



*International
Presentations of
Music & Dance*

THE UNIVERSITY MUSICAL SOCIETY OF THE UNIVERSITY OF MICHIGAN

Juilliard String Quartet

ROBERT MANN, *Violinist*

SAMUEL RHODES, *Violist*

EARL CARLYSS, *Violinist*

JOEL KROSNICK, *Cellist*

MONDAY EVENING, SEPTEMBER 24, 1979, AT 8:30

RACKHAM AUDITORIUM, ANN ARBOR, MICHIGAN

P R O G R A M

Quartet in D major, Op. 20, No. 4 (1772) HAYDN

Allegro di molto
Un poco adagio, affettuoso
Menuetto: allegretto alla zingarese
Presto scherzando

Lyric Suite (1926) BERG

Allegro gioviale
Andante amoroso
Allegro misterioso—trio estatico
Adagio appassionato
Presto delirando
Largo desolato

I N T E R M I S S I O N

Quartet in A minor, Op 51, No. 2 (1873) BRAHMS

Allegro non troppo
Andante moderato
Quasi minuetto: moderato
Finale: allegro non assai

Columbia, RCA, and CRI Records

PROGRAM NOTES

Quartet in D major, Op. 20, No. 4 JOSEPH HAYDN
(1732-1809)

The *Sun* quartets, by which name Haydn's Opus 20 is known, are among the first in which the violin is not merely a solo accompanied by three subordinate instruments. In these works Haydn has begun the integration of the ensemble which was to result in the highest development of the string quartet form up to and beyond this time. The cello solo which dominates the trio of the highly original minuet in No. 4 of this series is a recognition of the importance of instruments other than the ubiquitous soprano violin.

Elegance is the keynote of the first movement of this quartet. This is *Abendmusik* for a princely salon where it undoubtedly had its first hearing. The second movement, a theme and four variations, reminds one of its counterpart in the much later *Emperor* quartet. Here again the cello is given an eminent spot, particularly in the second variation.

The short minuet is the most inventive movement of the quartet. On its few measures Haydn has lavished his most polished craft, its attractive syncopation and subtle canonic treatment arresting the eye and ear. Marked *alla zingarese* it is less gypsy-like than the last movement which bears a relation to the Gypsy Rondo in the G major piano trio, with its Hungarian folk base.

Lyric Suite ALBAN BERG
(1885-1935)

The Lyric Suite, completed in 1926, is the second of two instrumental works composed by Berg after finishing his opera *Wozzeck* in 1921. The suite has six movements, alternately fast and slow, with the tempo contrasts becoming ever more marked (as indicated by the titles of the movements) and with constantly increasing emotional intensity. The first, third, fifth, and sixth sections are in the twelve-tone system of Schoenberg, whose pupil Berg was, while the remaining two are atonal. A kind of cyclic form is given to the work by the fact that each movement contains a passage which is taken up and developed in the next movement.

Although Berg's formal technique is derived from Schoenberg's, his aesthetic is deeply rooted in the cultural milieu of his native Vienna. His music is elegant and sophisticated, yet searching and powerful—in essence, romantic. It also reflects the impact on Viennese cultural life of painters and writers such as Klee and Rilke, and of the father of psychoanalysis, Sigmund Freud.

Quartet in A minor, Op. 51, No. 2 JOHANNES BRAHMS
(1833-1897)

This quartet is the best known of Brahms' three works for string quartet, of which it is the second. It was finished in 1873, but Brahms had been working on it for a long time before that year. Innumerable sketches of quartet movements had been destroyed before Brahms, at the age of forty, decided to approve the two works published as Opus 51.

The first movement opposes a passionate first theme to a lovely, animated, floating second theme which belongs among his most captivating melodies. The development section uses the first theme exclusively, and the final stretta of the movement, too, deals with it alone. The "ruminating" (Tovey) rhythm of the second theme of the first movement is remembered in the theme of the Andante which, with the exception of one rhapsodic interlude, dominates the second movement. In the third movement a slow minuet is contrasted with a fast trio in duple time. After each part of the trio, six measures in the minuet tempo are inserted for the purpose of combining the main themes of each. The main theme of the passionate Finale consists of a waltz motive in three measures. A lyrical waltz theme provides the expected contrast, much in the same way as in the last of the "Neue Liebeslieder" waltzes, Opus 65.

About the Artists

In the three decades since its first public concert—which took place in New York's Town Hall on December 23, 1947—the Juilliard String Quartet has played more than 4,000 concerts, not only in all the major cities of the United States and Canada but throughout Europe, South and Central America, the Near and Far East, and the Antipodes. In 1961 it was the first American string quartet to visit the Soviet Union, to which it returned for another triumphant tour in 1965. It has also participated in virtually every major music festival around the world, including the Salzburg Festival, the Vienna Festwochen, the Gulbenkian Festival in Portugal, the Sibelius Festival in Finland, and the Festival of Israel.

The Quartet's repertoire includes over 400 works, more than 150 of them by 20th-century composers. It is especially noted for its championship of American composers, having premiered more than 35 works by Copland, Foss, Piston, Carter, Babbitt, Sessions, Mennin, and Schuman, among others. In the summer of 1948 the Quartet made nationwide headlines for the performance of the complete Bartók quartets at the Berkshire Music Festival in Tanglewood—a feat it has since repeated 25 times.

As continuing Quartet-in-Residence at the Juilliard School, its members have trained a number of the most successful chamber music groups. Since 1962, the Juilliard has also served as Quartet-in-Residence of the Library of Congress in Washington, D.C., where it gives an annual series of 20 concerts on the priceless Stradivarius instruments willed to the people of the United States by Mrs. Gertrude Clarke Whittall.

Although it has undergone personnel changes through the years, the Juilliard has maintained a uniform standard and certain unique characteristics due to the continuing leadership of its remarkable first violinist Robert Mann. The current season is the thirteenth for second violinist Earl Carlyss, the tenth for violist Samuel Rhodes, and the fifth for cellist Joel Krosnick. All of the present members are American-born, have had their musical training in this country, and have impressive credits as solo performers. Traveling around the world with the Quartet are priceless old Italian instruments: the 1718 Stradivarius of Mann, Carlyss' 1707 violin made by Peter Guarneri of Mantua, the rare old Brescian viola of Rhodes, made circa 1570 by Peligrino Zanetto, and the 1707 Cremona cello of Krosnick, bearing the label "Joseph Guarnerius filius Andreus."

Previous Ann Arbor appearances by the Juilliard Quartet were in 1962 and 1974.

1979-1980 International Presentations

Choral Union Series

JOAN SUTHERLAND, <i>Soprano</i> ; RICHARD BONYNGE, <i>Pianist</i>	Thurs. Oct. 4
PRAGUE CHAMBER ORCHESTRA	Sun. Oct. 7
MOSCOW STATE SYMPHONY	Sat. Oct. 13
JAMES GALWAY, <i>Flutist</i>	Thurs. Oct. 25
with Marisa Robles, <i>Harpist</i> ; Milton Thomas, <i>Violist</i>	
DRESDEN STAATSKAPPELLE	Sun. Nov. 11
ALFRED BRENDEL, <i>Pianist</i>	Tues. Jan. 22
LEONTYNE PRICE, <i>Soprano</i>	Sat. Feb. 9
YEHUDI AND HEPHZIBAH MENUHIN, <i>Violinist & Pianist</i>	Wed. Mar. 19
BALTIMORE SYMPHONY ORCHESTRA/COMMISSIONA	Wed. Apr. 2
SHERRILL MILNES, <i>Baritone</i>	Mon. Apr. 14

Special Concerts/Messiah

THE MOSCOW POPS	Wed. Oct. 17
The Nekrasov Russian Folk Orchestra; with Bolshoi Opera stars and dancers of the Kiev Ballet	
CHINESE ACROBATS	Sat. Nov. 3
THE FRED WARING SHOW	Fri. Nov. 16
HANDEL'S "MESSIAH"	Fri., Sat., Sun., Nov. 30, Dec. 1 & 2
JEAN-PIERRE RAMPAL, <i>Flutist</i> ; ALEXANDER LAGOYA, <i>Guitarist</i>	Mon. Feb. 18
FOUNDERS DAY CONCERT	Sun. Feb. 24
The Festival Chorus; Donald Bryant, Conductor; Handel's <i>Israel in Egypt</i>	

Choice Series

BOHEMIAN FOLK BALET OF PRAGUE	Thurs. Oct. 4
WAVERLY CONSORT	Mon. Oct. 22
PAUL GAULIN MIME COMPANY	Tues. Oct. 23
SOLOMONS COMPANY/DANCE	Wed. Oct. 24
CLOUD GATE DANCE THEATRE, TAIWAN	Sun. Nov. 4
MARTHA GRAHAM DANCE COMPANY	Mon.-Wed. Nov. 5-7
"NUTCRACKER," PITTSBURGH BALET	Thurs.-Sun. Dec. 13-16
LES GRANDS BALLETS CANADIENS	Sun. Jan. 20
GLINKA CHORUS OF LENINGRAD	Tues. Jan. 29
ELIOT FELD BALET	Fri.-Sun. Feb. 1-3
CUBAN NATIONAL FOLK ENSEMBLE	Tues. Feb. 26
KRASNAYARSK DANCE COMPANY, SIBERIA	Fri. Feb. 29
KINGDOM OF BHUTAN, MUSIC & DANCE	Sat. Mar. 15
JURY'S IRISH CABARET OF DUBLIN	Tues. Mar. 18

Chamber Arts Series

MICHAEL LORIMER, <i>Guitarist</i>	Mon. Oct. 15
BOSTON CAMERATA	Sun. Oct. 28
SYNTAGMA MUSICUM	Tues. Nov. 20
CONCORD STRING QUARTET	Sun. Jan. 27
ORPHEUS CHAMBER ENSEMBLE	Fri. Feb. 8
ZURICH CHAMBER ORCHESTRA	Fri. Feb. 15
QUARTETTO ITALIANO	Thur. Apr. 17

Debut & Encore Series

YOURI EGOROV, <i>Pianist</i>	Thurs. Oct. 18
NINA BEILINA, <i>Violinist</i>	Tues. Dec. 4
ALDO CICCOLINI, <i>Pianist</i>	Thurs. Feb. 21
ELLY AMELING, <i>Soprano</i>	Wed. Mar. 12

Tickets to all concerts may be purchased individually; series tickets are still available for Choral Union, Debut & Encore, and Choice.

UNIVERSITY MUSICAL SOCIETY

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