LONG THEATRE, UNIVERSITY OF THE PACIFIC, STOCKTON, CALIFORNIA
SATURDAY, APRIL 4, 1987, 8:00 P.M.

Friends of CHAMBER MUSIC
Founded by Walter Perl, 1956

presents

THE LINDSAY STRING QUARTET

Peter Cropper, First Violin
Ronald Birks, Second Violin
Robin Ireland, Viola
Bernard Gregor-Smith, Cello

PROGRAM

CHACONNE IN G MINOR — PURCELL
Edited by Benjamin Britten

STRING QUARTET #4 (1978) — TIPPETT
1. Molto legato
2. Fast
3. Moderately slow
4. Very fast

INTERMISSION

STRING QUARTET #13 IN B-FLAT MAJOR, OP. 130 — BEETHOVEN
Adagio ma non troppo
Presto
Andante con moto: ma non troppo
Ala danza tedesca: allegro assai
Cavatina: adagio molto espressivo
Finale allegro

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RECORDING: ASV

MANAGEMENT: Herbert Barrett Management, Inc.
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Single tickets at $10 per person are available at the door of each concert, but seating cannot be guaranteed.

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PROGRAM CAVEAT

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PROGRAM NOTES

Except for the notes about the Beethoven Quartet, today's notes represent some musical detection that has been both challenging and informative. For example, the program listing gave only: "Chaconne" by Purcell. I found eight chaconnes of Purcell that were either separate pieces or parts of suites; so, being confronted with vagueness, I decided to furnish what information I could glean from my sources. Another problem was that there was no recording of the Tippett quartet to be found in the record libraries of the area. It is not listed in Schwann nor was it available at Tower Records. As a result, general information is offered about this composer and his works.

There are several interesting coincidences about this program and its composers, and a few remarks may be relevant. First, Benjamin Britten (1913-1961), one of England's famous composers, admired Henry Purcell above all of England's previous composers and in his second string quartet named the last movement "Chacony" in honor of Purcell. Moreover, Britten arranged Purcell's "Chacony in G minor" for String Quartet and this is possibly the music we may hear today. In addition, the Tippett quartet contains a reference to Beethoven's Op. 130 (but I can't point it out to you!)

CHACONNE **HENRY PURCELL (1659-1695)**

Purcell lived only thirty-six years, yet he was a very prolific composer, being famous for the opera "Dido and Aeneas," many operas, incidental music for plays and numerous compositions of instrumental and vocal music. He became organist of Westminster Abbey at twenty-one and organist of the Chapel Royal at twenty-three. The Chaconne (for Purcell: Chacony) is very similar to the Passacaglia and was originally a slow, three-meter dance. The music was based on a ground bass that is repeated with varied upper parts. Familiar examples include Sebastian's Bach's "Chaconne in D minor" from the Second Partita for Unaccompanied Violin, the "Chaconne in C minor" for organ, and Brahms' use of the Chaconne form for the finale of his fourth Symphony in E minor.

STRING QUARTET #4 (1978) **MICHAEL TIPPETT (b. 1905)**

1. Molto legato 2. Fast 3. Moderately slow 4. Very fast

Not being able to listen to the quartet, the following is offered for some insight into the composer. Michael Tippett studied at the Royal College of Music in London; he was knighted in 1966. He has utilized British folk, American jazz, and Negro elements in his music. His music digs deep into England's musical past, e.g., Elizabethan madrigals. His complex rhythm owes as much to the suppleness of the English madrigal as to either Stravinsky or Bartok. Tippett's polyphonic conceptions are based on a melodic line that is highly ornamented; he is fascinated with counterpoint but, for Andrew Porter, this countrapuntal style has yielded (1965) to a succession of direct, contrasting statements--vivid and personal as all his music has been. For Paul Griffiths, in the fourth quartet, Tippett was "identifying not with any general norms of musical tradition so much as with a very specific moment in it, the late Beethoven." Indeed, Tippett has a quotation from Bethoven's Op. 130, to be played next. Tippett's output includes four symphonies, four string quartets, three operas, sonatas and concerti. The Lindsay Quartet has recorded three of Tippett's quartets; number four is not listed.

PROGRAM NOTES

STRING QUARTET #13
IN B FLAT MAJOR, OP. 130

LUDWIG VAN BEETHOVEN (1770-1827)

Adagio ma no troppo
Presto
Andante con moto: ma non troppo
Alla danza tedesca: allegro assai
Cavatina: adagio molto espressivo
Finale: allegro

The first movement of this quartet is characterized by great contrasts: slow, fast; scales vs. polyphonic passage-work; sharp chords vs. flowing melodies and alternating tempi. The movement ends with rushing scale passages. The Presto or second movement is very short and is, for Philip Radcliffe, an example of Beethoven's "great gift for saying much in small space; he's produced a fascinating miniature but the texture is particularly delicate and subtle." (N.B.: Try to keep the time, or account for the accents!) The third movement is rather lengthy, a sonata form without development. It shows a great variety of material and also great contrasts as in the first movement. The "Danza alla tedesca," i.e., in the German style, the fourth movement, is a triple-meter dance form with more florid inner parts. The texture thins out and the movement ends abruptly. The fifth movement, the Cavatina (Ital.: short aria) is very short and very slow--only three pages in the score. It has a very long, smooth-flowing melodic line with polyphonic inner parts. The middle section, marked "Beklemmt" (oppressed) in the score, reflects Beethoven's emotional intensity in the composition of this movement.

The last movement or finale is a substitution Beethoven made at the request of his friends and publisher because the original finale was both too lengthy and too over-powering over the previous movements. The original finale was separately published as Op. 133, "The Grosse Fuge." This finale, the substituted one, shows Beethoven's typical penchant for violent swings of emotional mood, especially after the feelingly emotional context of the Cavatina. Having just recently returned from Vienna and seeing the Brughels there, this music reminded me, forcefully, of Brughel's peasants dancing in their sabots to a "cheerfuly, flippant tune" (Radcliffe).

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

THE LINDSAY STRING QUARTET

The Lindsay String Quartet was formed in 1966 at the Royal Academy of Music in London, where it was coached by Sidney Griller. There it won all the prizes for quartet playing, and the following year it was appointed as Quartet-in-Residence at Keele University, one of the first such appointments in England. At Keele, the Quartet studied further with Alexandre Moskowsky of the Hungarian Quartet.

The Beethoven and Bartok quartets are central to the Lindsay's repertoire; the group has performed the complete cycles of these quartets both in London and elsewhere in Europe. Their last Beethoven cycle was received with the warmest possible enthusiasm.

David Cairns of the Sunday Times described them as a "Quartet of Masters" and said of their performances, "Their playing, as all satisfying Beethoven playing must, combines high rhythmic tension with a feeling of unlimited space. They make room for the music to breathe, to pause, to turn corners, expand in new directions. The leader, Peter Cropper, phrased like a young Adolf Busch and made the heart lift."

The Lindsay Quartet has recorded for the ASV label complete cycles of Bartok and Beethoven quartets which are now available in the United States. The Quartet was awarded the 1984 Record of the Year Award from Gramophone Magazine for their boxed set of the late Beethoven Quartets.

The Quartet's detailed study of the Bartok quartets began when they were invited to the first Bartok seminar in Hungary, under the Vilmes Tatrai, and it continued when they were invited to America in 1972 by the Hungarian Quartet. In 1973 they joined musicians from more than twenty countries in a series of concerts at the Esterhazy Palace. Their success was dramatic and the audience of musicologists, impresarios, and critics gave their performance great acclaim. They have often been back to Hungary to make television and radio recordings.

The release, in Tippett's 70th birthday year, of the recording of his three quartets was welcomed with wide enthusiasm, and in May of 1979 they gave the world premiere of his Quartet No. 4 at the Bath Festival. In addition to their regular appearances at the Bath Festival, they have performed at the Edinburgh, Aldeburgh, and Florence Festivals.

They have appeared regularly on television and were featured in an Omnibus film about the life of the Quartet. They make regular tours throughout Europe and in 1981 and 1983 made extensive tours of the USA and Canada. They returned to the U.S. in the fall of 1985, performing at the Library of Congress and in San Francisco and Los Angeles. Other overseas tours have taken them to India, Australia, and South America.

The Quartet is extremely fortunate in being loaned three Stradivarius instruments and a Ruggieri. Peter Cropper plays on the Maurin Stradivarius of 1718, on loan from the Royal Academy of Music, Ronald Birks plays on the Ex Campo-Selice of 1694, Robin Ireland plays on the Archinto of 1696, on loan from the Royal Academy of Music, and Bernard Gregor-Smith plays on a Ruggieri of 1694 on loan from Gerard Smith. The Quartet is in residence at the University of Manchester. In addition to regular concerts each season, it directs seminars on the quartet repertoire, coaches chamber ensembles, and provides individual instrumental instruction.

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