KANSAS STATE TEACHERS COLLEGE
PITTSBURG, KANSAS

CHAMBER MUSIC SERIES

Presents

The Beaux-Arts String Quartet

GERALD TARACK, Violinist
ALAN MARTIN, Violinist
CARL EBERL, Violinist
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-art
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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, 1957

“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

“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 comprehendingly 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