



1732

H. Wodaky String Quartet
12 April 1976

591

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THE MANOEL THEATRE MANAGEMENT
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presents

THE KODALY STRING QUARTET

KAROLY DUSKA

1st Violin

TAMAS SZABO

2nd Violin

GABOR FIAS

Viola

JANOS DEVICH

Violoncello

at the MANOEL THEATRE

Monday, 12th April 1976.

GIFT FOR HIM...



Eau de Cologne
Monsieur Rochas



THE KODALY QUARTET

Its members:—

KAROLY DUSKA, 1st violin, member of the Hungarian State Symphony Orchestra.

TAMAS SZABO, 2nd violin, member of the Hungarian State Symphony Orchestra.

GABOR FIAS, viola, member of the Budapest State Opera Orchestra.

JANOS DEVICH, violoncello, leading violoncellist of the Budapest State Opera.

All the four of them obtained their diplomas at the Budapest "Ferenc Liszt" Academy of Music.

As members of the former Sebestyen Quartet, Tamas Szabo, Gaber Fias and Janos Devich won the jury's special diploma at the Geneva International Competition for String Quartet Ensembles in 1966. They also scored a great success by clinching first prize at the Budapest International "Leo Weiner" Competition for String Quartets, in 1966. In recognition of their outstanding artistic merits, they were decorated with the "Ferenc Liszt" Award by the Hungarian State in 1970.

In 1970 the first violin part was taken over by Karoly Duska, and, on that occasion, the Quartet adopted the style "Kodaly Quartet" with the concurrence of the Hungarian Ministry of Culture and Education.

They have extensively guest performed in Austria, Australia, Britain, Bulgaria, France, Japan, the G.D.R., the G.F.R., Italy, Poland, the Soviet Union, Switzerland and Yugoslavia. Besides giving a string of performances in Hungary's concert halls the Quartet regularly goes on the air and appears on the Hungarian TV network too.

Our sincerest best wishes for a beautiful, prosperous Libary.
Dusha Karoly
Szabo Tamas
Fias Gabor
Devich Janos

PROGRAMME

QUARTET No. 2 OP. 10

KODALY

Allegro; Andante, quasi recit - Andante con moto -

Allegretto - Andante con moto - Allegro giocoso

Zoltan Kodaly's second quartet is unconventional in form. It has two movements only, of which the first is in a modified sonata form, unusually lyrical in character for an opening movement but very concise and thematically very closely integrated. The first theme with its typical Hungarian melodic cadences is very short and leads, after a brief transition, to the second theme, a striking melody in sixths on the first violin and 'cello which in turn leads to a third section that is in effect an extension of the first. The development and recapitulation are no less intricately organised. This is one of the most highly closely organised movements ever written and yet expansively lyrical in effect and very easy on the ear.

The second movement is almost as elaborate but looser in structure. It has a long introduction (**Andante, quasi recit**), almost like a separate, rhapsodic slow movement. A prominent thematic feature of this is a figure of repeated notes from which is derived the introduction of four repeated pizzicato octaves on the viola to the short middle dance section (**Allegretto**). The same figure of four repeated notes opens the main theme of the **Allegro giocoso** that follows, with which the movement gets under way. The listener's attention is drawn to the new, folk song like (i.e. in contrast to the rest not **dance** like) theme that forms the brief middle section of the movement and occasionally interrupts the resumed dance.

QUARTET IN B FLAT MAJOR K 458

MOZART

"HUNTING"

Allegro vivace assai; Minuetto: Moderato; Adagio; Allegro assai

B Flat was for Mozart nearly always the key for the expression of happy, affectionate emotion and K 458 is no exception. The name "Hunting" does not really suit the character of this Quartet which was first of the Viennese Quartets to be entered in Mozart's own thematic catalogue of his works where it is dated 9th November 1784. The hunting motif of the first movement was quite customary at that time and suggests Haydn. However its potentials for development are explored in Mozart's manner. Preliminary studies appear to exist for the second and fourth movements as the incomplete minuet 458a and the fragmentary quartet movement K 458b are considered to be associated with this work.

In the minuet and trio the limpid flow of this urbane music is disturbed by strong sforzandos as if to remind the hearer of hidden depths. Throughout all but ten bars of the trio, the second violin and the viola play together staccato throwing into higher relief the smooth line of the first violin.

The **Adagio** which is music of a quiet grandeur with a florid melodic line again contains clear pointers to the romanticism which has to come, while the Rondo Finale has for its principal theme an old folk song which Mozart had already used in the Divertimento K 252.

INTERVAL

QUARTET IN F MAJOR

RAVEL

Moderato tres doux; Assez vif-tres rythmè; Très Lent; Vif et agité

... Ravel's only string quartet is an early work but a slightly more mature one in the context of its composer's work, for Ravel, coming a little later had already listened, studied, learnt from Faurè (to whom his quartet is dedicated) and from Debussy himself.

The quartet was written in 1902 and was first given in Paris on 5 March 1904 at the Societe Nationale under the auspices of the Schola Cantorum.

The first movement is full of tense musical logic, with some running semiquavers in the background. The second movement is a scherzo and notable for pizzicato effects. The slow movement is a kind of free rhapsody, but not as the 19th century Romantics would have understood free rhapsody. The finale is also characteristic with its lively Gallic wit and mental quickness.

In a sense this is the most typical Ravel like movement, many of the devices of his later mature style coming clearly into prominence.

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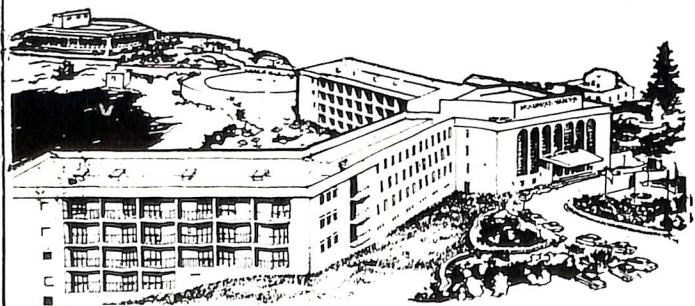
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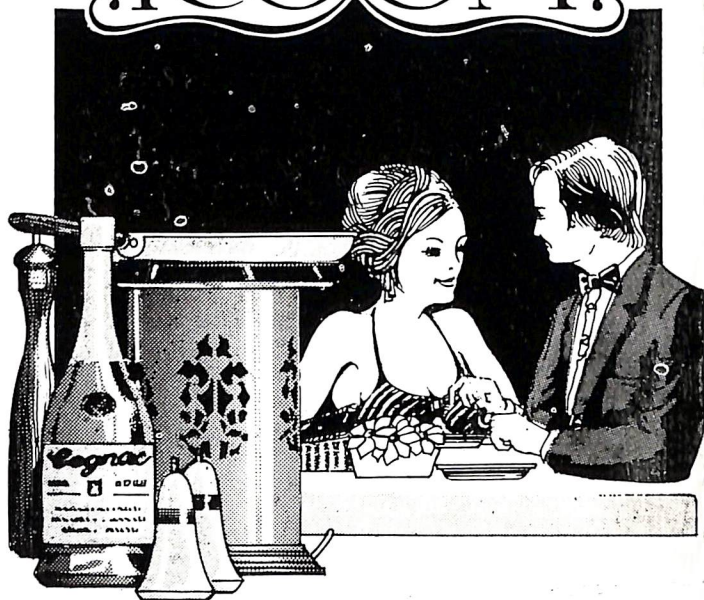
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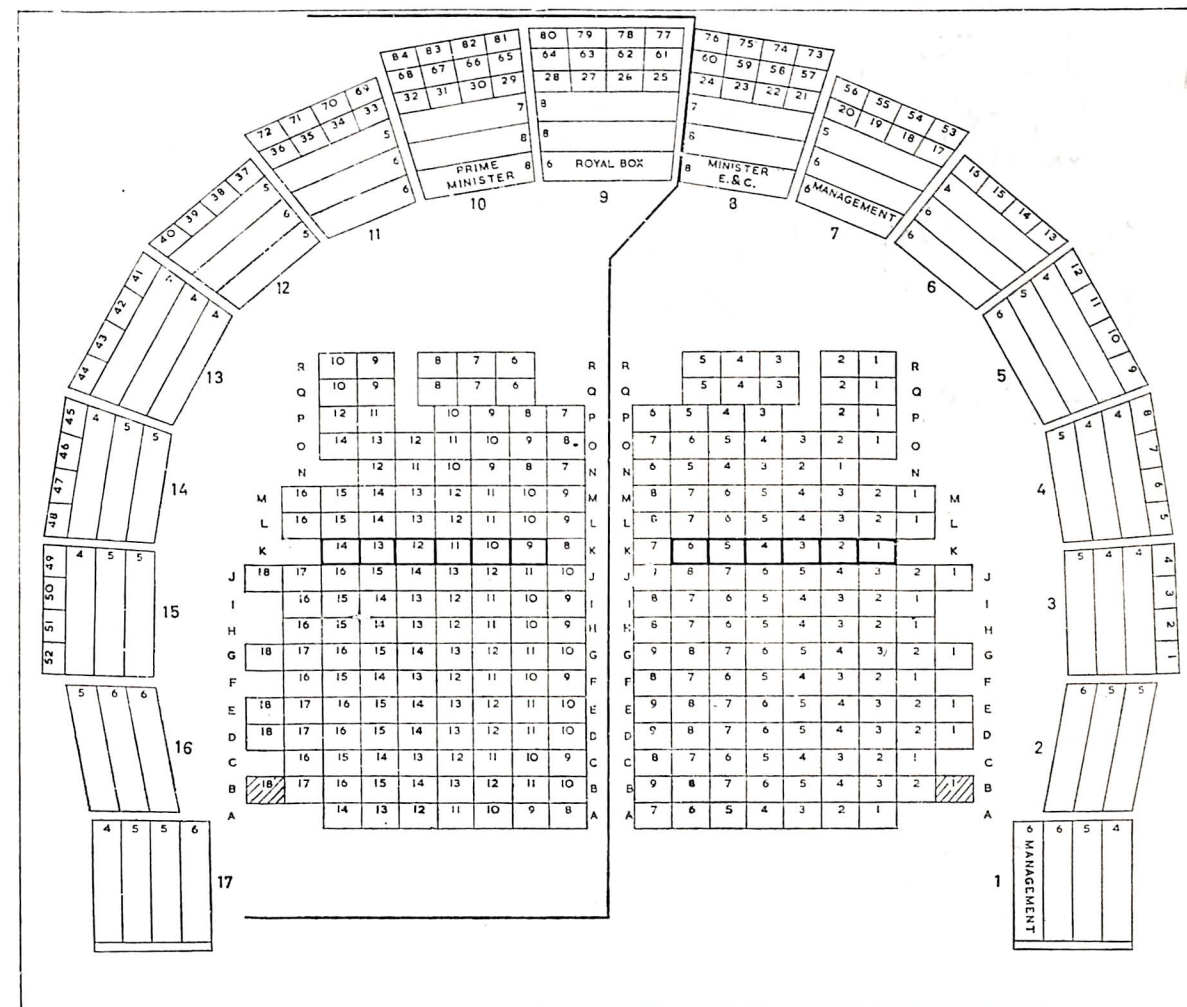
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