# FRIENDS OF CHAMBER MUSIC

**The Ying Quartet**
Timothy Ying, violin
Janet Ying, violin
Phillip Ying, viola
David Ying, cello

Sunday, November 19, 1995, 3:00 p.m.
Faye Spanos Concert Hall
University of the Pacific
Stockton, California

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## Program

String Quartet in A Major, Op. 13 — **Felix Mendelssohn** (1809-1847)
"Ist es Wahr?" ("Is It True?")
- Adagio: Allegro vivace
- Adagio non lento
- Intermezzo: Allegretto con moto
- Presto

Quartet No. 3 (1927) — **Béla Bartók** (1881-1945)
- Prima parte
- Seconda parte
- Ricaptulazione della prima parte
- Coda

*-Intermission-*

Quartet in B-Flat Major, Op. 67 — **Johannes Brahms** (1833-1897)
- Vivace
- Andante
- Agitato (Allegretto non troppo)
- Poco Allegretto con Variazioni

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

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## The Ying Quartet

The Ying Quartet—violinists Timothy Ying and Janet Ying, violist Phillip Ying, and cellist David Ying—was formed in 1988 at the Eastman School of Music in Rochester, New York, and a year later won the 1989 International Cleveland Quartet Competition.

Members of the Quartet range in age from 24 to 30 and they comprise the only professional string quartet composed of siblings.

With its wide-ranging musical activity, the Ying Quartet has won nationwide critical acclaim, and has emerged as one of America's most exciting and compelling young ensembles. The enthusiasm the Ying generates is reflected in 1995–1996 return engagements in New York, Washington D.C., Chicago and Seattle. Participants for two years in the National Endowment for the Arts Rural Residency, the Yings possess a unique ability to communicate their artistic message to widely diverse audiences.

At the invitation of President and Mrs. Clinton, the Quartet played at The White House for the recent Medal of Honor Ceremony. The performance and an interview with the Yings were heard later on National Public Radio.

## Program Notes

### Felix Mendelssohn (1809–1847)

### *String Quartet in A Major, Op. 13, "Ist Es Wahr?" ("Is It True?")*

The quartet starts with a slow introduction. After two mood-setting phrases, Mendelssohn presents the all-important three-note motto *"Ist es wahr?"*—a question he endows with great yearning and pain. The Allegro vivace then starts with busy sixteenth-note filigree until the viola starts the principal theme, which is expanded before the cello launches into the second theme. The development is highly contrapuntal and dissonant.

The Adagio non lento starts with a paraphrase of the rhythm and feeling of the original song. A dark, somber fugato follows. The fugato theme and its inversion are heard before a cadenza acts as a transition back to a reprise of the slower first part.

The Intermezzo offers a change from the Adagio's emotionally charged atmosphere. The first violin sings the folklike theme with a simple pizzicato accompaniment. The much faster middle section recalls the scherzos from Mendelssohn's Octet and *A Midsummer Night's Dream.* After a repeat of the opening section, he combines the two musical ideas for the evanescent coda.

The Presto begins with a dramatic opening and once past the recitative, puts forth a multitude of motifs, many of which bear a kinship with material from previous movements, especially the *"Ist es wahr?"* motto.

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### Béla Bartók (1881–1945)

### String Quartet No. 3

In the third string quartet, Bartók integrates two major tendencies of his music: the pervasive influence of folk music and some compositional devices of the pre-Bach period.

Although the quartet is in one continuous movement, it is divided into four distinct sections, marked Prima parte, Seconda parte, Ricapitulazione della prima parte, and Coda. The first segment, moderate in tempo, grows from a three-note cell made up of a rising interval (a fourth) and a smaller descending interval (a third), which is heard after a few measures of introduction. Bartók subjects this brief motto to continuous development, so that in one form or another it is heard virtually throughout this whole part, including a section of "night music" that evokes the mysterious rustling sounds of a desolate forest.

The principal theme of the fast Seconda parte—a simple rising and falling scale line—is first played pizzicato by the cello.

The Ricapitulazione della prima parte is a condensed recapitulation of the first part, but so freely varied that the

connections may be hard to hear. The Coda grows extremely complex and intricate before the quartet's harsh ending.

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### Johannes Brahms (1833–1897)

### String Quartet in B Flat Major, Op. 67

Perhaps Brahms favored this quartet over his others because it is the most joyous and lighthearted and is filled with many delightful details. By tossing in accents on the "wrong" notes, that is, on the third and sixth notes of the six-note groups, Brahms gives it a wonderfully piquant touch.

The second movement is more serious. After a brief introduction, the first violin states the serene, reverential theme.

Despite the designation Agitato, Brahms refers to the third movement as "the tenderest and most impassioned movement I have ever written." The middle section brings forth a melody in the three muted instruments that sounds like a new subject. A literal repeat of the first part and a brief coda close out the movement.

The finale is cast as a theme and eight variations. The coda combines the themes from the two outside movements for a brilliant ending.

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## 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.

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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 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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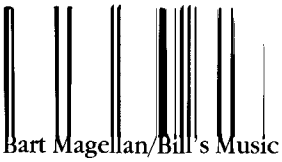

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