FRIENDS OF CHAMBER MUSIC

The Los Angeles Piano Quartet
Joseph Genualdi, violin
James Dunham, viola
Peter Rejto, cello
James Bonn, piano

Saturday, January 20, 1996, 8:00 p.m.
Faye Spanos Concert Hall
University of the Pacific
Stockton, California

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Program

Piano Quartet in G minor, K. 478 — **Wolfgang Amadeus Mozart** (1756-1791)
- Allegro
- Andante
- Rondo (Allegro)

Piano Quartet No. 2 in G minor, Op. 45 — **Gabriel Fauré** (1845-1924)
- Allegro molto moderato
- Allegro molto
- Adagio non troppo
- Allegro molto

-Intermission-

Piano Quartet in E-flat major, Op. 87 — **Antonin Dvorak** (1841-1904)
- Allegro con fuoco
- Lento
- Allegro moderato, grazioso
- Finale: Allegro ma non troppo

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

Recordings: MusicMasters, Klavier, Pickwick

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Los Angeles Piano Quartet

The Los Angeles Piano Quartet made its debut at The Music Center in Los Angeles in 1977, and soon earned recognition as America's premier piano quartet. This accomplished ensemble has been repeatedly re-engaged by major chamber music presenters, and hailed by the public and press in many American cities.

Following an international debut at the Cheltenham Festival in England, the Los Angeles Piano Quartet was engaged for an appearance at the Concertgebouw in Amsterdam and an extensive tour of Europe.

Joseph Genualdi, violin, has established a reputation as one of the most noted violinists in chamber music. He has held a number of important orchestral positions, including Associate Concertmaster of the San Francisco Symphony, and performs as solo violinist in recital and with orchestra. He is Chairman of the String Department at DePaul University in Chicago.

James Dunham, viola, is a soloist, chamber musician and teacher. Mr. Dunham has performed throughout the U.S., Canada, Europe, the Far East and the former Soviet Union. Recent highlight was a Gala 25th Anniversary concert in New York's Carnegie Hall. He has been a faculty member at California Institute of the Arts and California State University Long Beach and will be on the viola faculty of the New England Conservatory this year. Mr. Dunham commissioned and premiered many works, both for string quartet and for viola. As soloist, he was recently part of a National *Endowment for the Arts* Consortium Commission Grant. His viola is a Gaspar da Salo, c. 1585.

Peter Rejto, cello, has appeared throughout the U.S. and abroad in recital and as concerto soloist. His international tours have taken him to England, Switzerland, Italy, Venezuela, Hong Kong, Germany and the Netherlands. He has toured with Music from Marlboro and appeared at festivals across the country. He is currently Professor of Cello at the Oberlin College Conservatory of Music.

James Bonn, piano, has a varied and distinguished career as a piano soloist, chamber musician, lecture recitalist and master class clinician. He has appeared as guest soloist with conductors Dennis Russell Davies, Antal Dorati, Arthur Fiedler, Daniel Lewis and many others. Currently Professor of Piano at the University of Southern California, he has chaired the keyboard departments at three universities.

Program Notes

Wolfgang Amadeus Mozart (1756–1791)

Piano Quartet in G Minor, K. 478

The key of G minor always had a special meaning for Mozart. The terse motif of the Allegro is rendered in unison by all four instruments and is immediately extended, transformed, and developed before leading to the subdued second subject, which is introduced by the piano alone. The third subject is stated by the piano with echoes in the violin. After a short development, Mozart follows with a recapitulation. The coda drives to the inexorable conclusion.

The Andante starts with a lovely melancholy melody, which is first stated softly by the piano and then more forcefully by the quartet. The closing phrases of the first theme are heard against long streams of rapid notes and lead to the string statement of the second theme. Two scant measures of transition proceed to restate all the themes, little changed except in scoring.

There is an incredible abundance of melody in the Rondo movement and it sets a confident, vigorous tone that it maintains throughout.

–Guide to Chamber Music, *by Melvin Berger* ©*1985*

Gabriel Urbain Fauré (1845–1924)

Piano Quartet in G minor, Op. 45

The G minor Quartet, written in 1885 and 1886, has great rhythmic drive. It is a work where Fauré used the fashionable cyclical method of composition: the same themes are used, transmuted, in different movements. The first theme of the first movement is built up of short nuclear cells that are self-generating. The Scherzo features some of the devices of

the first Quartet, such as pizzicato, but here there is a new, fantastic, almost violent, streak. The Adagio opens with a viola solo that could not have been written for any other instrument. The later section has a typically rocking movement. The Finale is a driving, energetic waltz.

In 1888, Tchaikovsky was treated to a concert of French music, and then to a Café de Paris dinner with Fauré and D'Indy. His diary remarked: "Jeune France. Rubbish... D'Indy and co....but Fauré is delightful." As far as Fauré is concerned, music-lovers have come to endorse his response.

Antonin Dvorak (1841–1904)

Piano Quartet in E-flat major, Op. 87

The confident tune of the first movement is excellent fare and the strings start out the movement in unison. The piano joins in and the second tune has Dvorak's pervasive lyrical charm.

The second movement has a lyrical tune featured by the cello, followed by chromatic octaves in the piano, drawing the strings into the C sharp minor section of contrast.

The third movement is a charming waltz with a somewhat oriental second tune–a sort of slow mazurka–with a familiar rhythm.

The last movement is full of a bucolic energy with some passages of quiet beauty–and a finale which could have been for full orchestra.

FORTIETH ANNIVERSARY SEASON

FRIENDS OF CHAMBER MUSIC 1995-96 SEASON

Presented in Cooperation with University of the Pacific and the UOP Conservatory of Music, George Buckbee, Acting Dean

Raphael String Sextet
Sunday, October 8, 1995
3:00 p.m.

Los Angeles Piano Quartet
Saturday, January 20, 1996
8:00 p.m.

Ying String Quartet
Sunday, November 19, 1995
3:00 p.m.

Alexander String Quartet
Sunday, February 11, 1996
3:00 p.m.

Hexagon – Piano and Woodwind Quintet
Sunday, March 10, 1996
3:00 p.m.

All 1995–96 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 1995-96 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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