FRIENDS OF CHAMBER MUSIC

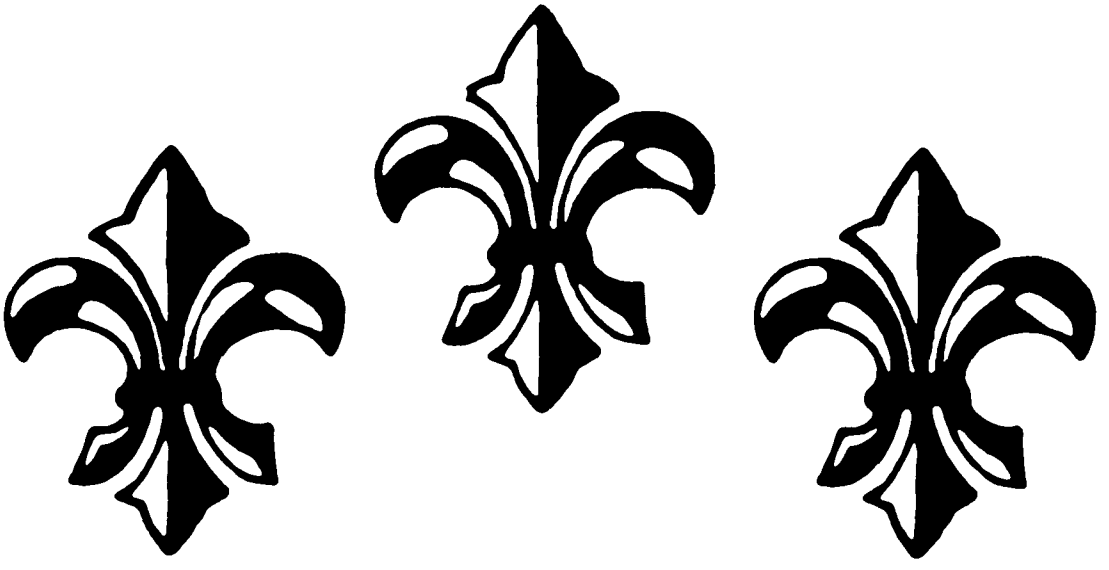
The Pasquier Trio

Sunday, February 11, 1990, 3 p.m.
Long Theatre, University of the Pacific
Stockton, California

Reception Immediately Following,
Great Hall Commons Room, UOP

Program

String Trio in B Flat Major (D.471) Allegro Andante - Sostenuto	Franz Schubert
Trio (Opus 45)	Arnold Schoenberg
Intermission	
Divertimento in E Flat Major (K.563)	Wolfgang Amadeus Mozart



The Pasquier Trio

Regis Pasquier, violin

Bruno Pasquier, viola

Roland Pidoux, cello

This afternoon's concert by The Pasquier Trio, the acclaimed string ensemble from Paris, is the second in Friends of Chamber Music's tribute this season to the Bicentennial of the French Revolution.

A fall concert by the Maurice Bourgue Wind Ensemble of Paris also was a Stockton salute to the year-long French celebration.

The members of the Trio organized in Paris in 1976 and quickly established the ensemble among the leading concert attractions in western Europe. This is their second concert tour of the United States.

As heirs to the legendary Pasquier Trio founded by Pierre Pasquier in 1927 (Bruno is his son), they have continued the tradition of "strong individual personalities with single-minded ensemble that marks the best chamber teams," according to the Financial Times of London.

A reception for the artists and the audience will be held immediately following the performance.

The Trio appears regularly in major European cities and music centers, most recently in London, Geneva, Brussels, Hamburg, Turin and Madrid. It also has been the featured artists at the International Festivals of Ascona, Bath, Besancon, Kassel, Lugano and Prades.

The Pasquier frequently plays with such outstanding concert artists as pianists Jean-Philippe Collard and Martha Argerich and flutist Jean-Pierre Rampal, with whom it toured Japan in 1979.

In 1982 the ensemble appeared in major cities throughout Canada, and in 1987 they completed their initial cross-country concert tour of the United States. Said The Arizona Republic: "That the musicians are technically accomplished artists was clear from the outset . . . They performed with strong sonorities and perfect intonation."

The Trio's discography includes prize-winning recordings of Beethoven Trios and the Mozart Divertimento that Stocktonians will hear February 11.

Program Notes
by Jane C. Scott

String Trio in B-Flat Major, D471
Franz Schubert (1797-1828)

For a man who suffered the political oppression that prevailed in all of Germany and Austria after 1815, Schubert had the good fortune to have been born a musician and at the right time in history. He was born into the greatest period of German literature in that he was a younger contemporary of Goethe and Schiller. He knew the tradition of Klopstock and Hölty and lived through the Romantic period of Tieck, Novalis, the Schlegel brothers, right up to Heine. He was enthusiastic about Haydn and Mozart; but he never passed beyond the model of the classical sonata form in his writing. His was a new sonority and self-generated melody. His tender, sensitive treatment of melody and his rich harmony were ends in themselves. Schubert was the master of song.

Schubert wrote only one movement of his String Trio in B-Flat Major, D471.

Trio, Opus 45 Schoenberg

During his last years of life, Schoenberg seems to have become aware of undreamed-of radicalism in his Trio, Op. 45—much more so than in his previous twelve tone compositions. His works from 1941 to 1946 are as if he were glancing back to music of the past.

This trio never evokes any tonal function but is rather a study in difficulty, density and variety which seems to have been composed with freedom and ease.

Alban Berg, a Schoenberg disciple, considered this work the most perfect, finished and beautiful to have come from the pen of Schoenberg. Berg, citing and paraphrasing Rieman, gives the following belief: "One of the greatest masters of all time, one of those who can never be surpassed because he embodies equally the musical feeling and musical knowledge of an Epoch."

Wagner said the same thing of himself.

The epoch also belonged to Siegmund Freud, and heinous Hitler, and all the expressionistic painters and writers who were protesting (to quote Lewis Mumford) man's inhumanity to man. The dissonances beautiful to Berg may be very jarring to others, but certainly reflect this Century.

Since Schoenberg lived in this era of transition and contributed to it, the unfinished appearance of compositions by present day composers is still an ongoing process.

There is always the need for courage and tolerance toward the music of new composers who, in the Western tradition of the fundamental laws of polyphony, continue to write in the style which embodies the Schoenberg Trio, Op. 45.

Divertimento in E-Flat Major K563
W. A. Mozart

The gifted Mozart was not the buffoon recently portrayed in the movie "Amadeus." He composed at regular hours and he worked on his compositions with unremitting industry.

Born in 1756 and dead in 1791—the thirty-five year old composer had

written 27 divertimenti alone, to say nothing of all the other music which would take four pages to list.

Most of Mozart's music was composed for a particular occasion.

The divertimento is an 18th century instrumental form which combines the features of the suite with those of the symphony—that is, some are in the form and style of the sonata, while others are suite-like dances or variations and are chamber rather than orchestral music. They were particularly popular in Vienna.

During 1782, Mozart became acquainted with the music of Johann Sebastian Bach, and in particular with "The Art of the Fugue" and "The Well-Tempered Clavier." The influence was deep and lasting. In the last nine years of Mozart's life, one hears the increasing use of contrapuntal texture in his music.

One hears in Divertimento K563 the sublimated, classical beauty which is in all of Mozart's music.

FOCM welcomes children to its concerts. We do ask, however, that children 10 years of age & under (no babes in arms, please) are accompanied by an adult. At the request of artists, children are not to sit in the first 4 rows.

A reminder to our subscribers:

Free Bonus Concert

Sierra String Quartet

Presented by "Kindred Arts of Manteca"

Sunday, March 11, 1990, 4 p.m.

St. Paul's United Methodist Church
910 E. North St., Manteca

Friends of Chamber Music 1989-90 Season

Presented in Cooperation with University of the Pacific and the UOP Conservatory of Music

Tchaikovsky Chamber Orchestra
Sunday, October 22, 3 p.m., Long Theatre, UOP

Maurice Bourgue Ensemble a Vent
Friday, November 3, 1989, 8 p.m., Long Theatre, UOP

Pasquier String Trio
Sunday, February 11, 1990, 3 p.m., Long Theatre, UOP

New Arts Trio
Sunday, April 1, 1990, 3 p.m. Long Theatre, UOP

Lafayette String Quartet
Saturday, April 28, 1990, 8 p.m.,
Faye Spanos Concert Hall, UOP

To Our Audience

The use of cameras and recording devices of any kind is forbidden.

Smoking in the lobby and auditorium is prohibited.

Please disengage pagers and electronic watches.

UOP students are admitted free on a space availability basis.

Concert programs are subject to change without notice.

Seating is unreserved for the 1989-90 season.

For more information about Friends of Chamber Music, call 948-2916 or 463-5786.

Friends of Chamber Music, P.O. Box 4874, Stockton, CA 95204

Tickets: Single $15 ($4 for children), available at the door.

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