

of Hawaii. A seasoned soloist and chamber music performer, Lucktenberg has won several national competitions, and was a semifinalist in the 1982 Indianapolis International Competition and the 1986 Carl Flesch International Competition.

Leslie Straka is associate professor of viola and chair of the string department at the University of Oregon. She has been a featured artist at chamber music and orchestra festivals throughout the United States and Europe. She received a D.M.A. from Arizona State University and has studied viola with William Magers, Walter Trampler, and Paul Doktor. In 1978, Straka was awarded first place in the Collegiate Artist Competition of the Arizona Music Teachers Association, and was the national first place winner of the 1979 National Federation of Music Clubs Competition. Prior to joining the University of Oregon faculty in 1987, she was an assistant professor at the University of Miami.

Steven pologe is an associate professor of cello at the School of Music and cellist with both the Oregon String Quartet and Trio Pacifica. Pologe received his Bachelor of Music degree from the Eastman School of Music and his master's degree from the Juilliard School, where he was a three-year scholarship student. During his early professional career he played for two years with the Rochester Philharmonic and one year with the Buffalo Philharmonic. Pologe has also been a member of the American Ballet Theater Orchestra, Brooklyn Philharmonia, and principal cellist with the New York String Ensemble, Rome Festival Orchestra, Aspen Chamber Orchestra, and the Philharmonic Symphony of Westchester. He has performed as a soloist and chamber musician throughout the United States, Europe, Sweden, Taiwan, Korea, Thailand, and New Zealand. Recently released CDs include string quartets by William Grant Still, recorded with the Oregon String Quartet, and works by Jon Deak for solo cello and piano trio. Since joining the UO music faculty, he has appeared frequently as concerto soloist with a number of Northwest orchestras, and performs annually as principal cellist of the Oregon Bach Festival. Prior to moving to Oregon, Pologe was principal cellist with the Honolulu Symphony for thirteen seasons, appearing frequently as a featured soloist, and was on the University of Hawaii music faculty. While in Hawaii, Pologe co-founded and directed the Academy Camerata chamber music series in Honolulu.



UNIVERSITY OF OREGON • SCHOOL OF MUSIC

Beall Concert Hall
3:00 p.m.

Sunday afternoon
November 16, 2003

UNIVERSITY OF OREGON

SCHOOL OF MUSIC

FACULTY ARTIST SERIES

presents

OREGON STRING QUARTET

Fritz Gearhart, violin

Kathryn Lucktenberg, violin

Leslie Straka, viola

Steven Pologe, cello

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104th Season, 20th program



UNIVERSITY OF OREGON

PROGRAM

Quartet in D Major, Op. 50, No. 6 Franz Joseph Haydn
Allegro (1732-1809)
Poco Adagio
Minuetto: Allegretto
Finale: Allegro con spirito

London Bridge Variations Livingston Gearhart
“Bach” (1916-1996)
“Handel”
“Haydn”
“Mendelssohn”
“Brahms”
“Chopin”
“Rachmaninoff”
“Ravel”
“Hindemith”
“J. Strauss”

INTERMISSION

Quartet in F Major, Op. 135 Ludwig Van Beethoven
Allegretto (1770-1827)
Vivace
Lento assai, cantante e tranquillo
Grave, ma non troppo tratto—Allegro

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If you are in the company of a small child or someone who may inadvertently cause distractions, kindly sit near a rear exit and be prepared to leave in a timely fashion. Please respect our artists and your fellow concert goers. House management reserves the right to request exiting the Hall when appropriate.

throughout the movement; Beethoven explores the theme but does not change its character, even in the variation in minor. In this music time comes as close to standing still as it ever can. After this heavenly stasis and the fantastic scherzo, a resolution is necessary, which Beethoven literally suggests in his heading for the finale, *Der schwer gefasste Entschluss* (The Difficult Resolution). The heading also includes the opening motives of the finale’s introduction and main theme with words set under them, “Muss es sein? Es muss sein! (Must it be? It must be!)”. This interchange was originally between someone who owed Beethoven money and Beethoven himself when the time came to pay up. Beethoven worked the words into a not very good canon, then improved that melody for the quartet. Whether the quartet’s finale was already under way at that time is uncertain. The heading has led to all sorts of windy speculation about what profound meaning Beethoven attached to this phrase. It is probably best to consider it in the context of the quartet. After the slow movement, the dark introduction works its way back to the vigorous life of the *Allegro*: question is followed by affirmation. The process is repeated to begin the reprise. There may be more than a little parody in the situation, possibly self-parody. The *Allegro*, however, puts it all aside with good-humored laughter.

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ABOUT TONIGHT’S ARTISTS

Fritz Gearhart joined the University of Oregon string faculty in 1998, teaching violin and chamber music and performing regularly with the Oregon String Quartet. Representing the third generation of professional musicians in his family, Gearhart received his master’s degree and the prestigious Performer’s Certificate from the Eastman School of Music, where he studied with Donald Weilerstein. Earlier studies were at the Hartt School of Music, where Gearhart worked with Charles Treger and members of the Emerson Quartet. Gearhart has performed in major concert halls around the country, including Alice Tully Hall, Carnegie Recital Hall, and the 92nd Street Y, as well as the Terrace Theater at the Kennedy Center. Gearhart has performed in major halls around the country, including five performances in Carnegie Hall’s recital hall since 1998. He has eight compact disc releases to his credit, the most recent which was released in April 2002, featuring music of African-American composer William Grant Still. Gearhart has been heard frequently on live broadcast performances and nationally syndicated programs, including “Performance Today” on National Public Radio.

Kathryn Lucktenberg is an associate professor of violin at the University of Oregon. A fourth-generation violinist, she studied at the Curtis Institute of Music where she completed high school and earned her Bachelor of Music degree. In 1979 she made her debut with the Philadelphia Orchestra, and within a year after graduation from Curtis she joined the Honolulu Symphony as concertmaster. During that time, Lucktenberg was a member of the Honolulu Symphony String Quartet and served on the faculty at the University

the 1 million mark back in 1959.) One of his most popular publications — *Fiddle Sessions* — (originally published in 1947) is still widely available today, almost fifty years later.

The London Bridge Variations was composed in 1990. It is intended as sophisticated musical humor. In each variation, Gearhart uses the London Bridge folk song as the thematic material from which he assembles a movement imitating the essence of a famous composer. Gearhart wrote other similar works, including *Variations on an American Air*, which was written for a “pops” concert given by the Chautaugua Symphony Orchestra in 1960. Later he wrote *Variations on a British Air* (1979) for string trio, a work consisting of only five short variations. The *London Bridge Variations* is certainly one of the most demanding and complex of these three works.

String Quartet No. 16 in F Major, Op. 135 **Ludwig van Beethoven**

The Quartet in F, Op. 135, composed in August-September 1826, was Beethoven’s last completed work. Only the new finale for the Quartet in B-flat, Op. 130, followed it before his death on 26 March 1827. After the four large quartets that had been the composer’s exclusive preoccupation since 1823, Op. 135 may at first seem to be a regression or retreat to a simpler style. Nothing could be further from the truth. The F-major is certainly smaller and in some ways lighter than the other late quartets, but it could only have been written after the experience gained in those works. In this it exactly parallels the Eighth Symphony, also in F, with which the quartet shares a relaxed character and some reference to the styles of Haydn and Mozart. Both of these masterpieces close phases of Beethoven’s development; the symphony also points ahead to the future, but we do not know what the future might have been following the quartet.

Joseph Kerman describes the first movement of Op. 135 as Beethoven’s “most successful evocation of the style of Haydn and Mozart.” The opening motive of this *Allegretto* is very much in the manner of Haydn, while the transition to the new key of the second theme recalls Mozart’s suavity, quite in contrast to the abrupt shifts in the other late quartets. The movement even includes a false recapitulation in Haydn’s manner. The relaxed good humor of the movement might also remind one of Haydn, though the details of harmony and motivic work stamp it indelibly as late Beethoven. Perhaps the dislocated rhythms of the *Vivace* (Beethoven does not label it *Scherzo*, though it has that character) could also suggest Haydn in a playful mood, but the E-flats that soon break in with no explanation are beyond Haydn’s practice, and the suppressed energy that erupts in the trio is very much part of the world of the other late quartets. The trio begins in F major, but rises to G and then to A, where the first violin plays a wild dance over the incessantly repeated ostinato in the other three instruments. The transition back to the opening is perhaps Beethoven’s weirdest.

The energetic, even wild, character of this *Vivace* is a necessity between the gentle first movement and the utterly calm *Lento assai*. That movement is a set of four variations on a simple ten-measure theme, the second of them in minor. The marking *cantante e tranquillo*, “singing and tranquil,” is valid

PROGRAM NOTES

String Quartet in D Major, Op. 50, No. 6 **Franz Joseph Haydn**

Haydn composed the six quartets known as Op. 50 in 1787, and with his consent the publisher Artaria dedicated them to King Friedrich Wilhelm II of Prussia. The king was an enthusiastic amateur cellist to whom Mozart and Beethoven also dedicated music, Mozart his last three quartets and Beethoven the cello sonatas Op. 5. Since Haydn did not compose the quartets for the king originally, there is no question of the cello predominating; all four instruments share equally in the melodies and their development. The lively *Allegro* that opens the D-major quartet is dominated by the motive that opens the movement, a long note followed by a descending scale segment. The usual key relationships of sonata form occur without much thematic contrast. In the development frequent turns towards minor mode complicate the harmony, but the basically sunny character of the piece is firmly reestablished by the end.

The *Poco Adagio* begins in D minor like a melancholy siciliano (a dance in moderate 6/8 meter). It is in sonata form, and like the first movement it lacks a contrasting second theme. Instead, the first theme is repeated in F major for a second subject. At that point rapid figuration begins to appear in the accompaniment and continues through the rest of the movement. The development gains intensity through some startling modulations, and the movement closes in a warm D major. Both the Menuetto and the Trio are very playful, the former with dotted rhythms, the latter with turns and syncopated accents. The brisk Finale is again in sonata form and again dominated by its first theme. This theme is based on the technique of *bariolage*, playing the same pitch alternately on two adjacent strings. Someone once thought that this sounded like a frog croaking, hence the nickname sometimes applied to this quartet, “The Frog.”

London Bridge Variations **Livingston Gearhart**

Livingston Gearhart attended the Curtis Institute of Music where he studied piano under Nadia Reisenberg, oboe under Marcel Tabuteau and composition under Rosario Scalero. From 1937 to 1939 he studied in France — composition with Nadia Boulanger and Igor Stravinsky, piano with Robert Casadesus and musicology under Darius Milhaud. He won first prize in a composition competition at Fontainebleau, France, in 1938. After his return to the US in 1941, Gearhart embarked on a performance career as a pianist for the next 13 years in which he played about 2,000 engagements in the United States and Canada under the management of Columbia Artists. Throughout this period, ending in 1954, he made several hundred radio and TV appearances as a soloist on the Fred Waring show, for which he also arranged music. In 1955, Gearhart took a position at the University of Buffalo School of Music, a position he retained until his retirement in 1985. Gearhart continued composing well into the 1990’s. (Sales of Gearhart’s published choral, instrumental and band compositions and arrangements had reached