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Performances

THE UNIVERSITY MUSICAL SOCIETY OF THE UNIVERSITY OF MICHIGAN

## Guarneri String Quartet

ARNOLD STEINHARDT, *Violin*

MICHAEL TREE, *Viola*

JOHN DALLEY, *Violin*

DAVID SOYER, *Cello*

WEDNESDAY EVENING, MARCH 21, 1979, AT 8:30  
RACKHAM AUDITORIUM, ANN ARBOR, MICHIGAN

### PROGRAM

Quartet in D minor, K. 421 . . . . . MOZART  
Allegro moderato  
Andante  
Menuetto: allegretto  
Allegretto, ma non troppo

Quartet No. 2, Op. 17 . . . . . BARTÓK  
Moderato  
Allegro molto capriccioso  
Lento

### INTERMISSION

Quartet in A major, Op. 41, No. 3 . . . . . SCHUMANN  
Andante espressivo; allegro molto moderato  
Assai agitato  
Adagio molto  
Finale: allegro molto vivace

*RCA Red Seal Records*

## PROGRAM NOTES

Quartet in D minor, K. 421 . . . . . WOLFGANG AMADEUS MOZART  
(1756–1791)

This quartet, written in June 1783 as the second of the six quartets dedicated to Haydn, is the only one of the set written in a minor key. Its structure varies from the others written by Mozart and those of Haydn; while normally the weight mainly reposes on the opening and slow movements, the atmosphere in this quartet becomes increasingly intense with each movement and the climax is reached only in the Coda.

The first movement is unusually concise and economic in thematic material; it is serious and completely undramatic, and has been described as an "affecting expression of melancholy." The F major *Andante* is serene, melodious and consolatory in mood. The principal theme is played in the beginning and at the end of the movement, while the middle section consists of a variant in the minor mode. In the *Menuetto* we enter a different world, one of concentrated intensity and pathos. The main section nobly expresses grief and sorrow, to which the Trio makes a striking contrast. Its apparent gait, however, makes the contrast that much stronger, when the main section returns later in the movement. The *Finale*, in D minor, consists of a set of four variations on a theme written in 6-8 time, which is of the rhythmic nature of a "Siciliano." The variations lead into a return to the main theme, which, somewhat changed, is extended by way of a Coda.

Quartet No. 2, Op. 17 . . . . . BÉLA BARTÓK  
(1881–1945)

Bartók composed his second string quartet between 1915 and 1917 when he was in his mid-thirties. In comparison to the first quartet (1908) this is a fully mature, idiomatic work. No definite key can be assigned to it, but the tonal center upon which Bartók builds is A.

The first movement, *Moderato*, is in modified sonata form with first and second subject groups which, though well contrasted, share a heightened, expansive lyricism and a common tonality. During the recapitulation, besides considerable extension of thematic elements, there are many gradations of tempo and dynamics, building a coda of considerable intensity. The subsequent *Allegro molto capriccioso* is in effect a scherzo in extended rondo form. Its main subject, distinctly folklike in character, explores juxtapositions of major and minor thirds, and outlines two tritones, intervals that pervade the entire movement. The concluding *Lento*, tonally the most elusive movement, is no less intense and uncompromising. In his Suite Op. 14, Bartók had already made the somewhat unorthodox choice of concluding a work with a slow movement.

Quartet in A major, Op. 41, No. 3 . . . . . ROBERT SCHUMANN  
(1810–1856)

Robert Schumann's father was a small-town bookseller who encouraged his son's artistic inclinations, and at the age of six the boy began to play the piano and compose. At fourteen he was a published poet, and after his third year as a law student in Leipzig University he abandoned his formalized study and turned solely to music.

Schumann had the habit of taking up one department of music at a time, and certainly the year 1842 could well be called his "chamber music" year. After several months of intense study of the scores of all the Mozart and Beethoven quartets available, he wrote his three string quartets, his famous piano quintet, and the piano quartet—all in about one month's time. The quartets, after some minor revisions, were published in February of 1843, and dedicated to Mendelssohn.

The third quartet of Op. 41 opens with the introduction, *Andante espressivo*, written in common time and clearly emphasizing the falling interval of a fifth, which is repeated throughout. The second movement, *Assai agitato*, commences in great agitation presenting a theme with three free variations. Again an interval, now a rising fourth, is repeated in a variety of forms and guises, and the movement ends with a coda which hesitates between major and minor modes. The *Adagio molto* introduces an eloquent and fervent melodic line, intoned by the first violin which lasts for nineteen measures. Schumann reveals his most romantic writing as this song rises to a climax only to fade in a quiet close. The *Finale*, an extended rondo, is the longest movement, simple in form, but surging with life from its precipitate beginning to its brilliant close.

### About the Artists

Since its New York City debut in 1965, the Guarneri Quartet has become one of the most popular and praised quartets of the era, acclaimed world-wide for its absolute mastery of the ensemble form. The Quartet was founded at Vermont's Marlboro Music Festival at the suggestion of the Budapest Quartet's own second violinist, Alexander Schneider; its name was supplied by Budapest violist, Boris Kroyt, who had once played with a European Quartet called the Guarneri (after the 18th-century violin maker).

Their tours have taken them throughout the United States and Canada, to the major Music Festivals, and to Europe, Mexico, Australia, New Zealand, and most recently to Japan. The Quartet has also been featured on television and radio programs here and abroad, in specials as well as documentaries and educational presentations. In addition, all are faculty members of the Curtis Institute of Music in Philadelphia.

**Arnold Steinhardt**, *Violinist*, is a recipient of the Leventritt Award and winner of the Queen Elizabeth Competition in Brussels. He made his debut as a soloist at the age of fourteen with the Los Angeles Philharmonic. Major American orchestras with which he has appeared as soloist include Philadelphia, New York, and Cleveland.

**John Dalley**, *Violinist*, son of University Professor-Emeritus and Mrs. Orien Dalley of Ann Arbor, made his concert debut at the age of fourteen and toured widely throughout Europe, including Russia. Before joining the Guarneri Quartet, he was on the faculty of the Oberlin Conservatory and a member of the Oberlin String Quartet, as well as artist-in-residence at the University of Illinois.

**Michael Tree**, *Violist*, is noted both as a violist and violinist. He made his debut at the age of twenty in Carnegie Hall, and his solo appearances have ranged from the orchestras of Philadelphia, Baltimore, and Los Angeles, throughout South America to the Spoleto Festival in Italy.

**David Soyer**, *Cellist*, made his debut as soloist with the Philadelphia Orchestra at the age of seventeen and has since concertized extensively in the United States and Europe in the dual capacity of soloist and chamber music performer. He is a former member of the Bach Aria Group, The Guilet Quartet, and the New Music String Quartet. He has made numerous recordings. Mr. Soyer is related to Moses and Raphael Soyer whose paintings are in the great museums of the world.

Arnold Steinhardt plays a violin made by Joseph Guarneri about 1728; John Dalley's instrument was made by Nicholas Lupot in 1819. The viola of Michael Tree was made by Dominicus Busan about 1785 and David Soyer's cello was made by Andrea Guarneri in 1669.

Tonight's performance is the twelfth concert of the Guarneri Quartet in Ann Arbor. Most memorable were the performances of the complete Beethoven Quartet cycle two seasons ago in this auditorium. We are honored to again present these celebrated musicians during our Centennial Season.

## A Festival of Russian Dance

Saturday, March 24, at 8:30, in Hill Auditorium

Assembled in one presentation are ninety dancers and musicians representing some of the finest folk ensembles in the Soviet Union. Seven of the fifteen republics are represented: Byelorussia, Georgia, Lithuania, Moldavia, Russia, Ukraine, and Uzbekistan.

Tickets for this concert are available at \$9, \$8, \$7, and \$5.

## Benny Goodman and The University Symphony Orchestra

GUSTAV MEIER, *Conductor*

**Fifth Annual Benefit Concert and Reception**  
Friday, March 30, at 8:30, in Hill Auditorium

Weber: "Euryanthe" Overture  
Weber: Concertino for Clarinet and Orchestra, Op. 26  
Rimsky-Korsakov: Capriccio espagnol  
Barber: Adagio for Strings  
Medley of Broadway Hits—Benny and the Orchestra

Following the concert there will be a festive reception to "Meet the Artists," held on the penthouse floor atop the new School of Dentistry Building. \$25 includes a main floor seat for the concert and a reception ticket (of which \$12 is tax-deductible). Concert tickets are \$9, main floor; \$8, first balcony; \$7 and \$5, second balcony.

### Commemorative Album

In celebration of one hundred years of great music at The University of Michigan is this limited edition, two-record boxed set featuring two of the world's great conductors and the University Symphony Orchestra. Recorded in Hill Auditorium from the Benefit Concerts of 1976 and 1977 are Bartók's *Divertimento for Strings* conducted by Yehudi Menuhin, and Beethoven's *Leonore Overture No. 3* and *Symphony No. 5* conducted by Eugene Ormandy. Proceeds will be shared by the University Musical Society and School of Music Scholarship Fund. A reservation card may be obtained by calling 764-2538 or 764-6118.

## Ann Arbor May Festival, 1979

THE PHILADELPHIA ORCHESTRA and UNIVERSITY CHORAL UNION

EUGENE ORMANDY and RICCARDO MUTI, *Conductors*

ALICIA DE LARROCHA, *Pianist*      VICTORIA DE LOS ANGELES, *Soprano*  
ALMA JEAN SMITH, *Soprano*      ZURAB SOTKILAVA, *Tenor*  
ALEXANDRINA MILCHEVA, *Mezzo Soprano*      MARTTI TALVELA, *Bass*

Monday, April 23—*de Larrocha and de los Angeles*, in recital.

Wednesday, April 25—*Ormandy and de los Angeles*: Hindemith: "Mathis der Maler"; Ravel: *Shéhérazade*"; Prokofiev: *Scythian Suite*; Mozart: "Voi che sapete" from *Marriage of Figaro*; Rossini: "Una voce poco fa" from *Barber of Seville*; Wagner: "Dich teure Halle" from *Tannhäuser*.

Thursday, April 26—*Muti*: Mendelssohn: *Symphony No. 3*; Tchaikovsky: *Symphony No. 5*.

Friday, April 27—*Muti and Larrocha, All-Beethoven*: *Symphony No. 6*; *Piano Concerto No. 3*; *Overture to Leonore No. 3*.

Saturday, April 28—*Ormandy, Choral Union, Soloists*: Verdi: "Manzoni" Requiem.

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### UNIVERSITY MUSICAL SOCIETY

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