Long Theatre, University of the Pacific, Stockton, California
Sunday, November 16, 1986, 3:00 p.m.

Friends of CHAMBER MUSIC
Founded by Walter Perl, 1956

presents the

Tokyo String Quartet

Peter Oundjian, Violin — **Kikuei Ikeda, Violin**
Kazuhide Isomura, Viola — **Sadao Harada, Cello**

Quartet No. 17 in B-flat Major, K. 458 "The Hunt" — MOZART

Allegro vivace assai
Menuetto moderato
Adagio
Allegro assai

Quartet No. 7 in F-sharp minor, Op. 108 — SHOSTAKOVICH

Allegretto
Lento
Allegro

INTERMISSION

Quartet in F major — RAVEL

Modéré, Très doux
Assez vif: Très rythmé
Très lent
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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) program 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 at 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

STRING QUARTET #17 IN B FLAT MAJOR, K. 458 (1784)
WOLFGANG MOZART (1746-1791)

Part of the joy in listening to Haydn or to Mozart is in the participation of clarity, balance and precision, together with logic of form and heightened feeling. This quartet exhibits these qualities in all movements. The opening, with its quasi horn calls, appears in various voices. The two themes both quiet and reserved, however, appear in a good-humored and playful mood. The first theme of the minuet is hymn-like with carefully measured phrases. The trio, in contrast is lighter, more airy in feeling and mood. Most of the interest is in the first violin, and the movement ends with a repeat of the opening section section. The third or slow movement, after a slow opening, has a long, beautiful and lyrical melody that, in various guises and with varying accompaniments, appears in all the voices. The movement ends with a return and a repetition of the opening material. The finale re-establishes the cheerful character of both the first movement and the trio of the minuet; it is gay, sprightly and fast but with wit and humor. There is some use of polyphony, the melodies have sharply-defined contours and the quartet closes on a feeling of good spirits.

STRING QUARTET #7 IN F SHARP MINOR, OP. 108 (1960)
DIMITRI SHOSTAKOVICH (1906-1975)

Of the fifteen quartets Shostakovich composed, this one is the shortest, lasting a little over twelve minutes. It is an exciting piece with many items of interest. It is tragic in conception and the reference material states that it is biographical in intention. The quartet opens with roulades (arabesque-like figures) in the first violin with short notes on the cello. In fact, there will be much emphasis on the cello, with soaring violin parts and much tremolo in the inner parts. The second theme is of a descending character. There are lots of rests, the tempo is quite active and there is much pizzicato in all parts. The second movement, slow in tempo, begins with a long descending melody in the violin with interweaving of melodic materials among the other parts. There is the same descending melody in the cello with some polyphonic emphasis. The second theme is soft, and doubled in both viola and cello. The feeling is on inner musings and the movement ends quietly. The third movement is very fast, active, and loud; "everybody works." There are the roulades as in the first movement, quite dissonant harmonies and the sardonic, grotesque mood that is perceivable in his other works. The movement, however, ends quietly and leads directly to the fourth movement with a soft, ascending melody in the violin and pizzicati in the cello. This material alternates with soft, pointed chordal interludes and pizzicati in all parts. The quartet ends quietly with pizzicati in the cello and major harmony chords in the strings.

PROGRAM NOTES (continued)

STRING QUARTET IN F MAJOR (1903)
MAURICE RAVEL (1875-1937)

This quartet, one of Ravel's most spontaneous works, was composed in 1903 while he was a student at the Paris Conservatoire. It is dedicated to his teacher, Gabriel Faure, and is, especially in its second movement, influenced by Debussy. The quartet has clear, transparent textures and in its clarity of parts reflects the composer's admiration for Mozart. The first movement, at moderate speed, has much interweaving of voices with clearly-stated melodies and shimmering accompaniments. The second theme, slower, has a long melodic line and impressionistic effects such as tremolos, new harmonies (for its time) and much use of pizzicati. There is a repeat of the opening section and the movement ends quietly. The second movement captures the mood and conjures the feeling of a Javanese gamelon with its emphases on pizzicati, exotic scales, trills and tremolos. It has a fast, wide-ranging theme that is very active and quite spectacular to watch. The third movement, in very slow tempo, offers a picture of shimmering sounds that are very reminiscent of Bartok's "Night Music" sounds. The movement has, however, a tight three-part structure. There is the use of augmented chords and polyphonic contexts. The mood changes with a descending passage in the cello and muted tremolos in the strings. After a long melody on the viola, the tempo quickens and the movement ends quietly with muted tremolos. The finale, in quintuple meter, is fast and vigorous. There is much contrast between loud and soft and much polyphonic part-writing. There are, characteristic of this quartet, the tremolos, pizzicati and active part-writing and the quartet ends with a repeat of the opening material.

Duncan Courvoisier
Humanities Department (Ret.)
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SAVE THIS DATE: SUNDAY, NOVEMBER 23, 12-4 P.M.

Our sixth annual BREAD PARTY fundraiser. An afternoon of fun and food at the home of Dorothy Jacobs, 1145 W. Walnut, Stockton.

THE TOKYO STRING QUARTET

The Tokyo String Quartet's reputation for excellence is international. The ensemble gives regular sold-out concerts in New York, Washington, D.C., London, Berlin, Vienna, Amsterdam, Milan, Paris, Sydney, Hong Kong and Tokyo. The Quartet is in residence at Yale University and the American University in Washington, D.C. It performs on four priceless instruments created by the Italian luthier Nicolo Amati between 1656 and 1677, on loan to the ensemble by the Corcoran Gallery of Art. Their numerous recordings have won the Grand Prix du Disque du Montreaux, Best Chamber Music Recording of the Year from Stereo Review and Gramophone, and three Grammy Award nominations.

THE MUSICIANS

Peter Oundjian, violinist and a native of Toronto, began his studies at the age of seven in London. Winner of the Gold Medal at the Royal College of Music in London, he came to Juilliard in 1975 to study with Ivan Galmian, and has also worked with Itzhak Perlman, Dorothy DeLay and members of the Juilliard Quartet. In 1980 Mr. Oundjian won First Prize in the International Violin Competition in Vina del Mar, Chile. He has performed as recitalist under the sponsorship of the Pro Musicis Foundation throughout North America, including his New York Recital debut in March, 1981. He continues to be active as a soloist, particularly in Canada, and has appeared with the Toronto, Montreal and Winnepeg Symphonies; National Arts Centre Orchestra; and Calgary Philharmonic.

Kikuei Ikeda, violinist and award-winning soloist, was born in Tokyo and studied violin at the Toho Academy of Music with Saburo Sumi and Josef Gingold and chamber music with Hideo Saito. While still living in Japan, he performed as soloist with the Yomiuri Symphony, Tokyo Metropolitan and Tokyo Symphony Orchestras and toured Europe as concertmaster of the Toho String Orchestra. Mr Ikeda came to the United States in 1971. He studied with Dorothy DeLay and with members of the Juilliard String Quartet at Juilliard, where he was a scholarship student. Prize winner in the Mainichi NHK and Haken Competitions in Japan, the Washington International Competition for Strings in Washington, D.C., and Vienna da Motta in Portugal, Mr. Ikeda has also performed with numerous ensembles.

Kazuhide Isomura, violinst and also a graduate of the Toho Academy, studied there with Jeanne Isnard and Kenji Kobayashi, and chamber music with Hideo Saito. Upon arrival in this country, he became assistant concertmaster of the Nashville Symphony, but his love for chamber music and violin led him to Juilliard where, on a full scholarship, he studied violin with Ivan Galamian and Paul Makanowitzky, chamber music with Robert Manna and Raphael Hillyer, and viola with Walter Trampler. Mr. Isomura is a founding member of the Tokyo String Quartet.

Sadao Harada, cellist and also a founding member of the Quartet, began his studies with his father and continued with Hideo Saito when he was eleven. A graduate of the Toho Academy, Mr. Harada won First Prize at the prestigious Mainichi Music Concourse. Following a year as principal cellist with the Tokyo Symphony, he became first cellist with the Nashville Symphony and appeared with numerous orchestras as soloist before making a serious decision to pursue a career in chamber music. As a full scholarship student at Juilliard, Mr. Harada studied with Claus Adam, Robert Mann and Raphael Hillyer.

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Program: Haydn-Trio in C major, Hob. XV:27
Saint-Saens - Trio No: 2 in E Minor, Op. 92
Ravel - Trio in A minor (1915)

THE REST OF THE 1986-87 SEASON

Sunday, March 15, 1976 - 3 P.M. at Long Theatre
"I FIAMMINGHI"
The Belgian Chamber Orchestra

Saturday, April 4, 1987 - 8 P.M. at Long Theatre
THE LINDSAY QUARTET