Kansas State College Of Pittsburg
Pittsburg, Kansas

Chamber Music Series

Presents

Fine Arts Quartet

Leonard Sorkin, Violinist  Irving Ilmer, Violist
Abram Loft, Violinist  George Sopkin, Cellist

Saturday, December 3, 1960
McCray Hall
8:15 p.m.
PROGRAM

Quartet in E Flat Major, Opus 33, No. 2\textit{Haydn}

Allegro moderato
Scherzando
Largo
Finale: Presto

Because of their dedication to Prince Paul, the works of Opus 33 are sometimes designated as the "Russian quartets." A subtitle of more musical significance is "Gli Scherzi," for each of the six have a movement marked Scherzo in place of the customary minuet. The spirit of these is livelier and more brusque than that of Haydn's usual minuet, though the Beethoven scherzo is still remote. There is a fine vitality in the first movement of this quartet, with frequent display passages for the two violins. There is great individuality in the slow movement, which begins with a quiet flowing line leading to a series of forte and piano effects directly in the Beethoven manner. The finale has earned the title of "The Joke" for this quartet, because Haydn wagered that it would cause the audience to talk before the music was finished. Formally, it is a rondo with one episode and a coda.

Second Quartet in A Minor, Opus 17 (1917)\textit{Bartok}

Moderato
Allegro molto capriccioso
Lento

Classic and romantic elements are combined in this work, which Bartok wrote in 1917. Romantic is the plan of the whole; it begins with a long, relatively slow movement, contains a wild, fast, and loud middle movement, and concludes with a real adagio. Romantic, too, is the character of the music; all movements are—in a different way—very passionate. The opening movement in many places expresses yearning and impatience; the second is ferocious; and the adagio strikes a tragic note. Nevertheless, the classic elements are the stronger ones, and the work is characterized by economy and the inevitability of its melodic development.
Those who treasure the warmth and vitality of the concert-hall performance will want to know about recordings that come incredibly close to the sound and immediacy of the actual stage presentation. Recordings featuring concert-seasoned performances by the internationally renowned Fine Arts Quartet, New York Wind Quintet, Frank Glazer, pianist, Reginald Kell, clarinetist, and others are now available in a chamber music library that has won acclaim for both sound and performance. Your Everest—Concert-Disc dealer has your choice of the following releases, both in stereo and monaural versions.

CS numbers for stereo; M numbers for monaural: $4.95 per record.

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<td>SCHUBERT—The “Trout” Quintet. <em>The Fine Arts Quartet; Frank Glazer, piano; Harold Siegel, bass.</em></td>
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<td>MOZART—Piano Quintet in E flat, K. 452; BEETHOVEN—Piano Quintet in E flat, Opus 16. <em>Frank Glazer, piano; Members of the New York Woodwind Quintet.</em></td>
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First releases under the Everest Label Available at your Dealer in January, 1961:

DEBUSSY—Quartet in G minor, Opus 10.
RAVEL—Quartet in F major. *The Fine Arts Quartet.*
BRITTEN—Quartet No. 2 in C, Opus 36.

Available from your dealer, or write Concert-Disc, P.O. Box 88, Wilmette, III.
Quartet in A Minor, Opus 51, No. 2 Brahms

Allegro non troppo
Andante moderato
Quasi minuetto: Moderato
Finale: Allegro non assai

This quartet is the best known of Brahms’ three works for string quartet, of which it is the second. It was finished in 1873, but Brahms had been working on it for a long time before that year. Innumerable sketches of quartet movements had been destroyed before Brahms, at the age of forty, decided to approve of the two works published as Opus 51.

The first movement opposes a passionate first theme to a lovely, animated, floating second theme which belongs among his most captivating melodies. The development section uses the first theme exclusively, and the final stretta of the movement, too, deals with it alone.

The “ruminating” (Tovey) rhythm of the second theme of the first movement is remembered in the theme of the Andante which, with the exception of one rhapsodic interlude, dominates the second movement.

In the third movement a slow minuet is contrasted with a fast trio in duple time. After each part of the trio, six measures in the minuet tempo are inserted for the purpose of combining the main themes of each.

The main theme of the passionate Finale consists of a waltz motive in three measures. A lyrical waltz theme provides the expected contrast, much in the same way as in the last of the “Neue Liebeslieder” waltzes, Opus 65.
We are pleased to have in our audience tonight area music teachers who are in attendance at the fourth annual Conference on Music Education. Members of the Fine Arts Quartet served as panelists in a conference meeting this afternoon.

CHAMBER MUSIC SERIES 1960-1961

NOVEMBER 1 (Tuesday) Soulìma Stravinsky, Pianist with College Faculty Ensemble

NOVEMBER 6 (Sunday) Vienna Philharmonic Wind Players with Friedrich Gulda, Pianist

DECEMBER 3 (Saturday) Fine Arts Quartet

JANUARY 15 (Sunday) Paul Doktor, Violist, and Marilyn Mason, Organist