

Wooster Chamber Music Series 2010-11 Season Schedule

October 24, 2010	Talich String Quartet
November 21, 2010	Escher String Quartet
January 23, 2011	Anne Epperson, Piano & Brian Lewis, Violin
February 13, 2011	Emerson String Quartet
March 13, 2011	Trio Cavatina
April 3, 2011	Imani Winds Wind Quintet

Be Sure to visit our website!
www.woosterchambermusic.com

Wooster Chamber Music Series
The College of Wooster
P.O. Box C-3175
Wooster, OH 44691

330-263-2115
Jarrod@woosterchambermusic.com

WKSU | 89.7
NPR. Classical. Other smart stuff.
A Service of Kent State University and Ohio Public Media

Ohio Arts Council
A STATE AGENCY
THAT SUPPORTS PUBLIC
PROGRAMS IN THE ARTS



Presents the

**Ralph R. & Grace B. Jones Foundation
Concert**

Featuring the

Talich Quartet

The College of Wooster
Scheide Music Center
Gault Recital Hall
525 East University Street
Wooster, Ohio 44691

Sunday, October 24, 2010
3:00 PM

A Message to Our Friends

As we begin our 26th year together, we are aware of how fortunate we have been to have you, our special audience, as our friends and supporters. We have worked diligently to continue to bring you the quality programming to which you have become accustomed. You will note that we are bringing back some old friends—the Talich and Emerson quartets, and Anne Epperson among them; we have heeded the numerous requests to host the Imani Winds again; and we will introduce you to two brand new groups to our series—the Escher String Quartet, and the recent Naumberg winners, the Trio Cavatina. We know you will enjoy our season.

This year, we have increased our outreach opportunities for children, since we are mindful of the impact of early exposure to this music. We are committed to bringing only world class ensembles as a part of the Wooster Chamber Music Series, because we know that's what you deserve. We want to share this music with you, and we encourage you to share these experiences by bringing your friends to the concerts.

We are happy to welcome you to another great season. Remember to join us and the musicians after each concert for our reception in the lobby.

Cheers,
Yvonne C. Williams
Artistic Director

Advisory Committee

Sarah J. Buck
Jarrod Hartzler
Tricia James
Jay Klemme
Cameron Maneese
Cyril Ofori
Bill & Carolyn Sheron
Jill Henley Shafer
Yvonne Williams
Tom Wood

Thank You

UNDERWRITER

Sarah Jane Buck and Nick Amster Fishelson
David and Carol Briggs
Julia Fishelson
Stanley & Flo Gault
Ralph Jones
Jay Klemme and Anne Wilson
The Donald and Alice Noble Foundation
Cyril and Amelia Ofori
Kenneth E. Shafer and Jill Henley Shafer
Tim & Jenny Smucker
Yvonne C. Williams

BENEFACTOR

Ed and Mary Eberhart
Clara Louise Patton
Bill and Carolyn Sheron
Frances G. Shoolroy

PATRON

Dorothy Carlisle
Mary Grace Collinge
Mildred Froelich
Com-Patt-ibles Floral Elegance
Brian & Karen Gardener
Catherine and Tom Graves
Louise E. Hamel
Elinor Hancock
Peter and Tricia James
Terry Wagner Ling
Sara L. Patton
Kenneth & Louise Plusquellec
Margaret & David Powell
Ed Schrader and Dan Rider
Mary Alice Streeter
Marilyn Tanner
Kathy and Harry Zink

SUBSCRIBER

Ken & Nancy Anderson
Bill & Marilyn Blanchard
Grant & Peg Cornwell
Marian Taylor Cropp
Polly & Denny Davis
Richard & Susan Figge
Larry Gabriel
Liz & Steve Glick
Lucille L. Hastings
Gennie & J.C. Johnston
Frank & Jean Knorr
Beth & Arn Lewis
Lyn Loveless
Roberta Looney
Julie Mennes
Steve & Sandy Nichols
Jon & Pam Rose
Steve & Cheryl Shapiro
Mike & Maxine Smith
Derek Somogy
Peggy and Charles Ulrich
Mina and Don Van Cleef
Carol Rueger and David Wiesenberg
Ron Williams
Ned & Jean Woolums

In a note sent from one of the first performers of the work to Janáček's editor, it is specified that the composer wanted "absolute quiet between the movements, no tuning, a pause that would be just slightly more than the normal, general pauses." Janáček's deeply naturalistic style of composing to reflect the human voice (specifically the Czech language) becomes an ideal vehicle for Tolstoy's tale of a tragic marriage, jealousy, and murder.

Quartet in F Major

Maurice Ravel

Even though Ravel worked on his sole string quartet from late 1902 to April 1903, while still a student at the Paris Conservatoire, it is far from a student work. The piece integrates the several styles that he had incorporated into his own musical vocabulary.

A major influence was Debussy - particularly Debussy's Quartet in G Minor, with its Impressionist quality and fascinating tone colors. At the same time, the clear and transparent textures, the impelling logic, and tight control of the basic organization bear testimony to Ravel's strong Neoclassical proclivity and admiration for Mozart. Finally, some of the strange and unfamiliar tonal effects reflect an interest in the exotic music of the Far East.

The generally favorable initial reactions to the quartet did include some sharp criticism, with a few commentators even suggesting that Ravel make extensive revisions. Debussy, a good if not intimate friend of Ravel, advised the young composer, "In the name of the gods of music, and in mine, do not touch a single note of what you have written in your quartet." Despite this evidence of Debussy's support and approval, a comparison of the Debussy and Ravel quartets became a prime subject of newspaper and café debate in Paris.

The quartet opens with a thematic group that contains two distinctive ideas: a rich, warmly scored melody involving the entire quartet and a first violin melody of a similar character over rapid figures in the second violin and viola. Ravel conjures up the sound of a Javanese *gamelan* orchestra in the swift-moving pizzicato opening of the second movement by having the outer instruments playing in 3/4 meter (three groups of two eighth notes to a measure), while the inner parts play in 6/8 meter (two groups of three eighth notes per measure). The vigorous finale opens with an angry snarl followed by a long, held note, repeated twice before the movement starts moving forward.

Talich Quartet

Jan Talich, violin
Petr Macecek, violin
Vladimir Bukac, viola
Petr Prause, cello

Program

Quartet in B-flat Major, Op. 18, No. 6, "La Malinconia"

Ludwig van Beethoven
(1770-1827)

Allegro con brio
Adagio, ma non troppo
Scherzo: Allegro
La Malinconia: Adagio; Allegretto quasi allegro

Quartet No. 1, "Kreutzer Sonata"

Leoš Janáček
(1854-1928)

Adagio; con moto
Con moto
Con moto; Vivace; Andante; Tempo I
Con moto; Adagio; Maestoso; Tempo I

Intermission

Quartet in F Major

Maurice Ravel
(1875-1937)

Allegro moderato: Très doux
Assez vif: Très rythmé
Très lent
Vif et agité

The TALICH QUARTET is represented by Melvin Kaplan, Inc.
115 College Street, Burlington, Vermont 05401
Recordings: Calliope
www.melkap.com

Biography

The Talich Quartet is considered one of the world's finest string quartets, particularly known for its interpretation of Czech music. Founded in 1964 at the Prague Conservatoire by Jan Talich Sr., the Quartet was named for his uncle, renowned conductor Vaclav Talich. Since its beginnings, the Quartet has held an esteemed position among the world's leading chamber ensembles.

During the 1990s, a gradual change of membership led to the current incarnation of the Talich Quartet. Violinist Jan Talich Jr. is a descendant of the musical Talich family, and son of the ensemble's founder. He performs on an Antonio Stradivari (1729). Petr Macecek's violin is a Francesco Rugger (1694); violist Vladimir Bukac plays a Lorenzo Guadanini (1740); cellist Petr Prause plays a Giovanni Grancino (1710). This newer generation of the Talich Quartet has continued in the fine tradition of its elders, recording and performing around the world to great acclaim. They are regularly invited to prestigious venues such as Carnegie Hall, Champs-Elysees in Paris, London's Wigmore Hall, the Pablo Casals Festival in Prades, Prague Spring Festival, and many others.

Devoted to the presentation of Czech music, the Talich Quartet has performed works by Czech composers such as Josef Suk, Antonin Dvorák, Bedrich Smetana, Leoš Janáček, Bohuslav Martinů, and Jan Václav Kalivoda. In addition to Czech music, the group's broader repertoire is extensive, including traditional composers such as Bach, Haydn, Mozart, Beethoven, Schubert, Mendelssohn, Brahms, and more, through more modern composers such as Schönberg, Bartók, Webern, Berg, and Shostakovich.

-- Sarah J. Buck

Program Notes

Quartet in B-flat Major, Op. 18, No. 6, "La Malinconia" **Ludwig van Beethoven**

Although written fifth, Beethoven probably placed the B-flat quartet last because of the lengthy, slow introduction to the last movement, La Malinconia ("melancholy"), which gave the work its subtitle. From the viewpoint of musical development, this introduction is decades ahead of the rest of Op. 18. In some ways it presages the late quartets of the 1820s, with its moving evocation of grief and despair; it provides, as well, an insight into the depths of Beethoven's emotional state.

The first movement opens with a vigorous, upward-leaping theme. A refined, dignified melody is the main theme of the Adagio, which is organized into three-part, ternary form.

The Adagio's stately mood is unceremoniously shattered by the eccentric and very original Scherzo that follows. Full of rhythmic verve, it is constantly being tripped up and sabotaged by misplaced accents and cross rhythms. One can only marvel at Beethoven's ability to squeeze such intricate and complex rhythmic patterns into straightforward triple meter.

The Finale begins with the astounding La Malinconia, which Beethoven directs "must be played with the greatest delicacy." The main body of the movement is fast, in the style of a *danze alla tedesca*, or German dance, which was very popular at the time.

Quartet No. 1, "Kreutzer Sonata" **Leoš Janáček**

The first of Leoš Janáček's two quartets was completed between October 30 and November 7, 1923, in Brno. Both quartets are of a programmatic nature, but the first is directly inspired by Leo Tolstoy's story, "The Kreutzer Sonata." In fact, this quartet marks the composer's third treatment of the same literary material, the other two having been piano trios written in 1908-9 (the whereabouts of which are now unknown). Janáček was strongly attracted to 19th century Russian psychological fiction, and approached his musical treatment of the story as a psychological drama inherent within the music.