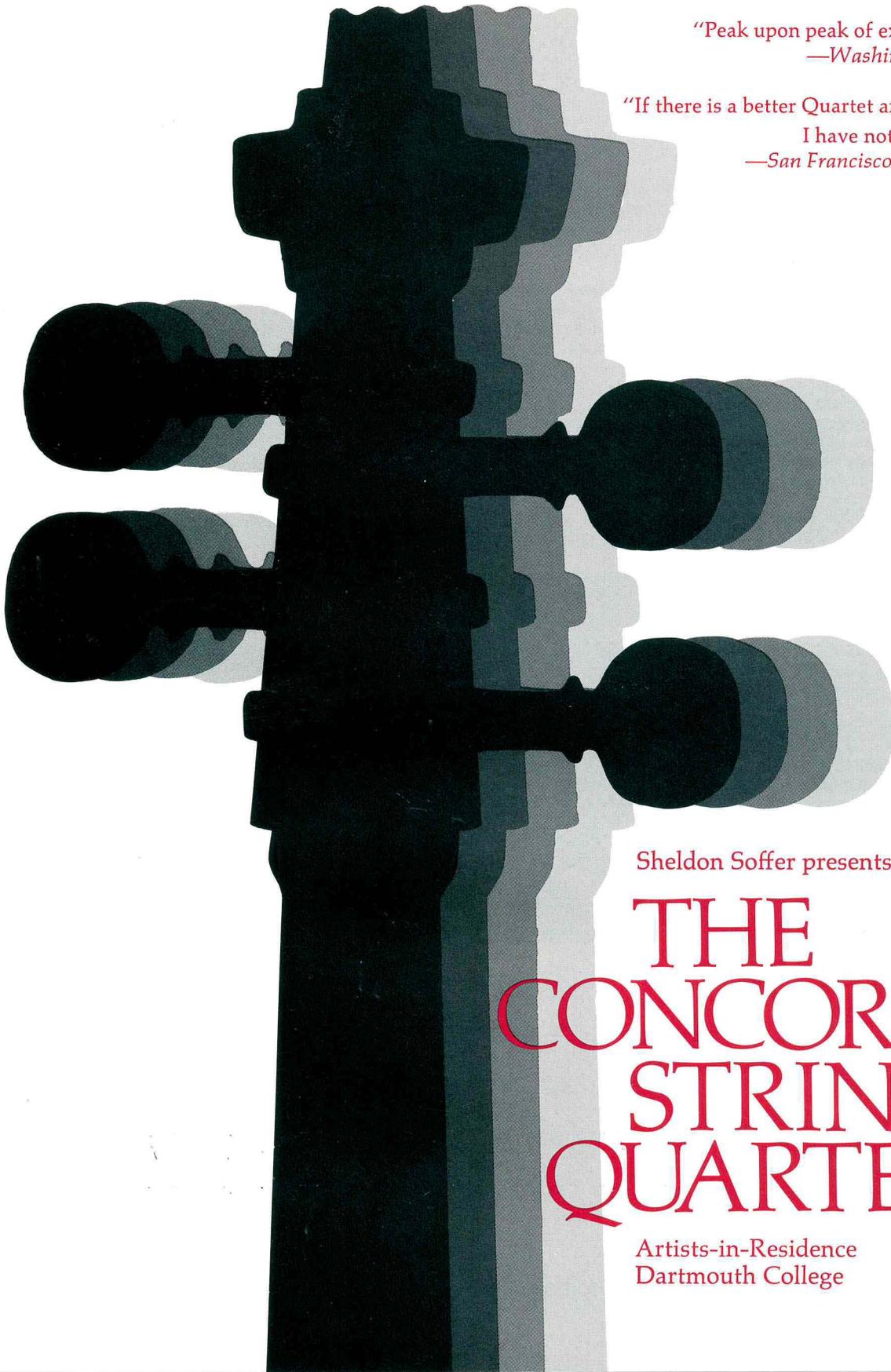


*"Performances remarkable in their intensity and passion."  
—New York Times*

*"Peak upon peak of excellence."  
—Washington Post*

*"If there is a better Quartet anywhere,  
I have not heard it."  
—San Francisco Chronicle*



Sheldon Soffer presents

# THE CONCORD STRING QUARTET

Artists-in-Residence  
Dartmouth College

The CONCORD STRING QUARTET burst upon the American music scene in May 1972, presenting the world premiere of George Rochberg's *String Quartet No. 3* at their Alice Tully Hall debut recital—a recital accorded them as winners of the Walter W. Naumberg Chamber Music Award. Of that performance the *New York Times* said, "The Concord String Quartet, a superbly vital young group, gave the Rochberg a phenomenally intelligent and deeply imagined performance."

Their history since then, and the breadth of their ever-expanding repertoire, can be told in their reviews—

"The Concord Quartet presented all three compositions [Haydn, Druckman, Rochberg] with extraordinary technical elan and obvious stylistic empathy. Each of its members is a magnificent instrumentalist and together they play with a warm, rich, darkly burnished sound and razor-sharp precision."

—*Baltimore Sun*

"Most outstanding was the performance of the Fugue [Beethoven, Opus 130] which was in details and musical values the most intelligent I have ever heard."

—*San Francisco Examiner*

"When they played Berg's 'Lyric Suite' it was as if I had never heard the piece before. Everything was so fresh, so authentic, and so astonishingly together."

—*Village Voice* (New York)

"The effect of the Concord style on Dvorak's String Quartet in F was that of turning a floodlight on a just-cleaned Old Master painting."

—*State-Times* (Baton Rouge)

# THE CONCORD STRING QUARTET

"The concert opened with Haydn's Quartet in C Major in an elegantly energetic performance."

—*Davis (California) Daily Democrat*

"It is hard to misunderstand a Bartok quartet played with such cohesiveness and continual elucidation of its processes."

—*Cape Times*  
(Capetown, South Africa)

"There was something almost overpowering in their approach to the music [Rochberg's Third Quartet], revealing at the same time beautiful tonal quality as well as impressive textural clarity."

—*Huntsville (Alabama) Times*

"The Concord gave a lovely, light-filled performance of Arriaga's String Quartet No. 2, a free and swinging, joyful performance that delighted the audience."

—*Buffalo Evening News*

"In Beethoven's Quartet in E-flat major, Op. 127, the Concord captured the fiery intensity of the opening and the compulsive drive of the middle movements that led to a brilliantly executed final passage."

—*The Express*  
(Easton, Pennsylvania)

"Intonation was exceptionally fine, even in Carter's [the First Quartet] wild scurries and large, irregular chordal injections. Even pressed to the wall, the Concord's beauty of tone remained intact—a big, richly vibrant style."

—*San Francisco Chronicle*

"The commissioned work was the third quartet by Betsy Jolas, and it was given a stunning performance by the Concord String Quartet."

—*Washington Star-News*



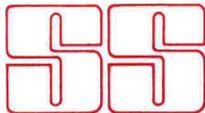
Recordings: *Vox, Nonesuch, Turnabout, CRI*

APPEARING AT BENNINGTON COLLEGE

CARRIAGE BARN / 8:15 P.M.

WED., OCT. 22, 1975 / Bartok String Quartets Nos. <sup>1, 3</sup> ~~2, 3~~ and <sup>6</sup> ~~5~~

WED., NOV. 12, 1975 / Bartok String Quartets Nos. <sup>4, 2</sup> ~~3, 5~~ and <sup>5</sup> ~~4~~



**SHELDON SOFFER MANAGEMENT INC**  
130 WEST 56 STREET NEW YORK N Y 10019  
PLAZA 7-8060  
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BENNINGTON COLLEGE MUSIC DIVISION

Presents

THE CONCORD STRING QUARTET

Mark Sokol, violin  
Andrew Jennings, violin  
John Kochanowski, viola  
Norman Fischer, cello

QUARTET-IN-RESIDENCE, DARTMOUTH COLLEGE

Wednesday  
November 12, 1975

8:15 p.m.  
Carriage Barn

String Quartet No. 4 (1928)

Bela Bartok

Allegro  
Prestissimo  
Non troppo lento  
Allegretto  
Allegro molto

String Quartet No. 2 (1917)

Bela Bartok

Moderato  
Allegro molto capriccioso  
Lento

-- I n t e r m i s s i o n --

String Quartet No. 5 (1934)

Bela Bartok

Allegro  
Adagio molto  
Scherzo: Alla bulgarese  
Andante  
Finale: Allegro vivace; Presto

The Concord String Quartet plays on a matched set  
of instruments made by the Italian violinmaker  
Sergio Peresson of Udine.

Nonesuch, Vox, Turnabout, and CRI Records

SHELDON SOFFER MANAGEMENT, INC.  
130 West 56th Street  
New York, N. Y. 10019

Sponsored by: The Callie Goldstein Memorial Fund

BARTOK: String Quartet #4 (1928)

Allegro  
Prestissimo  
Non troppo lento  
Allegretto  
Allegro molto

Duration: Approximately 25 minutes

The six quartets of Bartok have long been recognized as belonging among the most important artistic creations of the twentieth century. And of the six, the fourth, written in 1928, is in the minds of many the most impressive. Its strength of imagination and intensity of expression mark it from the outset as the work of a master.

The structure of the work as a whole is symmetrical, according to a pattern which Bartok used again in the fifth quartet as well as in other works. Thus the outer movements have certain elements in common, most importantly their tempo and some of their themes. The second and fourth movements balance each other, also, in that each is based on a specifically limited range of sound; the second played entirely with mutes, and the fourth is entirely pizzicato. But in both these movements the maximum range of sounds within the given restrictions is utilized. The second, for example, is either bowed or plucked, sometimes in ponticello (on the bridge of the instrument) and sometimes uses harmonics. The fourth uses the whole gamut of possible pizzicato sounds including a particularly violent variety in which the string is made to bounce off the fingerboard creating a loud "snap." The slow movement is a sound-painting of the type used in the Concerto for Orchestra as well as in other quartets: often given the name "night music" these movements are "enframed by a misty texture of rudimentary motifs," to use the composer's own words. This example, and indeed the whole of the quartet, gives evidence of a sound-imagination not surpassed in this century.

Dale C. Carr

## BELA BARTOK SECOND QUARTET, OPUS 17

Bela Bartok's six string quartets, which are spread over the whole development of his production (they were composed respectively in 1908, 1917, 1927, 1928, 1934, and 1939,) occupy a very important place in his work because the composer preferred to establish certain renewals in his musical thinking first in a string quartet. Thus, the evolution of Bartok's development is clearly readable from the six quartets. His second quartet (1917) was particularly original for the period in which it was created, especially concerning the division of form. It consists of three movements of which the first and third are restful in motion and contemplative, and the second has the character of a very tense Scherzo.

The first movement (Moderato) is composed in a free sonata-form. In the themes one encounters the interval of a fourth which is so typical of Bartok, not only in the first theme but also in the second. The motives never recur unchanged.

The very fierce and fast middle movement (Allegro molto capriccioso) is controlled from beginning to end by a strongly motoric motive which, after changing moods, always picks up the thread again and leads to a nearly unbridled passion of music-making.

The third movement (Lento) brings about a calmness which comes to expression in chorale-like episodes such as one finds in much later works (for example in the Third Piano Concerto.)

String Quartet No. 5 (1934) . . . . . Bela Bartok

Allegro  
Adagio molto  
Scherzo: Alla bulgarese  
Andante  
Finale: Allegro vivace; Presto

Commissioned by Elizabeth Sprague Collidge for the American debut of the Kolisch Quartet, the Fifth String Quartet was composed in the space of one month, August 6 through September 6, 1934. Like the Fourth Quartet, this piece employs a five-movement "arch form". The outside movements, first and fifth, are sonata-form and use related musics; the second and fourth movements have an ABA form and are also related; and the third movement, the "centerpiece", stands alone.

The first movement opens in a vigorous repeated-note figure that seems to pave the way for the numerous musical ideas that arise. The second and fourth movements are very spacious, mysterious, and take on a beautiful "night music" quality. The "centerpiece", Scherzo: Alla bulgarese, shows Bartok's extensive research and understanding of his folk heritage. The uneven rhythms fly by in their syncopated dance and, in the trio, keep the first violinist very busy with hundreds of notes. The Finale takes off in the spirit of the first movement, using the same materials in canons, inversions and a hair-raising fugue. But the big surprise occurs when all this intensity abruptly stops and one is left with a fragment of elementary school music at its worst! Following this little musical joke, the quartet jumps rapidly back into the material from before, and brings the work to its exciting conclusion.