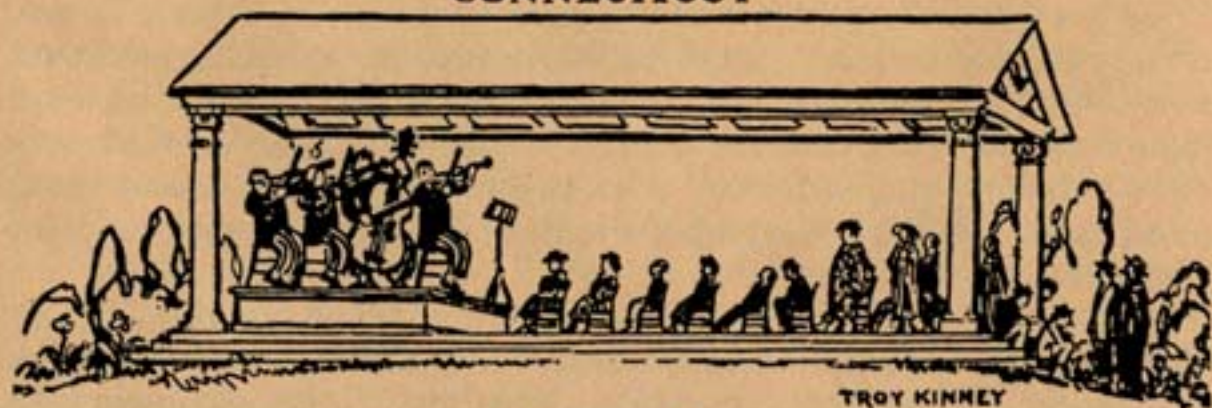


**MUSIC MOUNTAIN  
FALLS VILLAGE  
CONNECTICUT**



Presents a

**SERIES OF CHAMBER MUSIC CONCERTS**

**THIRTEEN CONSECUTIVE SUNDAY AFTERNOONS  
THREE SATURDAY TWILIGHT CONCERTS**

**THE SHANGHAI STRING QUARTET**

**WEIGANG LI, VIOLIN**

**HONGGANG LI, VIOLA**

**YI-WAN JIANG, VIOLIN**

**NICHOLAS TZAVARAS, CELLO**

---

**ASSISTING ARTIST  
MELVIN CHEN, PIANO**

---

**SUNDAY, JULY 1, 2007 at 3 P.M.**

---

**GORDON HALL**

**MUSIC MOUNTAIN,**

**FALLS VILLAGE, CONN.**

**SEVENTY-EIGHTH YEAR**

**2007**

**[www.musicmountain.org](http://www.musicmountain.org)**

---

**Steinway Piano**

---

**AIR CONDITIONED**

---

---

---

## PROGRAM

STRING QUARTET IN F MAJOR, Wolfgang Amadeus Mozart  
K. 590 (1790) (1756-1791)

Allegro moderato

Allegretto

Menuetto: Allegretto

Allegro

STRING QUARTET, OPUS 11 (1936) Samuel Barber  
Molto allegro e appassionato (1910-1981)

Molto adagio: Molto allegro

## INTERMISSION

PIANO QUINTET IN F MINOR (1878-1879) César Franck  
Molto moderato quasi lento; Allegro (1822-1890)

Lento, con molto sentimento

Allegro non troppo, ma con fuoco

## ARKIVMUSIC.COM

CD's of the music and artists heard today may be purchased through [www.musicmountain.org](http://www.musicmountain.org) by clicking on the [ArkivMusic.com](http://ArkivMusic.com) link. CD's purchased through this link are a way to help fund Music Mountain with 10% of the purchase price returned to Music Mountain.

---

---

## PROGRAM NOTES

### **STRING QUARTET IN F MAJOR, K. 590 (1790)**

by Wolfgang Amadeus Mozart

Can you imagine being Frederick II, the King of Prussia, and a very good amateur cellist, and being able to say to Mozart: "Write me six quartets." While he only got three, the F Major, which you will hear today, was obviously written for a cellist who knew his way around the instrument. The cello themes are beautiful, rich and set the entire tone for one of the great pieces in the quartet literature. Cellists love these three "Prussian" Quartets, written between 1789-1790, with the F Major being the last string quartet of the twenty three that Mozart wrote.

Despite the troubles in Mozart's life at the time he was writing these quartets, all three are happy, graceful and true monuments to a genius whose life was far too short.

The F Major Quartet was first performed at Music Mountain by the Gordon String Quartet, Music Mountain's founding quartet, on August 23, 1930, during the opening concerts of the Music Mountain Inaugural Season.

### **STRING QUARTET, OPUS 11 (1936)**

by Samuel Barber

Samuel Barber had announced his vocation in a note written to his mother at the age of nine:

*"I was meant to be a composer and will be I'm sure... Don't ask me to try to forget this unpleasant thing and go play football-please."*

The Adagio for Strings was arranged for string orchestra from the slow movement of Barber's string quartet of 1936 and played in this form by the NBC Symphony Orchestra under Toscanini in New York two years later.

In this form, it became not only his most popular work, but also an unofficial American anthem of mourning, played after the deaths of Presidents Roosevelt and Kennedy.

The two versions, string quartet and string orchestra, make their own separate effect. The string quartet version, as you would expect, is intimate and occurs in the context of other movements. Not surprising for an artist with wide literary interests, Barber found initial inspiration in a passage from Virgil's *Georgics* describing how a rivulet gradually becomes a large river. Although the idea doesn't limit the *Adagio's* emotional meaning, you can see how it influences the overall shape of the work -- a long arch beginning quietly gradually building to an overwhelming climax, and winding down to a quiet end. Barber constructs the long-lined, spiralling theme from musical sequence -- that is, a group of notes is repeated slightly higher (as in this case) or lower. Sequence is the most elementary form of variation, and most composers learn to use it sparingly. Barber builds an entire piece from it.

Composers like Aaron Copeland, William Schuman, Roy Harris, and Ned Rorem -- not all of them sympathetic to Barber's music in general -- look at this work and shake their heads, wondering how he pulled it off. They fall back on phrases like "finely felt," "poetic," "nothing phoney," "a love affair." There's no real complication to the *Adagio*, no technique or unusual turn of harmony that holds the secret of its success. One cannot even pick one passage over another, any more than you can say one point

makes the beauty of an arch. This is a masterpiece. – *Steve Schwartz*

–*Adapted from classical.net*

## **PIANO QUARTET IN F MINOR (1878-1879)**

by César Franck (1822-1890)

Franck composed the F minor Piano Quintet at the age of 57. It was the first piece of chamber music he had written since he was 21. The Piano Quintet was first performed in January 1880 with Camille Saint-Saens at the piano. The occasion was one of the concerts of the Societe Nationale de Musique, an organization founded by Saint Saens with the aim of promoting ARTS GALLICA, specifically French art of high seriousness. Although the Quintet was dedicated to him, Saint Saens refused to accept the gift of the manuscript, implying his lack of kinship with the work.

Few compositions are as tightly knit as this Quintet. Showing the adopted traits of Wagner's chromaticism (even quoting the opening of the Prelude to *Tristan* in the second movement) and the tonal relationships espoused by Liszt (that of thirds rather than fifths), Franck utilizes his "cyclic theme" principle to the nth degree.

The Quintet, writes Richard Taruskin, is "weighty, four-square, thickly scored, discursive, and impassioned. (It) seems to transgress against every one of what one usually thinks of as the conventional 'Gallic' virtues: deftness, lightness of texture, epigrammaticism, objectivity, elegance, wit. No wonder Saint-Saens remained cold to it." Nonetheless, lovers of chamber music have responded to the sincerity of the work for over a century. The Quintet has been one of the most popular pieces played here. It was first played at Music Mountain on July 12, 1931 by the Gordon String Quartet and Martha Baird (Rockefeller), Piano.