

THE BOB COLE CONSERVATORY OF MUSIC AT
CALIFORNIA STATE UNIVERSITY, LONG BEACH AND THE COLLEGE OF THE ARTS PROUDLY PRESENT:



STRING CHAMBER MUSIC

DAVID GARRETT & SHUN-LIN CHOU,
DIRECTORS

WEDNESDAY, DECEMBER 5, 2012
8:00PM

GERALD R. DANIEL RECITAL HALL
PLEASE SILENCE ALL ELECTRONIC MOBILE DEVICES.

a romantic theme in the cello which is directly repeated by the violin. It then launches into the most difficult piano part that Tchaikovsky ever composed and many stunning, conversational moments between cello and violin as the theme wraps around the ensemble.—*Callie Galvez*

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BOB COLE
CONSERVATORY
OF MUSIC
CALIFORNIA STATE UNIVERSITY, LONG BEACH

PROGRAM

Ludwig van Beethoven (1770-1827)

Quartet No. 5, Op. 18, No. 5

Andante

Sergei Prokofiev (1891-1953)

String Quartet No. 2, Op. 92

Allegro sostenuto

Carmen Marquez—violin
Emma McAllister—violin
Edwin Moran—viola
Candace Lee—cello
David Garrett—coach

Franz Joseph Haydn (1732-1809)

Quartet in C major, Op. 76, No. 3 (“Emperor”)

Allegro

Alexander Borodin (1833-1887)

Quartet No. 2 in D major

Scherzo: Allegro

Laurann Estevez—violin
Laura Bedol—violin
Trevor Torres—viola
Josie Boyer—cello
David Garrett—coach

Dmitri Shostakovich (1906-1975)

Piano Trio No. 1, Op. 8

Jaclyn Kim—violin
Hyunji Yi—cello
Taylor Chan—piano
David Garrett—coach

TRIO NO. 1, OP. 8

Before focusing solely on composition, **Dmitri Shostakovich** made a living as a silent film pianist, providing live background music in theaters. It is believed that this environment influenced the form and style of his first piano trio. Written in one movement, the piece frequently alternates between contrasting themes, each based on the opening chromatic descending line heard in the cello. These abrupt shifts in character are similar to those found in film scores, used to highlight different moods or accompany scene changes. Upon the completion of the piece, the composer learned and rehearsed it with two friends by playing it during films. Inspired by and dedicated to one of his longest love interests, this trio contains hints of a Romantic style atypical of Shostakovich's later works.—*Taylor Chan*

TRIO NO. 2 IN E MINOR

Dmitri Shostakovich is regarded as one of the most influential Russian composers of the 20th century. His distinctive musical style is reflective of the harsh realities of war, poverty, and repression of art that he experienced during his life in the Soviet Union. His Piano Trio no. 2 in E Minor was written in the midst of World War II for his good friend Ivan Sollertinsky, a Russian polymath and musician who had died tragically at age 41. The final movement, which will be presented tonight, has been classified as a “Dance of Death,” and introduces a Jewish melody while revisiting thematic content seen in the previous movements. The melody would later be quoted in his String Quartet No. 8, which remains one of his most well-known works.

—*Kaija Hansen*

TRIO IN A MINOR, OP 50

Pyotr Ilych Tchaikovsky was a Russian composer who lived from 1840-1893. A prominent piece in his compositions was the Piano Trio in A minor, Op. 50. It was written between 1881-1882 in Rome, Italy. Inscribed on the original manuscript are the words “In memory of a great artist.” The artist implied was Nikolai Rubinstein who was a Russian pianist, conductor, composer, and dear friend to Tchaikovsky. Written for piano, violin, and cello, the piece is marked by a tragic perspective and has two movements. The first movement is *Pezzo elegiaco (Moderato assai - Allegro giusto)* and is approximately eighteen minutes in length. The second movement is a lengthy theme and variations that lasts for an average of thirty minutes. Underlined with dark agitation, deeply romantic melodies, and chromatic phrases, the first movement is centered on the key of D major. The movement begins with

that is based on Karbadinian folk tunes. The first movement, Allegro sostenuto, and last movement, Allegro, are based on a folk dance. The second movement is based on a folk love song. These three movements are based on folk like rhythms and melodies.—*Carmen Marquez*

QUARTET OP. 76 NO. 3 (“EMPEROR”) **Franz Joseph Haydn’s** final set of string quartets, Op. 76, is generally regarded as the greatest of his sixty-nine quartet masterworks. Although Haydn was commissioned by Count Joseph Erdödy to write Op. 76 for his exclusive use, Haydn enhanced his traditional quartet structure with further innovation of character and individuality. The third quartet in C Major, the “Emperor” String Quartet, was composed upon Haydn’s return from London. After he observed the deep effect the anthem “God Save the King” had on the British people, he wished to provide Austria with an equally moving anthem. The resulting anthem, *Gott erhalte Franz der Kaiser*, was a success, and occurs in the second movement of the “Emperor” String Quartet in variation form. The first movement hints at the variations without direct emulation, and the opening notes G-E-F-D-C(K), represent the first letters of the anthem title. In addition, the gypsy statement in the development of the first movement characterizes Haydn’s use of a daring, innovative theme.—*Laura Bedol*

QUARTET NO. 2 IN D MAJOR Russian composer **Alexander Borodin** had multiple careers in his lifetime. He studied chemistry at the Medico-Surgical Academy and later became a professor at the Academy of Medicine. His compositional training did not begin until 1862 where he took lessons under Mily Balakirev. He was a member of “The Mighty Handful,” a group of five Russian composers whose goal was to create distinctive sounding Russian art music instead of reproducing the older European sound. Written in 1881 was Borodin’s String Quartet No.2, the second out of his only two string quartets. It is most famous for the theme in the third movement, ‘Notturno,’ although the other movements each contain a very unique sound. The second movement, ‘Scherzo,’ is in sonata form rather than the typical ABA form. Borodin characterizes this piece by having the Scherzo as the second movement when it would have been most commonly placed as the third movement in his era. There are many beautiful melodies as well as unique harmonies and counterpoint throughout the movement.—*Laurann Estevez*

INTERMISSION

Dmitri Shostakovich
Piano Trio No. 2, Op. 67
Allegretto

Kaija Hansen—violin
Jeff Westcott—cello
Tuesday Herrera-Steele—piano
David Garrett—coach

Pyotr Ilyich Tchaikovsky (1840-1893)
Piano Trio in A minor, Op. 50
Pezzo elegiaco: Moderato assai
Allegro giusto

Lucy Lu—violin
Callie Galvez—cello
Chris Maldonado—piano
Shun-Lin Chou—coach

PROGRAM NOTES

QUARTET OP. 18, NO. 5 **Ludwig van Beethoven’s** first set of six string quartets was published in 1801, joining him in the high ranks of Haydn and Mozart as a master of the classical Viennese string quartet. Created in the mold of his predecessors, Op. 18 evokes Haydn and Mozart yet still keeps Beethoven’s own original personality. The fifth quartet in A major seems to particularly represent Beethoven’s study of Mozart. The third movement begins slow and modest, and ends with an exciting explosion, with many rich contrasts in-between. Unlike Mozart, however, Beethoven adds a brilliant coda for a much more interesting conclusion than simply one final variation.—*Candace Lee*

QUARTET NO. 2, OP. 92 **Sergei Prokofiev** was a Russian composer and pianist. He was a graduate of the St. Petersburg Conservatory. His music is lyrical yet uses modern compositional techniques that can vary from dissonant to highly tonal. In 1941, Prokofiev left to Nalchik, the capital of Karbadino-Balkar, USSR to avoid the invasion of the Germans. During his stay at Nalchik, Prokofiev wrote his second string quartet