



*International
Presentations of
Music & Dance*

THE UNIVERSITY MUSICAL SOCIETY OF THE UNIVERSITY OF MICHIGAN

Guarneri String Quartet

ARNOLD STEINHARDT, *Violinist* MICHAEL TREE, *Violist*
JOHN DALLEY, *Violinist* DAVID SOYER, *Cellist*

FRIDAY EVENING, SEPTEMBER 18, 1987, AT 8:00
RACKHAM AUDITORIUM, ANN ARBOR, MICHIGAN

PROGRAM

Quartet in G major, K. 387 MOZART
Allegro vivace assai
Menuetto: allegretto
Andante cantabile
Molto allegro

Quartet No. 4 BARTÓK
Allegro
Prestissimo con sordino
Non troppo lento
Allegretto pizzicato
Allegro molto

INTERMISSION

Quartet in F major RAVEL
Allegro moderato
Assez vif, très rythmé
Très lent
Vif et agité

Philips and RCA Red Seal Records

This performance is made possible in part by a grant through the Music Program of the National Endowment for the Arts in support of American performing artists.

Halls Cough Tablets, courtesy of Warner-Lambert, are available in the lobby.

PROGRAM NOTES

by JEREMY YUDKIN

Quartet in G major, K. 387 WOLFGANG AMADEUS MOZART (1756-1791)

Mozart's acquaintance with Franz Joseph Haydn ripened into a noble friendship, unique in the former's life, that proved a mutual boon to both composers. The direct result of this friendship was the set of six quartets, beginning with this one in G major dated December 31, 1782, and ending with the C major dated January 1785, which he dedicated to his venerable contemporary. In these works, Mozart is to be heard at the peak of his musical productivity; his chamber music style has matured to the point where the ensemble is comprised of four individual entities, each with its own idea to express in its own colorful way, while at the same time contributing to the overall unity of the entire work. That they represented, at the time of composition, a new approach to this form may be deduced from the remarks of a contemporary critic: ". . . it is a pity that in his truly artistic and beautiful compositions Mozart should carry his effort after originality too far, to the detriment of the sentiment and heart of his works. His new quartets, dedicated to Haydn, are much too highly spiced to be palatable for any length of time." The ingenious contrapuntal counterplay between all the instruments cleverly woven into the standard forms and the adept use of chromaticism, novel for the time, no doubt called forth the general disapprobation of his fellow musicians.

Quartet No. 4 BÉLA BARTÓK (1881-1945)

Bartók wrote his Fourth Quartet in 1928, and it was first performed in 1930. The composer's formal and architectural concerns are reflected in the structure of the work. There are five movements, of which the first and fifth are related, as well as the second and fourth. The central slow movement stands as the keystone of this musical arch.

The first movement conveys a sense of continuous expansion and growth. The musical ideas are concise but their development proves to be extraordinarily rich. The movement has a balance and unity provided by the treatment of a single rhythmic six-note figure, heard near the beginning on the cello and soon (offset rhythmically) in all the instruments. This figure grows to dominate the whole movement and is heard powerfully at its close.

The second movement is a scurrying scherzo, capricious and wispy. Long *glissandi* and plucked notes are partly tense, partly lighthearted. The movement is quickly over, leaving a dreamlike aura in the air.

Bartók developed many new sounds and techniques in his string quartets to light up the far-flung boundaries of his musical imagination. In the central third movement — the only slow movement of the quartet — the composer asks his players to distinguish between chords held both with and without vibrato. The first part of the movement projects a sustained, rhapsodic cello melody with a florid, improvisatory character over these differently colored chords. Contrasted with this are passages of high birdlike twitterings in the first violin. The two ideas affect each other and are combined, before the fading ending.

The fourth movement parallels the second, but this *Scherzo* is played *pizzicato* throughout, with occasionally a special sound produced by snapping the string so hard that it hits the fingerboard. The overall effect is exotic and fascinating.

The final *Allegro molto* unleashes an indomitable, almost brutal energy. The clashing, strident chords are propelled by asymmetrical rhythms and a whirling dervish of a melody. A briefly graceful section intervenes, and then, just before the end, the six-note rhythmic figure from the first movement reappears to close the work.

Quartet in F major MAURICE RAVEL (1875-1937)

Ravel's String Quartet follows deliberately in the tradition of earlier French masters; and if it contains reminiscences of the style of Fauré, who was Ravel's teacher, it is even more closely modeled upon the only string quartet of Debussy, written ten years earlier. The imitation is an homage to Debussy and reflects the way in which emulation can produce completely original works. The quartet was highly praised upon its first performance (in 1904), and when Ravel was considering revising the score, Debussy urged him passionately not to change a single note.

The first movement is broad and lyrical, with a sensuous lushness of sound. The normal contrast of themes is lacking, and the coda is soft and dreamlike. The second movement is like a scherzo, with a witty interplay of different meters and the "Spanish" sound of plucked strings. The contrasting central section is slow and muted. An improvisatory atmosphere colors the slow movement, and there are quotations from the *Allegro moderato*. Further quotations are woven into the finale, which is lively and energetic; abounding in rhythmic play, it brings the quartet to a brilliant close.

Twenty-five! for the Chamber Arts . . .

The University Musical Society is proud to present this 25th season of the Chamber Arts Series. Though a quarter of a century is an enviable record for any series, the Society's chamber music presentations actually reach back to 1941. With the completion of the new Rackham Building, the Musical Society recognized the beauty and fine acoustics of its auditorium as the perfect setting for chamber music. Thus, in January 1941 was born the Chamber Music Festival, the first organized and continuous series of chamber music concerts in Ann Arbor. Prominent ensembles came each winter for three to five concerts in as many days — most frequently the Budapest String Quartet — for a total of 28 consecutive seasons. Other eminent Festival participants included the Quartetto Italiano, the Roth, Paganini, and Juilliard Quartets, the Beaux Arts Trio, and the New York Pro Musica.

The 1963-64 season marked the inauguration of the present Chamber Arts Series, featuring seven concerts annually until an eighth was added in 1973-74. This format permitted a larger variety of ensembles, such as chamber orchestras, all within the same comfortable, intimate atmosphere of Rackham Auditorium. An anniversary note: one of the performing groups booked that very first season will perform next month in this 25th season of the series — the Zurich Chamber Orchestra with its same conductor, Edmond de Stoutz.

. . . and twenty-three for the Guarneri!

Vermont's venerable Marlboro Music Festival provided the setting for a momentous happening during the summer of 1964. Four string players who were making music together for pure enjoyment decided to form their own quartet, at the suggestion of the Budapest Quartet's second violinist, Alexander Schneider. The name for the fledgling quartet was supplied by the Budapest's violist, Boris Kroyt, who had once played with a European quartet called the Guarneri (after the esteemed seventeenth- and eighteenth-century family, makers of string instruments). Armed with this encouragement and a name, Arnold Steinhardt, John Dalley, Michael Tree, and David Soyer gave their first professional concert that summer on Nantucket Island, followed by their New York debut on February 28, 1965. Following the Guarneri Quartet's gala twentieth anniversary concert, the *New York Times* reviewer concluded: "It was another in a long string of splendid Guarneri concerts, proving that happy marriages do exist, even among string quartets."

Tonight's performance marks the Guarneri's 23rd Ann Arbor concert under Musical Society auspices. Since their debut here in 1971, these musicians have given concertgoers a representative sampling from all periods of the string quartet literature, including two complete performances of the entire Beethoven string quartet cycle.

In addition to innumerable transcontinental tours of the United States, the Guarneri Quartet concertizes regularly in other parts of the world — Europe, Australia, New Zealand, Japan, Canada, and at the major international music festivals. In New York, the Quartet continues its annual series at Alice Tully Hall, the Metropolitan Museum of Art, and at the 92nd Street YM-YWHA. It has been featured on television and radio specials, documentaries, and educational presentations, both in North America and abroad. It is the subject of three books: *Quartet* by Helen Drees Ruttencutter (1980), *String Quartet Playing* by Fink & Merriell (1985), and *The Art of Quartet Playing: The Guarneri in Conversation with David Blum* (1986). In 1982 Mayor Edward Koch presented the Quartet with the New York City Seal of Recognition, an honor awarded for the first time. As educators, the Quartet serves on the faculties of the Curtis Institute of Music and University of Maryland and is in residence annually at the University of South Florida. Among the Quartet's recordings, many of which have won international awards, are collaborations with such artists as Arthur Rubinstein, Pinchas Zukerman, and Boris Kroyt and Mischa Schneider of the Budapest Quartet. All members of the Guarneri have had major solo careers and continue to appear as soloists or in musical collaborations with others, and each has recorded as soloist on a variety of labels.

The Quartet's Instruments

Arnold Steinhardt	<i>violin</i>	Lorenzo Storioni (Cremona)
John Dalley	<i>violin</i>	Nicolas Lupot (Paris, 1810)
Michael Tree	<i>viola</i>	Dominicus Busan (Venice, 1750)
David Soyer	<i>cello</i>	Andrea Guarneri (Cremona, 1669)

Coming Concerts — 1987-88 Season

VIENNA PHILHARMONIC/LEONARD BERNSTEIN	Mon. Sept. 21
VIENNA PHILHARMONIC/LEONARD BERNSTEIN	Tues. Sept. 22
CHRISTA LUDWIG, <i>Mezzo-soprano</i>	
ROYAL PHILHARMONIC ORCHESTRA/ANDRÉ PREVIN	Mon. Sept. 28
NORWEGIAN CHAMBER ORCHESTRA/IONA BROWN	Thurs. Oct. 8
CHINESE CHILDREN'S PALACE OF HANGZHOU	Fri. Oct. 9
LENINGRAD STATE SYMPHONY OF THE U.S.S.R.	Sun. Oct. 11
ALEXANDER DMITRIEV, <i>Conductor</i> ; PAVEL KOGAN, <i>Violinist</i>	
ERICK HAWKINS DANCE COMPANY	Fri., Sat. Oct. 16, 17
ZURICH CHAMBER ORCHESTRA/EDMOND DE STOUTZ	Sun. Oct. 18
THE WARSAW BALLET, "Giselle"	Wed. Oct. 28
WESTERN OPERA THEATER, "Don Pasquale"	Thurs. Oct. 29
OSLO PHILHARMONIC ORCHESTRA/MARISS JANSONS	Sun. Nov. 8
VIENNA STRING TRIO	Wed. Nov. 11
*ELENA OBRAZTSOVA, <i>Mezzo-soprano</i>	Fri. Nov. 20
VIENNA CHOIR BOYS	Sun. Nov. 22
Handel's "Messiah"/DONALD BRYANT, <i>Conductor</i>	Fri.-Sun. Dec. 4-6
THE SWINGLE SINGERS	Thurs. Dec. 10
PITTSBURGH BALLET, Tchaikovsky's "Nutcracker"	Fri.-Sun. Dec. 11-13
HORACIO GUTIÉRREZ, <i>Pianist</i>	Wed. Jan. 13
KODO (Japanese "taiko" drummers)	Fri. Jan. 15
EMPIRE BRASS QUINTET	Mon. Jan. 25
EMPIRE BRASS & DOUGLAS MAJOR, <i>Organist</i>	Tues. Jan. 26
NEW YORK CITY OPERA NATIONAL COMPANY	Thurs. Feb. 4
Rossini's "The Barber of Seville"	
CAMERATA MUSICA	Mon. Feb. 8
LYNN HARRELL, <i>Cellist</i> ; IGOR KIPNIS, <i>Harpsichordist</i>	Sun. Feb. 14
BAYANIHAN PHILIPPINE DANCE COMPANY	Mon. Feb. 29
ENGLISH CHAMBER ORCHESTRA/JEFFREY TATE	Mon. Mar. 7
FRANK PETER ZIMMERMANN, <i>Violinist</i>	
HUBBARD STREET DANCE COMPANY	Sat., Sun. Mar. 12, 13
*BELGRADE STATE FOLK ENSEMBLE	Sun. Mar. 13
*CHRISTOPHER PARKENING, <i>Guitarist</i>	Fri. Mar. 18
FACULTY ARTISTS CONCERT (free admission)	Sun. Mar. 20
ANDRÉ WATTS, <i>Pianist</i>	Sat. Apr. 2
BONN WOODWIND QUINTET	Fri. Apr. 8
STEVEN MASI, <i>Pianist</i>	
MONTE CARLO PHILHARMONIC/LAWRENCE FOSTER	Fri. Apr. 22
KATIA & MARIELE LABÈQUE, <i>Duo-pianists</i>	
95th ANNUAL MAY FESTIVAL	Wed.-Sat. Apr. 27-30
Complete Festival information available in December.	

*Please note change of date since last spring's announcement.

Write or call for free brochure with all details and ticket information.

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