FRIENDS OF CHAMBER MUSIC

The Raphael Ensemble
Anthony Marwood, Violin I
Catherine Manson, Violin II
Timothy Boulton, Viola I
James Boyd, Viola II
Andrea Hess, Cello I
Michael Stirling, Cello II

Sunday, October 8, 1995, 3:00 p.m.
Faye Spanos Concert Hall
University of the Pacific
Stockton, California

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Program

String Sextet from Capriccio, Op. 85 — **Strauss**

String Quintet in B-flat Major, Op. 87 — **Mendelssohn**
Allegro vivace
Andante scherzando
Adagio e lento
Allegro molto vivace

–Intermission–

Verklärte Nacht, Op. 4 — **Schoenberg**

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Exclusive Management:
ICM Artists, Ltd.
40 West 57th Street
New York, NY 10019

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Raphael Ensemble

Anthony Marwood (Violin 1) is one of Britain's most accomplished young violinists. He performs regularly as soloist with leading orchestras in the United Kingdom and is also a popular recitalist, with numerous engagements at music societies and festivals. Outside of the United Kingdom, he has been engaged by orchestras in Europe and by several international festivals in the United States, France and Switzerland.

Catherine Manson (Violin 2) has developed an exciting reputation on both sides of the Atlantic for her many concerto and recital appearances as well as her frequent chamber music performances. She has performed with orchestras throughout Great Britain, Canada and the United States. She has served as first violinist of the Atlantic String Quartet, based in Canada, touring extensively there and in the Unites States, and has been invited as a Guest Fellow to the Bach Aria Festival in New York.

Timothy Boulton (Viola 1) is a chamber musician with a wide following at Britain's many festivals and music societies. He is a member of the piano quartet Domus, whose performances and recordings (for Virgin Classics and Hyperion) have been widely acclaimed. He has toured extensively and is a Professor of Viola at the Guildhall School of Music and Drama.

James Boyd (Viola 2) started playing the violin when he was 4. In 1978 he won a place at the Yehudi Menuhin School, where he studied violin and viola with Margaret Norris and viola with David Takeno. He has taken part in many concerts and music festivals in England and Europe, including performances at the Schleswig-Holstein, Gstaad, and Schweizer festivals. In 1988 he was joint winner of the Bernard Shore Viola Prize in the Royal Overseas League competition.

Andrea Hess (Cello 1) is known for her distinctive sound and imaginative interpretations, which have contributed to her involvement in creating music for theatre, film and television drama. After earning the Recital Diploma at the Royal Academy of Music, she went on to study with Raphael Sommer, Amadeo Baldovina, Andre Nararra and Jacqueline du Pre. Since making her Wigmore Hall debut in 1979, she has performed regularly throughout Europe, both as soloist and as a member of several chamber ensembles.

Michael Stirling (Cello 2) studied at the Guildhall School of Music and Drama and was a member of the Guildhall String Ensemble. He was awarded scholarships which enabled him to continue his studies at the Banff Centre (Canada) and the New England Conservatory in Boston. His active interest in chamber music has led to his participation in chamber music festivals at Tanglewood and Norfolk in the United States and the Korsholm Music Festival in Finland.

Program Notes

String Sextet from Capriccio, Op. 85
Strauss

This string sextet is scored for string sextet only, although the opera it introduces demands a full orchestra. The sextet was first played separately at a private concert in May 1942, and the complete opera was not performed until October 1942 at Munich. The music is stylistically simple and warm-hearted in feeling and marks a fitting conclusion to a long and distinguished career for Strauss.

String Quintet in B-flat Major, Op. 87
Mendelssohn

The second string quintet, Opus 87, in B-flat is among Mendelssohn's last works and dates from 1845. The opening of the first movement recaptures somewhat the atmosphere of his earlier Octet. The andante scherzando that follows is rather more lyrical and happily devised for its medium. The adagio opens with a fine theme, reminiscent of the slow movement of Beethoven's quartet in F and Brahms' String Quintet in G. The finale expends its energy on less interesting material and

was not one of Mendelssohn's favorites.

Verklärte Nacht, Op. 4
Schoenberg

This sextet, *Transfigured Night,* has come to be one of the most frequently performed works of Schoenberg, or even in the whole literature of modern chamber music. The work was given its first performance in 1903. The sheer sound is somewhat reminiscent of late Wagner, but in its internal structure the influence of Brahms is stronger than any other. The work's five section structure is derived from the "program," which is based on the first poem in Richard Dehmel's book of poems, *Weib und Welt* ("Woman and the World").

The form is free and in one movement. The numerous themes are developed according to the poetic material and are directed toward expression, melodic and polyphonic and romantic excitement. The pathos of an erotic experience shared by two people is in subjective form throughout. The audience at the first performance of this piece was shocked; people were offended by some of Schoenberg's forbidden chords as by the transfer of program music into the field of chamber music. The public today regards it as romantic and emotional.

FORTIETH ANNIVERSARY SEASON

FRIENDS OF CHAMBER MUSIC 1995-96 SEASON

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

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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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