FRIENDS OF CHAMBER MUSIC

The Stanford String Quartet

Phillip Levy, violin
Susan Freier, violin
Benjamin Simon, viola
Stephen Harrison, cello

Sunday, January 9, 1994, 3:00 p.m.
Faye Spanos Concert Hall
University of the Pacific
Stockton, California

Program

Quartet Classics

Quartettino in G Major, Op. 44, No. 4 — **Luigi Boccherini** (1743-1805)
La Tiranna Spagnola
Presto
Tempo di Minuetto

Quartet in Bb Major, K. 589 — **Wolfgang A. Mozart** (1756-1791)
Allegro
Larghetto
Minuetto: Moderato
Allegro assai

-Intermission-

Quartet in A Minor, Op. 13 — **Felix Mendelssohn** (1809-1847)
Adagio—Allegro vivace
Adagio non lento
Intermezzo: Allegretto con moto—Allegro di molto
Presto

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This program marks the tenth anniversary of the FLORENCE MAKINO MEMORIAL FUND. The Makino family invites you to a reception following the Concert in the President's Room, University of the Pacific.

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This concert is funded in part by funds from the California Arts Council, a state agency, and the National Endowment for the Arts, a federal agency.

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The Stanford String Quartet appears by arrangement with CLASSICAL PERFORMING ARTISTS MANAGEMENT, La Jolla, California.

The Stanford String Quartet

The Stanford String Quartet has captivated audiences from San Francisco to New York and London. Committed to presenting the full scope of the quartet literature, the quartet has earned critical and popular acclaim for a diversity of programs, both traditional and contemporary.

Founded in 1983, the quartet is a resident ensemble at Stanford University and has been on the California Touring Artists Roster since 1988. Its first compact disc on the Laurel label, including *Quartet No. 10* by Pulitzer Prize-winning composer William Bolcom, was funded by a grant from the National Endowment for the Arts. A second recording, to be produced on the Music and Arts label in 1994, will feature quartets of Faure, Bridge and Milhaud.

The 1993-94 season includes the Bay Area premiere of "Circle of Faith," a Native American work composed by Alton Clingan, based on the words of Chief Seattle of the Suquamish tribe. Previous seasons have featured appearances at New York's Alice Tully Hall, Washington's Kennedy Center, and St. John's Smith Square in London, as well as summer residences at Kneisel Hall and Blue Hill, Maine. Since 1990, the quartet has been ensemble-in-residence at the Sedona Chamber Music Festival in Arizona.

Phillip Levy has concertized throughout Europe, Israel, Asia and the United States as soloist, recitalist and chamber musician. A native of Cardiff, Wales, he is a graduate of the Tel-Aviv School for Music. Mr. Levy has performed for the BBC, and recorded for many labels. He has served as first violinist of the Locrian and New Amphion String Quartets, and worked extensively with the English Chamber Orchestra and the Academy of St. Martin-in-the-Fields.

Susan Freier earned graduate degrees in music from Stanford and the Eastman School, where she was a member of the Rochester Philharmonic Orchestra and winner of the Cleveland Quartet Graduate Quartet Competition. As second violinist with the Chester Quartet, Ms. Freier performed extensively, winning many honors. She has performed on NPR, the BBC, and Germany State Radio.

Benjamin Simon, violist, joined the Quartet as its newest member in the 1993-94 season, after a year with the Los Angeles Philharmonic, eight years with the Buffalo Philharmonic Orchestra, and four seasons with the Naumburg Award-winning New World String Quartet. With that quartet, he recorded four CDs for MCA Classics. At the Juilliard School he won the Joseph Machlis prize as outstanding instrumentalist at the graduate level. He has performed in numerous festivals, and has appeared with the Orpheus, Los Angeles, and San Francisco Chamber Orchestras.

A founding member of the Stanford String Quartet, cellist **Stephen Harrison** has been on the Stanford faculty since 1983. He is a member and soloist of the San Francisco Contemporary Music Players and the S.F. Chamber Symphony. Former principal cellist with the Opera Company of Boston and the New English Chamber Orchestra, he has performed on NPR, BBC, Germany State Radio, and Netherlands State Radio. Mr. Harrison holds degrees from both the Oberlin Conservatory of Music and Boston University.

Program Notes

Quartettino in G Major, Op. 44, No. 4
LUIGI BOCCHERINI
(1743-1805)

Boccherini was born into a gifted musical family in Lucca, Italy, and studied cello with his father. Father and son were both appointed musicians to the imperial court in Vienna in 1757. After several years of growing acclaim as a performer, during which time he began composing in earnest, a concert tour brought Boccherini to Paris. There his success came to the attention of the Spanish ambassador, who reportedly recommended him to the royal court in Madrid. He spent the next 25 years as composer and performer in the exclusive service of the Spanish Infante.

Opus 44 (1792) is a set of six quartettinos (small quartets of two, instead of four, movements) composed for and dedicated to Friedrich Wilhelm. The composer gave the title *La Tiranna Spagnola* to No. 4. Titles are rather rare in Boccherini's works. It is generally assumed that this one is an allusion to the trio of the minuet, which strongly resembles a *tiranna,* or Spanish national dance. It has also been suggested that the title refers to a Goya portrait of a celebrated Spanish actress nicknamed "La Tiranna." Whatever the inspiration for the name, the quartettino richly suggests its Spanish influences in the volatile, moody contrast between the two movements. The presto is restless and rhythmically charged–its fast triplets finally stabilized somewhat by a steady underlying iambic rhythm in the low strings. The minuet is grave and upright, its G minor trio subdued and a little mysterious. The work exhibits Boccherini's characteristic fine detail work and his increasingly individual, independent style.

–Florence Nash

Quartet in Bb Major, K. 589
WOLFGANG A. MOZART
(1756-1791)

The three "Prussian" quartets, of

which the Quartet in Bb Major, K. 589 is the second, were apparently the first three of six commissioned by King Friedrich Wilhelm II. Whatever the intended destination of these works, Mozart had to sell the scores hurriedly for ever-needed cash, and the set of six was never finished.

In the allegro, a conventional ABA sonata form, cello and first violin share the opening material, with the cello moving into lead voice only to fall back in favor of the viola for the recapitulation. This brief eclipse prepares for the cello's re-emergence in larghetto with a cantabile theme *sotto voce,* which it shares with the first violin. In the unusually long and vigorous trio in the third movement, the cello is more or less retired from melodic prominence. Instead, it here furnishes an insistent rhythmic foundation to the violin melody. The trio also has an interesting second section, highly chromatic, with marked contrasts in textures, dynamic, and range. With the rondo finale Mozart gives his first attention to virtuosic polyphonic development in a highly concentrated movement, and the quartet ends with a brilliant flourish.

–Nicholas Isaacs

Quartet in A Minor, Op. 13
FELIX MENDELSSOHN
(1809-1847)

The opening statement is the theme from a song in Mendelssohn's Op. 9 Lieder cycle, "Ist es wahr?" Both musically and formally, this theme, which permeates the whole quartet, strongly recalls Beethoven's use of "Muss es sein?" in Op. 135, his last quartet. The real similarity is to Beethoven's Op. 132–both through the pensive A minor allegro, and throughout the work in terms of structure, use of counterpoint, and nearly verbatim quotes.

The second movement, in F major, is a calm, thoughtful adagio non lento in three sections: a lyric allusion to the Lied theme; a fugato, also from the Lied; then a restatement of the song that constitutes the rich melodic center of the quartet. Instead of a scherzo, Mendelssohn's third movement is a beautifully simple intermezzo, poised and light-weight. What seems to be another fugato in its energetic midsection recovers itself into multilayered homophony, and, with a brisk coda, returns to its simple song. The presto finale in sonata form, recalling Beethoven's Tempest Sonata, Op. 31, No. 2, is framed by an opening recitativo and a final adagio restatement of the song "Ist es wahr?" which brings the work full circle.

–Florence Nash

FRIENDS OF CHAMBER MUSIC 1993-94 SEASON

Presented in Cooperation with University of the Pacific and the UOP Conservatory of Music, Carl E. Nosse, Dean

The Newport Ensemble
Sunday, September 26, 1993
3 p.m.

Stanford String Quartet
Sunday, January 9, 1994
3 p.m.

The Ying Quartet
Sunday, October 24, 1993
3 p.m.

The Leonardo Trio
Saturday, March 12, 1994
8 p.m.

The Debussy Trio
Sunday, May 1, 1994
3 p.m.

All 1993-94 concerts are presented in the Faye Spanos Concert Hall on the University of the Pacific Campus.

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 1993-94 season.

Contributions, including memorials, are tax deductible to the extent allowed by law.

For more information about Friends of Chamber Music, call 478-5106, or write P.O. Box 4874, Stockton, CA 95204.

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

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