

The University Musical Society

of
The University of Michigan



Presents

Guarneri String Quartet

ARNOLD STEINHARDT, *Violin*
JOHN DALLEY, *Violin*

MICHAEL TREE, *Viola*
DAVID SOYER, *Cello*

SUNDAY AFTERNOON, OCTOBER 10, 1976, AT 2:30
RACKHAM AUDITORIUM, ANN ARBOR, MICHIGAN

PROGRAM

- Quartet in E-flat major, Op. 127 BEETHOVEN
Maestoso-Allegro
Adagio, ma non troppo e molto cantabile
Scherzando vivace
Finale
- Quartet in D major, Op. 18, No. 3 BEETHOVEN
Allegro
Andante con moto
Allegro
Presto

INTERMISSION

- Quartet in E minor, Op. 59, No. 2 BEETHOVEN
Allegro
Molto adagio
Allegretto
Finale: presto

*This concert is the first program of the complete Beethoven quartet cycle
being performed by the Guarneri Quartet during this 1976-77 season.*

RCA Red Seal Records

Ludwig van Beethoven

(BORN DECEMBER 16, 1770, IN BONN; DIED MARCH 26, 1827, IN VIENNA)

Quartet No. 12 in E-flat major, Op. 127

The last five string quartets of Beethoven—Opp. 127, 130, 131, 132, and 135, together with the *Grosse Fuge*, Op. 133, are generally regarded not only as the composer's supreme achievement in this or any other genre but as the greatest masterpieces ever written for four stringed instruments. Even today, with each new hearing, this music reveals new wonders, while simultaneously confounding its interpreters with fresh challenges.

"A fundamental difference of outlook separates the last quartets from those that preceded them," wrote Joseph de Marliave. ". . . Impassioned they may be, these earlier quartets, but they are primarily objective, and the later works are stamped with a profound and undeniable subjectivity; the mind that formed them is now wholly independent of external things for its inspiration, detached from outside interests and careless of traditional form; the last quartets are essentially the direct expression of Beethoven's most intimate spirit, the channel of inspiration flowing from another sphere."

Quartet No. 12 was the first of three quartets that Beethoven composed and dedicated to Prince Nikolaus Galitzin, a wealthy amateur, who was cellist of the St. Petersburg Quartet. Although the Prince commissioned the works and agreed to pay fifty ducats for each, Beethoven received only a down payment on the first, and the balance was not paid until twenty-five years after his death.

The Quartet in E-flat major begins its first movement with a sonorous introduction, *Maestoso*, which leads into a flowing allegro, vigorous and interrupted twice by returning motives of the *Maestoso*. The slow movement—a noble *Adagio*—contains a long-lined theme with five imaginative variations. The third movement is a spirited *Scherzando vivace*, with a dramatically agitated middle section. The *Finale* is probably the most serene of the four sections, and brings the work to a close on a strongly affirmative note.

Quartet No. 3 in D major, Op. 18, No. 3

In his first string quartets, Beethoven sums up the styles and accomplishments of his two great predecessors—Haydn and Mozart—and prepares for the great advances in technique and expression that he will make in his mature quartets. His Op. 18 is a set of six that he wrote between 1798 and 1800. They were published in 1801 with a dedication to the young composer's younger, noble friend, Prince Franz Joseph Lobkowitz, who spent a large part of his great fortune on music. Beethoven had already begun to suffer the progressive hearing loss that burdened him during his entire adult life, but he was just approaching the full command of the enormous creative powers that account for his special place in history.

This Quartet, published as the third in the set, was actually written first. It is a fine work, in which Beethoven makes no great stylistic advances but tries himself out in the medium that the great composers of a generation earlier had used and served so well. It is, in a way, the final summary, the climactic composition of the eighteenth century, full of hints of the music of the future.

The first movement, *Allegro*, is rich in charm and energy and in the freshness of its simple development. The second movement is a not very slow *Andante con moto*, long, poetically expressive, and well developed. Beethoven did not place the traditional headings of "Minuet" over the opening of the third movement, *Allegro*, and "Trio" over the contrasting middle section, perhaps because he felt that the alterations he made in the opening materials when they return, though they seem to us now to be minor ones, were departures from the standard form. The *Presto* finale is a vigorous and witty movement in classic sonata form, brilliantly written for the instruments.

—LEONARD BURKAT

Quartet No. 8 in E minor, Op. 59, No. 2

The three quartets that comprise Beethoven's Op. 59 were composed in 1806. They are dedicated to Count Andreas Krilovitch Rasoumovsky, at that time the Russian Ambassador to Vienna, who was a thorough musician and an excellent quartet player. These quartets, so radically advanced over the first set of six, Op. 18, exceeded all anticipated liberties, and aroused doubt among conservative musicians of the period as to the normal course of Beethoven's development. Nevertheless, they made a strong impression on their first hearers, and have continued to hold a place of honor in the string quartet literature.

The Quartet in E minor, Op. 59, No. 2, begins with a rather dramatic, darkly colored *Allegro*. Next comes a contemplative slow movement, marked *Molto adagio*. The opening and closing sections of the third movement, *Allegretto*, are characterized by an uneven rhythmic restlessness. The trio—or contrasting middle section—will surprise those not already familiar with it, for here Beethoven, as a tribute to Count Rasoumovsky, quotes a popular Russian hymn, *Glory to God in Heaven*, which Moussorgsky was to use more than a half century later in the Coronation Scene of his opera *Boris Godunov*. The finale is a vigorous *Presto*, again marked by strong rhythmic accents.

—PAUL AFFELDER

About the Artists

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.

COMING EVENTS

ALICIA DE LARROCHA, <i>Pianist</i>	Monday, October 18
BAROQUE MUSIC MASTERS	(sold out) Wednesday, October 20
MARTIAL ARTS OF KABUKI	Thursday, October 21
SPANISH NATIONAL FOLK BALET	Monday, October 25
ORCHESTRE DE PARIS/BARENBOIM	Wednesday, October 27
JULIAN BREAM, <i>Guitarist</i>	Sunday, October 31
JUSTINO DIAZ, <i>Bass</i>	Monday, November 1
GUARNERI STRING QUARTET	(sold out) Friday, November 5
GUARNERI STRING QUARTET	Saturday, November 6
CHINESE ACROBATS	Saturday, November 6
RUTH LAREDO, <i>Pianist</i>	Sunday, November 7
VICTOR HERBERT'S <i>Naughty Marietta</i>	Friday & Saturday, November 12 & 13
LONDON PHILHARMONIC ORCHESTRA/HAITINK	Sunday, November 14
ELLY AMELING, <i>Soprano</i>	Tuesday, November 16
AEOLIAN CHAMBER PLAYERS	Saturday, November 20
HANDEL'S "MESSIAH"	Friday, Saturday, Sunday, December 3, 4, 5
TCHAIKOVSKY'S <i>Nutcracker</i> Ballet	Thursday, Friday, Saturday, December 16, 17, 18
The Pittsburgh Ballet	
VERDI'S <i>La Traviata</i> —Canadian Opera Company	Sunday, January 9
JEAN-PIERRE RAMPAL, <i>Flutist</i>	(sold out) Friday, January 14
PRAGUE CHAMBER ORCHESTRA	Saturday, January 15
MICHAEL PONTI, <i>Pianist</i>	Tuesday, January 25
ROYAL WINNIPEG BALET	Saturday & Sunday January 29 & 30
DANZAS VENEZUELA	Wednesday, February 2
WARSAW QUINTET (piano and strings)	Thursday, February 3
JORGE BOLET, <i>Pianist</i>	Saturday, February 5
RAJKO—GYPSY ORCHESTRA AND DANCERS	Sunday, February 6
LENINGRAD SYMPHONY ORCHESTRA/TEMIRKANOV	Thursday, February 10
GUARNERI STRING QUARTET	Saturday, February 19
GUARNERI STRING QUARTET	(sold out) Sunday, February 20
ALVIN AILEY DANCE THEATER	Monday, Tuesday, Wednesday, February 21, 22, 23
JEAN-PIERRE RAMPAL, <i>Flutist</i>	(sold out) Friday, February 25
YAMINI KRISHNAMURTI, South Indian Dancer	Monday, February 28
CZECH PHILHARMONIC ORCHESTRA/NEUMANN	Thursday, March 3
JANOS STARKER, <i>Cellist</i>	Monday, March 14
MASKED DANCE-DRAMA OF KOREA	Wednesday, March 16
DETROIT SYMPHONY ORCHESTRA/CHORAL UNION/SOLOISTS	Sunday, March 20
Ceccato conducts Beethoven's "Missa Solemnis"	
FRANS BRUEGGEN, <i>Flute & Recorder</i>	(sold out) Tuesday, March 22
YUGOSLAV NATIONAL FOLK BALET	Thursday, March 24
OSIPOV BALALAIKA ORCHESTRA	Saturday, March 26
THIRD ANNUAL BENEFIT CONCERT	Friday, April 15
GUARNERI STRING QUARTET	Saturday & Sunday April 16 & 17

UNIVERSITY MUSICAL SOCIETY

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