FRIENDS OF CHAMBER MUSIC

Orion String Quartet
Daniel Phillips, Violin
Todd Phillips, Violin
Steven Tenenbom, Viola
Timothy Eddy, Cello

Sunday, October 16, 1994, 3:00 p.m.
Faye Spanos Concert Hall
University of the Pacific
Stockton, California

Program

*String Quartet in D minor, K. 421 Allegro Andante Menuetto: Allegretto Allegro ma non troppo	**Wolfgang A. Mozart** **(1756–1791)**
String Quartet No. 2 (1958) Moderato Adagio Allegro molto	**Leon Kirchner** **(b. 1919)**

–Intermission–

**String Quartet in C Major, Op. 59, No. 3 Introduzione: Andante con moto; Allegro vivace Andante con moto quasi Allegretto Menuetto: Grazioso Allegro Molto	**Ludwig van Beethoven** **(1770–1827)**

**Daniel Phillips plays first violin*
***Todd Phillips plays first violin*

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Herbert Barrett Management
1776 Broadway, Suite 1610
New York, NY 10019

Orion String Quartet

The celebrated Orion String Quartet has established itself as one of the foremost quartets performing today. The group has been heard in recent seasons at New York's 92nd Street "Y," Washington D.C.'s Kennedy Center, and throughout North America and abroad. The Quartet's extensive festival credits include Spoleto in both Italy and South Carolina, Finland's Turku Festival, the Lockenhaus Kammermusikfest in Austria, and the Santa Fe Chamber Music Festival.

The Quartet has been named the 1994-95 Quartet-in-Residence of The Chamber Music Society of Lincoln Center. Beginning with the 1993-94 season, the Orion String Quartet served as the Quartet in Residence at the Mannes College of Music. They also perform extensively throughout the country during the season.

Violinist Daniel Phillips, a winner of the Young Concert Artists International Auditions, has performed recitals at New York's Alice Tully Hall and the 92nd Street "Y," and has appeared with many of the country's symphony orchestras. He is currently violin soloist with the well-known Bach Aria Group. He has toured and recorded in quartet with Gidon Kremer, Kim Kashkashian and Yo-Yo Ma. He has studied at the Juilliard School and is presently Professor of Violin at the State University of New York and a faculty member at the Aaron Copland School of Music at Queens College.

Violinist Todd Phillips, who shares violin roles equally with his brother Daniel, is currently a leading violinist with the Orpheus Chamber Orchestra with whom he has recently recorded Mozart's Symphonia Concertante for Deutsche Grammophone. He has performed with many orchestras both in this country and in Europe, including the Brandenburg Ensemble, Camerata Academica of Salzburg and the New York String Orchestra at Carnegie Hall. His chamber music activities include the Marlboro and Spoleto Festivals, Chamber Music Society of Lincoln Center and the New York Philomusica. He studied at the Juilliard School and at the Mozarteum in Salzburg.

Steven Tenenbom, violist, has a distinguished career as a chamber musician and soloist, having appeared as a guest artist with such ensembles as the Guarneri String Quartet, the Kalichstein-Laredo-Robinson Trio and the Chamber Music Society of Lincoln Center. He has appeared as soloist with the Los Angeles Chamber Orchestra and the Concerto Soloists of Philadelphia and has been heard in recital at the Phillips Collection in Washington, D.C. He has a long history with the Marlboro Festival and his other festival credits include the June Music Festival, Chamber Music West, the Aspen Festival, Music from Angel Fire, and Grand Canyon Chamber Music Festival. Mr. Tenenbom studied with Max Mandel and Milton Thomas, and currently serves on the faculties of the Mannes College of Music and the Hartt School of Music.

Cellist Timothy Eddy has earned distinction as a recital-ist, soloist with orchestra, chamber musician and recording artist. He has performed duo-recitals with pianist Gilbert Kalish and has appeared with numerous orchestras, including those of Dallas, Denver, North Carolina and the Florence (Italy) May Festival. Mr. Eddy serves on the faculty at the Mannes School of Music in New York and is the cello soloist with the Bach Aria Group. His festival appearances include the Bach Aria Group Festival and SUNY Stony Brook, where Mr. Eddy is presently Professor of Cello.

Program Notes

Wolfgang A. Mozart (1756-1791)

String Quartet in D minor, K. 421

This quartet is one of the undisputed masterpieces of quartet literature. Its moods and coloring differ widely from others in a series of six string quartets. All four movements are serious in character and Mozart ascends to a high level of sustained emotional beauty. This quartet is all of a piece in its unity of style. The first movement is singularly concise and economical in thematic material and is an affecting expression of melancholy. The second movement is a serene piece of expression called by some a consolatory Andante, clear in purpose, concise and very perfect in formation. The

minuet reverts to the earnestness of the first movement and is far removed from any cheery minuet. The finale, in D minor, takes the form of a set of variations on a theme, which is of the rhythmic nature of a Siciliano.

Leon Kirchner (b. 1919)
String Quartet No. 1 (1958)

One of Roger Sessions' students, Leo Kirchner has composed several significant chamber music works in a style completely unlike his teacher's. In some of his works, including this string quartet, the element of unmetrical rhythm is characteristic. Rhythmic asymmetry and tension come uppermost. Harmonically and formally Kirchner's music is stylistically diverse, for it contains elements of atonal, chromatic and occasionally diatonic harmony. It includes conventional forms, but also movements that are entirely rhapsodic and virtually free of form. Underlying such stylistic multiplicity is a rich expressiveness not far removed from post-Romanticism in its warmth, intensity and color.

Ludwig van Beethoven (1770-1827)
String Quartet in C Major, Op. 59, No. 3

This quartet moves ever closer to the Romantic period, with its conjoined third and fourth movements, the latter being a powerful fugue. The introduction to the first movement is an intriguing harmonic movement. The movement is in an ABA coda design. The second movement, also in ABA design, features a unique cello accompaniment, played pizzicato. The texture of the movement is basically homophonic, i.e., solos with accompaniment. Logically enough, the movement ends with the cello pizzicato, assuming the solo, rather than accompanimental role. The third movement is a classical menuetto and trio, with a coda which, rather than ending the movement, introduces the fourth movement, which follows immediately from the third. This fourth movement, a powerful fugue, has a double exposition with the contours of the developments remaining the same. In this last quartet of Opus 59 there is no question but that the emphasis has shifted dramatically, so that the work as a whole takes on the dramatic shape of a large arch, directed toward a specific goal.

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 8p.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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