

* KEEP ON SHELF NEXT TO THE CDs P33 1988

6-28
6-30
7-5
7-9

The University of Washington School of Music,
The Graduate School and
Summer Quarter present the

Pacific Northwest Chamber Music Festival

June 28, 30 and July 5, 9, 1988



Ruth Laredo, piano
Robin McCabe, piano

The Orford String Quartet

Andrew Dawes, violin Kenneth Perkins, violin
Sophie Renshaw, viola Denis Brott, 'cello

The Soni Ventorum Wind Quintet

Felix Skowronek, flute Laila Storch, oboe
William McColl, clarinet David Kappy, horn
Arthur Grossman, bassoon



Meany Theater, University of Washington campus
Co-sponsored by the Carver Corporation and



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Pacific Northwest Chamber Music Festival Program

#11,521

Tuesday, June 28, 8 p.m.

(drop out 50 sec
into piece. Play
with muting *et al*)

Beethoven: Sonata for piano, op. 81a, *Les Adieux*

Duo No. 3 in B^b MAJ FOR
CLARINET & BASSOON (9:04)

Ruth Laredo, McColl, Grossman

Beethoven: Sonata for piano, op. 57, *Appassionata* (20:35)

Ruth Laredo

Intermission

Brahms: Sonata No. 2 in F maj. for 'cello and piano, op. 99 (27:44)

Dennis Brott, Ruth Laredo

Beethoven: Quintet for piano and winds, op. 16 (26:46)

Laila Storch, William McColl, David Kappy, Arthur Grossman, Ruth Laredo

#11,522

Thursday, June 30, 8 p.m.

Brahms: Sonata for violin and piano, op. 78 in G maj. (27:36)

Andrew Dawes, Robin McCabe

Beethoven: Trio for flute, bassoon and piano, WoO. 37 (21:22)

Felix Skowronek, Arthur Grossman, Robin McCabe

Intermission

Brahms: Quintet for clarinet and strings, op. 115 (41:09)

William McColl and The Orford String Quartet

#11,523

Tuesday, July 5, 8 p.m.

Beethoven: String Quartet, op. 59 No. 2 in E minor (38:26)

The Orford String Quartet

Intermission

Brahms: Quintet for piano and strings, op. 34 in F minor (41:58)

Robin McCabe and The Orford String Quartet

#11,524

Saturday, July 9, 8 p.m.

Beethoven: String Quartet, op. 132 in A minor (43:03)

The Orford String Quartet

Intermission

Beethoven: Septet for clarinet, horn, bassoon and strings, op. 20 (44:01)

William McColl, David Kappy, Arthur Grossman, the Orford String Quartet, and
Sandra Lambert, bass

These concerts are presented in conjunction
with the Pacific Northwest Chamber Music
Institute, held at the School of Music
June 20-July 8, 1988. Institute Director: Arthur
Grossman, Associate Dean for Arts.

The organizers of the Pacific Northwest
Chamber Music Festival would like to thank the
Carver Corporation and the Carvers for their
generous gift and KUOW-FM for its support of
this program. We also would like to thank the
School of Music, Summer Quarter, the College
of Arts and Sciences and the Graduate School
for their support of this program.

Sincerest thanks to all the performers for their
dedication to, and support of, this new
program.

About the Artists

Ruth Laredo, an artist who has performed throughout the world, has achieved distinction in her own-country as America's foremost-woman pianist. While her repertoire spans the range of works from Beethoven to Barber, she is perhaps best known for her historic recordings and performances of works by Rachmaninoff, Scriabin and Ravel. She has appeared at Carnegie Hall, Alice Tully Hall, the Kennedy Center, Library of Congress and the White House and with such orchestras as the New York Philharmonic, Philadelphia and Cleveland orchestras, Boston Symphony, St. Louis Symphony, Detroit Symphony, National Symphony, American Symphony and the orchestras of Baltimore, Indianapolis, Houston and Buffalo. Miss Laredo is the first pianist to have recorded the complete solo works of Rachmaninoff, a five-year project for CBS Records that produced a series of seven discs, a monumental achievement. Born in Detroit and a resident of New York City, Miss Laredo studied with Rudolph Serkin at the Curtis Institute and made her New York Orchestral debut at Carnegie Hall under Leopold Stowkowski.

Robin McCabe concertizes throughout the United States each season, where recitals and orchestral appearances have taken her to the nation's music capitals, including New York, Washington, Boston, San Francisco, Los Angeles, Seattle, St. Louis and Chicago. Formerly on the faculty at the Juilliard School, she is now professor at the University of Washington School of Music. She has won numerous prizes, including the Concert Artists Guild Competition and a Martha Baird Rockefeller Grant in 1978. McCabe's career was highlighted when she became the focus of a *New Yorker* article by Helen Drees Ruttencutter, which was later expanded into a book, *Pianist's Progress*, in 1979.

The Orford String Quartet, from Toronto, is Canada's premier string quartet. The group has performed around the world, including four all-Beethoven concerts at the State University of New York at Buffalo and performances at the Library of Congress, UCLA, the Cleveland Museum of Art and at the Modern Music Festival in New York. The quartet embarks on its annual European tour this fall with concerts in Belgium, France and Spain. The Orford String Quartet is the quartet-in-residence at the University of Toronto, where it continues to nurture the development of Canada's finest string chamber music talents.

The Soni Ventorum Wind Quintet has established a brilliant reputation for outstanding wind playing through its many recordings and international tours. The ensemble was formed when Pablo Casals invited its members to become the wind faculty of the newly founded Conservatory of Music of Puerto Rico. Drawing upon rich and varied backgrounds in symphonic and chamber music in the U.S. and Europe, the group soon became recognized for its sensitive performances and high standards. In 1968 the group was brought to the UW School of Music to be its wind faculty and quintet-in-residence. Soni Ventorum is the most recorded wind quintet in the world and has toured widely.



Program Notes

Beethoven, Sonata for piano, op. 81a

The "Lebewohl" Sonata in E flat, op. 81a, was dedicated to Beethoven's student, respected friend, and benefactor, the Archduke Rudolph who, along with other members of the imperial family, was forced to escape from Vienna during the French invasion of May 1809. The mass exodus of a great number of his friends left Beethoven quite isolated in his adopted city. It was during the French occupation of Vienna in the summer of 1809 that Beethoven composed his heartfelt "Lebewohl" or "Farewell" sonata.

The sonata's highly programmatic three movements give musical characterization to Beethoven's feelings regarding Rudolph's departure. Three descending chords that introduce the Adagio of the first movement present a musical manifestation of the word "Le-be-wohl." This same descending pattern informs the entire first movement Allegro, though it is often well disguised within a filigree of busy finger work and impressive passages of staccato chords.

Movement two, "Abwesenheit" (The Absence), is a poignant portrayal of the sadness Beethoven felt as a result of the separation from Rudolph. A confined "pleading" gesture in the minor mode captures the essence of his loneliness. Not even two interruptions in major lift the heavy veil of mourning.

It is left to the third movement, "Das Wiedersehen" (The Reunion), to transport us from despair to hope and rejoicing. Though completed in the summer of 1809, Beethoven's sonata optimistically anticipates the return of the archduke, which occurred January 30, 1810. The whirling Vivacissimamente tempo provides an exciting, convincing resolution to the musical and programmatic drama that has been enacted before our very ears.

Denise Cooney

Beethoven, Sonata for piano, op. 57

Op. 57 was born in the fecund years of 1804–05, the same period that saw the birth of the three op. 59 "Razumovsky" quartets, the *Eroica* Symphony, the Fourth Piano Concerto and the "Waldstein" Sonata. True to the name Beethoven supplied, the "Appassionata Sonata" embodies the highly dramatic extremes of violent fury and spiritual reverence while all the time maintaining utmost respect for the classical forms that give it shape.

The first movement's restless pianissimo opening warns us immediately of the pent-up energy that will soon demand release. When the music explodes at measure seventeen with a sudden fortissimo F minor chord, it does so using the same melodic idea that introduced the work. In fact, Beethoven uses this arpeggiated idea to signal the beginnings of each of the four sections of this initial movement. Beethoven's reputation as an economical composer is well founded.

Having spent his energy in the first movement in extended passages of sensational pianistic display, Beethoven in the second movement retreats to the security of a hymn-like theme. The intensity of the first movement resonates all the more by contrast with the stillness of the music that opens the Andante variations. If the first movement was characterized by bold assertion, the second movement is characterized by circumspection. Each variation moves cautiously within a limited range, only gradually gaining volume and rhythmic complexity. The music eventually reaches a fortissimo B-flat, only to recoil to the original hymn. In so doing Beethoven pays homage to the power of symmetry, so much a part of classical forms.

The Allegro ma non troppo is a tour de force for the pianist, requiring great reserves of physical and emotional stamina. The movement is driven by its own ceaseless rhythmic activity. While the second movement attempts to contain the emotions, Beethoven's finale recognizes the futility of such effort.

Denise Cooney

Brahms, Sonata for 'cello and piano, op. 99

Brahms composed this ambitious, intense sonata in the summer of 1886. It may well have been written for the virtuoso cellist Robert Hausmann; certainly the demands the work places upon the string player are extensive. Hausmann and Brahms presented the first public performance of the work together in late November 1886.

Of particular interest in this work are its energetic, passionate character and its striking harmonic relationships; these two aspects actually reinforce one another most effectively. The slow movement is in F-sharp major, a half-step above the work's tonic key of F. The vigorous third movement returns to the central key of F, but in the *minor* rather than the major mode. The turbulent intensity of expression throughout the sonata is admirable and lends to the work more of an obviously "symphonic" character than is found in most other duet sonatas of Brahms. The lyrical G major violin sonata that will be heard on another evening in this series offers a splendid contrast in character to the present work.

Larry Starr

Beethoven, Quintet for piano and winds, op. 16

The op. 16 quintet, written about 1797, echos the Viennese piano concerto, indulges the German love of wind music, and displays Beethoven's own tendency toward dramatic contrast. In the ensemble (Beethoven's only quintet with piano), the piano and horn parts are remarkable for their virtuosity. This work was later arranged by Beethoven for violin, viola, 'cello, and piano, and also published as op. 16.

The E-flat quintet opens with a movement in sonata-allegro form in triple meter. After a brief fanfare figure, the introduction features a meandering piano part and, in the winds, short, rising phrases that remind the listener of the introduction to Haydn's *Creation* (a slightly later work). The first and second theme groups of the exposition contrast subtly. Perhaps the most dramatic part of the movement is the typically long Beethoven coda; here, just when the final cadence seems to have arrived, there is a sudden, startling harmonic shift, which precedes a short cadenza—and the movement concludes

with an extension of the coda. The second movement is a lyrical, rondo-like Andante (followed by a true rondo in the third movement). The second movement does not escape the influence of Mozart (nor of Alberti), containing lyrical solos for all four wind instruments and moments of majesty as well as poignancy. In the rondo of the third movement, we find hunting music in six-eight time. More than once, a piano solo leads into the return of the rondo theme. (In comparing remarks of Ferdinand Ries and Czerny, quoted in Thayer, it becomes apparent that Beethoven himself took many liberties with the op. 16 piano part, but did not wish others to do so.) The third movement is in an arch form (ABACABA) in the major mode, with excursions to minor keys in the middle (section C).

C. E. Watts

Brahms, Sonata for violin and piano, op. 78 in G major

This work, composed in 1878, is a close chronological and spiritual neighbor of Brahms's Violin Concerto, sharing with that work (and also with the roughly contemporaneous Second Symphony) an expansive lyricism of expression. Of some interest is the fact that Brahms based some of the thematic material in this sonata on one of his op. 59 songs, *Regenlied*, a setting of a poem by Klaus Groth. This was not a typical procedure of the composer and, particularly since the emotional world of the sonata seems far removed from that of the plaintive song, invites speculation, but Brahms's motives will probably remain a mystery.

However, there is nothing mysterious about the song-like music that greets the ear throughout this sonata. The slow movement offers noticeably intense expression and is in the key of E-flat, creating the kind of third relationship with the key of the surrounding movements that was so often favored by Brahms and other Romantic-era composers. The three movements of this sonata share thematic material, demonstrating another compositional device common in the music of Brahms and his contemporaries.

Larry Starr

Beethoven, Trio for flute, bassoon and piano, WoO 37

This composition is one of Beethoven's earliest pieces of chamber music, written when the composer was 16 years old. The combination of instruments in this work is rather unusual because Beethoven wrote it for the Baron von Westerhold-Gysenberg (a bassoonist), his son (a flautist) and his daughter (a pianist). This composition and another piano trio written in the same year were never published in Beethoven's lifetime; thus, the work has no opus number.

The three movements follow Classical procedures and forms: The first movement is in an expanded sonata-allegro form, with the brief arpeggiated first theme (presented in unison by all three instruments) followed almost immediately by a transition section featuring, in turn, the piano, the flute, and the bassoon in a succession of quick sixteenth-note scales. The second theme is also briefly presented, first by the piano, then repeated by all three instruments, upon the completion of which Beethoven begins a developmental closing section (including a tempo change) for the exposition of the movement. In fact, the actual development is shorter than the conclusion of the exposition, and Beethoven again incorporates a brief tempo change (to *adagio*) at the very end of the development, which recapitulates the opening themes and moves on to another, even lengthier, closing section.

The second movement, in the tonic minor, opens with a melody, presented by bassoon and piano, that provides the material for the entire movement, with very little development of the thematic idea, but with much melodic variation. The closing chords at the end of the movement propel the piece without pause into the final movement, a set of variations. The theme, once again in the major key, is presented in two repeated sections, opening with the piano and reiterated by the flute. Each of the eight variations closely follows the melody and the harmonic pattern of the theme:

- Variation I: focuses on the piano, which presents a sixteenth-note variation, accompanied by the wind instruments;
- Variation II: features the bassoon in a triplet-note variation, accompanied by flute and piano;
- Variation III: offers a martial, dotted-note rhythmic variation in close imitation between the piano and flute;
- Variation IV: for the first time, moves to a new key area (though only to the tonic minor), in a variation written only for bassoon and piano;
- Variation V: consists of a 32nd-note variation for piano, with wind accompaniment, back in the major mode;
- Variation VI: displays a virtuoso section for the flute and piano only;
- Variation VII: presents a stretto-like imitation of the theme between the three instruments;
- Variation VIII: restates the opening presentation of the theme with slight variations in the accompaniment of the theme.

JoAnn Taricani

Brahms, Quintet for piano and strings, op. 34 in F minor

This work is widely praised as one of the crowning achievements of Brahms's early maturity. It pairs a turbulent emotionality, typical of the earlier Brahms at his most obviously "Romantic," with a tightness of structural logic that remained one of the composer's most characteristic and admired traits up to the end of his creative life. Completed in 1864, it cost the composer considerable effort, especially when it came to the final choice of instruments for the work. Brahms considered scoring it first for strings alone (a quintet with two cellos), then for keyboards (two pianos), and only at the end did he settle on the combination of piano and string sonorities that now seems such an obvious and effective housing for the varied musical ideas of the piece.

The wide-ranging tonal centers and the expressive, sometimes violent see-sawing between minor and major modes which characterize the first three movements of the Quintet come to a climax in the finale, the least conventional and most overpowering of them all. This closing Allegro is flanked by a slow introduction on one end and a Presto coda on the other—a pushing toward extremes of tempo which is mirrored in the expressive content of the music. The slow introduction, usually found before opening Allegros rather than finales, is a tortuous study in chromatic relationships; the initially innocent-sounding Allegro theme turns out to embody unexpected and unnerving shifts of mode and key and leads to a highly unstable secondary theme; and the coda virtually explodes in a whirlwind of melodic, harmonic and rhythmic intensity that cascades into a violent, startling conclusion.

Larry Starr

Beethoven, String Quartet, op. 132 in A minor
A trio of string quartets, opp. 127, 132 and 130, written between 1823 and 1826, were commissioned by Prince Nikolai Golitsin, a wealthy patron and cellist from St. Petersburg. Golitsin allowed Beethoven to name his own fee, provided the works would be dedicated to him. Promises were made by both parties as to completion dates and payment schedules, though neither man followed the agreement precisely. While Beethoven ultimately completed his quartets two years after he said he would, Golitsin had to be tracked down by Beethoven's heirs after the composer's death and made to pay. Beethoven wrote the A-minor quartet during a period of serious illness. He began to work in earnest on op. 132 in early spring 1825, but health problems forced him to interrupt his work and it was not completed until July of that year. The first public performance took place November 6, 1825.

Of the five movements that make up this work, the centerpiece is certainly the *Molto adagio*, which directly refers to Beethoven's recent struggles with illness. Written above the tempo indication is "Song of thanksgiving to the Deity, on recovering from illness—in the Lydian mode." Additional subsections of this movement include the words "feeling new strength" and "with intense feeling." The combination of a very slow tempo, delayed harmonic resolutions and ties over bar lines gives this movement a certain timeless quality. As such, it is a fine representative of Beethoven's late period, where his music moves from the aggressive assertion of his earlier "heroic" period to a more serene and contemplative style.

Denise Cooney

Beethoven, Septet for clarinet, horn, bassoon and strings, op. 20

Beethoven's Septet in E-flat major, op. 20 was composed sometime during the period 1799–1800. Little evidence survives (such as sketchbooks) to give us an idea how the work evolved, unlike other Beethoven works. The septet is not the only work of this period of which little is known of Beethoven's compositional processes; the First Symphony, op. 21, the String Quartet in C Minor, Op. 18, no. 4, and the Third Piano Concerto, op. 37 also have little or no sketches that show the genius at work. The septet itself was first performed in Vienna and was dedicated to the Empress Maria Teresia. It was first published in Leipzig in 1802.

The septet is a divertimento in construction, though not in name, and the composition was extremely popular. The disposition of movements closely resembles that of earlier divertimenti, with an opening Allegro (preceded by an introductory Adagio), four interior movements, including a minuet and a scherzo, followed by a brisk finale. Beethoven later arranged the work as a piano trio in 1805, dedicating it to Dr. Johann Adam Schmidt, a physician and good friend, to whom Beethoven had turned for support and advice in 1801 upon discovering his incipient deafness.

Cynthia Oeck

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