

THE PHILADELPHIA STRING QUARTET

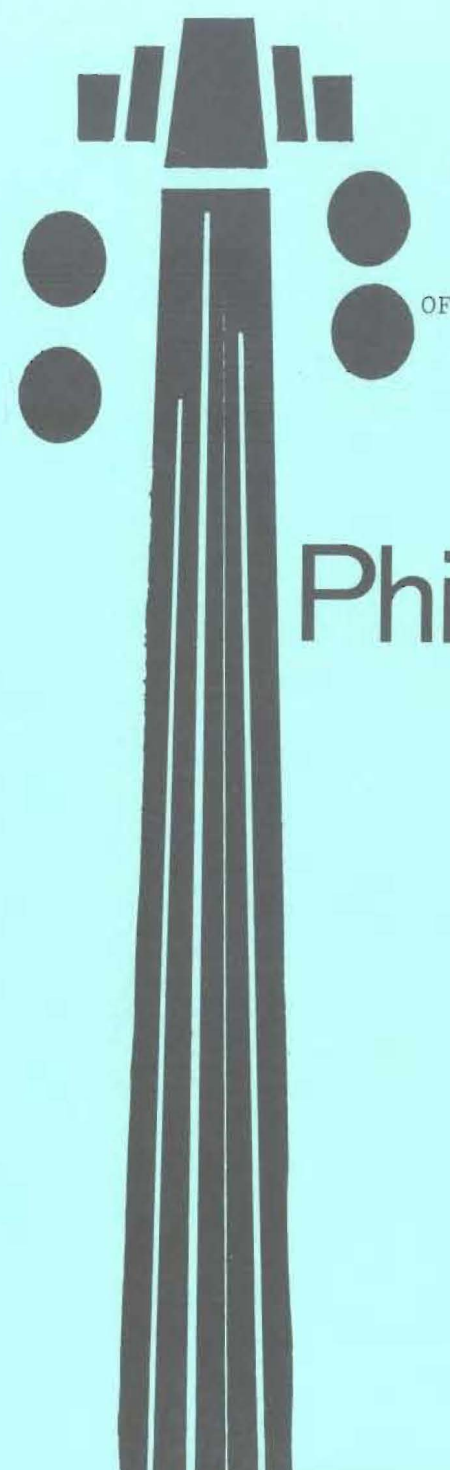
The Philadelphia String Quartet has been the Quartet-in-Residence at the University of Washington since 1966. The Quartet annually makes tours of Great Britain and Europe, appearing in the major Festivals. Audiences and critics alike acclaim its "impeccable ensemble" — NEW DELHI, its "exceptional technique and extraordinary musicianship" — LISBON, and its "superb quartet playing" — NEW YORK. These are typical responses to performances not only of the standard repertoire but also of music of modern American composers, many of whom have been commissioned to write works for the Quartet.

STANLEY RITCHIE is an Australian who graduated from the New South Wales State Conservatorium of Music, later studying in Paris as a recipient of the first Ginette Neveu Traveling Scholarship. After coming to North America, he was Concertmaster of the New York City Opera and the Musica Aeterna Orchestra, and Associate Concertmaster of the Metropolitan Opera Orchestra, and toured North America and Europe with the New York Chamber Soloists. He joined the Philadelphia Quartet in 1975, at which time he had been Lecturer in Violin and Chamber Music at the University of British Columbia. Mr. Ritchie is also well known as a baroque violinist and performs as a member of the Duo Geminiani together with harpsichordist Elisabeth Wright.

IRWIN EISENBERG was born in St. Louis, and studied violin at the Eastman School of Music, and privately with Bronstein in New York. He was a first-desk member of the St. Louis and Philadelphia Orchestras, organized the St. Louis String Quartet, and was co-founder of the Philadelphia String Quartet, as well as the Coffee Concert Series and the Contemporary Music Society of Philadelphia.

ALAN IGLITZIN studied viola with the renowned William Primrose. He studied at Long Island University and did graduate work at Hunter College and the University of Minnesota. He was founder of the Arts Quartet of Minneapolis and a member of the quartet-in-residence at Macalaster College. For several years he was associated with the Aspen Music Festival, and was assistant solo violist of the Minneapolis and Philadelphia Orchestras.

CARTER ENYEART joined the Quartet in 1976 after the death of founding member Charles Brennand. He graduated with distinction from the Eastman School of Music where he studied with Georges Miquelle, and later studied with the Lenox and Amadeus Quartets, and with Zara Nelsova. While in the U.S. Navy, he reorganized the Navy String Quartet and was a member of the Meridian String Quartet. He later took a Master's degree in performance from Carnegie-Mellon University, and spent four years with the Pittsburgh Symphony. He was actively engaged in setting up the San Francisco Chamber Music Center when he was invited to join the Philadelphia Quartet.



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The Philadelphia String Quartet

STANLEY RITCHIE, violin
IRWIN EISENBERG, violin
ALAN IGLITZIN, viola
CARTER ENYEART, 'cello

8:00 P.M.

JANUARY 6, 1978

MEANY THEATER

1-6-78. PH. STR. QT.

PROGRAM

No. 3
Betty

Tape No. 1-8782

WM. BERGSMA Fourth Quartet CH 1-15-78.

15:24

Themes and Variations
Entertainments (played without pause)
Allegretto-Presto-Andantino amabile

HAYDN Quartet in C Major, Op. 54, No. 2 CH 1-15-78.

18:31

Vivace
Adagio
Menuetto: Allegro
Adagio-Presto-Adagio

INTERMISSION

Tape No. 2-8783

BARTOK 24:44 Quartet No. 4

Not for
Kubow

Allegro
Prestissimo, con sordino
Non troppo lento
Allegro pizzicato
Allegro molto

NOTES

WM. BERGSMA Fourth Quartet

The themes which are varied-short fragments-are presented in immediate opposition: a troubled, singing phrase in the first violin and viola. The cello echoes the singing phrase, and the variations begin. Three scherzo variations aside, they have in common not only the themes, but the contradictions of musical expression implied in the opening bars; tempos change in quick contrast, thick textures are opposed by a remote single line. The concluding variation builds with the first violin in impassioned discourse against his more objective colleagues.

The first Entertainment was originally written as a song to George Peele's "Bathsabe bathing" which incorporates a rhythmic pattern on middle C, which was later rewritten around high G#. The remaining Entertainments followed to complete the second movement.

The Fourth Quartet was commissioned by the University of Alabama for the Cadek Quartet, and was first performed in

in 1971. The Philadelphia String Quartet gave the first performance of the revised version of 1975, and recorded the Fourth Quartet on Musical Heritage Society Records.

HAYDN Quartet in C Major, Op. 54, No. 2

The quartet in C major begins with a monumental sonata-form movement, to which the remaining three movements are only loosely added. The adagio, the song-like melody of which is decorated by the first violin with imaginative figurations goes straight into the following minuet with an imperfect cadence, and the concluding finale is similarly constructed. The melody, which dominates the introductory adagio of the finale, was later revived by Haydn in other works and finally in the aria "Mit Würd' und Hoheit" (With dignity and majesty) from his Oratorio "The Creation".

BARTOK Quartet No. 4

The fourth quartet was published in 1928. The great ability of Bartok to devise new instrumental effects, seen in the earlier works, here reached new heights. Tight chordal formations, long glissandos, percussive bowing effects, concentrated tone clusters, new employment of pizzicato techniques-all are here in the fourth quartet, added to the emotional tension created by barbaric rhythms and unrelieved **dissonance.**

The Philadelphia String Quartet will perform again on Friday, January 27th at 8:00 p.m. in Meany Hall. We hope you will join them for an evening of music of Schubert, Kodaly, and Beethoven.

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