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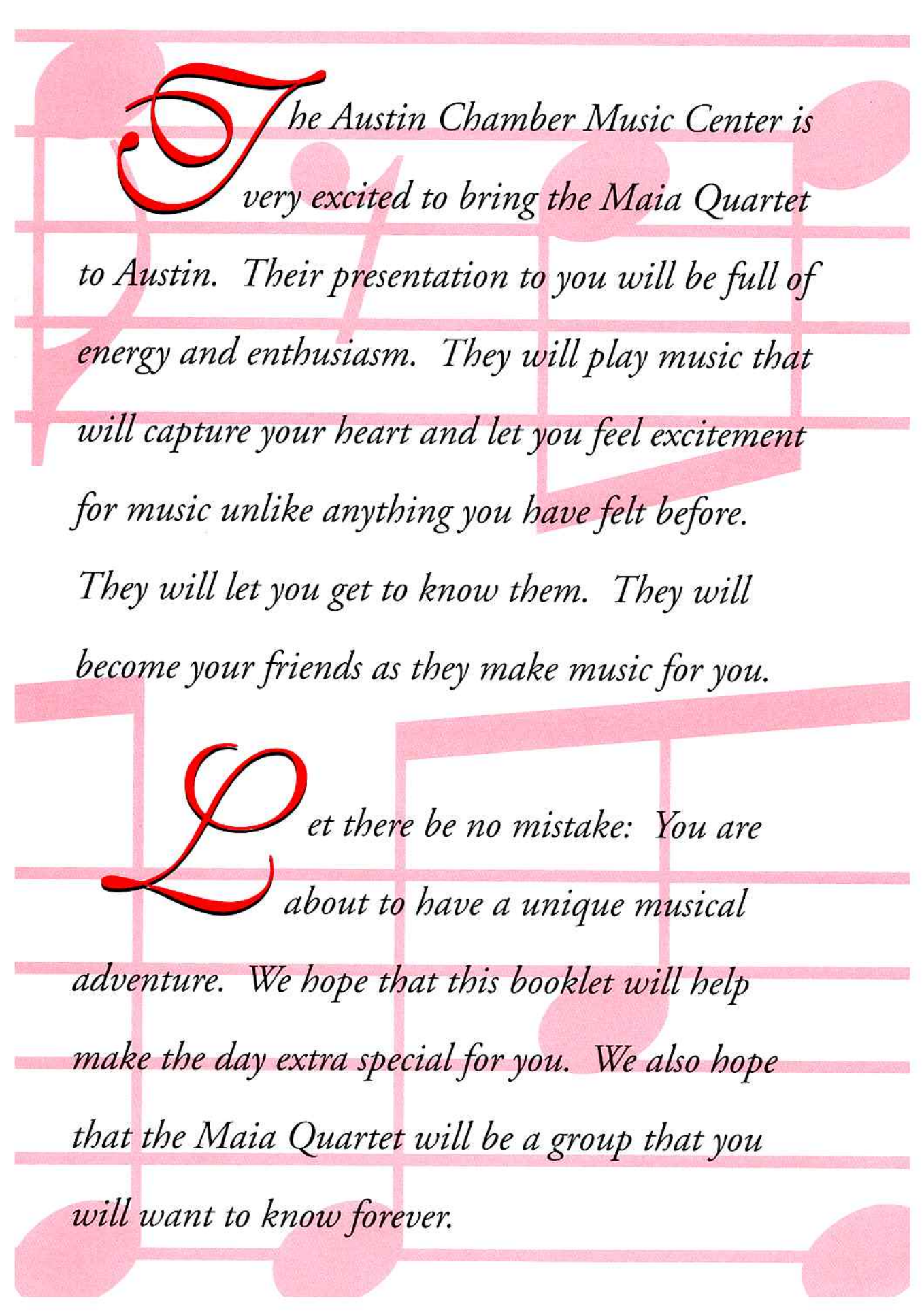
*Maia
Quartet*



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The Maia Quartet Residency is presented by the Austin Chamber Music Center and co-sponsored by the Performing Arts Center at the University of Texas. Funding for the residency is provided in part by the members of the Austin Chamber Music Center, the City of Austin under the auspices of the Austin Arts Commission, Texas Commission on the Arts, Austin District Music Teachers Association, Music Teachers National Association, Texas Composers Forum, Staats Falkenberg & Partners, National Instruments, American Airlines, Advanced Micro Devices, 3M, Texas Commerce Bank, and Chamber Music America's Presenter Community Residency Program funded by Lila Wallace-Reader's Digest Fund, National Endowment for the Arts, Helen F. Whitaker Fund, and the I. A. O'Shaughnessy Foundation.



The Austin Chamber Music Center is very excited to bring the Maia Quartet to Austin. Their presentation to you will be full of energy and enthusiasm. They will play music that will capture your heart and let you feel excitement for music unlike anything you have felt before.

They will let you get to know them. They will become your friends as they make music for you.

Let there be no mistake: You are about to have a unique musical adventure. We hope that this booklet will help make the day extra special for you. We also hope that the Maia Quartet will be a group that you will want to know forever.

Who is the Maia Quartet?



The Maia Quartet: Timothy Shiu and Amy Kuhlmann, violins; Elizabeth Oakes, viola; and Kenneth Law, cello.

The Maia Quartet is a group of four young musicians dedicated to spreading their love of chamber music to people of all ages. They are studying in New York City at the Juilliard School of Music as teaching assistants for the Juilliard String Quartet, one of the most respected string quartets in the world. The Maia Quartet has appeared all over the nation—Los Angeles, Kansas City, New York, and Portland—talking to young people and introducing them to chamber music. Do they live and breathe only chamber music? No, they also like pizza, shopping, modern dance, comic books, science fiction, Miles Davis, Vietnamese food, and movies.

What is Chamber Music?

Chamber music is music played by a small ensemble in a small performance space. It began being played in Europe in the Renaissance Period (1450-1600). It was played in the salons of large country manors or in the drawing rooms of a palace or castle. Sometimes it was background music during a dinner party. Often it was used to provide music for dancing.

Chamber music is performed by ensembles with no more than one person playing a part. Duets, trios, quartets, quintets, sextets, septets, octets, nonets, and double quintets are the usual ensembles for chamber music. Most of the time, chamber music has no conductor. The players must communicate with each other through body language, eye contact, and breathing to stay together, working like a team. And like a team, the performance (or sound) of the group is more important than the performance or sound of each individual.

Chamber music is written for many different combinations of instruments. Winds, strings, voice, keyboard and brass instruments all can be combined into chamber music ensembles. One of the most popular chamber music ensembles is the string quartet: two violins, a viola, and a cello. Listening to a string quartet play can be very much like listening to a conversation: the players pass the melody from one person to another, embellishing the main musical thought, adding new material, questioning, providing contrasting ideas, recalling past ideas, and concluding.

Maia Quartet Members



Amy Kuhlmann is the first violinist. She began playing violin when she was ten years old. She has attended important summer music programs at Aspen, Meadowmount, and Interlochen. She graduated from the Cleveland Institute of Music and has a Masters of Music from the Peabody Conservatory. She loves origami, Victorian novels, shopping, Indian food, and playing the soprano recorder.

Timothy Shiu plays second violin. He graduated from Yale with a degree in English and has a Masters of Music from the Cleveland Institute of Music. His summer activities have included the Yale Summer School of Music and the Sarasota Music Festival. Tim likes collecting recordings; reading science fiction and comic books; listening to Sam Cook, Miles Davis, Duke Ellington, and Oscar Peterson; and eating Vietnamese food.

Elizabeth Oakes, the Maia Quartet violist, is from Austin! She was one of the first students to enroll in the Austin Chamber Music Center when it began in 1981. She has performance degrees from Oberlin College and the Cleveland Institute of Music. In addition to the viola, she also plays a Renaissance instrument called the viola da gamba. She loves to cook, take walks, and read. Her favorite movie is *Gone With the Wind*.

Kenneth Law is the cellist for the Maia Quartet. His degrees are from the Eastman School of Music and the Cleveland Institute of Music. He has played in the American-Soviet Youth Orchestra, the Aspen Music Festival, and the Spoleto Festival. He likes to shop, go to movies, watch TV, swim, and listen to Teddy Pendergrass and Take 6.

String Quartet Instruments

General History. The first string instruments were developed thousands of years ago in Africa and China. By stretching animal hairs or gut over holes in a gourd or across a pot, the strings could be plucked or pulled to make a sound, with the gourd or pot acting as a resonator. Similarly, the instruments in the string quartet produce their tone by the vibration of stretched strings. Normally the player draws a wood and horsehair bow over the strings. Other techniques are used for special effects: pizzicato (plucking), col legno (hitting the string with the wood of the bow), double stopping (bowing two strings at once), muting (using a small device on the bridge of the instrument to produce a muffled sound), and tremolo (moving the bow rapidly back and forth across the strings in small strokes).

The Violin. The violin has the highest pitch range of instruments in the string family. The violin appeared in the mid-1500's, evolving from a medieval fiddle known as the rebec. The early violin had a form and construction that has changed little in 400 years. Its four strings are tuned to four separate notes a fifth apart (G-D-A-E). Different notes are made by pressing fingers on the strings against the neck of the instrument in different positions. The violin has an enormous range, can sing beautifully, and often plays important melodic passages. There are two violins in a string quartet, the first and second violin. The first violin's role is to play important melodic passages. The second violin usually provides harmony for the first violin's melody.

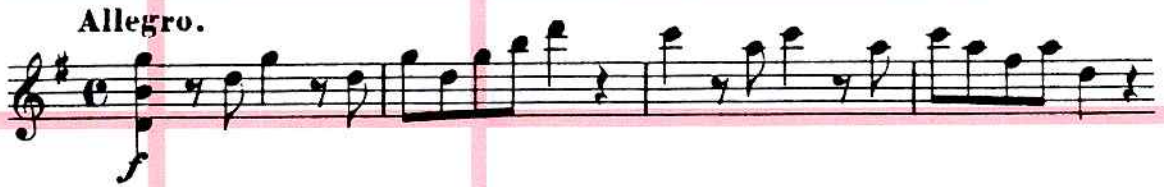


The Viola. The viola has a pitch range that is lower than the violin but not as low as that of the cello. The viola is somewhat larger than the violin and has a lower, richer, darker sound. Its strings are also tuned a fifth apart (C-G-D-A). Its bow is slightly heavier and shorter than that of the violin. In a string quartet, the viola helps the second violin fill out the harmony for the first violin's melody.



The Cello. The real name of the cello is violoncello. It was developed in the 1500's. The cello is held between the knees, resting on a peg, with the neck pointing over the left shoulder of the player. It is about 48 inches long, and its bow is shorter and thicker than the viola bow. Its tone is fuller and more powerful than either the violin or viola. Like the viola, the strings are tuned C-G-D-A, but they are tuned one octave lower. The role of the cello in a string quartet is to provide a bass line for the quartet, giving the music a firm foundation tonally.

Music Performed b



Eine Kleine Nachtmusik by Wolfgang Amadeus Mozart (1756-1791)

This composition is one of Mozart's favorite pieces of chamber music. *Eine Kleine Nachtmusik* (A Little Night Music) is also called Serenade #13 in G major. It was completed and listed in Mozart's personal catalogue on August 10, 1787. Originally, a serenade was a love song sung by a gentleman accompanied by a guitar, lute, or mandolin; however, in the 18th century, a serenade (also called divertimento, cassation, or nocturno) came to mean music written for social occasions: birthdays, betrothals, weddings, promotions, end of university terms, or carnivals. Often, they were played outdoors. They usually had six or seven movements. *Eine Kleine Nachtmusik* has only five; the first movement, a minuet and trio, was lost. The instrumentation for a serenade usually had a double bass for the bottom part, but *Eine Kleine Nachtmusik* has a cello instead.

Mozart was born in Austria and was noted for his musical genius from an early age. He began composing surprisingly satisfying pieces by the age of seven. He loved to improvise and was an incredible sight reader. He loved the string quartets of Haydn, and after being introduced to them, sat down and wrote six of his own at the age of seventeen. He wrote many pieces of piano music, operas, symphonies, chamber music, and oratorios. He loved a good joke and often put them into his music. One of his best is called Musical Joke. It has dissonances and cadenzas that are not expected, and the piece ends in four keys at the same time.



Scherzo: assez vif et bien rythmé (2nd movement) from String Quartet in E minor, op. 10, by Claude Debussy (1862-1918)

The second movement of Debussy's only string quartet uses a theme from the first movement of the piece. This theme, played by the viola, is accompanied by brilliant pizzicato and interesting rhythms in the other instruments. Debussy wrote this quartet in 1895 for a friend. Unfortunately for both Debussy and the friendship, the friend was not impressed by the piece!

Debussy was born in a suburb of Paris and began learning piano at nine. At eleven, he enrolled in a music school in Paris where he studied piano, theory, and composition. He was known as a rebel at the school because he liked to make up new chords and write melodies that were very different from the ones his teachers wanted him to write.

Actually, Debussy was very shy, didn't like musicians very much (especially Ravel with whom he competed regularly), and spent most of his time with poets and the Impressionist painters, especially Monet. To create beautiful pictures, Monet used paints, poets used words, and Debussy used music.

Con moto [♩ = 50] (sub.vivo ♩ = 144)

mf lehce, plaše *1
[con timidezza, non pesante]

ff sul ponticello

ff sul ponticello

ff

mf lehce, plaše *1
[con timidezza, non pesante]

Con moto (3rd movement) from String Quartet #1 (The Kreutzer Sonata) by Leoš Janáček (1854-1928)

Janáček composed String Quartet #1 in only ten days! He was inspired to create the piece after reading Tolstoy's *Kreutzer Sonata*. A new woman in his life was also part of his inspiration. Listen for the musical ideas (motives) that are heard in canons (imitation) and for the alternation between the hesitant theme and the vigorous, dramatic, digging-in measures when *sul ponticello* (playing near the bridge) is used.

Janáček was born in Hukvaldy, Moravia, and was the ninth of fourteen children. His father was a schoolmaster and not very interested in music. Janáček was known only locally for most of his life. When he was not teaching music lessons, he was actively speaking out for his new Czech nation. Fortunately, an amateur musician became fascinated with his music and arranged a Prague performance of his opera *Jenufa*, leading to international fame for Janáček.

Molto adagio

pp espr. cantando

Molto adagio (2nd movement) from String Quartet, op. 11, by Samuel Barber (1910-1981)

The expressive and singing theme is introduced by the first violin, passes to the viola, then to the cello, and finally to the second violin. Close to the end of the movement the themes overlap. Can you hear them? This second movement was later rewritten for string orchestra and called *Adagio for Strings*. It is one of Barber's best known pieces.

Barber was in love with good music from an early age. He began piano lessons at six, wrote his first composition at seven, attempted an opera at ten, and was employed as a church organist at twelve. He graduated from high school at fourteen and enrolled at Curtis Music School where he studied for eleven years. Barber loved to write singing melodies, but he also enjoyed strong dissonances and using lots of extra sharps and flats.

Vocabulary

Musical Eras

Renaissance Period: 1450-1600

Baroque Period: 1600-1750

Classical Period: 1750-1800

Romantic Period: 1800-1900 (Includes the
Impressionist Period 1870-1890)

Contemporary Period: 1900-present

Tempo Markings

allegro: fast

assez vif et bien rythmé: rather lively and with
good rhythm

con moto: rather fast

molto adagio: very slow

Performance Techniques

col legno: hitting the string with the wood
of the bow

double stopping: bowing two strings at once

harmonics: clear, silvery sounds produced
by pressing lightly on a string
at the half-way, quarter, or other
fractional point

improvise: to make up music on the spur
of the moment

muting: using a small device on the bridge
of the instrument to produce a
muffled sound

pizzicato: to pluck the strings

sul ponticello: to play near the bridge

tremolo: moving the bow rapidly back
and forth across the strings in
small strokes

Terms of Musical Form

cadenza: a showing-off section of a musical
composition when the performer
demonstrates his skill by playing
rapid runs, showy melodies, and
dazzling chords

canon: motives or themes heard imitating
each other

dissonant: sounds that are tense or disturbing.
They seem to want to move to a
more restful sound.

dynamics: levels of loudness and softness

meter: an organizing factor in music that
provides a regular pattern of stresses
or accents

major: a scale of eight tones, with half steps
between scale notes 3 and 4 and
between 7 and 8.

minor: an eight note scale, with half steps
between scale steps 2 and 3 and
between 5 and 6.

modal: the scales used in medieval and Renais-
sance music. Two of the modes, the
ionian (major) and aeolian (minor)
modes continued to be used the most
during the Baroque, Classical, and
Romantic periods.

motive: a short musical idea that is easily
recognized because of its unique
rhythm and melody. Usually a
motive is only two to six notes
long. The two notes for "cuckoo"
are a motive.

theme: an important melodic idea that is
longer than a motive

unison: the same notes at the same time

Easy Questions

1. What instruments make up a string quartet?
2. How many strings are on a violin? On a viola? On a cello?
3. Match the instruments with the Maia Quartet members:
 1. Elizabeth Oakes
 2. Kenneth Law
 3. Timothy Shiu
 4. Amy Kuhlmann
 - a. Violin I
 - b. Violin II
 - c. Viola
 - d. Cello
4. Match the composers with their birth countries:
 1. Mozart
 2. Debussy
 3. Gershwin
 4. Copland
 5. Janáček
 6. Barber
 - a. France
 - b. Austria
 - c. Moravia
 - d. United States
5. Which instrument in a string quartet has the lowest sound? the highest sound? the sound in the middle?

Harder Questions

6. Tell the name of a chamber music ensemble with two players. Three players/ etc.
7. What is the role of each of the quartet instruments: violin I, violin II, viola, cello.
8. Match the composer with his period.
 1. Barber
 2. Copland
 3. Debussy
 4. Gershwin
 5. Janáček
 6. Mozart
 - a. Baroque
 - b. Classical
 - c. Romantic
 - d. Impressionist
 - e. Contemporary
9. How do you spell the name of the school in New York City where the Maia Quartet is studying?
10. We have studied six composers. Which one(s) incorporated jazz into their music?

Even Harder Questions

11. What is the name of the medieval instrument that was the ancestor of the violin?
12. Identify the pitch names of the strings on the violin, viola, cello.
13. What are three other names for a serenade?
14. Match the composition with the composer:

1. Mozart	a. Lullaby for String Quartet
2. Debussy	b. Kreutzer Sonata (String Quartet #1)
3. Gershwin	c. Movement for String Quartet
4. Copland	d. Adagio for Strings
5. Janáček	e. String Quartet in G minor, op. 10
6. Barber	f. Eine Kleine Nachtmusik
15. Who was Debussy's biggest rival?

Very Difficult Questions

16. Where did the Maia Quartet meet?
17. Identify the life dates and country of each of the composers studied.
18. What is the present name of Janáček's birth country?
19. What important document was being written in the United States at the same time Mozart was completing Eine Kleine Nachtmusik?
20. Nadia Boulanger's school in Paris was for Americans. Why were so many Americans living in Paris in the 1920's?

Bonus

What do you think the next era of music will be called? Why?

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Answers: 1. two violins, a viola, and a cello 2. 4 3. 1c, 2d, 3b, 4a 4. 1b, 2a, 3d, 4d, 5c, 6d 5. cello, violin, viola 6. Duet, trio, quartet, quintet, sextet, septet, octet, nonet, double quintet 7. Violin I usually provides melody; violin II, viola, and cello provide harmony. 8. 1e, 2e, 3d, 4e, 5e, 6b 9. Juilliard School of Music 10. Gershwin, Copland, and Barber 11. rebec 12. violin=G-D-A-E; viola and cello=C-G-D-A; 13. divertimento, cassation, norturno 14. 1f, 2e, 3a, 4c, 5b, 6d 15. Maurice Ravel 16. At the Cleveland Institute of Music 17. Mozart=Austria, 1756-1791; Janacek=Moravia 1854-1928; Debussy=France 1862-1918; Gershwin=United States 1898-1937; Copland=United States 1900-1980; Barber=United States 1910-1981 18. The Czech Republic 19. The Constitution of the United States (1787) 20. They were in Paris because they had been helping to fight World War I. **Bonus.** The next era might still be called Contemporary, with twentieth century Contemporary Music getting a new name or names. Or perhaps "Contemporary" will stand, and the new era will have a title like Neo-Traditional, Experimental, Electronic, or Synthesized. Only time will tell us the correct answer to this question!



SOMETIMES EVEN THE MOST
GIFTED ARTISTS NEED A LITTLE HELP
GETTING OFF THE GROUND.



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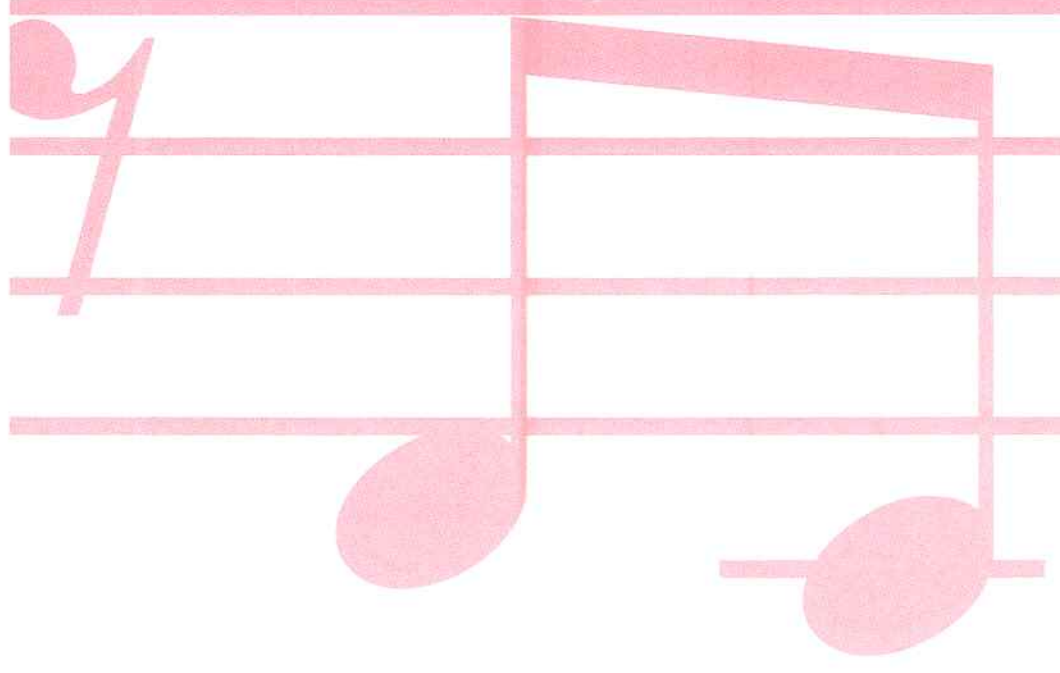
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