

SOUTH BAY CHAMBER MUSIC PRESENTS

NEW HOLLYWOOD STRING QUARTET

TEREZA STANISLAV, VIOLIN

RAFAEL RISHIK, VIOLIN

ROBERT BROPHY, VIOLA

ANDREW SHULMAN, CELLO

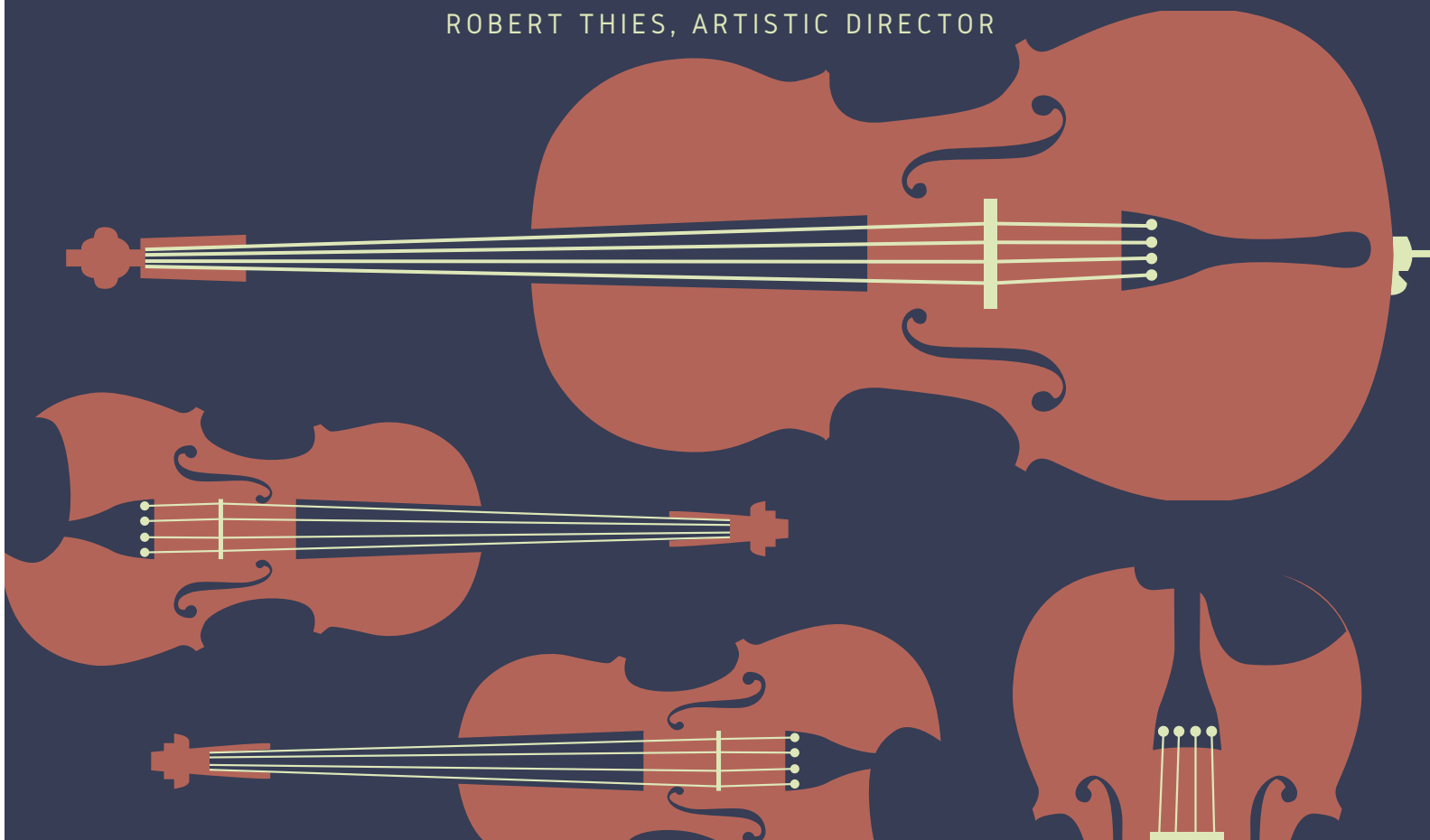


SEPTEMBER 20, 2020 | 3 PM |
VIRTUAL CONCERT

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CLASSICAL CONCERTS IN SOUTHERN CALIFORNIA

ROBERT THIES, ARTISTIC DIRECTOR



New Hollywood String Quartet



Tereza Stanislav, violin

Rafael Rishik, violin

Robert Brophy, viola

Andrew Shulman, cello

Quartettsatz D.703Schubert

String Quartet in D Major, K. 575..... Mozart

String Quartet in F Major.....Ravel



South Bay Chamber Music Society

The South Bay Chamber Music Society is a nonprofit corporation founded in 1963 by renowned violinist Ruth Breytspraak to promote the appreciation of great music in the South Bay. Our aim is to present the highest quality chamber music performances featuring the finest musicians in Southern California.

For the major part of our funding, we rely on the generous donations of individuals. As our organization is run entirely by volunteers, the majority of proceeds go to support the musicians' honorariums. If you would like to contribute, please [click here](#).

The concerts are also made possible by the City of Los Angeles Cultural Affairs Department, by the County of Los Angeles Arts Commission, by the Colburn Foundation, and by the City of Rolling Hills. Our corporate sponsors include Boeing and the Williams Companies, Inc.

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South Bay Chamber Music Society
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New Hollywood String Quartet

The New Hollywood String Quartet had its debut concert in Los Angeles on Jan. 9, 2001 and has been performing to critical acclaim ever since. Inspired by the great Hollywood String Quartet from over half a century ago, the current members of the NHSQ are likewise premiere performers of their generation. Individually, and together as one of the top string quartets in Southern California, they are well known guests at many of the most prestigious concert series in Los Angeles and its environs.

Its members reside in Los Angeles and have recorded hundreds of film scores, are members of the Los Angeles Chamber Orchestra and have decades of chamber music experience between them. The NHSQ was also recently featured on the Grammy Nominated Disc, “Passing Through” performing Gernot Wolfgang’s “String Theory” for String Quartet.

In the summer of 2019 the NHSQ, Quartet in Residence at the Restoration Concert Series, launched their inaugural summer festival entitled “Summer of Brahms Chamber Music Festival”. To incredible critical acclaim and capacity audiences we presented all twenty-five of the instrumental chamber works of Johannes Brahms in collaboration with some of the world’s most renowned chamber musicians. This coming summer, our 2021 Festival will explore the musical genius of Ludwig van Beethoven and Franz Schubert. We will present works that were composed while both composers lived in Vienna from 1820-1828. With the anticipation of a bold new century filled with discovery and revolution Beethoven and Schubert were inspired to compose some of the greatest music ever written.

For more information, please visit their website: <https://www.newhollywoodstringquartet.com/>



Program Notes

Quartettsatz ("Quartet Movement") in C minor, D. 703 (1820)

Franz Schubert (1797–1828)

Franz Peter Schubert started taking violin lessons from his father, Franz Theodor Florian Schubert, at the age of eight. Within six years, he began to compose string quartets for his family: Franz himself on viola, brothers Ignaz and Ferdinand on violins, and his father on cello. Even though this Quartettsatz was written a few years later in 1820 at the age of 23 with professional musicians in mind, one cannot help but wonder if he was thinking about the old days of *Hausmusik* with his family while composing this piece.

This Quartettsatz is one of the most popular quartets along with his fourteenth quartet, *Der Tod und das Mädchen* (*Death and the Maiden*). This single-movement piece was initially envisioned to be the first movement of a multi-movement quartet, like the other two works in this concert. The original manuscript was extended by 41 measures for an "Andante," or the second movement. In parallel to Schubert's well-known "Unfinished" Symphony, this Quartettsatz became a work of its own.

Schubert follows a sonata form yet modifies it so that the repeated themes are re-introduced backwards in the recapitulation. John Reed wrote in Schubert's biography that the initial theme was taken from a scene in Schubert's not-so-successful opera in 1820, *The Magic Harp*. The lack of the latter movements does not reduce the quality of this quartet; it provides a pleasing and thrilling journey on its own.

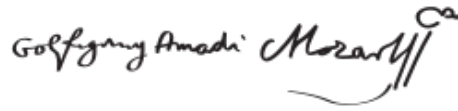


A 3D recreation of his portrait by Hadi Karimi
(<https://hadikarimi.com/portfolio/franz-schubert>)

To listen to a recording with the music score, please click the following link: <https://youtu.be/rMjGjavbXfI>
A complete score is also available at: http://imslp.eu/files/imglnks/euimg/a/ae/IMSLP553130-PMLP9897-D_703_String_Quartet_in_C_minor_%27Quarttetsatz%27.pdf



String Quartet No.21 in D major, K.575
Wolfgang Amadeus Mozart (1756-1791)



Mozart's Signature

In 1789, a music-loving King Friedrich Wilhelm II of Prussia commissioned 33-year-old Mozart to compose a set of six quartets. It was a welcome opportunity for Mozart, since he was struggling to make ends meet. Unfortunately, Mozart ended up completing only three of the six quartets, which were inexpensively sold to the publisher Artaria instead of the king. His disappointment was expressed in a letter to his friend, "I have now been forced to give away my quartets (that exhausting labor) for a mere song simply in order to have cash in hand merely to meet my present difficulties."

These three quartets contrast quite drastically with Mozart's earlier quartets, especially the six quartets that he dedicated to Haydn. It is apparent that he was aware of his audiences—from Papa Haydn to an amateur-musician king—aiming for less complexity and virtuosity in favor of more transparency and clarity in these quartets. Mozart does not fail to boast his brilliance by delicately introducing lighthearted and graceful melodies. His homage to the king—a cello player—is expressed by often setting the cello as the featured voice.

This quartet, K.575, is the first of the three Prussian Quartets. The first movement, Allegretto, begins with a peaceful and playful melody, setting the mood for the rest of the movement. The second movement continues the calm atmosphere with cantabile melodies. The third movement is a minuet in ternary form with a contrasting trio section—still played by all four instruments—that allows the cello to dominate the foreground for a moment. The fourth movement brings back the uplifting mood and initial melodic motives from the first movement, thus concluding the quartet cheerfully.



Anonymous portrait of the child Mozart

To listen to a recording with the music score, please click the following link: <https://youtu.be/jJJrDi9AMhg>
A complete score is also available at: [https://imslp.simssa.ca/files/imglnks/usimg/2/20/IMSLP64145-PMLP05230-Mozart Werke Breitkopf Serie 14 KV575.pdf](https://imslp.simssa.ca/files/imglnks/usimg/2/20/IMSLP64145-PMLP05230-Mozart_Werke_Breitkopf_Serie_14_KV575.pdf)



Quartet in F Major

Maurice Ravel (1875-1937)

In the winter of 1902, 27-year-old Maurice Ravel started composing his String Quartet in F Major which he dedicated to his teacher at the Paris Conservatoire, Gabriel Fauré. Despite the dedicatee, the primary influence of Claude Debussy's String Quartet in G Minor (<https://youtu.be/-8I7uHb7GYo>) runs through the veins of Ravel's String Quartet in F Major with its timbral shifts and the recurring use of the opening motives.

Fauré was reportedly not quite satisfied with the last movement, stating that it was "stunted, badly balanced, in fact, a failure." Moreover, Ravel's submission of the first movement for a composition prize at the Paris Conservatoire led him to be expelled (for the second time). Be that as it may, the public enthusiastically welcomed his String Quartet in F Major and it is often considered as his first major success as a composer.



On March 5, 1904, the Heymann Quartet premiered the String Quartet in F Major at a concert of the Société Nationale de Musique. The critics suggested an exhaustive list of revisions. Debussy responded by strongly advising Ravel, "In the name of the gods of music, and in mine, do not change a single note of what you have written."

While Debussy and Ravel shared similar harmonic styles and inspirations, Ravel valued classicism in his compositions significantly more than Debussy did. The Quartet reveals his attachment to classicism while showing off his excellent knowledge of strings. The opening movement in sonata form, "Allegro moderato. Très doux," introduces dream-like melodic themes which return in the third movement, "Très lent." The second and fourth movements, au contraire, are more rhythmically driven than the melodic first and third movements. The second movement, "Assez vif. Très rythmé," presents accentual shifts between 6/8 and 3/4; the fourth movement, "Vif et agité," responds by juxtaposing accentual shifts between 5/8 (5/4) and 3/4 along with the continued recycled themes from the first movement.



Maurice Ravel (with cat) | Claude Debussy (with cane)

To listen to a recording with the music score, please click the following link:

<https://www.youtube.com/watch?v=ieRQyyPowHo>

A complete score is also available at: [http://ks4.imslp.net/files/imglnks/usimg/a/ad/IMSLP01617-Ravel - String Quartet \(Score\).pdf](http://ks4.imslp.net/files/imglnks/usimg/a/ad/IMSLP01617-Ravel_-_String_Quartet_(Score).pdf)

- Christina Kim



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South Bay Chamber Music Society

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Our Next Concert

The Thies Consort

October 18, 2020 at 3:00 PM PDT



The Thies Consort

Robert Thies piano; Lucia Micarelli violin; Eric Byers cello

The Schumann-Mendelssohn Connection

Piano Trio in D Minor, Op. 63 Schumann

Piano Trio No. 2 in C Minor, Op. 66 Mendelssohn

