

Gualala Arts  
Chamber Music Concert Series  
*Beautiful chamber music  
performed in an intimate setting*

The 2014 – 2015 Season

Sunday, October 19, 2014, at 4 p.m.  
Daedalus String Quartet

Sunday, November 9, 2014, at 4 p.m.  
Virtuosi Woodwind Quintet

***Sunday, January 4, 2015 \*Special Performance\****  
***David McCarroll, violin, and Roy Bogas, piano***

Sunday, January 18, 2015, at 4 p.m.  
Cypress String Quartet

Sunday, February 15, 2015, at 4 p.m.  
Trio Voce

Sunday, March 16, 2015, at 4 p.m.  
Zodiac Trio

***Honoring Donors R.C. and Tina Vasavada***

Sunday, April 12, 2015, at 4 p.m.  
Wyatt Underhill, violin (Klein Competition Silver Medalist)

Summer Chamber Music Weekend  
Saturday, July 11, 2015, at 4 p.m.  
Sunday, July 12, 2015, at 4 p.m.

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Gualala Arts  
46501 Gualala Road  
PO Box 244  
Gualala, CA 95445  
[GualalaArts.org](http://GualalaArts.org)



# Gualala Arts Chamber Music



## Daedalus Quartet

Min-Young Kim, violin  
Matilda Kaul, violin  
Jessica Thompson, viola  
Thomas Kraines, cello

Sunday, October 19, 2014 ~ 4:00 p.m.

GUALALA ARTS CENTER  
Gualala, California

## THE ARTISTS

**MIN-YOUNG KIM**, violin, is a graduate of Harvard University and the Juilliard School. She has toured extensively with Musicians from Marlboro, the Orpheus Chamber Orchestra, and American Chamber Players, and has collaborated with members of the Guarneri, Juilliard, Cleveland, and Takács Quartets. With interests ranging from Baroque to contemporary music, Ms. Kim has performed and recorded with Apollo's Fire and the Orpheus Chamber Orchestra, and has premiered numerous works in the Boston and New York areas as well as at new music festivals in Spain and Greece. Ms. Kim has served on the faculties of Columbia University and the School for Strings.

**MATILDA KAUL**, violin, is a native of Canada and a graduate of the Juilliard School and the Cleveland Institute of Music. Upon completion of her studies, she joined the Chamber Orchestra of Europe, with whom she has appeared in the great halls and festivals of the world with some of the most respected conductors of our time. Ms. Kaul has been a frequent guest concertmaster and principal in orchestras throughout Europe and maintains a strong interest in historical performance practice.

**JESSICA THOMPSON**, viola, is a passionate chamber musician who has performed at the Marlboro, Portland (Maine), and Verbier (Switzerland) Music Festivals. She has toured with Musicians from Marlboro and performs frequently with the Jupiter Symphony Chamber Players. Before joining the Daedalus Quartet, Ms. Thompson was a member of the Chester String Quartet, the resident ensemble at Indiana University South Bend, where she served as Associate Professor of Viola. She currently teaches viola privately and at Columbia University.

**THOMAS KRAINES**, cello, has forged a multifaceted career, equally comfortable with avant-garde improvisation, new music, and traditional chamber music and solo repertoire. An accomplished composer of chamber music, his works have been performed across the country. Mr. Kraines has taught at the Peabody Conservatory, the Longy School of Music, the Killington Music Festival, Yellow Barn, and the Walden School, and is currently on the faculties of Princeton University and Temple University.

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Your Chamber Music Committee thanks you!

We are pleased to announce a program that allows one or more individuals to underwrite concerts – or even have a concert named in their honor. Please contact a committee member if you would like further information.

### Gualala Arts Chamber Music Committee Members

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## CONCERT PROGRAM

### **String Quartet No. 1 in G Major , K. 80 “Lodi” (1770)** *W.A. Mozart (1756-1791)*

Adagio  
Allegro  
Menuetto  
Rondo

### **String Quartet No. 2, Sz. 67 (1915-1917)** *Béla Bartók (1881-1945)*

Moderato  
Allegro molto capriccioso  
Lento

~ *INTERMISSION* ~

### **String Quartet No. 13 in A minor, D. 804 (1824)** *Franz Schubert (1797-1828)*

Allegro ma non troppo  
Andante  
Menuetto: Allegretto  
Allegro moderato

*The Daedalus Quartet is represented by:*  
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## PROGRAM NOTES

### Mozart: String Quartet No. 1 in G Major, K. 80 “Lodi”

Mozart completed some 26 string quartets. The Quartet in G major, K. 80, is known as the *Lodi* Quartet and seems to have been Mozart’s first attempt at the form, completed on 15 March 1770, during the course of a visit to Italy and carrying the precise autograph annotation *Quarteto di amadeo Mozart à 1770. le 15 di Marzo / alle 7. di sera.* This first string quartet was written at an inn at Lodi during the course of a journey from Milan to Bologna, where Mozart was later to study with the learned Padre Martini. The quartet was apparently originally in the three movements customary in Italy with the composer Sammartini and his circle in Milan, to which Mozart later added a final rondo. An opening slow movement is followed by an Allegro, with a second subject treated in brief canonic imitation. The Minuet has a contrasting C major Trio, while the rondo, written a year later, is of transparent simplicity.

*Source: Naxos.com*

### Bartók: String Quartet No. 2, Sz. 67

The String Quartet No. 2 by Béla Bartók was written between 1915 and October 1917 in Rákoskeresztúr in Hungary. In a letter to André Gertier, Bartók described the first movement as being in sonata form, the second as “a kind of rondo” and the third as “difficult to define” but possibly a sort of ternary form.

The first movement opens with a leaping motif based on the interval of a seventh - a quintessentially atonal figure. But it intertwines with tonal themes, including a strikingly tender minor-key motif that has a strongly medieval quality. Kodály, who thought of the three movements of this quartet as “life episodes,” heard “peaceful life” in the first movement, and for all its roiling emotions, the movement does indeed leave an impression of tranquility at the end.

The brooding, intense last movement (Kodály heard it as “suffering”) is particularly funereal because it is as immobile as the second movement is animated. Long stretches are rhythmically static, and the parts that do move are often interrupted by silence.

The work was dedicated to the Waldbauer-Kerpely Quartet, who gave the piece its premiere on 3 March 1918 in Budapest.

*Source: Wikipedia*

### Schubert: String Quartet No. 13 in A minor, D. 804

This work, known also as the *Rosamunde Quartet*, was written between February and March 1824.

The first movement opens with a texture reminiscent of the melancholic theme from one of Schubert’s earliest songs, *Gretchen am Spinnrade* and also quotes “*Schöne Welt, wo bist du?*” The reference to *Gretchen am Spinnrade* is not a direct quotation, but rather is a similarity in the second violin’s restless accompanimental figuration, hovering around scale-degree 3 and underpinned by a repeated figure in cello and viola, which precedes the first thematic entrance. This also recalls the accompaniment to the first subject of the “*Unfinished*” *Symphony*.

It is the second movement, however, which has lent the Quartet its nickname, being based on a theme from the incidental music for *Rosamunde*. The form of this slow movement uses the same modified exposition-recapitulation form found in the slow movement of Schubert’s “*Great*” *C-major Symphony*, where an ambiguity of formal definition is created by the introduction of a developmental passage shortly after the return of the primary theme in the recapitulation.

The minuet quotes the melody of another song by Schubert, *Die Götter Griechenlands*, D. 677, from November 1819. The opening of this melody recurs in inversion at the beginning of the trio, and is later echoed in the opening of the finale.

*Source: Wikipedia*



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