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PREVIEW  
NOTES

**Tokyo Quartet • Roberto Díaz, viola**  
**Wednesday, May 11 • 8:00 PM — Perelman Theater**

**Background**

The original members of the Tokyo Quartet all attended the Toho Gakuen (School of Music) during the 1960s and, inspired by the Juilliard Quartet, went on to form Japan's first permanent string quartet. In recent years the group has gained an international flair with the addition of cellist Clive Greensmith and first violinist Martin Beaver. The quartet's musical personality, however, has remained remarkably consistent over the years, their interpretations distinguished by a determination to serve the music rather than to display virtuosity. Roberto Díaz is the former principal violist of the Philadelphia Orchestra and President of the Curtis Institute. As a renowned recitalist and professor of viola at Curtis, he follows in the footsteps of renowned soloist/directors such as Rudolf Serkin and Gary Graffman. In addition to regular recitals, he is frequently heard as a member of the Díaz Trio.

**Program**

**Quartet in D Minor, K. 421**

**Wolfgang Amadeus Mozart**

*Born: Jan. 27, 1756 in Salzburg, Austria*

*Died: Dec. 5, 1791 in Vienna, Austria*

*Composed: 1783*

*Last PCMS performance: Leipzig Quartet in 2008*

*Duration: 28 minutes*

The second quartet in the famous series of six dedicated to Haydn is the only mature Mozart string quartet in a minor key. It commands attention at the outset with the drop of an octave from the first violin that ushers in the plaintive main subject and closes with a remarkable finale that is bittersweet in mood and rich in harmony.

**Quartet in C Major, Op. 37**

**Karol Szymanowski**

*Born: October 6, 1882 in Timoshovka, Ukraine*

*Died: March 28, 1937 in Lausanne, Switzerland*

*Composed: 1917*

*Last PCMS performance: Belcea Quartet in 2010*

*Duration: 18 minutes*

Poland's greatest composer since Chopin, Szymanowski drastically overhauled his style in the period during which he composed this quartet. Earlier he adopted the hot-blooded romanticism of Scriabin, but by the end of World War I, he had shifted to a less lush, harmonically harder-edged, yet more tonal musical language.

**Quintet in D Major, K. 593**

**Wolfgang Amadeus Mozart**

*Composed: 1790*

*Last PCMS performance: Musicians from Marlboro in '06*

*Duration: 29 minutes*

Cast in the usual four movements, this quintet opens with a slow Larghetto section that returns after the main Allegro, giving the movement a cyclic form. The second movement is a highly expressive Adagio, the counterpoint at times, as Alfred Einstein pointed out, often reminiscent of the five-part madrigals of the sixteenth century. The succeeding Menuetto is rather Haydnesque while the concluding Allegro is a rondo whose playful theme fails to mask the sense of underlying melancholy that pervades the whole work, a characteristic typical of Mozart's late work.