

The University of Alberta String Quartet

presents

a concert to mark the occasion

of

INTERNATIONAL MUSIC DAY, 1982

as part of the

75TH ANNIVERSARY CELEBRATIONS OF THE UNIVERSITY

Norman Nelson, violin  
Lawrence Fisher, violin

Michael Bowie, viola  
Malcolm Tait, cello (visiting)

Friday, October 1, 1982 at 8:00 p.m.  
Convocation Hall, Old Arts Building

✓ Four-part Fantasias, Nos. 6 & 10 (1680). . . . . Henry Purcell  
(1659-1695)

*The Fantasias, which owe something to the example of Locke, are not only masterpieces of contrapuntal writing but are also passionate revelations of the composer's most secret thoughts. Every possible device of imitation, inversion and augmentation is employed, but the result, far from being an academic exercise, is appealing to the ear and might even be termed romantic in expression. In contrast to the composer's later music the tonality is often ambiguous, not least in some of the homophonic passages which occur by way of contrast. Chromatic movement appears frequently, and virtuosity is not excluded.*

✓ String Quartet in D major, Op. 71, No. 2 (1793). . . . . Joseph Haydn  
Adagio-Allegro (1732-1809)  
Adagio  
Menuetto - trio (allegro)  
Finale - allegretto

*The six so-called 'Apponyi' Quartets (Op. 71 and 74) composed between two visits to London, were certainly intended for use in the coming season's concerts, and they have a more public, less intimate character than those immediately preceding them (Op. 64) or those that followed (Op. 76). In certain aspects one may even feel the closeness of the symphony, as in some characteristic unison passages, or in the greater harmonic emphasis, giving rise almost to a feeling of orchestral sonority.*

String Quartet No. 3 (1982). . . . . Violet Archer  
Andante con moto ed intenso (b. 1913)  
Largo molto, espressivo e con rubato  
Allegro molto

(continued on next page)



*String Quartet No. 3 was composed in October 1981. It was commissioned the CBC for premiere performance on October 1, 1982 by the University of Alberta Resident String Quartet on a program in honour of The University of Alberta's 75th Anniversary.*

*The work is in three movements. Like the Piano Sonata No. 2, it is entirely built on the technique of perpetual free variation, the latter procedure being used as a means of unifying the entire piece. The thematic material for the whole composition is quoted in the first 7 bars of the first movement.*

*The three movements are contrasted as to mood and subject matter though all is derived from the opening theme of the first movement, which is vigorous with much contrast of texture and dynamics. The second movement is expressive and somewhat introspective while the third movement is intense and forceful with a relentless rhythmic drive. The composer has in mind a definite structure in each movement. The first two make use of a three-part form in a broad sense. The third movement links its various sections imperceptibly by means of certain intervals thus creating a feeling of organic structure, unity and continuity.*

#### INTERMISSION

String Quartet in F minor, Op. 95 (1810). . . . . Ludwig van Beethoven  
Allegro con brio (1770-1827)  
Allegretto ma non troppo  
Allegro assai vivace, ma serio  
Larghetto espressivo - allegretto agitato

*Another of the greatest of Beethoven's works written between 1808 and 1812 refuses to fit any norms one may try to adduce for this period or, indeed, for any other. The Quartet in F minor, Op. 95 of 1810 is unmatched in Beethoven's output for compression, exaggerated articulation and a corresponding sense of extreme tension. The harmonic layout is radical. Like Op. 57 and Op. 59 No. 2 the first movement treats Neapolitan relationships, both in the first group (F-Gb) and the second (Db-Ebb or D natural). Then D is the key of the disturbed second movement - D major shadowed by D minor, with a chromatic fugato plunging into enharmonic mysteries. The F minor scherzo has a trio ranging from Gb to D and B minor. This Quartetto serioso, as Beethoven called it, looks back to the impressive minor-mode compositions of the period 1803-8 and looks forward to the style and mood of the late quartets. It was some time, however, before this promise of a new style could be realized.*

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This concert is being recorded for broadcast on the C.B.C.F.M. National Network programme "IN CONCERT" on January 2nd, 1983 at 11:05 a.m.

The CBC wishes to congratulate the University of Alberta on the occasion of its 75th Anniversary.