

ing. The two moods could hardly be reconciled, and the agitation can only subside, giving way to a return of the opening. The accompaniment figures are more active, perhaps retaining something of the agitation, and the key of the middle section is recalled at the very end, but only briefly, and the movement closes as serenely as it began.

The Scherzo is a most exuberant movement, based on a melody that sounds like a horn call and is frequently harmonized that way. The Trio brings another huge contrast. Rather than a quieter dance, it is a despairing lament, almost as motionless as the Adagio, but as far as it could be from serenity. Here again no reconciliation is possible, and a short transition leads to the complete reprise of the Scherzo. The Allegretto finale begins in minor mode, and interplay between major and minor continues throughout. This casts some shadows over the movement, which nonetheless is mostly bright and exuberant. The last few pages bring increases in tempo, heightening the exuberance, but the darker moments of the previous movements are remembered at the end when the cadence is approached from the half-step above the key note.

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SCHOOL OF MUSIC COMING EVENTS

For more information on any of these events, or to be on the UO Music mailing list, call the music school's Community Relations Office, weekdays, at 346-5678.

Wednesday, Nov. 9 • 8 p.m., Beall Hall

OREGON COMPOSERS FORUM

New music by UO composition students; *Free*

Thursday, Nov. 10 • 7:30 p.m., Beall Hall

OCTUBAFEST

UO Ensembles & Guests; \$5, \$3

Friday, Nov. 11 • 8 p.m., Room 178

THE JAZZ CAFÉ

UO Jazz Combos; \$5, \$3

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106th Season, 18th program



SCHOOL OF MUSIC AND DANCE

Beall Concert Hall

8:00 p.m.

Tuesday evening

November 8, 2005

RONALD LEONARD, Cello

with

Victor Steinhardt, Piano

and the

OREGON STRING QUARTET

Kathryn Lucktenberg, Violin

Fritz Gearhart, Violin

Leslie Straka, Viola

Steven Pologe, Cello



UNIVERSITY OF OREGON

PROGRAM

Toccata Girolamo Frescobaldi
Grave–Allegro giusto (1583-1644)
arr. Gaspar Cassadó
Ronald Leonard, cello
Victor Steinhardt, piano

Sonata No. 1 in E minor, Op. 38 Johannes Brahms
for violoncello and piano (1833-1897)
Allegro non troppo
Allegretto quasi Menuetto
Allegro
Ronald Leonard, cello
Victor Steinhardt, piano

INTERMISSION

String Quintet in C Major Franz Peter Schubert
Allegro ma non troppo (1797-1828)
Adagio
Scherzo–Presto
Allegretto
Kathryn Lucktenberg, violin
Fritz Gearhart, violin
Leslie Straka, viola
Steven Pologe, cello
Ronald Leonard, cello

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If you would like to receive an e-mail message for our faculty and guest artist concerts, please fill out one of the special forms in the lobby. Your e-mail will not be shared with outside groups, and the messages will be tailored to your specific interests, e.g., piano, strings, voice, etc.

second movement is also gentle; it is marked “quasi Menuetto,” but it often sounds very much like a waltz. This movement is lyrical throughout, with no hint of turbulence, but the Allegro finale has plenty of that. It is an energetic piece that begins with a fugal exposition and continues with great contrapuntal intricacy throughout. In this movement especially, the pianist has to use discretion to avoid drowning out the cello, which is sometimes hard put to hold its own in the dense counterpoint.

String Quintet in C Major, D. 956 **Franz Peter Schubert**

It may be no major exaggeration to claim, as many music lovers do, that Schubert’s String Quintet is the greatest piece of chamber music ever written. It certainly excels in both expressive depth and technical mastery, and it has become a greatly loved piece. It is one of Schubert’s last works, completed a few weeks before his death, and first performed only in 1850. String quintets both before and after Schubert have usually added a second viola to the standard quartet, but Schubert instead added another cello. The result is a deeper, richer ensemble sound as well as new options in scoring, such as a cello duet or a cello melody with full bass support. The quintet explores fully the new tonal resources Schubert had developed in his later years, especially the mixture of major and minor modes and a strong emphasis on semitone relationships, especially the half-step above the home key. His forms, on the other hand, are essentially those of Beethoven, in the expansive manner that Schubert was perfecting in his late instrumental music.

The Allegro ma non troppo begins with a sustained chord that gently swells into a melodic turn which becomes one of the main motives in the movement. The lower instruments immediately repeat the passage, establishing from the beginning the quintet’s emphasis on contrasting high and low sonorities. An emphatic repetition of the opening, now played by the cellos in unison in their low register, leads to the lyrical second theme, first presented as a cello duet. The exposition closes with a little march theme in unison rhythm. That and the second theme are the main subjects of the stormy development. The recapitulation is straightforward, and a brief coda closes the movement.

In the Adagio time almost seems to stand still. Its long drawn out melody is lightly punctuated above and below by rhythmic figures that do nothing to disturb the profound calm. Then a sudden shift a semitone higher to a minor key brings passionately agitated music that could not contrast more strongly with the open-

ing years of chamber music collaborations with world-renowned artists, solo appearances with major orchestras and festivals, and principal positions with major symphonies. They have recorded on the Koch International, CRI, Centaur, and Albany labels. The Oregon String Quartet most recently recorded a compact disc, released by Koch International Classics, of works by the early 20th century African-American composer William Grant Still. The disc has been praised by the press for its beauty as well as its significant content. *Strad Magazine* hailed: "MUSICAL HEAVEN: OREGON STRING QUARTET . . . you will adore William Grant Still's 1960 string quartet, especially in a performance as sumptuously voiced and stunningly engineered as this." The Oregon String Quartet has been featured at the internationally-renowned Oregon Bach Festival, and is heard frequently on NPR. The quartet continues to enjoy performing and recording new compositions, including recently works by composers Victor Steinhardt and David Crumb.

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PROGRAM NOTES

Sonata No. 1 in E minor, Op. 38

Johannes Brahms

Brahms throughout his life had great affection and respect for the masterworks of the past. He has been called a "retrospective composer," since his aim was always to continue a great tradition as best he could, rather than striking out in new directions as contemporaries like Liszt and Wagner consciously tried to do. Brahms shows his originality in the context of traditional forms and procedures; his models were composers like Haydn, Mozart, and above all Beethoven.

The idea of the cello functioning as an equal partner with the piano in a chamber work was first achieved in Beethoven's five cello sonatas. Their few successors in the 19th century include sonatas by Mendelssohn and Chopin and the two by Brahms. Brahms wrote three movements of his First Cello Sonata in 1862 and added the finale in 1865, at the same time cancelling a slow movement and thus leaving a total of three movements in the final version. This sonata might be called "pastoral" in comparison to the "heroic" F-major Sonata of twenty years later; the predominant mood is calm and quiet, sometimes plaintive. The first movement begins with a warm, lyrical melody in the low register of the cello. The second theme and development section by contrast are much more agitated, but the movement finally ends quietly in E major. The

ABOUT TONIGHT'S ARTISTS

Ronald Leonard, professor, has had a distinguished career as a soloist, chamber musician, principal cellist and teacher. He was a winner of the Walter Naumburg Competition while a student at the Curtis Institute of Music, where he studied with Leonard Rose and Orlando Cole. His first professional position was as a cellist in the Cleveland Orchestra, where he sat on the second stand. Two years later Leonard became principal cellist of the Rochester Philharmonic and at that time began teaching at the Eastman School of Music. He taught at Eastman for 17 years, spent one year as cellist of the Vermeer Quartet, and then was appointed principal cellist of the Los Angeles Philharmonic, a post he held for 24 years. During this entire period he has been very active as a soloist, chamber musician and teacher. Conducting is his most recent activity; Leonard is the conductor of the Colburn Chamber Orchestra and he has been very involved at the Thornton School, working with the string sections of both the USC Thornton Symphony and the USC Thornton Chamber Orchestra. He holds the title of Gregor Piatigorsky Professor of Cello at the USC Thornton School of Music.

Victor Steinhardt has performed extensively as soloist with orchestras, in solo recitals, and in chamber ensembles. He has been a featured artist at the Oregon Bach Festival, the Mohawk Trails Concerts in Massachusetts, the San Luis Obispo Mozart Festival in California, Chamber Music Northwest in Oregon, and Bargemusic in New York. Steinhardt has collaborated in chamber music with many outstanding musicians, among whom are cellist Leonard Rose, violinists Arnold Steinhardt, Ida Kavafian, Stephanie Chase, and Pamela Frank, clarinetist David Shifrin, flutist Ransom Wilson, and the Penderecki, Peterson, Angeles, Lafayette, and Guarneri String Quartets. Steinhardt's recordings include David Schiff's *Scenes from Adolescence* (Delos), songs of Bartók and Kodály (*Vox-Turnabout*), and works by Robert Fuchs for viola/violin with piano (*Biddulph*). As a composer, Steinhardt has received wide acclaim for several of his works. Available from TownHall Records is a new recording of his works entitled *Sonata Boogie* (THCD-52; orders: 1-800-327-4212).

The **Oregon String Quartet**, formed in 1982, is in residence at the University of Oregon School of Music. Committed to excellence in performance and music education, the members teach while maintaining busy concert schedules with the quartet and as soloists. They bring together a wide range of musical experiences, includ-