



**2009-2010 Season
Program IV**

**The Hausmann Quartet:
Isaac Allen, violin
Bram Goldstein, violin
Angela Choong, viola
Yuan Zhang, cello**

**Grace Presbyterian Church
March 21, 2010 3pm**





Wolfgang Amadeus Mozart
(1756 – 1791)

Adagio and Fugue in C Minor
K. 546 for string quartet (1788)

- I Adagio (Slow and stately)
- II Fuga: Allegro moderato (Moderately quick)

Franz Joseph Haydn
(1732 – 1809)

String Quartet No. 40 in F Major,
Op.50, No.5 “The Dream” (1787))

- I Allegro moderato (Moderately quick)
- II Poco adagio (A little slow)
- III Menuetto: Allegretto (Minuet: Moderately fast)
- IV Finale: Vivace (Lively and fast)

Hugo Wolf

Italian Serenade for String Quartet
(1860 – 1903) (1887)

Intermission

Antonin Dvořák
(1841-1904)

Italian Serenade for String Quartet
Op.105 (1895)

- I Adagio ma non troppo (Slow, but not too slow)
- II Molto vivace (Very lively and fast)
- III Lento e molto cantabile (Very slow, with much feeling)
- IV Allegro non tanto (Moderately quick, but not too much)

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Wolfgang Amadeus Mozart (1756 – 1791)
Adagio and Fugue in C Minor, K. 546 for string quartet (1788)

The Fugue has held a fascination for composers of all stripes from J.S. Bach's masterworks, *The Art of the Fugue* and the two books of *The Well-Tempered Clavier*, to Beethoven's cranky *Grosse Fuge* Op.133, to Shostakovich's *24 Preludes and Fugues* Op.87, to most recently, the contemporary Ukrainian composer Nikolai Kapustin's Jazz inspired *24 Preludes and Fugues* Op.82. The list could go on and on. Mozart was bitten by the fugue bug too.

He was most likely introduced to the music of Bach and Handel by Baron Gottfried van Swieten (1734-1803). The Baron had been Viennese ambassador to the Court of Frederick the Great of Prussia, whose taste in music was conservative and featured the works of the great Baroque Masters; the Bach boys, Handel, et al. The Baron, founder of the *Musicalischer Gesellschaft* (Musical Society), forerunner of the famous *Gesellschaft der Musikfreunde* (Society of the Friends of Music) passed on the love of the works of these Masters to the Viennese.

In addition, van Swieten was a patron of Haydn, Mozart and Beethoven, showing that he had a keen interest in contemporary music. It is noteworthy that the Baron provided Haydn with the German translations of the librettos, which were originally written in English, for his oratorios, *The Creation* and *The Seasons*. In addition, he commissioned Mozart to arrange various works of J.S. Bach, including fugues from the *Well-Tempered Clavier* for string quartet. Mozart also arranged 6 fugues by J.S and W.F. for string trio, adding his own preludes for use at private recitals of the *Musicalischer Gesellschaft*. "Every Sunday at 12 o'clock I go to the Baron van Swieten's, and nothing is played there but Bach and Handel. I am making a collection of Bach fugues – not only those of Sebastian, but also of Emanuel and Friedemann Bach," Mozart wrote to his father.

The *Adagio and Fugue in C minor* is a completely original work, revealing Mozart's rapid understanding and mastery of this great Baroque musical form.

Mozart is sweet sunshine.

Antonin Dvorak

My great-grandfather used to say to his wife, my great-grandmother, who in turn told her daughter, my grandmother, who repeated it to her daughter, my mother, who used to remind her daughter, my own sister, that to talk well and eloquently was a very great art, but that an equally great one was to know the right moment to stop.

Wolfgang Amadeus Mozart



Franz Joseph Haydn (1732 – 1809)
String Quartet No. 40 in F Major, Op.50, No.5 “The Dream” (1787)

Haydn’s Fortieth String Quartet is the penultimate in the set of six published as Opus 50 and known collectively as the “Prussian Quartets”. They were dedicated King Frederick William II of Prussia (1744-1797), successor to Frederick the Great of Prussia. Like his uncle, “The Great”, FWII was an enthusiastic patron of the arts. And like his uncle, he was also a musician. While uncle, “The Great”, played the flute, the cello was Frederick William II’s instrument.

Haydn is arguably one of the most consistently witty composers, and his wry sense of humor is on display in the opening of this quartet, as the jaunty tune sung by the two violins is answered by two “wrong” notes (C#s in the key of F) on the cello. Haydn builds this entire movement on this opening tune, and fast skittering passage that follows it.

The second movement, Poco adagio, is the movement that earned this quartet the nickname “The Dream”, for it is indeed dreamy music. For besides imbuing his music with wit, Haydn had no trouble at all spinning out long, lovely melodies.

The third movement is a graceful minuet. Haydn’s minuets can run the gamut from stately court dances full of pomp, sometimes militaristic, to rustic folk dances and everything in between.

The finale is a rather rhythmic affair, returning to the spirit of the opening movement. This quartet is another example of Haydn’s uncanny knack for perfect balance in and among movements; they never wear out their welcome.

Hugo Wolf (1860 – 1903)
Italian Serenade for String Quartet (1887)

Hugo Wolf is now credited with bringing the German Art Song (Lied) to perfection; his *Spanisches Liederbuch* (Spanish Songbook) and *Italianisches Liederbuch* (Italian Songbook) are prime examples of his artistry. It was also in this medium that he was most prolific. In his *Introduction to Contemporary Music*, Joseph Machlis writes “His periods of creativity had about them the intensity of a seizure. He would work at white heat, turning out songs day after day, ‘hardly stopping to eat or sleep,’ until the flame of inspiration had burned itself out. Then he would sink into a mood of depression and lethargy until the next creative frenzy. Within a little over two years he produced almost two hundred lieder, the bulk of his output.” Unfortunately the periods of depression became more frequent, prolonged and intense. In addition, he suffered from the effects of syphilis, degenerative paralysis and insanity, before an effective treatment for the disease was discovered. As a result, he spent the last years of his life in physical and mental torment in an insane asylum.



Chamber music played a very minor role in Wolf's output. There is an early *String Quartet in D minor*, as well as an *Intermezzo*, and of course, the *Italian Serenade*. That's about it. Wolf had planned to incorporate the Italian Serenade and the Intermezzo into a multi-movement suite; a plan it remained, and never materialized. Wolf later arranged the *Italian Serenade* for small orchestra. It is a tribute to the man's spirit that despite the fact that he lived in constant poverty and was unable to establish himself as a successful composer in Vienna (perhaps his prickly temperament, and the fact that he had the temerity to accuse Brahms, who reigned in that city, as someone who "composed without ideas" didn't help his cause), he was able to compose such a bright-faced, and ultimately justly popular and beloved work.

Antonin Dvořák (1841-1904)
String Quartet No. 14 in A Flat Major, Op.105 (1895)

Though appearing, by the Opus number, to be the penultimate of Dvořák's string quartets, the A flat Major quartet was actually the last to be completed. It was one of two that the composer completed after his return to Bohemia from his American adventure, as Director of the very forward looking National Conservatory of Music in New York. This was a marvelous institution which gave opportunities for advanced musical education to people of talent regardless of race or gender. Imagine. Unfortunately, the Conservatory fell victim to a major financial crisis caused by Gilded Age corporate greed and the Repub...no, I won't go there. After all, politics has no place in the world of music and the lives of composers. Right. But, one can only imagine what rewards American music would have reaped had this institution survived and flourished. Given the fact that woman were not allowed to vote until 1920 and Jim Crow laws continued for at least another 60+ years, (not to mention racism appearing to rear its ugly head these days), there were probably those who were just as glad to see the National Conservatory go belly up. But I stray...as usual.

Upon his return to Bohemia, after a few months spent in the country, Dvořák resumed his teaching position at the Prague Conservatory; a post he would retain until his death in 1904. Though he had started composing the first movement of A Flat Major Quartet during his last months in New York, rather than continue working on it, he started and completed an entire new quartet; the G Major Quartet Op. 106. It was after the completion of this work that he resumed work on the abandoned A Flat Major Quartet. It would be his last chamber music work.

Though overshadowed by the popularity his "American" Quartet and Quintet, it is nonetheless a lovely and masterful work, full of lyricism and subtle folk music influences. After what sounds like a rather ominous introduction, the first movement themes are presented and developed in sonata movement fashion. The second movement Scherzo has the character of a furiant, a lively Bohemian dance. The movement is in three parts, the two outer lively sections set off by a lovely slow



central section. The slow movement affords Dvořák the opportunity of spinning out one of his characteristic long-lined melodies, accompanied by subtly tinted harmonies. The finale, like the first movement, also starts in an ominous fashion though the gloom is quickly dispelled giving way to music of vigor and warmth.

In the years remaining to him, Dvořák would devote all of his compositional energies to the creation of operas and tone poems. The A Flat Major Quartet would be his farewell to the string quartet and chamber music.

Notes by Joseph Way

I was cut off from the world. There was no one to confuse or torment me, and I was forced to become original

Joseph Haydn

The Musicians

Since the Hausmann Quartet's formation in the summer of 2004 at LyricaFest in New Jersey, they have been acquiring a reputation as one of the great young quartets performing today. Praised for their charismatic playing and "marvelously rich tone", the quartet made their debut on the Lyrica Boston Chamber Music series and was soon named Lyrica Boston's Young Artists in Residence.

The Hausmann Quartet quickly garnered additional accolades. In 2006, they were named Norfolk Festival's Quartet Fellows in Residence. Highlights of 2007 included a tenure as quartet in residence at the Blossom Music Festival, as well as being selected to showcase at the Chamber Music America Conference in New York. In 2008, the Hausmann Quartet made its debut at both the Great Lakes Chamber Music Festival and Music@Menlo. More recently, the quartet was invited to return as Shouse Artists to the 2009 Great Lakes Festival, and was awarded a fellowship for Aspen Music Festival's Center for Advanced Quartet Studies. In addition to festivals, the quartet has taken part in the Emerson Quartet's acclaimed international workshop at Stony Brook, as well as the Juilliard Quartet Seminar at Lincoln Center. The Hausmann Quartet has been a featured ensemble on Performance Today, Aspen Public Radio, WRCJ Detroit, and KZSU Stanford.

In addition to the standard quartet literature, the Hausmann Quartet also champions lesser known gems from composers of past and present eras. In 2008, they were awarded the John Ireland prize at the Rutenburg International Chamber



Music competition. As advocates for the advancement of new music, the Hausmann Quartet worked closely with student composers in the Longy Preparatory School. The quartet has also collaborated with composer John Howell Morrison in preparation for the East-coast premiere of his work *Hard Weather Makes Good Wood* for string quartet and tape. Upcoming collaborations include work with renowned composer Gabriela Lena Frank and rising star, Liam Wade. For projects beyond string quartets, they have collaborated with chamber musicians such as James Tocco, Ani Kavafian, Toby Appel, Jeremy Denk, Laura Bossert, Terry King, Kim Kashkashian, Paul Katz, Joseph Silverstein, Charles Castleman, Steven Ansell, and Victor Rosenbaum.

With a deep belief in community engagement, the Hausmann Quartet established a residency at the Wilson School in Mountain Lakes, NJ, bringing creative musical programs to grade school children. The quartet has also worked with the International Music Foundation in presenting a children's concert series in the Chicago area. During the 2008-2009 season, the Hausmann Quartet created a monthly series of community outreach concerts at the Kent Free Library. The quartet has also served as teaching artists for educational programs sponsored by the Tuesday Musical Association.

The Hausmann Quartet recently completed a graduate quartet residency at Kent State University as teaching assistants to the Miami String Quartet. Additionally, they have been mentored by members of the Juilliard, Guarneri, Emerson, Tokyo, Cleveland, Vermeer, American, Orion, Takacs, Keller, St. Lawrence, and Borromeo quartets. Currently, the Hausmann Quartet holds the Morrison Fellowship Award in residency with the Alexander String Quartet at the International Center for the Arts, San Francisco State University.

A Little Bit of History

David Wyn Jones traces the origin of the string quartet to the Baroque trio sonata, in which two solo instruments performed with a continuo section consisting of a bass instrument (such as the cello) and keyboard. By the early 18th century, composers were often adding a third soloist; and moreover it was common to omit the keyboard part, letting the cello support the bass line alone. Thus when Alessandro Scarlatti wrote a set of six works entitled "*Sonata à Quattro per due Violini, Violetta [viola], e Violoncello senza Cembalo*" (Sonata for four instruments: two violins, viola, and cello without harpsichord), this was a natural evolution from existing tradition.

Wyn Jones also suggests another possible source for the string quartet, namely the widespread practice of playing works written for string orchestra with just four players, covering the bass part with cello alone.



The string quartet arose to prominence with the work of Joseph Haydn. Haydn's own discovery of the quartet form appears to have arisen essentially by accident. The young composer Joseph Haydn was working for Baron Carl von Joseph Edler von Fürnberg sometime around 1755-1757 at his country estate in Weinzierl, about fifty miles from Vienna. The Baron wanted to hear music, and the available players happened to be two violinists, a violist, and a cellist. Haydn's early biographer Georg August Griesinger tells the story thus:

The following purely chance circumstance had led him to try his luck at the composition of quartets. A Baron Fürnberg had a place in Weinzierl, several stages from Vienna, and he invited from time to time his pastor, his manager, Haydn, and Albrechtsberger (a brother of the celebrated contrapuntist Albrechtsberger) in order to have a little music. Fürnberg requested Haydn to compose something that could be performed by these four amateurs. Haydn, then eighteen years old, took up this proposal, and so originated his first quartet which, immediately it appeared, received such general approval that Haydn took courage to work further in this form.

Haydn went on to write nine other quartets around this time. These works, published as his Opus 1 and Opus 2., have five movements, in the form: fast movement, minuet and trio I, slow movement, minuet and trio II, and fast finale. As Finscher notes, they draw stylistically on the Austrian divertimento tradition.

Haydn then ceased to write quartets for a number of years, but took up the genre again in 1769-1772 with the 18 quartets of Opus 9, Opus 17, and Opus 20. These are written in a form that became established as standard both for Haydn and for other composers, namely four movements, consisting of a fast movement, a slow movement, a minuet and trio and a fast finale.

Ever since Haydn's day the string quartet has been prestigious and considered a true test of the composer's art. This may be partly because the palette of sound is more restricted than with orchestral music, forcing the music to stand more on its own rather than relying on tonal color; or from the inherently contrapuntal tendency in music written for four equal instruments.

Quartet composition flourished in the Classical era, with both Mozart and Beethoven writing famous series of quartets to set alongside Haydn's. A slight slackening in the pace of quartet composition occurred in the 19th century; here, a curious phenomenon was seen in composers who wrote only one quartet, perhaps to show that they could fully command this hallowed genre. With the onset of the Modern era of classical music, the quartet returned to full popularity among composers, and played a key role in the development of Arnold Schoenberg, Bela Bartók, and Dmitri Shostakovich especially.



The relevance of classical genres and traditions in general, and of the string quartet in particular, was questioned by some prominent composers of the post-WWII era, such as Pierre Boulez, who wrote one early work for string quartet, 'Livre pour Quatuor' (1948-49), before declaring the string quartet a relic from the past. A composer of such seminal importance as Olivier Messiaen never wrote a string quartet.

However, from the 1960s onwards, many composers have shown a renewed interest in the genre. Important quartets were written by Witold Lutosławski (1964), György Ligeti (2nd String Quartet (1968), Henri Dutilleux ('Ainsi la Nuit', 1976-77) and Luigi Nono ('Fragmente - Stille, An Diotima', 1979-80). Elliott Carter's five contributions to the genre have also been highly acclaimed. A radical exploration of noise can be found in the three string quartets of Helmut Lachenmann. In 2001, Karlheinz Stockhausen wrote his 'Helikopter-Quartett', to be performed by the four string players in four separate helicopters. The longest quartet ever written is Morton Feldman's 2nd String Quartet (1983), a fascinating exploration of the limits of the genre lasting approximately five hours.

From Wikipedia

Ticketing

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**Sierra Chamber Society 2009-2010 Season
All concerts at 3PM**

**Final Concert of the 2009-2010 Season
Sunday May 16, 2010**

Martinu - Serenade H 216 No 2 for 2 Violins and Viola

Faure - Songs, with special guest
Donna Bruno, mezzosoprano and
Stevan Cavalier, piano

Dvorak - Sextet No 1 Op 48 A min

Programs Subject to Change

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