

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, FEBRUARY 20, 1977, AT 2:30
RACKHAM AUDITORIUM, ANN ARBOR, MICHIGAN

PROGRAM

Quartet in F major, Op. 18, No. 1 BEETHOVEN
Allegro con brio
Adagio
Scherzo
Allegro

Quartet in E-flat major, Op. 74 ("The Harp") BEETHOVEN
Poco adagio; allegro
Adagio ma non troppo
Presto
Allegretto con variazioni

INTERMISSION

Quartet in C-sharp minor, Op. 131 BEETHOVEN
Adagio ma non troppo e molto espressivo
Allegro molto vivace
Allegro moderato
Andante ma non troppo e molto cantabile
Presto
Adagio quasi un poco andante
Allegro

*This concert is the third 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 in F major, Op. 18, No. 1

This Quartet in F major, the first in a series of six quartets written in 1800, was published in 1801 when the composer was in his thirty-first year. About this time Beethoven began noticing increasing symptoms of the deafness he had discovered three years before. Except for one movement of this quartet, however, there is no musical hint or foreboding of the tragedy gradually overtaking the composer.

Marked *Allegro con brio* the opening movement introduces one main theme which is passed from voice to voice in a broad variety of melodic forms. The second movement, marked *Adagio*- "affetuoso ed appassionato"- is one of "the great and tragic slow movements." It is interesting to know that on the notebook page of the sketch Beethoven had given this movement a title which read "Les dernier soupirs"- or "the last sighs."

The third movement, a *Scherzo*, is written again in a lively, vibrant style which is at its best during the Trio section. The final movement, an *Allegro*, written in Rondo form, brings the quartet to a brilliant close.

Quartet in E-flat major, Op. 74

The so-called "Harp" Quartet is the tenth of seventeen works for string quartet by Beethoven, and was composed in 1809 immediately following the piano concerto in the same key. It may be the least well known of all the quartets, because it has the misfortune of being a "middle quartet."

The name "Harp" Quartet has been applied to this work because of the extensive use of pizzicato in the first movement. In the *Allegro* we already glimpse what is to come, but it is not until the retransition from development of theme groups to recapitulation that the really harp-like phrases occur. The *Adagio*, with its song-like theme, reflects Beethoven's mature style, and is one of the most romantic movements he ever composed for string quartet. The scherzo, which follows, reveals the dot-dot-dot-dash rhythm reminiscent of his earlier Fifth Symphony, but is developed in a much different way. The finale is a theme and six variations plus a short coda which brings the work to a rousing end.

Much of the beauty of this work is evidenced when the texture becomes almost as important as the melody. When each instrument is playing totally different music, the melody, although always present, must be drawn from a mass of figuration. Even the style of the figuration, while derived from Haydn, goes beyond the older composer in the diversity of its simultaneous employment of many kinds of figuration.

Quartet in C-sharp minor, Op. 131 (c. 1826)

The C-sharp minor Quartet is markedly outstanding due to its new concept and form, which no other composer before or after Beethoven has ever dared to attempt or invent. The total construction is in almost marvelous balance, although Beethoven's problems were multifold, as his masses of rejected sketches prove.

Splendid and brilliant composing was cast out as not good enough. There were six false starts on the fourth movement alone.

Finally, beginning with an almost classical theme, Beethoven proceeded to construct rather an historical survey of ancient forms; reviving the suite, moving on to a short recitative; then an andante theme stated in dialogue, engendering seven interesting variations, the fifth of which being little more than the theme simplified almost to silence. A long and joyous presto is written in pastoral style; and the glorious finale is ushered in by a Lied phrase, ending in a stirring recapitulation of all the various themes.

STRINGING ALONG

by CHARLES MICHENER

As in all successful marriages, the four men who are collectively known as the Guarneri (after the eighteenth-century Italian violin maker) have achieved one of the most glittering, durable careers in music by directing their individual virtuosity to a common cause. In recent years, a remarkable number of topflight string players have taken up the same cause, forming such brilliant groups as the Cleveland Quartet, the Tokyo String Quartet and the Concord String Quartet. The sleek Juilliard Quartet, after almost 30 years, is still going strong, although with only one original member. But as charismatic proponents of the cause, the Guarneri is peerless.

Celebrated for the interpretations of the traditional chamber pieces—though their programs include twentieth-century works of Bartók, Sessions and others—they broke with custom by deciding to operate without a leader. “If you follow one person,” says Tree, “you tend to play cautiously as if you’re following a stick.” “Each of us tried to play more beautifully than the others,” puts in Steinhardt. Adds Tree: “One way we keep fresh is to throw unexpected curves at each other during a performance.”

In keeping with that philosophy, they frequently switch parts. Second-fiddler Dalley plays the single violin parts in trios and piano quartets. Tree sometimes exchanges instruments with Steinhardt or Dalley. So free is their verbal exchange in rehearsals that visitors have left convinced they were on the verge of splitting up. “We start with the idea that we can all take criticism,” says Soyer. “We never say to each other, ‘You played beautifully, but . . .’” “Chamber music,” says Tree, “is as much an exercise in personal maturity as it is in music.”

Offstage, individualism reigns. Seldom do they take the same planes or stay in the same hotels. They are all family men, and they rigorously allot eight to ten weeks each summer to spend with their wives and children—and away from each other. “We definitely,” says Steinhardt, “dislike the communal approach.”

But on the subject of their common cause they are fiercely united—in complete agreement with Steinhardt, who says: “For the fiddler, the chamber repertoire is infinitely larger and more rewarding than the solo repertoire. Playing the great pieces over and over again gets better, not worse—like the memories that accumulate on a friend’s face.” “There’s never been a time when we almost broke up,” insists Soyer. But he nods when Tree adds: “We also know string quartets were not made in heaven.”

Excerpted from *Newsweek*,
March 10, 1975

COMING EVENTS

ALVIN AILEY DANCE THEATER	Monday, Tuesday, Wednesday, (sold out) February 21, 22, 23
JEAN-PIERRE RAMPAL, <i>Flutist</i>	(sold out) Friday, February 25
YAMINI KRISHNAMURTI, South Indian Dancer	Monday, February 28
CZECH STATE ORCHESTRA, BRNO	Friday, March 4 (replacing Czech Philharmonic)
JANOS STARKER, <i>Cellist</i>	Monday, March 14 Boccherini: Adagio and Allegro from Sonata in A major; Brahms: Sonata in D major, Op. 78; Kodaly: Sonata for unaccompanied cello, Op. 8.
MASKED DANCE-DRAMA OF KOREA	Wednesday, March 16
DETROIT SYMPHONY ORCHESTRA/CHORAL UNION/SOLOISTS	Sunday, March 20 Aldo Ceccato conducts Beethoven's "Missa Solemnis"; Benita Valente, <i>Soprano</i> ; Elaine Bonazzi, <i>Contralto</i> ; Seth McCoy, <i>Tenor</i> ; Ara Berberian, <i>Bass</i> .
FRANS BRUEGGEN, <i>Flute & Recorder</i>	(sold out) Tuesday, March 22
YUGOSLAV NATIONAL FOLK BALLETT	Thursday, March 24
OSIPOV BALALAIKA ORCHESTRA	Saturday, March 26
THIRD ANNUAL BENEFIT CONCERT	Friday, April 15
GUARNERI STRING QUARTET	Saturday & Sunday, April 16 & 17

Third Annual Benefit Concert for the University Musical Society and School of Music

Eugene Ormandy, *Guest Artist* *conducting*

The University Symphony Orchestra
Friday, April 15, at 8:30, in Hill Auditorium

Continuing the precedent set in 1975 by Mstislav Rostropovich and continued last year by Yehudi Menuhin and Gyorgy Sandor, Maestro Ormandy most generously donates his artistry as he conducts this exceptional 100-member student orchestra in the following program.

Beethoven: Leonore Overture No. 3
Beethoven: Symphony No. 5 in C minor
Debussy: Two Nocturnes — "Nuages" and "Fêtes"
Respighi: "The Pines of Rome"

Tickets are available at Burton Tower, or by mail:

Main floor, \$8; first balcony, \$7; second balcony, \$6 and \$4
\$25 includes a main floor seat and a reception ticket to meet Mr. and Mrs. Ormandy after the performance. An added feature of this year's reception to be held in the Michigan League will be dancing to the music of a 3-piece combo.

May Festival

Four concerts — April 27, 28, 29, 30

THE PHILADELPHIA ORCHESTRA / EUGENE ORMANDY, *Conductor*
THE FESTIVAL CHORUS / JINDRICH ROHAN, *Conductor*
GARY GRAFFMAN, *Pianist* NORMAN CAROL, *Violinist*
JEROME HINES, *Basso* MARTINA ARROYO, *Soprano*

Wednesday: All-Rachmaninoff: "The Isle of the Dead"; Piano Concerto No. 2 (Graffman); Symphonic Dances.

Thursday: Wagner: Overture to *Die Meistersinger von Nürnberg*; Bruch: Violin Concerto No. 1 in G minor (Carol); Shostakovich: Symphony No. 5.

Friday: Smetana: "From Bohemia's Meadows and Groves"; Mussorgsky: Excerpts from *Boris Godunov*; Boito: Prologue to *Mefistofele* (Hines and Festival Chorus).

Saturday: Beethoven: Symphony No. 2 in D major; Barber: Andromache's Farewell; Verdi: "Pace, pace, mio Dio" from *La Forza del destino* (Arroyo); Ravel: "Daphnis et Chloé" Suite No. 2.

Series of four concerts: \$38, \$28, \$20, \$16, and \$12; orders now being accepted.

UNIVERSITY MUSICAL SOCIETY