
THE RAPID CITY CONCERT ASSOCIATION

Presents

Joseph Roisman
Alexander Schneider
Mischa Schneider
with his

The Budapest
String Quartet

Joseph Roisman, *Violin*

Boris Kroyt, *Viola*

Alexander Schneider, *Violin* Mischa Schneider, *Violincello*

RAPID CITY, SOUTH DAKOTA

March 3, 1957

PROGRAM

I.

STRING QUARTET IN C MINOR, Op. 18, No. 4 - *Beethoven*

Allegro ma non tanto

Scherzo

Menuetto

Allegro

II.

STRING QUARTET IN F MAJOR - - - - - *Ravel*

Allegro moderato, tres doux

Assez vif, tres rythme

Tres lent

Vif et agite

Intermission

III.

STRING QUARTET IN E FLAT MAJOR, Op. 51 - - *Dvorak*

Allegro ma non troppo

Dumka: Andante con moto

Romanze: Andante con moto

Finale: Allegro assai

Columbia Records

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STRING QUARTET IN C MINOR, Op. 18, No. 4 - *Beethoven*

The six quartets of Opus 18 bear the same relation to the later string quartets that the first symphony does to the other eight. The form is Mozart's, and so are some of the stylistic traits of writing for the instruments. But it is a mistake to consider these quartets Mozartean. Beethoven's personality is in many pages of these works, restless for new facets of musical expression.

Beethoven did not begin writing his first string quartet until he had essayed other experiments in chamber music, completing several trios and a quintet first. Although he began sketching the first outlines of these quartets in 1794-5, the entire set was not completed until 1800. It was published in 1801, dedicated to Prince Lobkowitz.

The gem of this quartet in C Minor is the opening movement. Though the principal theme bears a close resemblance to the basic tune of the *Sonate Pathetique*, there is nothing pathetic about this virile, self-assured music. There is no slow movement. The second movement brings, instead, a contemplative and placidly animated allegretto in C major. The minuet is written in C Minor and takes up the pathetic mood of the opening movement. After the trio the minuet is repeated in a quicker tempo. The last movement is the most original part of the quartet, both in form and character. It is a rondo in C minor, and has two alternative subjects both of which are used twice during the movement.

STRING QUARTET IN F MAJOR - - - - - *Ravel*

It was with this quartet in F, performed in 1904 at a concert of the *Societe Nationale*, that Ravel first achieved recognition as an important composer. Written at the age of 27 and dedicated to Ravel's teacher, Gabriel Faure, it is distinguished by the imaginative care with which the composer produced unusual sonorities, particularly in the two middle movements. The music of this work is much more modern in sound effects than in structure and harmonies.

The first movement is in strict sonata form. The first theme is played to diatonically ascending basses. After some development, the music comes to a stop, while a repeated tone in the second violin prepares for the second theme, heard to pizzicato notes in the cello. The beautiful short development offers a new melody, combining the elements of the two themes, one animated, the other lyrical, both related to the second subject of the opening movement.

The slow movement is written as a free phantasy interrupted from time to time by the opening theme of the quartet. The finale opens with a scherzo theme in 5/8 time. The second group, in 3/4 time is quieter, concluding with the second subject of the opening movement accordingly transformed. Both are combined in the development, and again in the coda.

STRING QUARTET IN E FLAT MAJOR, Op. 51 - - Dvorak

The Quartet in E flat was written at the request of the leader of the well-known Florentine Quartet, who specified it should be in the Slavonic style. The result is one of the most attractive and individual of Dvorak's chamber works—it reflects his very nature, his lofty sensibility and wealth of ever changing inner emotions.

The prevailing mood of this quartet is one of charming and frank humor. At the outset of the first movement the chief theme is heard, rather subdued but later enlivened by rhythmic figuration. The polka which forms the second subject sounds very merry.

There is a remarkable contrast between the moods of the two sections of the second movement. The theme of the introductory division has a melancholy sound in the dialogue between the violin and viola over harp-like pizzicato chords for the cello. It acquires a totally different aspect in the second section when it appears as a wild dance, Czech in sound and rhythm.

The Romance is a tender and poetical nocturne. Humor, silenced in the slow movement, revives in the finale which may be described as an artistic treatment of a Czech dance, the skocna.