FRIENDS OF CHAMBER MUSIC

Lark Quartet
Eva Gruesser, Violin
Jennifer Orchard, Violin
Anna Kruger, Viola
Astrid Schween, Cello

Sunday, February 5, 1995, 3:00 p.m.
Faye Spanos Concert Hall
University of the Pacific
Stockton, California

Program

String Quartet in A Major, K. 464 — **Wolfgang Amadeus Mozart (1756–1791)**
- Allegro
- Menuetto
- Andante
- Allegro non troppo

Alla Marcia (1933) and Three Divertimenti (1936) — **Benjamin Britten (1913–1976)**
- Alla Marcia - Allegro alla marcia
- March - Allegro maestoso
- Watlz (sic) - Allegro maestoso
- Burlesque - Presto

-Intermission-

String Quartet in F Major, Op. 135 — **Ludwig van Beethoven (1770–1827)**
- Allegretto
- Vivace
- Lento assai, cantante e tranquillo
- Der schwer gefasste Entschluss: Muss es sein? Es muss sein! Grave, ma non troppo tratto; Allegro

Represented by MCM - Musicians Corporate Management, Ltd.

Eva Gruesser, violin
Jennifer Orchard, violin
Anna Kruger, viola
Astrid Schween, cello

Eva Gruesser is originally from the Black Forest region of Germany, and graduated summa cum laude from the Hochschule für Musik in Freiburg. She studied in Tel Aviv and at The Juilliard School. She has been concertmaster of the Juilliard Orchestra, the Juilliard Chamber Orchestra and the Orchestra New England in New Haven.

Jennifer Orchard began the violin with the Suzuki Method at the age of five. At the age of sixteen, Ms. Orchard was accepted at the Curtis Institute of Music. After completing a Bachelor of Music degree at Curtis, she received a Masters Degree from Juilliard. She has appeared as soloist with numerous orchestras and participated in festivals, including the Marlboro.

Anna Kruger, a native of Georgia, is a founding member of the Lark Quartet. A graduate of Indiana University, she went on to earn her master's degree at the Manhattan School of Music. For two years she was principal violist of the New Jersey Symphony Orchestra and has performed in numerous summer festivals.

New York City, began playing the cello at age seven as a student of Dr. H. T. Ma. Shortly thereafter, she entered the Juilliard School, where she later received her Bachelors and Masters degrees. Ms. Schween has performed extensively in recital, as a chamber musician, and as soloist with orchestra.

Program Notes

Wolfgang Amadeus Mozart (1759–1791)

String Quartet in A Major, K. 464

This work has a quiet graciousness of its own and there is no lack of the polished phraseology and fluent inevitable part writing which distinguishes Mozart's music at its best.

The first movement of the quartet is flowing and easy to listen to from the opening bars. The minuet, like the opening allegro, is based upon two melodic sequences, one upward, the other downward. The third movement consists of an andante with variations. In the finale there is again a theme founded on sequences.

Benjamin Britten (1913–1976)

Alla Marcia (1933) and Three Divertimenti (1936)

The history of what Britten may have intended to be a complex and involved and may not have been at first an ambitious undertaking when he ingeniously conceived the alla marcia movement as an independent piece. The movement is a kind of processional, emerging out of silence, gaining in intensity and then receding. The three divertimenti include a majestic March, Waltz and Burlesque. The seductive Waltz invites rubato and is more sophisticated in manner. The Burlesque is a driving, spirited finale and the Presto makes virtuoso demands of the players.

Ludwig van Beethoven (1770–1827)

String Quartet in F Major, Op. 135

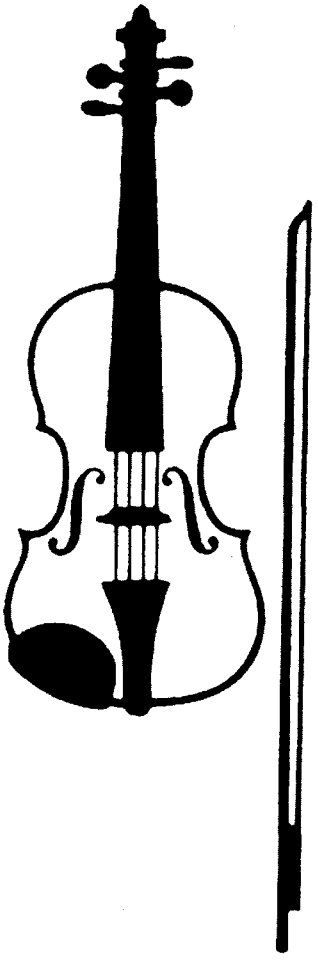
The quartet in F major is concise in form, spare in texture and intimate in mood. The reticent quality is particularly noticeable in the first movement–the ideas are all rigorously controlled and never allowed to expand.

The next movement, vivace, is energetic but with a decidedly sardonic undercurrent, which is apparent after the simple and innocent main theme has run its course.

The slow movement itself is a set of variations so simple and strict that its form seems to have been unobserved. The theme itself is only ten bars

long and is magnificently planned. The opening phrases move entirely by step and culminate in a wisely sweeping curve.

The main part of the finale has a somewhat elusive quality as does the first movement. The general atmosphere suggests a kind of ironic cheerfulness in this, Beethoven's last quartet.



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.

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

Lark Quartet
Sunday, February 5, 1995
3 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.

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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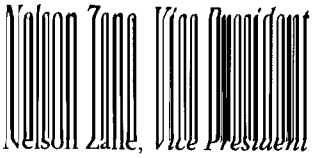

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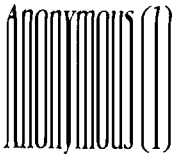

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