

PHILADELPHIA
STRING
QUARTET

There's more at Meany.

Seattle's most beautiful performing arts center has more going on than you might think.

MORE CHAMBER MUSIC. Like Philadelphia String Quartet's incomparable Beethoven Cycle, July 15-25, and the London Early Music Group, April 28.

MORE JAZZ. Like Canada's gutsy Moe Koffman Jazz Quintet, May 4.

MORE DANCE. Like the colorful Aman Folk Ensemble, finishing another exciting Discover Dance Series, April 23-25.

MORE MUSIC. From the nostalgic sounds of Glenn Miller's Orchestra, April 22, to an all-Debussy Faculty concert, April 6, to Stravinsky's opera "The Rakes Progress," May 18-22.

AND MORE TO COME. Watch for a new series of world-class piano recitals on the new Bosendorfer, plus "Variety Arts," and a whole new season from the P.S.Q.

U.W.'s PUBLIC PERFORMING ARTS. 543-4880.

PHILADELPHIA STRING QUARTET

The Philadelphia String Quartet has been praised throughout the world for its profound musicianship, ensemble perfection, and the depth and beauty of its playing. Since 1966, the Quartet has been in residence at the University of Washington. In addition to its regular series, the Quartet in Seattle each July presents the entire cycle of Beethoven's string quartets.

The Quartet's European activities have included performances at many of the world's most prestigious festivals, including those of Prades, Madrid, Duvronik, Lucerne, Bach, the Gulbenkian in Lisbon, the Bergen, Rhodes, Biarritz and Deauville. The Quartet makes annual recordings for the BBC in London, and in 1980 made its second major tour of South America, performing 20 concerts in eight countries.



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Be a friend.

The Quartet has presented plans for:

1. Individual and corporate sponsorship of international guest artists for the Meany Hall series.
2. A new program of Young People's Concerts to replace the recently slashed Cultural Enrichment Program.
3. A new summer music festival on the Olympic Peninsula.

Volunteer your time and expertise.

Membership in the FRIENDS OF THE PHILADELPHIA STRING QUARTET is open again!

Volunteers with energy and talent and commitment are needed to help implement these and other projects - It's time to get them off the drawing board and into action.

Donate your professional expertise in arts management, advertising, public relations, law, financial planning and development, TV, radio, grant writing, corporate and community fund raising.

Join other chamber music enthusiasts - you will surely derive much satisfaction from your efforts.

The Quartet has a delightful way of showing its appreciation to the "Friends." You'll have the rare privilege of being invited to enjoy intimate concerts by the Philadelphia String Quartet in lovely, private homes - a marvelous evening capped off with champagne and conversation.

Friends of the Philadelphia String Quartet
7820 SE 42nd
Mercer Island, WA 98040

Please call me, I'm interested in working for the Quartet

Name _____

Address _____

Friday, April 3, 1981

University of Washington Meany Theater

Stanley Ritchie, *violin*
Irwin Eisenberg, *violin*

Alan Iglitzin, *viola*
Carter Enyeart, *cello*

TAPE 10,147

Quartet in D Major, Opus 64, No. 5
"The Lark"

Haydn

20

Allegro moderato
Adagio cantabile
Minuetto: Allegretto
Finale: vivace

Quartet No. 8, Opus 110

Shostakovich

Largo
Allegro motto
Allegretto
Largo
Largo

21

TAPE 10,148

-intermission-

Quartet in C Major, Opus 59, No. 3

Beethoven

Andante con moto-Allegro vivace
Andante con moto quasi Allegretto
Menuetto grazioso
Allegro molto

31

The Philadelphia String Quartet's season in Meany Theater is coordinated by U.W. Public Performing Arts.

PROGRAM NOTES

HAYDN: Quartet in D, Op. 64, No. 5

It was largely through the work of Franz Joseph Haydn that the string quartet as we know it evolved. Working with only two violins, a viola and a cello, Haydn hit upon an instrumentation which has inspired major and minor composers for the past 200 years, and established a form which is pure, transparent and yet packed with content.

Opus 64 includes six quartets, composed in 1790, and the Fifth Quartet, known as "The Lark," is the most popular. As with most musical nicknames, this name helps to identify the work rather than to give it a programmatic interpretation, and it is based on the opening phrase of the first violin, which makes a graceful sweep to a high note.

The entire first movement has a bubbly, joyful quality, and is typical of the uninhibited writing for which Haydn is widely appreciated. The second movement is warm and lyrical, with darkness entering only in the minor key section in the middle of the movement. A typical minuet serves as the third movement, and is followed by a whirlwind finale. As in the second movement, this finale has a contrasting minor key section, which gradually unwinds until only the first violin is playing. A simple chromatic shift makes way for the return of the main theme, and the work ends with an athletic perpetual motion.

SHOSTAKOVICH: String Quartet in C minor, Op. 110

The Eighth String Quartet of Dimitri Shostakovich is an intensely personal statement by the late Soviet composer. Written in three days in 1960 while Shostakovich was composing music for a film about the Second World War, the piece is dedicated "to the memory of the victims of Fascism and War." Shostakovich quotes extensively from his own work, as well as using a battle hymn and an allusion to the Dies Irae.

The five movements of the quartet are played without interruption. The first movement features the signature motive alternating with episodes from other works; the second movement, allegro molto, alternates between a violently agitated toccata theme and the Hebrew Melody from his Piano Trio; The scherzo is sardonic yet elegant; the fourth movement opens with the suggestion of a droning bomber and sporadic gunfire which alternates with references to the composer's other works and the Russian Revolution song, "Kept in Heavy Chains;" and the final largo is a

recapitulation of the first movement. Throughout the work Shostakovich uses contrasts to express the deep emotional experience of war - impersonality, violence and absurdity are juxtaposed with the feelings of the individual, especially those of bitterness, anger, nostalgia and sorrow.

BEETHOVEN: Quartet in C, Op. 59, No. 3

While their first audiences found the three "Razumovsky" quartets incomprehensible, we can see that Beethoven was giving sonata form a new cohesiveness and drama, and especially the massive fugato of this work anticipates the achievements of Beethoven's later quartets.

After a slow start, the smiling tone of the first allegro becomes the first of several unexpected turns in the work. The andante is bleak, with its phrases shaped as questions obsessively repeated. The old-fashioned character of the Minuet and Trio, sharpens our reaction to the drama of the final movement. Here a fusion of fugue and sonata eventually becomes a triumphant and unstoppable force, and the movement proves to be a finale not just to this work, but as has often been argued, to the Razumovsky set as a whole.

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Handel: Concerto Grosso in G Major, Op. 6, No. 1

Concertino:

Karl-Ove Mannberg

Janet Hayes

Raymond Davis

Schubert: Rondo

Soloist: Karl-Ove Mannberg

Mozart: Divertimento in D Major, K. 136

Larsson: Little Serenade

Nielsen: Little Suite, Op. 1

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