

Friday Evening, May 5, 2000, at 7:30

Peoples' Symphony Concerts 100th Season Celebration Gala

This concert is dedicated with gratitude and affection to the many artists whose generosity and music-making has made PSC possible for its first 100 years

ANTON WEBERN (1883-1945)

Langsamer Satz for String Quartet (1905)

Langsam, mit bewegtem Ausdruck

HUGO WOLF (1860-1903)

“Italian Serenade” in G Major for String Quartet (1892)

Tokyo String Quartet

Mikhail Kopelman, *violin*; Kikuei Ikeda, *violin*; Kazuhide Isomura, *viola*; Clive Greensmith, *cello*

LUDWIG VAN BEETHOVEN (1770-1827)

Trio for piano, violin and cello in B-flat Major Op. 11 (1798)

Allegro con brio

Adagio

Allegretto con variazione

The Kalichstein-Laredo-Robinson Trio

Joseph Kalichstein, *piano*; Jamie Laredo, *Violin*; Sharon Robinson. *cello*

GYORGY KURTAG (b. 1926)

Officium breve in memoriam Andreae Szervánsky

- 1 Largo
- 2 Più andante
- 3 Sostenuto, quasi giusto
- 4 Grave, moto sostenuto
- 5 Presto
- 6 Molto agitato
- 7 Sehr fließend
- 8 Lento
- 9 Largo
- 10 Sehr fließend
- 10a A Tempt
- 11 Sostenuto
- 12 Sostenuto, quasi giusto
- 13 Sostenuto, con slancio
- 14 Disperato, vivo

15 Larghetto

Juilliard String Quartet

Joel Smirnoff, *violin*; Ronald Copes, *violin*; Samuel Rhodes, *viola*; Joel Krosnick, *cello*

GEORGE GERSHWIN (1898-1937) arr. PETER STOLTZMAN

Porgy and Bess Suite (1935)

It Ain't Necessarily So

Prayer

Summertime

Richard Stoltzman, *clarinet* and Peter Stoltzman, *piano*

intermission

MICHAEL DAUGHERTY (b. 1954)

Used Car Salesman (2000)

Ethos Percussion Group

Trey Files, Eric Phinney, Michael Sgouros, Yousif Sheronick

New York Premiere

Commissined by Hancher Auditorium/The University of Iowa

LEOS JANÁČEK (1854-1928)

Mládi (Youth) Suite for Wind Instruments (1924)

Allegro

Andante sostenuto

Vivace

Allegro animato

Musicians from Marlboro

Tanya Dusevic Witek, *flute*; Rudolph Vrbsky, *oboe*; Anthony McGill, *clarinet*; Jo-Ann

Sternberg, *bass clarinet*; Daniel Matsukawa, *bassoon*; David Jolley, *horn*

ZOLTAN KODALY (1882-1967)

String Quartet #2 in D minor, Op. 10 (1916)

Allegro

Andante-Allegro giocoso

Guarneri String Quartet

Arnold Steinhardt, *violin*; John Dalley, *violin*; Michael Tree, *viola*; David Soyer, *cello*

JOHANN SEBASTIAN BACH (1685-1750)

Brandenburg concerto no. 3, BWV 1048, G Major

IV. Allegro

Ensemble Biographies

Hailed by the press for its remarkable ensemble, sensitivity and zest, the **Ethos Percussion Group** celebrates over a decade of acclaimed performances. Comprised of virtuosic performers Michael Sgouros, Trey Files, Eric Phinney and Yousif Sheronick, Ethos programs range from evocative Guatemalan marimba music to the high energy of Japanese Taiko drumming; from contemporary masterpieces by composers John Cage and Lou Harrison to *Bing!Bang!Boom!*, the ensemble's popular education program for children. Ethos has performed nationally and internationally at such venues as Lincoln Center's Alice Tully Hall, Carnegie's Weill Recital Hall, the Guthrie Theater in Minneapolis and London's Wigmore Hall. Whether performing traditional compositions from South America, India, Africa and the Pacific Rim, or introducing new works by today's composers, Ethos reaches out to audiences of all ages.

The internationally acclaimed **Guarneri String Quartet**, founded in 1964, has circled the globe countless times, playing the world's most prestigious halls in North and South America, Mexico, Europe, Asia, and Australia. In New York, the Quartet regularly performs a six-concert series at the Metropolitan Museum of Art. In addition to mastering the finest works in the existing quartet repertoire, the Guarneri String Quartet is committed to performing and popularizing works by today's best composers. A full-length film entitled "High Fidelity – the Guarneri String Quartet" was released nationally, to great critical and public acclaim and their recordings are available on Phillips, Arabesque and RCA Red Seal. In 1982 Mayor Koch presented the Quartet with the first New York Seal of Recognition. The Quartet is on the faculty of the University of Maryland. In 1992 the Guarneri String Quartet became the only quartet to receive the prestigious Award of Merit from the Association of Performing Arts Presenters in New York City.

Clarinetist **Richard Stoltzman's** virtuosity, musicianship and sheer personal magnetism have made him one of today's most sought-after concert artists. As a soloist with more than a hundred orchestras, as a captivating recitalist and chamber music performer, as an innovative jazz artist and as a BMG/RCA recording artist and Grammy Award winner, Stoltzman has defied categorization, dazzling critics and audiences alike throughout many musical genres. He was the first artist presented by Carnegie Hall in a family Concert and his residencies and performances with his talented family – his wife, violinist Lucy Stoltzman; his daughter, pianist Meggie Stoltzman; and his son, jazz pianist Peter Stoltzman have been enthusiastically received around the country. Pianist **Peter Stoltzman**, twenty-two, is a graduate of Boston's Berklee College of Music and a faculty member of the Stanford Jazz Workshop. He is a founding member of the band J.

Haze, which recently played Boston's House of Blues and released their debut album, *Intro*.

Since making their debut as **The Kalichstein-Laredo-Robinson Trio** at the White House for President Carter's Inauguration in January 1977, pianist Joseph Kalichstein, violinist Jamie Laredo and cellist Sharon Robinson have been acclaimed as one of today's most exceptional chamber music ensembles. They have shared both standard repertoire and commissioned works with enthusiastic audiences in North America, Latin America, Europe and Asia for over twenty consecutive seasons. Earlier this season, the Kalichstein-Laredo-Robinson Trio performed Piano Trio No. 2 written for them by Leon Kirchner and they gave the world premier of Richard Danielpour's "A Child's Reliquary" commissioned by Hancher Auditorium/University of Iowa and the 92nd Street Y. Their most recent recording is a two-disc set of the complete chamber works of Ravel on Arabesque.

For over 50 years, the **Juilliard String Quartet** has been internationally celebrated for its performances of works as diverse as the string quartets of Beethoven, Bartók, and Elliot Carter and has been hailed as an ardent champion of 20th century American chamber music. For over three decades, the Juilliard Quartet has developed a devoted following as quartet-in-residence at the Library of Congress, and also serve as quartet-in-residence at New York City's Juilliard School, where they continue to play an important role in the formation of new American string ensembles..

The Grammy Award winning ensemble records exclusively for Sony Classical and has won many awards such as the "Preis der deutschen Schallplattenkritik" (German Record Critics Award) in 1993, induction into the Hall of Fame of the National Academy for Recording Arts and Sciences in 1986, and recording one of 100 Best Classical CDs ever recorded (The Times Magazine London) in 1994.

The **Tokyo String Quartet** has been praised for its exceptional technical command and elegant performance style. The members of the quartet have served on the faculty of the Yale School of music since 1976. Deeply committed to teaching young string quartets, they spend a considerable amount of time at the school during the academic year, and at Yale's Norfolk Chamber Music Festival in the summer. The quartet continues to perform on the renowned Stradivarius instruments known as the "Paganini Quartet," on loan from the Nippon Music Festival since 1995. Exclusive BMG Classics/RCA Victor Red Seal artists, the Tokyo Quartet traces its origins to the Toho School in Tokyo, where the founding members were deeply influenced by Professor Hideo Saito. Violist Kazuhide Isomura, a founding member of the quartet was joined by violinist Kikuei Ikeda in 1974, who also studied at the Toho School. Mikhail Kopelman studied at the Moscow Conservatory and joined the Tokyo as the first violinist in 1996. Cellist Clive Greensmith, the Quartet's newest member, studied at the Royal Northern College of Music.

Musicians from Marlboro, the touring extension of the renowned Marlboro Music Festival in Vermont, offers exceptional young musicians from the summer festival together with seasoned artists in chamber music programs of rarely-heard works and masterpieces of

varied instrumentation. Each year, more than twenty-five outstanding artists take time from their regular activities to bring *Musicians from Marlboro* concerts to cities around the country. Now in its thirty-fifth season, *Musicians from Marlboro* has established new annual partnerships with UCLA, the UC Berkeley, Schneckady, Washington, and Islip, NY, in addition to the 'Rising Stars' Series at the Ravinia Festival and three-concert series in Boston, Stamford, CT, New York, Philadelphia and Washington DC.

Program Notes

Webern: Langsamer Satz for String Quartet

While studying with Arnold Schoenberg and as a Ph.D candidate at the University of Vienna, Webern wrote Langsamer Satz for String Quartet, based on a three-note motif. For Webern, "Quartet playing is the most glorious music-making there is." His works are marked by their brevity, distinctive rhythmic style, extreme quietness ("scarcely audible" is a familiar score marking) and what Schoenberg called "tone color melody."

Wolf: Italian Serenade in G Major for String Quartet

Primarily known as a composer of songs, Wolf wrote the "Italian Serenade" in 1892 as a one-movement string quartet, and five years later, he transcribed it for string orchestra. The romantic main theme reflects Wolf's love of lieder with the soaring voice of the cello inspiring the other strings. The Italian Serenade is his most famous non-vocal work and his only successful instrumental work.

Beethoven: Trio for piano, violin and cello in B-flat Major Opus 11

Beethoven's penchant for writing variations based on simple, unassuming, even silly, themes (culminating with the "Diabelli") was life-long. One of the early examples is the last movement (Allegretto) of the Opus 11 trio, originally written for clarinet, replacing the violin. The theme, with the improbable title "I must eat before I work," is from an operetta popular at the time. The Variations are full of fun and mischief—as the theme would suggest—but Beethoven's power and drama are here, too. The slow, middle movement is a short, beautiful aria-like Adagio featuring the cello as a solo instrument, one of Beethoven's many innovations. The first movement (Allegro con brio) is a typical early Beethoven interplay between classical charm and explosive energy. —Joseph Kalichstein

Kurtág: Officium breve in memoriam Andrae Szervánsky

Having studied in Paris with Marianne Stein and attending the courses of Messiaen and Milhaud, Kurtág has music known for its density of meanings. After completing his studies, he returned to Budapest, and, disregarding all of his previous works, marked the first piece he composed there as his Opus 1. Kurtág was reported to have said of the Szervánsky Tribute that he learned "a structure of relationships, an apparent loose

continuity of individual pieces, could equally well be composed as the music itself, only in a second, superimposed, editorial level.”

Gershwin: Porgy and Bess Suite (arr. Peter Stoltzman)

“When I asked Peter John to create a short Suite from Gershwin’s *Porgy and Bess* I decided to dust off my well worn and beloved LP of Miles Davis with Gil Evans and introduce my son to music that influenced me in my high school days. Filtered through his own new generation Jazz ears and conscious of his Dad’s classical roots, Peter John begins with a reference to “I Got Plenty of Nothing” and proceeds to “It Ain’t Necessarily So.” This preacherly parsing of biblical tales by the cynical “Sportin’ Life” then requires a mournful “Prayer” and many amens from the congregation. Finally comes “Summertime” riding a Gil Evans riff and the suite ends with a brief remembrance that “It Ain’t Necessarily So.” -R. Stoltzman

Daugherty: Used Car Salesman

In the late fifties, when I was growing up in Cedar Rapids, Iowa, my father was a used car salesman at Rapids Chevrolet by day and a dance band drummer by night. While my father was known for his honesty, I remember the stories he told of unscrupulous used car salesman. In my composition I combine the world of percussion with the wheeling and dealing atmosphere of the infamous used car lot. In “Used Car Salesman,” we hear the harmony and dissonance, the “Sturm und Drang” of America’s used car culture.

My composition is 10 minutes in length and is scored as follows:

Percussion I – Vibraphone, tambourine; Percussion II – marimba, maraca;
Percussion III – Eight metals, two gongs, tambourine, claves, vibraslap, two car horns, tambourine; Percussion IV – bass drum, four tom-tom or paddle drums, bongos, piccolo snare, four woodblocks, three cowbells, four cymbals, claves, maraca.

In addition to the percussion quartet performing on a wide variety of percussion instruments I punctuate the rhythmically complex counterpoint with spoken text:

Used Cars

I got used cars

I got used cars

Right here!

Good evening ladies and gentlemen

I know what you are thinking

Can you afford to buy this car?

Let me tell you something

You can’t afford not to buy this car!

Kick the tire!

I never lie

I’m a used car salesman

Bankrupt?
Divorced?
No credit?
We finance!

Trust me!
I've got a deal for you

Get their confidence
Get their friendship
Get their trust
Get their money

Ladies and Gentlemen
Don't settle for less
You deserve this car
It's got---
Power brakes
Power steering
Power windows
Power locks
Power seats
Power antenna
It's loaded!

Used cars
You got used
Right
Left
Here

This is my last offer
Take it or leave it!
As is. No warranty

Don't blame me
I'm a used car salesman

Program notes by the composer

Janáček: Mládí (Youth) Suite for Wind Instruments

In the mid-eighteenth century, Bohemia made great use of the wind band. These bands consisted of mainly pairs of oboes, horns, and bassoons. The concept of the wind band spread to Vienna and their popularity there gave rise to the wind works of Mozart and Beethoven. Over a hundred years later, the Czech composer

Leos Janáček called upon his rich heritage in uniting the Bohemian wind band with the traditional Moravian Folk songs. The Mládi (Youth) sextet was composed late in the composer's life and features many melodic lines drawn from the folk songs of his youth.

Kodaly: String Quartet no. 2 in D Major, op 10

Zoltan Kodaly, together with his countryman Bela Bartok, are among the composers who successfully drew on native folk themes for many of their works. Kodaly's dissertation for his Doctorate was on the structure of Hungarian folk songs, which he began to record among the peasants in 1905. He composed his second quartet between 1916 and 1918. It is distinctive for its pairing of instruments in varying duos and the consequent pairing of one duo against the other. Bartok, an admirer, stated that "Kodaly's compositions are characterized by rich melodic invention and a perfect sense of form. He says things that have never been said before (and his) works are the perfect embodiment of the Hungarian spirit."