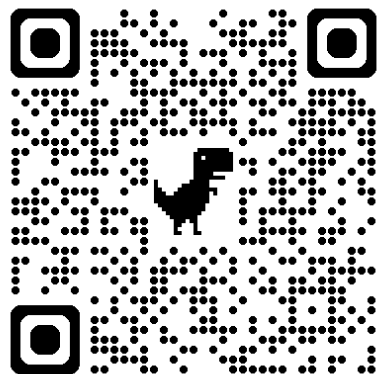
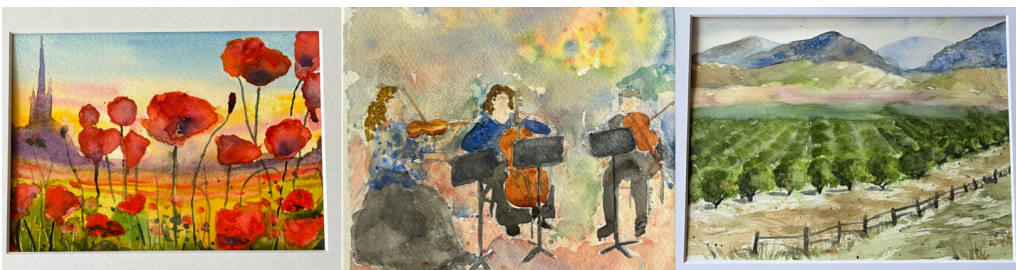


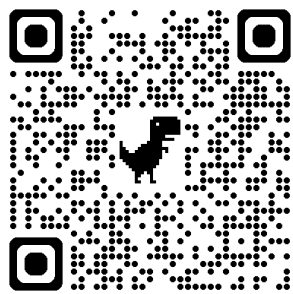
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Wolfgang Amadeus Mozart (1756-1791)
String quartet #19 in C Major K.465
Duration: 35 minutes (composed 1785)

1. Adagio, Allegro *(leisurely , then lively)*
2. Andante cantabile *(walking pace, singing style)*
3. Menuetto *(slow 3-beat dance)*
4. Allegro molto *(very lively)*

Bedřich Smetana (1824-1884)
String quartet #1 in E minor "From my life"
Duration: 30 minutes (composed 1876)

1. Allegro vivo appassionato *(fast, lively and passionately)*
2. Allegro moderato a la Polka *(moderately fast 2-beat Czech dance)*
3. Largo sostenuto *(very slowly, broadly, sustained)*
4. Vivace *(very fast)*

"We shall study the phenomenon of music as a form of speculation in terms of sound and time... This problem of time in the art of music is of capital importance." Igor Stravinsky. The Poetics of Music

ABOUT MOZART'S QUARTET

In 1781 Joseph Haydn published his six “Russian” Quartets, Op. 33, which revolutionized the medium, previously largely a matter of first violin plus accompaniment. The democratic involvement of all four instruments in thematic give-and-take and the liberation of thematic elaboration from confinement in the “development” section of a movement was a radical breakthrough, and one quite congenial to Mozart, newly arrived in Vienna after his own personal liberation from Salzburg.

Mozart began work on six quartets of his own, which he completed in January 1785. He dedicated the set to Haydn. We present today the sixth of these “Haydn” Quartets, No. 19 in C major. It was nicknamed “Dissonant*” because of its fascinatingly chromatic* Adagio introduction, which finally explodes into a dramatically driven Allegro in bright C major. The middle movements contrast the elegant eloquence of the Andante cantabile – truly a “singing” movement – with an uncommonly bumptious Minuet. The high art of this remarkable quartet ends with yet another tour de force of formal construction, elegance and wit burnished with immediate surface appeal. A rondo form (with recurring refrain and intervening episodes) is merged with a theme and variations (the rondo theme constantly varies) and the overarching dramatic plan of a sonata ** (the rondo theme and episodes wander and develop).

* we'll explain “chromatic” and “dissonant” ** A “sonata form” uses tonalities to indicate progress, from “exposition” to “development” ending with “recapitulation”.

ABOUT SMETANA'S QUARTET:

Smetana wrote. “I had no intention of composing a quartet according to a formula or according to the usual conception of the form.... With me, the form of each composition is determined by the subject. Consequently this Quartet created its own form. I wanted to picture in tones the course of my life.”

The opening movement, Smetana wrote, depicts the “inclination to art in my youth, romanticism predominating, the unspeakable yearning for something I could not express or definitely imagine, and also a sort of warning of my future disaster. It is that fateful whistling of the highest tones in my ear, which in 1874 was announcing my deafness. I allowed myself this little game because it was so catastrophic for me.”

In the second movement, he continued, “the quasi-Polka carries me back in retrospection to the happy life of my youth when, as a composer of dance music, I frequented the fashionable world, where I was known as a passionate dancer.” In the slower middle section of the movement – “my impressions of the aristocratic circles in which I lived for many years”. The ardent, lyrical third movement “brings to mind the bliss of my first love for the girl who later became my faithful wife.”

.../...

As Smetana described it, the finale presents the “perception of the beauty of national music, and the happiness resulting from this interrupted by my ominous catastrophe – the beginning of my deafness; the view into a tragic future, a slender ray of hope for improvement, but remembrance of the first beginnings of my path still creates a painful feeling.

“That was approximately the aim of the work, which is almost intimate, and that is why it is written purposely for four instruments, as though in a small friendly circle they are discussing among themselves what so obviously troubles me. That’s all.” .

Our program notes borrowed text from LA Phil program notes and from Kai Christensen's Earsense.org. A great thanks to them!

About the performers (more on next page...):

Limor Toren, Violin

Dr. Toren-Immerman serves as Concertmaster for several orchestras. She currently teaches Violin and Viola on the faculty of the California State University Fresno.

Sakura Tsai, Violin

Dr. Tsai is currently a member of the Long Beach and Redlands Symphony Orchestras, she is Artist Teacher of Violin at the University of Redlands.

Nicholaus Yee, Viola

Dr. Yee is a member of the San Bernardino Symphony Orchestra and the Redlands Symphony. He is currently the Orchestra Conductor at the OC School of the Arts.

Alicja Blanquart, Cello

Alicja is the co-founder of the UP CLOSE AND CLASSICAL series. She is member of the Fresno Phil., and performs with the Long Beach & Santa Barbara symphonies.

19TH CENTURY “WAR OF THE ROMANTICS” - TWO SIDES:

“An art aims, above all, at producing something beautiful which affects not our feelings but the organ of pure contemplation, our imagination.” (Eduard Hanslick)

“Music embodies feeling without forcing it to contend and combine with thought, as it is forced in most arts and especially in the art of words.” (Franz Liszt)