LONG THEATRE, UNIVERSITY OF THE PACIFIC, STOCKTON, CALIFORNIA
FEBRUARY 8, 1987, 3:00 P.M.

Friends of CHAMBER MUSIC
Founded by Walter Perl, 1956

presents

The Arden Trio

Suzanne Ornstein, Violin
Clay Ruede, Cello Thomas Schmidt, Piano

PROGRAM

TRIO IN C MAJOR, HOB XV:27 — HAYDN

Allegro
Andante
Finale: Presto

TRIO NO. 2 IN E MINOR, OP. 92 — SAINT-SAENS

Allegro non troppo
Allegretto
Andante con moto
Grazioso poco allegretto
Allegro non troppo

INTERMISSION

TRIO IN A MINOR — RAVEL

Modere
Pantoum (Assez vif)
Pasacasille
Final (Anime)

The Arden Trio appears through the courtesy of IMG Artists (International Management Group), 22 E. 71st St., New York, NY 10021

The Arden Trio is supported by the Jerome Foundation, the National Endowment for the Arts, Chamber Music America, the Cultural Council Foundation, the Mary Flagler Carey Charitable Trust, and the Concert Artists' Guild.

TO OUR AUDIENCE

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Friends of Chamber Music concerts are presented in cooperation with San Joaquin Delta College and University of the Pacific.

NO SMOKING

Smoking is prohibited in the lobby and auditorium. Please step outside of the building to smoke.

LATECOMERS

In consideration of the performers and audience, latecomers will not be seated until a suitable break in the performance.

PAGERS/WATCHES

Owners of paging devices and electronic watches are asked not to allow the alarms to ring during the concert.

CAMERAS/RECORDERS

The use of recording devices or cameras of any kind is prohibited in the auditorium.

PROGRAM CAVEAT

Due to the nature of concert scheduling and the performance, all programs are subject to change without notice.

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Senior citizens enrolled in the Stockton Arts Commission's Senior Citizens Arts Transportation (SCAT) programs are admitted without charge.

STUDENTS ADMITTED FREE

Upon presentation of identification at the door, students enrolled at San Joaquin Delta College and University of the Pacific are admitted without charge.

YOUNG PEOPLE WELCOME

School-age children of subscribers are welcome without charge. Children under ten years of age may not sit in the first five rows, and all children must sit with their parents.

TICKETS

Subscriptions to the five concerts on the Friends of Chamber Music season are $40 per person and for sale through the first concert. Subscribers are guaranteed seating at each concert.

Single tickets at $10 per person are available at the door of each concert, but seating cannot be guaranteed.

Non-subscribers may purchase single tickets to future concerts by sending a check with a stamped and self-addressed envelope to Friends of Chamber Music, P.O. Box 4874, Stockton, CA 95204. Mail orders will be filled in order of receipt.

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PROGRAM NOTES

PIANO TRIO IN C MAJOR, HOB SV:27 (1797)
JOSEPH HAYDN (1932-1809)

Allegro; Andante; Presto

In the 1790's Haydn composed nineteen piano trios in six years. Today's trio was composed in 1797 when Haydn was sixty-five years of age. For reference, Beethoven's Opus 18 string quartets date from 1798-1800; the second piano concerto from 1795 and his first symphony in 1800. These trios are quite different from those he composed much earlier. Here, the instruments have a more shared responsibility; they are linked together more mechanically and they assume more and larger proportions.

In this trio, the feeling is of a master who is in total control of his musical and instrumental materials; everything "flows": the part writing, the form, the evolution of musical ideas. None of the movements are in a "serious" vein but are, rather, gay, light-hearted, sprightly, but difficult to "bring off" successfully. The first movement is characterized by careful control of Classical form and attention to details: there are sprightly tunes and call and response patterns. It is exciting music to listen to. The second movement has beautiful arc-like melodies, an active base line, but even though it is a slow movement, the feeling is of good spirits with a dance-like middle section. High jinks in the piano part, "rabbit" music in the string and piano figures make for a gay, light, airy and fast final movement. One feels that Haydn enjoyed composing this trio.

PIANO TRIO #2 IN E MINOR, OP. 92 (1892)
CAMILLE SAINT-SAENS (1835-1921)

As the phonograph record of this trio was not in the collection of the various record libraries consulted--it is not listed either in Schwann--two extended quotations will have to suffice to tell us about Saint-Saens' chamber music. The quotations are from Chamber Music by Homer Ulrich and from Chamber Music, Ed., Alec Robertson, the essay by Edward Lockspeiser. For Mr. Ulrich, Saint-Saens' chamber music output of eighteen works composed in sixty-six years "testifies to his technical mastery of counterpoint, to his perception of delicate proportions, and to his great competence in all matters of musical composition. But they also disclose a lack of real inspiration in melodic writing, a certain sameness of style... and a paucity of profound feeling."

Mr. Lockspeiser thinks that "Saint-Saens is at his best in his youthful works... He was never a deep, nor even a warm-hearted composer: his personality was remote and frigid." He admired Mendelssohn "whose lightness of touch he was sometimes able to emulate." "Beethhoven and Schumann were outside his world, as was Brahms..." "Throughout his life he greatly feared the innovations of Debussy whom he outlived and whom he never ceased to denigrate in a caustic and sardonic manner." Given these opinions it will be interesting to observe this trio of Saint-Saens carefully; to compare and contrast with other composers' trios we have heard in this Series.

PROGRAM NOTES

PIANO TRIO IN A MINOR (1915)
MAURICE RAVEL (1975-1937)

Moderate; Pantoum; Passacaglia; Finale

Ravel's piano trio is a long, four-movement work which requires virtuoso abilities by all three executants. Taking advantage of the sensuous registers of the strings, Ravel uses them from his native Basque country in southern France. There are changes in tempo, unison playing by the strings and harp-like arpeggios in the piano. The second movement, titled "Pantoum," is in quick tempo and has virtuoso writing for the piano with extremes of range and the use of "mood music."

The name "Pantoum" is Malayan and refers to a strict poetic form; Ravel, however, is more interested in the exotic associations of the word. The form of the Passacaglia--a dance form of the eighteenth century--governs the third movement and begins with the theme in the solo piano but this theme is elaborated, imitated and developed in the other parts. The finale, in quick tempo and in quintuple meter, gives the impression of "off beats." The loudness increases and there appear tremolos and trills in the strings to the accompaniment of loud chords in the piano. The movement gives the impression that the composer is trying to go beyond the limits of the three instruments; indeed, to make them sound "orchestral."

Duncan Courvoisier
Humanities Department (Ret.)
American River College
Sacramento

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Concert-goers of Friends of Chamber Music might be interested in a few bibliographical references which I have found most helpful:

Berger, Melvin, Guide to Chamber Music, Dodd, Mead and Company, New York, 1985.

Blum, David, and The Guarneri Quartet, The Art of Quartet Playing, Alfred Knopf, New York, 1986.

Griffiths, Paul, The String Quartet, A History, Thames & Hudson, New York, 1983.

Radcliffe, Philip, Beethoven's String Quartets, Cambridge University Press, London, 1978.

Robertson, Alec (Ed.), Chamber Music, Pelican Books, London, 1963.

Ulrich, Homer, Chamber Music, Columbia University Press, New York, 1948.

SAVE THIS DATE: SATURDAY, MAY 2, 1987, 8 P.M.

Our annual non-subscription spring treat! Donald Pippin's popular and highly praised Pocket Opera will perform Mozart's "The Abduction of the Seraglio," at Long Theatre, University of the Pacific.

THE ARDEN TRIO

The Arden Trio has emerged as one of the most important young chamber ensembles on the scene today. Their 1981 Carnegie Hall debut and subsequent appearance at the 92nd Street "Y" were greeted with acclaim. Recently they have performed in such cities as Washington, Detroit, Boston, Cleveland, Los Angeles, Portland, Pittsburgh, Seattle, Salt Lake City, and in New York at Lincoln Center's Mostly Mozart Festival.

This season they will appear at the Kaufmann Concert Hall in New York for a series of three concerts. Other highlights include engagements with San Francisco Performances, Stanford University, the Universities of California at Davis and Santa Barbara, and on chamber music series in Buffalo, Edmonton and Milwaukee.

The Trio met in 1975 as graduate students at the Yale School of Music, and in 1981 they were named winners of the Concert Artists Guild Award. Most recently, they have produced educational videotapes with the generous support of the National Endowment for the Arts and the 92nd Street "Y."

SUZANNE ORNSTEIN, Violin

Suzanne Ornstein received her training at the University of Michigan and the Yale School of Music. She has performed as concerto soloist with the Yale Philharmonia, the New Amsterdam Philharmonic, and New York's "Y" Chamber Symphony.

Ms. Ornstein is a guest artist with many of New York's chamber and new music ensembles and has performed on the chamber music series in Marblehead, Massachusetts, and the Grant Teton Music Festival in Wyoming. In New York, she has served as concertmaster for the American Ballet Theatre, the New York Choral Society, and the American Symphony Orchestra.

CLAY RUEDE, Cello

A native of Texas, Clay Ruede began his studies with Harriet Woldt, Lev Aaronson, and Shirley Trepel. He continued his studies with Bernard Greenhouse at the Manhattan School of Music and with Aldo Parisot at the Yale School of Music.

A frequent guest artist, Mr. Ruede has performed with Speculum Musicae, the Seacliffe Chamber Players, and New York New Music Ensemble, the Columbia String Quartet, and the DaCapo Chamber Players. His recital appearances have taken him to Europe, the Southwestern United States, New England, and New York.

THOMAS SCHMIDT, Piano

Thomas Schmidt has performed in recital at Alice Tully Hall and throughout the United States. He has concertized as a member of the Yale Chamber Players and the Twentieth Century Ensemble. He is currently Professor of Piano at Concordia College in Bronxville, New York.

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Long Theatre, University of the Pacific
Program: Mozart: Salzberger Sinfonia
Greig: Suite "Aus Holbergs Zeit," G Major, Opus 40
Gottesini: Grand Duo for Violin and Double-Bass
Dvorak: Serenade, E Major, Opus 22

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Saturday, April 4, 1987, 8 p.m.
Long Theatre, University of the Pacific