

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 ..... *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) ..... *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.

INTERMISSION



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 Woodwind 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.

	Stereo	Monaural
BARTOK—Quartet No. 1, Opus 7; Quartet No. 2, Opus 17	CS-207	M-1207
BARTOK—Quartet No. 3; Quartet No. 4	CS-208	M-1208
BARTOK—Quartet No. 5; Quartet No. 6	CS-209	M-1209
BEETHOVEN—Quartet in D, Opus 18, No. 3; Quartet in C m., Opus 18, No. 4	CS-210	M-1210
SPOHR—Nonette in F, Opus 31. <i>The Fine Arts Quartet; The New York Woodwind Quintet; Harold Siegel, bass.</i>	CS-201	M-1201
BRAHMS—Clarinet Quintet in B Minor, Opus 115. <i>The Fine Arts Quartet; Reginald Kell, clarinet.</i>	CS-202	M-1202
MOZART—Clarinet Quintet in A, K. 581. <i>The Fine Arts Quartet; Reginald Kell, clarinet.</i>	CS-203	M-1203
MOZART—Horn Quintet in E flat, K. 407; Oboe Quartet in F, K. 370. <i>The Fine Arts Quintet; John Barrows, French horn; Ray Still, oboe.</i>	CS-204	M-1204
FRANZ DANZI—Quintet, Opus 67, No. 2; Paul HINDEMITH: <i>Kleine Kammermusik</i> , Opus 24, No. 2. <i>The New York Woodwind Quintet.</i>	CS-205	M-1205
SCHUBERT—The "Trout" Quintet. <i>The Fine Arts Quartet; Frank Glazer, piano; Harold Siegel, bass.</i>	CS-206	M-1206
MOZART—Piano Quintet in E flat, K. 452; BEETHOVEN—Piano Quintet in E flat, Opus 16. <i>Frank Glazer, piano; Members of the New York Woodwind Quintet.</i>	CS-213	M-1213
The New York Woodwind Quintet plays American Music. ALVIN ETTLER—Quintet for Winds; INGOLF DAHL—Allegro and Arioso for Wind Quintet; SAMUEL BARBER—Summer Music for Woodwind Quintet.	CS-216	M-1216
BEETHOVEN—Septet in Eb, Opus 20, <i>Members of the Fine Arts Quartet and the New York Woodwind Quintet.</i>	CS-214	M-1214
HINDEMITH—Octet, <i>The Fine Arts Quartet; Members of the New York Woodwind Quintet.</i>	CS-218	M-1218
MOZART—The Four Flute Quartets. <i>Samuel Baron, Flute with the Fine Arts Quartet.</i>	CS-215	M-1215
FRANK GLAZER plays American Music	CS-217	M-1217
FRANK GLAZER: Album Leaves	CS-219	M-1219

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.  
VAUGHAN-WILLIAMS—Quartet in A minor. *The Fine Arts Quartet.*

Available from your dealer, or write Concert-Disc, P.O. Box 88, Wilmette, Ill.

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) Soulima 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