was exemplified by Bizet's opera *Carmen*, Lalo's *Symphonie Espagnole*, Debussy's *Iberia*, and Ravel's *Rhapsody Espagnole*. Spanish composers in Paris were acquainted with impressionism and were on close personal terms with French composers.

Cultural diversity marks the different regions of Spain, and Turina introduced Madrid to the components of the Andalusian style. Turina made his debut as a pianist in 1897 in Seville where he was born, and subsequently studied at the Royal Conservatory in Madrid, where he developed a special interest in zarzuela, made popular around the world by Placido Domingo. Turina studied piano in Paris with Moszkowski and composition with Vincent d'Indy. In Madrid, on his return in 1914, he performed as a pianist, conducted the Ballet Russe, and was choir director at the Teatro Royal. Turina's music is marked by the classicism of his Parisian teacher as well as the folklore and guitar styles of nationalistic regions, especially Andalusia.

In his Quartet in a Minor, Turina diverged from his classic bent by the brevity of the work, including in it only three movements, and by the sequence of tempos. Lyrical melodies, often plaintively modal in character,

are combined with staccato-like rhythms, built on popular Spanish rhythmic motives, used as *ostinatos*, often superimposed. Between the movements, cyclical use of thematic elements unifies the composition.

The Lento-Andante mosso begins with a slow, strong string introduction repeated by the piano, and a swaying 6/8 theme follows. In the subsequent episodes, the violin generally leads, followed by the piano. One episode features the cello playing its high notes accompanied by the other instruments.

The Vivo is characterized by the folkloric elements in a dance-like movement using 3/8 meter, in the center of which the introduction is heard. An archaic character is suggested by a pizzicato passage using lute and guitar elements.

The Andante-Allegretto is begun by the violin playing in an improvisational style, followed by a series of cadenzas. It develops rather rhapsodically with new folk-like themes alternating with melodies heard earlier.

### ***Brahms-Quartet in g, Op. 25***

In order to help and be near to Clara, Brahms spent two years in Dusseldorf during Robert Schumann's hospitalization after he had thrown himself in the Rhine. The influence of the musical experiences during the years spent with the Schumanns were rich but laden with tension and Brahms returned to his native city of Hamburg in 1859, settling in a "charming apartment" surrounded by gardens belonging to Frau Dr. Rosing, whose home was famous for its musical Friday nights. Here he was to mature his gifts and regain his equilibrium. This time marked the end of his romantic "Sturm und Drang" period and although he remained a romantic, he was a romantic classically oriented. He draws on the storehouse of classic literature but he goes beyond it in sound.

In Hamburg, he composed the Piano Quartets Opus 25 and 26, and although he was primarily a pianist, the instrument is not given undue emphasis. The g Minor Quartet was performed initially in Hamburg with Clara Schumann at the piano. Upon Brahms' long anticipated move to Vienna in 1862, the official premiere took place, performed by the

Hellmesberger Quartet with Brahms at the piano. The performance served as his introduction to Vienna's large and brilliant social and artistic world.

The Allegro is a bold and expansive movement. It opens with a poised melodic line but after a brief silence, a passage grows from a repeated descending melodic step. The piano then throws in a rapid four-note figure beneath the strings. A glorious second theme is played by violin and viola in unison. After a closing theme that is agitated and intense, two parts of the first theme are used in a development section leading to a recapitulation that features the opening theme and the piano four-note rhythmic figure.

The Intermezzo is a gentle scherzo, with a faster Trio, using cross rhythms, giving a gentle knocking effect. Muting the violins while the other strings play without mute produces a veiled shadowy tone color.

A bold and broadly expressive melody opens the Andante con moto, the piano playing emphatic octaves and the viola playing in counterpoint. A march-like section cuts in, which has been described as a parade of wooden soldiers. After an emphatic deceptive cadence, the gentler viola and cello lead to a full-bodied reprise of the initial melody.

The boisterous Rondo alla Zingarese enralls an audience. The folk element of what was thought to be Gypsy music at the time pervades the movement. The first theme bursts forth and the second stuns with a series of ferocious scales. Accompanied by pizzicato in the strings, a scampering piano melody leads to a repetition of the final theme with its soulful conclusion. Themes are heard again briefly, the piano offers some cadenzas, and the work ends with the lively first theme *molto presto*.

—Notes by Dr. Catherine Roche

## **FORTY-SEVENTH SEASON**

**2002-2003**

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

### **Los Angeles Piano Quartet**

2:30 PM Sunday, September 15, 2002

Faye Spanos Concert Hall

*RECEPTION FOLLOWING*

### **Ariel Winds**

2:30 PM Sunday, October 27, 2002

Faye Spanos Concert Hall

*RECEPTION FOLLOWING*

### **Elements Quartet**

7:30 PM Sunday, November 17, 2002

Faye Spanos Concert Hall

*RECEPTION FOLLOWING*

### **Pacifica Quartet**

2:30 PM Sunday, February 9, 2003

Faye Spanos Concert Hall

*RECEPTION FOLLOWING*

### **The Vega String Quartet**

2:30 PM Sunday, March 23, 2003

Faye Spanos Concert Hall

*DINNER FOLLOWING*

### **Turtle Island String Quartet**

2:00 & 4:00 PM Sunday, April 13, 2003

At the Haggin Museum, Stockton

## **TO OUR AUDIENCE**

- The use of cameras and recording devices of any kind is forbidden.
- Smoking in the lobby and auditorium is prohibited.
- Please turn off cellular telephones and disengage audible alarms on pagers and electronic watches.
- UOP & Delta students are admitted free on a space-available basis.
- Concert programs are subject to change without notice.
- Seating is unreserved for the 2002-03 Season.
- Contributions, including memorials, are tax deductible to the extent allowed by law.

Tickets are available at the door.

Adult: Single \$20, Season \$85

Child 13-17: Single \$5, Season \$15

Child 12 and younger: Free

Suzuki Family Season: \$50

FOCM welcomes children to its concerts.

We do ask, however, that children ten 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 four rows.

# Friends of Chamber Music

## Board of Directors

### Officers

Michael Spencer, President  
Carole Gilbertson, Vice President  
Carl Nosse, Treasurer  
Janet Bonner, Secretary

### Members

Susan Carson  
Jean McGowan  
Marie Medford  
Kathe Underwood

### Artist Selection Committee

Ira Lehn  
Warren van Bronkhorst

### Past Presidents

Janet Bonner  
Kathe Underwood  
Martha Tipton  
Frank Dick  
Mary Jensen  
Mary Chamberlain  
Helen Kessel McCrary  
Virginia Short McLaughlin  
Wilfred Mitchell, Ph.D.  
Tasha Stadtner  
Marjorie Williams  
Alfred Rageth  
Robert Adams, M.D.

### Founder

Walter H. Perl, 1956

### For more information:

PO Box 4874  
Stockton, CA 95204-0874  
209-946-0540  
209-948-2916  
209-931-4243

## Contributors

### Sustainer \$2,000 +

John & Gayle Perl

### Benefactor \$1,000-1,999

Anonymous  
Kathe Underwood

### Patron \$500-999

Michael & Helen Spencer  
William Williams  
Radisson Hotel

### Sponsor \$250-499

Philip & Carole Gilbertson  
Dr. & Mrs. Anthony Guidon  
Les & Marie Medford  
John Watt  
Alder Market

### Donor \$100-249

Olivia Beck-Bowen  
Janet Bonner  
Mary & Philip Bookman  
Margaret Dutschke  
Jean McGowan  
Mrs. Clyde Nielsen  
Irva Rageth  
John & Cynthia Simley  
Ken & Joyce Thorkildson  
Jack & Eleanor Vogel

### Supporter \$50-99

Betty Beckler  
Robert & Ann Chargin  
Sarah Cortes  
Duncan Courvoisier  
Fay Goleman  
Mary Jensen  
Catherine Lewis  
William & Madeleine Lynch  
Mary Millar  
Elaine Mirapaul  
Melinda Meyer Niemi  
Manuel Orellana, MD  
Marvin & Bune Primack  
Louise Saunders  
Elizabeth Spelts  
June Spencer  
Warren & Carol Van Bronkhorst  
Robert & Joan Waugh  
Frank & Lynelle Wiens  
Jerold & Judith Yecies

### Friend \$10-49

George & Beverly Blum  
Mary Ann Brooks &  
Steve Schermerhorn  
Violet Buchanan  
Jean Dean  
William & Melba DuBois  
Mary Ganshaw  
Kearney Leeper  
Bill & Ann Michaelsen  
Melinda Meyer Niemi  
Joan Schurr  
Eleanor Tatton  
Harold Willis

### In Memoriam

Walter & Ilse Perl Endowment  
Lois Courvoisier  
Elly Frank  
Walter & Ilse Perl  
Alfred Rageth  
Alma Shipkey  
Shirley Turner  
Lucas Underwood



Your Source for the Best in Classical Music, Jazz, and News & Information Programming.

KXPR 90.9 SACRAMENTO KXJZ 88.9 SACRAMENTO KXSR 91.7 GROVELAND KKTO 90.5 TAHOE CITY KUOP 91.3 STOCKTON  
Listener Supported Radio Licensed to California State University, Sacramento and University of the Pacific