FRIENDS OF CHAMBER MUSIC

Angeles String Quartet
Kathleen Lenski, violin
Steven Miller, violin
Brian Dembow, viola
Stephen Erdody, cello

Sunday, April 2, 1995, 3:00 p.m.
Faye Spanos Concert Hall
University of the Pacific
Stockton, California

Program

Quartet in B-flat major, Op. 2 No. 6 — **Franz Joseph Haydn (1732–1809)**
- Adagio
- Menuet: Trio
- Scherzo: Presto
- Menuet: Trio
- Finale: Presto

Quartet No. 3, Op. 34 (1945) — **Erich Wolfgang Korngold (1897–1957)**
- Allegro moderato
- Scherzo: Allegro Molto; Trio
- Sostenuto
- Finale: Allegro

–Intermission–

Quartet in F major, Op. 96, "American" — **Antonin Dvořák (1841–1904)**
- Allegro ma non troppo
- Lento
- Molto vivace
- Finale: Vivace ma non troppo

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This concert is made possible with the assistance
of a grant from the Joseph Haydn Society

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The ANGELES STRING QUARTET is represented by Melvin Kaplan, Inc.
115 College Street, Burlington, Vermont 05401

Angeles String Quartet

Kathleen Lenski, violin
Steven Miller, violin
Brian Dembow, viola
Stephen Erdody, *cello*

Kathleen Lenski has performed as soloist with numerous orchestras, including the L.A. Philharmonic and the S.F. Symphony, and has toured and recorded with the Musical Offering Baroque Ensemble. She is a graduate of Juilliard and winner of the Naumberg and Kreisler awards.

Steven Miller toured nationally and internationally with the Fidelio Quartet prior to joining the Angeles Quartet. He studied at Indiana University, the S.F. Conservatory, the Vienna Hochschule für Musik and the Banff Centre. He is currently on the faculty of the S.F. Conservatory.

Brian Dembow has served as concertmaster of the Long Beach and San Diego Symphony Orchestras and was a member of the Sequoia String Quartet, which held residences at the Aspen Music Festival and the University of California, Irvine. He is a graduate of Juilliard and winner of the Michael Rabin and Eduard Dethier awards.

Stephen Erdody has served as principal and solo cellist of the Pacific Symphony, Opera Pacific, American Ballet Theatre, and Joffrey Ballet, and as founding cellist of the New York String Quartet. Also a graduate of Juilliard, he has served on the cello and chamber music faculties of University of California, Irvine, and the Aspen Music Festival.

Program Notes

Franz Joseph Haydn (1732–1809)

Quartet Op. 2, No. 6

The Op. 2, No. 6, like Haydn's other early quartets, is in five movements. It begins with a slow movement, a theme with four variations. In this movement, the ever-economical Haydn uses for the first time a device to which he would return again and again: employing the theme in its original form as the beginning of the last variation. The final movement marks the first time the sonata form appears in a string quartet.

–Notes by Steven Miller, 1994

Erich Wolfgang Korngold (1897–1957)

String Quartet No. 3, Op. 34 (1945)

Korngold's String Quartet No. 3 (1945) reflects his Hollywood activities; thematic material from several of his motion picture scores has found its way into the work. The trio of the second movement is built on a melody from the film "Between Two Worlds," the main theme of the Sostenuto movement, marked "like a folk tune," is derived from the classic Edward G. Robinson film "The Sea Wolf," and the second theme of the final movement is borrowed from "Devotion," a film about the Bronte sisters.

Dedicated to the conductor Bruno Walter, also a Hollywood resident and Viennese emigre, the Quartet No. 3 uses *a traditional classical frame-*work, much like that found in a Haydn quartet. The harmonic language, however, is highly chromatic, and very romantic. The first movement's central theme is based on the interval of a major seventh, an unusual motto that recurs throughout the piece.

–Notes by Steven Miller, ©1994

Antonin Dvořák (1841–1904)

String Quartet in F Major, Op. 96, "American"

Written just after the "New World" Symphony, his most famous symphony, this quartet became Dvořák's best known chamber music composition and acquired a similar nickname, the "American" Quartet. Many hear in the quartet strains of black spirituals and plantation songs, as well as elements of American Indian music. Others doubt that the quartet grew from the sounds Dvořák heard in America and hold rather that it is based on certain melodic and rhythmic similarities shared by both American ethnic music and the Bohemian-Slavic folk tradition. This difference of opinion really matters little in light of the "American" Quartet's enormous popularity and universal appeal.

Against a background that resembles the start of Smetana's E minor quartet

(1876), the viola sings out the first tune. After the viola melody, the second theme, played by the first violin, seems tentative and restrained. Both themes are based on the five-tone pentatonic scale (the black keys of a piano), a common feature of folk songs around the world.

The Lento, widely considered the crowning movement of the quartet, is like a lovely emotional aria with the first violin and cello mostly involved with the melody and the second violin and viola sustaining a busy, flowing accompaniment.

The third movement is essentially monothematic. The middle part of the first section is based on the song of the scarlet tanager, which Dvořák heard and notated on his walks around Spillville.

The Finale establishes a rhythmic pattern that may be an adaptation of native Indian drumming. The first violin dances its tune with and around the continuing beat. Other melodies follow, all with the same high-spirited good humor. In the middle of the movement, the tempo slows, and Dvořák introduces a chorale, probably derived from one of the hymns that he enjoyed playing. Following the chorale is a shortened restatement of what came before, leading to a resolutely happy ending.

–Notes from
Guide to Chamber Music,
by Melvin Berger, © 1985

FRIENDS OF CHAMBER MUSIC 1994-95 SEASON

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

Orion String Quartet
Sunday, October 16, 1994
3 p.m.

Lark Quartet
Sunday, February 5, 1995
3 p.m.

The Sylvan Winds**
Saturday, November 19, 1994
8 p.m.

The Arden Trio
Saturday, March 4, 1995
8 p.m.

Angeles String Quartet
Sunday, April 2, 1995
3 p.m.

**The Sylvan Winds concert on Saturday, November 19, 1994, at 8 p.m., will be held at Temple Israel, 5105 N. El Dorado Street (corner of El Dorado and March Lane). All other concerts will be presented in the Faye Spanos Concert Hall on the University of the Pacific campus.

FRIENDS OF CHAMBER MUSIC Announces its Fortieth Anniversary Season 1995–96

Sunday, October 8, 1995	**Raphael String Sextet**
Sunday, November 19, 1995	**Ying String Quartet**
Saturday, January 20, 1996	**Los Angeles Piano Quartet**
Sunday, February 11, 1996	**Alexander String Quartet**
Sunday, March 10, 1996	**Hexagon–Piano and Woodwind Quintet**

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 1994-95 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 ($5 for children), available at the door.

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

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