

KANSAS STATE TEACHERS COLLEGE  
PITTSBURG, KANSAS

CHAMBER MUSIC SERIES

*Presents*

# The Beaux-Arts String Quartet

GERALD TARACK, *Violinist*  
ALAN MARTIN, *Violinist*

CARL EBERL, *Violist*  
JOSEPH TEKULA, *Cellist*

MUSIC HALL AUDITORIUM

OCTOBER 27, 1958

8:15 P.M.

Quartet Op. 74, No. 3 ..... Haydn

Allegro  
Largo assai  
Menuetto: Allegretto  
Allegro con brio

Third Quartet (1937) ..... Arthur Honegger

Allegro  
Adagio  
Allegro

INTERMISSION

Quartet No. 3 in B flat Major ..... Brahms

Vivace  
Andante  
Agitato  
Poco Allegretto con Variazioni

## COMING EVENTS

**November 3** (Tuesday) Faculty Ensemble Concert

**November 10** (Monday) Senior Recital, Valdeen Cornish, Contralto

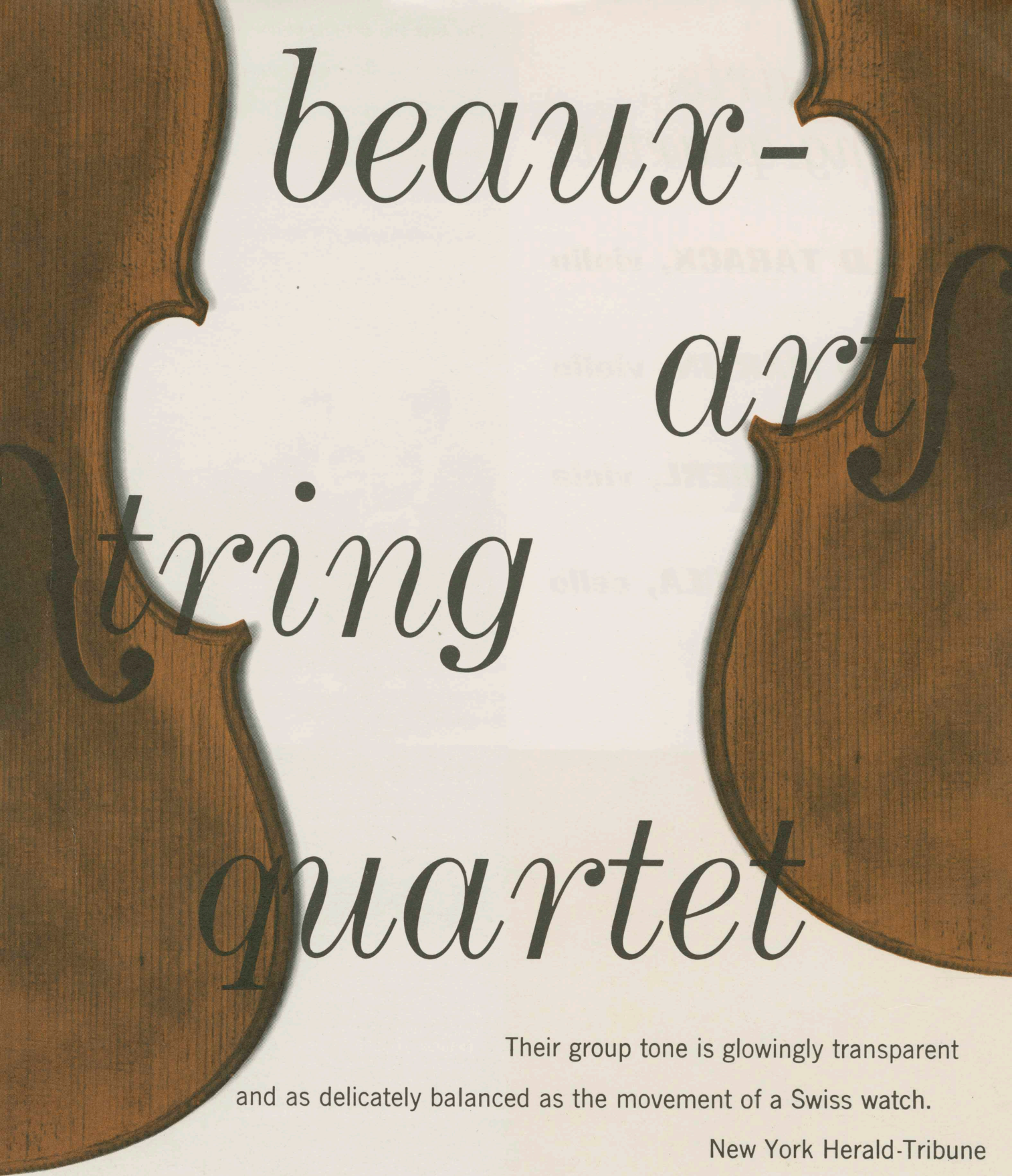
**November 19** (Wednesday) College Orchestra Concert

**November 24** (Monday) Chamber Music Series: Trio di Bolzano

**December 1** (Monday) Faculty Recital, Lowell Adams, Violist

**December 10** (Wednesday) Bach Christmas Oratorio, College Choir, Chorus, Orchestra, Soloists





*beaux-*

*arts*

*string*

*quartet*

Their group tone is glowingly transparent  
and as delicately balanced as the movement of a Swiss watch.

New York Herald-Tribune



# beaux-arts string quartet

**GERALD TARACK, violin**

**ALAN MARTIN, violin**

**CARL EBERL, viola**

**JOSEPH TEKULA, cello**

Monday 8:15  
Oct 27, 1958

"THE BEAUX-ARTS STRING QUARTET, an exciting and relatively new chamber group, has just completed a series of concerts at the Carnegie Recital Hall. It is uncommon, these days, to find a group of string musicians so dedicated to the ideals of quartet playing that they will rehearse morning, noon, and night for several years, without remuneration, in order to achieve them. The Beaux-Arts String Quartet has done just that, and as a result their playing has acquired a unanimity of musical impulse, an ensemble balance and a refinement of sound that run exactly contrary to the present standards of catch-as-catch-can bravura playing and rampant performer egoism. They are as comfortable in old as in new music, because they are cultivated and intelligent, and because they put music, not special executant mannerisms, in the foreground. Their reading of the Haydn Quartet, for example, was as stylistically pure and affecting as any I have ever heard."

The Nation, November 2, 1957

The first six, of thirty-seven Haydn string quartets to be recorded by Washington Records, are available on three LP's (Washington Records 450, 451, 452). In addition, the Beaux-Arts will be heard in concerts throughout the country; their repertoire and programming reflect both the impeccable taste and the exploratory zest of this outstanding ensemble.



"A fine group of players with inquisitive taste, this quartet sounds like a first-class ensemble." (October 2, 1957) "The Beaux-Arts presented a well-balanced, entertaining and excellently performed program. They played all three works so comprehensively that one's attention was always held as the music unfolded logically and movingly." (March 4, 1957)

The New York Times

"The concert included performances of Stravinsky's Concertino and Milhaud's Quartet No. 6, both of them played with skill, adroitness, and exuberance to spare." (March 4, 1957) "The tone of the players, both individually and as an ensemble sound, is mellow, vibrant and commendably free from scratch. Their ensemble has the relaxed sort of precision of players who have performed together long enough to know what to expect from one another." (October 16, 1957) "Haydn, Werner Egk, and Brahms were their composers last night, and at no point in the program, regardless of many drastic stylistic differences the music involved, did the players show themselves to be anything but cultivated, intelligent and warmly musical." (October 23, 1957)

The New York Herald Tribune

**CAI** Concert Associates Inc.

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