



THE COLORADO STRING QUARTET

Wayne Center for the Arts
237 South Walnut Street
Wooster, Ohio 44691

Sunday, April 13, 2003
3:00 P.M.

THE COLORADO STRING QUARTET

Julie Rosenfeld, Violin
Deborah Redding, Violin
Marka Gustavsson, Viola
Diane Chaplin, Cello

with guest artist
John Largess, viola

Currently celebrating its 20th anniversary, the New York-based Colorado Quartet appears regularly in major halls around the globe. Highlights of recent years were a Beethoven cycle in Berlin, Germany (the first by an all-female quartet in Europe), tours of more than 20 countries, New York concerts at Lincoln Center's Mostly Mozart Festival (including 20 Haydn quartets over two seasons) and Great Performance Series, in Carnegie Hall's "Quartet Plus" Weill Recital Hall, at Washington D.C.'s Kennedy Center and at the Concertgebouw in Amsterdam, as well as performances at festivals in Scandinavia, the Czech Republic, and at the Casals Festival in Puerto Rico. Other appearances include performances at the Library of Congress, in Los Angeles, Seattle, Toronto, Philadelphia, Vancouver, Phoenix, and the North Shore (Chicago). The Quartet has been featured on radio and television worldwide, with numerous radio broadcasts in America, England and Canada, as well as television programs in The Netherlands, Japan, Norway, Puerto Rico, Peru and Mexico.

In 1997, they released a CD of Brahms Quartets (Op. 51, Nos. 1& 2) on Parnassus Records and an album of contemporary compositions on Albany Records that have received great critical acclaim. In 1999 a CD of works of Henry Cowell on Mode was a Critics' Choice in Gramophone Magazine, and Jan Krzywicki's *String Quartet* was released on Albany Records. Past recordings include CDs of Beethoven and Mozart on Fidelio records. Their most recent release is Schubert's *Death and the Maiden* and Mendelssohn Quartet Op. 80 on Parnassus, which won a 2001 CMA/WQXR Recording

Award. To celebrate their 20th anniversary, the Colorado Quartet is about to release the Opus 59 and Opus 74 quartets of Beethoven on Parnassus.

In a ten-day period in 1983, the Colorado Quartet made history by winning two of the music world's highest honors: the Naumburg Chamber Music Award and First Prize at the Banff International String Quartet Competition. Since that time it has been praised on four continents as one of the finest quartets of our time, cited for its musical integrity, impassioned playing and lyrical finesse.

The Colorado Quartet is equally at home performing standard literature or newer works, and has premiered compositions by leading composers such as Ezra Laderman and Karel Husa, as well as composers of the younger generation. It has received grants from the National Endowment for the Arts, the Lila Wallace/Reader's Digest Fund, and the Aaron Copland Fund for Music.

The members of the Colorado Quartet are inspiring and well-respected teachers, and have held residencies at the Oberlin College-Conservatory, Swarthmore and Skidmore Colleges, Philadelphia's New School of Music, and Amherst College in Massachusetts. They are founders and Artistic Directors of the Soundfest Chamber Music Festival and Institute of String Quartets in Falmouth, Massachusetts, which celebrated its tenth anniversary in 2001. The Colorado Quartet is currently Quartet-in-Residence at Bard College in Annandale-on-Hudson, New York.

JULIE ROSENFELD, violin: A native of Los Angeles, Ms. Rosenfeld received her training at the Curtis Institute, the University of Southern California and Yale University; her teachers have included Szymon Goldberg, Nathan Milstein and Yukiko Kamei. Ms. Rosenfeld has appeared as recitalist and soloist with orchestras throughout the United States and Europe and has recorded two albums of French chamber music with André Previn. A member

of the Colorado Quartet since 1982, she performs often with the Chamber Music Society of Lincoln Center and at the Santa Fe and La Jolla Music Festivals. In 1992 she became the first female judge at the Banff International String Quartet competition, and in 1996 she was artist-in-residence at both the Marlboro Music Festival and the International Mozart Festival in Poland.

DEBORAH REDDING, violin: Born in New York City, Ms. Redding grew up in Colorado, founding the Quartet while a student at the University of Colorado at Boulder. She holds a Bachelor of Music degree from that institution, where she studied with Oswald Lehnert, and a Master of Music degree from The Juilliard School, where she was a student of Szymon Goldberg. A serious marathoner, she has so far run races in three countries, and has recently been running ultra-marathons at distances of 50 to 100 miles. Ms. Redding raises scholarship money for the Soundfest Institute of String Quartets with pledges for her marathon running.

MARKA GUSTAVSSON, viola: Ms. Gustavsson holds degrees from Indiana University, the Mannes College of Music, and is a Doctoral Candidate at City University of New York. She has studied with Mimi Zweig, Joseph Gingold, Felix Galimir, and Daniel Phillips. A guest artist with Da Capo Chamber Players, Sequitur, Lincoln Center Chamber Music Society's "Meet the Music", and on Robert Sherman's WQXR Young Artists' Programs, she has performed internationally in many chamber music events including the Festival Presence at Radio-France, and the Pundaquit Festival in the Philippines. Ms. Gustavsson has served on the faculties of Hofstra University and the Kinhaven Music Festival.

DIANE CHAPLIN, cello: A native of Los Angeles, Ms. Chaplin holds a Bachelor of Fine Arts degree from the California Institute of the Arts, where she was a student of Cesare Pascarella, and a Master of Music degree from The Juilliard School, where she studied with Harvey Shapiro. She received a Special Prize from the International Cello Competition in Viña del Mar, Chile,

and a Certificate from the International Tchaikovsky Competition in Moscow, and has concertized throughout the United States and Europe. Ms. Chaplin has a large class of private students and is Administrative Director of the Soundfest Chamber Music Festival and Institute of String Quartets. She has been a member of the Quartet since 1988.

Violist **John Largess** began his studies in Boston at age 12 in the public schools, studying with Michael Zaretsky of the Boston Symphony, and later as a student of Michael Tree at the Curtis Institute of Music in Philadelphia. In 1995, he graduated from Yale University to join the Colorado String Quartet as interim violist with whom he toured the United States and Canada teaching and concertizing. The following year he was appointed principal violist of the Charleston Symphony Orchestra in South Carolina, a position he held until joining the Miró Quartet in 1997. With his Bachelor's degree in Classical Archeology from Yale College, and studies at the Hebrew University in Israel, he has participated in excavations in Greece, Israel, and Jordan. John loves to cook gourmet cuisine, particularly French pastry and fine desserts. He is currently professor of viola at Kent State University and on the faculty of Kent/Blossom Music.

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Program I

Quartet in F minor, Op. 95 ("*Serioso*")

Allegro con brio

Allegretto ma non troppo

Allegro assai vivace ma serio

Larghetto espressivo - Allegretto agitato

BEETHOVEN
(1770-1827)

Quartet No. 3, Op. 94

Duets: with moderate movement

Ostinato: very fast

Solo: very calm

Burlesque: fast - con fuoco

Recitative & Passacaglia (La Serenissima) - slow - slowly moving

BRITTEN
(1913-1976)

Intermission II

Quintet for Strings in G minor, K. 516

Allegro

Menuetto: Allegretto

Adagio ma non troppo

Adagio

Allegro

MOZART
(1756-1791)

Presented with support of



**A very special thanks to
Mrs. Joseph Fishelson for her support.**

UNDERWRITER

Sarah Buck and Nick Amster Fishelson
Flo and Stanley Gault
Ruth M. Rhodes
Vi Startzman Robertson
Ted and Yvonne Williams

BENEFACTOR

Louise Hamel
Deborah Hilty
Terry and Stuart Ling
Lois and Raymond McCall
Frances G. Shoolroy
Anne Wilson and Jay Klemme
Kathy and Harry Zink

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PROGRAM NOTES

QUARTET IN F MINOR, Op. 95 ("Serioso")

Ludwig Beethoven had held the F-Minor Quartet from publication for six years, a work that heralded a new artistic direction for him. The Leipzig Allgemeine Musikalische Zeitung critic had written on May 22, 1811 that the quartet as a musical form could not have the purpose of “honoring the dead or depicting the feeling of those in despair, but should amuse the mind by the gentle, pleasure-giving play of phantasy.” It was written in 1810 after Ludwig had what he thought was the guarantee of 4000 florins per year for life (from three Princes). It was an illusion, he was not freed from writing for bread (seeking patrons had plagued him much of his life).

Hans Schmidt writes that this money was to provide “him with a clear path to new goals.” However, Austrian currency was officially declared devalued in 1811 by a war economy, leaving those 4000 florins thus dropped to 1600 per year (and we have the stock market!). Prince Kinsky was killed in a fall from a horse (leaving no will), and Prince Lobkowitz suspended his payments for four years (with mis-management of funds leaving him in a family crisis). Only Archduke Rudolph was able to continue his portion (there was no devaluation for the top nobility!). So, Beethoven wasn't relieved from money problems, and it continued almost as badly as it was in the previous decade.

Opus #95 was presented at a relatively good time, as he could present the work with no fear of rejection. It wasn't a commission. Some commissioned pieces were rejected in this era, if the aristocrat disliked the specific work, or if the commissioning guidelines had not been met.

Movement one begins unison, fundamentally of a sober and objective character and the whole piece is immediately revealed. A march then begins, followed by the main themes over their accompaniments. A forward-looking

idea is introduced: clear themes are concealed, mingled with accompaniment material. This was a radical idea, leading the Leipzig critic to his comment above. The second movement begins with a simple descending phrase by the solo cello. Soon a fugue, a striking contrast to the first and we have an almost Baroque-like sound. Third movements were normally a required scherzo. Instead we are presented with many aching and passionate moods. The contrasting Trio section harks back to episodes sounding as if they were borrowed from an old chorale. In the Finale the first violin reappears in its normally leading role. The entire movement is very conventional, compared to the three before.

Beethoven was now living in the period of his life when his hearing was variable. It has never been entirely clear when he really sank into complete deafness, but this may have been the final work he was able to hear in its entirety before he sank in a world devoid of sound.

QUARTET No. 3, Op. 94

Colin Matthews writes that Benjamin Britten's "Third String Quartet was his last completed major work ... a year before his death...in circumstances of considerable physical weakness." It is dedicated to Hans Keller, who had tried for years to persuade Britten to add a third string quartet to his oeuvres.

It is wise to know the environment surrounding the creation of any work such as this, when there are biting edges to the music. Movement one is an elegiac andante, with an agitated middle section, the instruments playing mostly in pairs. The Ostinato, a scherzo-like second movement, has virtuoso solos, followed by a relaxed trio section. After a frantic restatement of the opening ideas, all simply dies out.

Movement three is serene, marked very calm – a solo in the first violin with a cadenza, birdsong-like. Another scherzo follows, even more fierce and sardonic than the second movement. Its middle trio is a bizarre waltz (using the wood of the bow and some playing behind-the-bridge-trickery).

Movement five ends this work with a Passacaglia's gentle progress, yet it all ends with an apprehensive question? "Death in Venice" Britten's 17th stage work, predates this Third Quartet by two years. We hear echoes from that opera in this last movement.

Benjamin had gone to Venice in November 1975 to complete the quartet, too ill in his last three years of life to write any other large-scale works, except for this quartet. All he was able to manage over those three years were "Eight Medieval Songs: Sacred and Profane" for a vocal consort; "Canticle V: The Death of Narcissus"; "A Birthday Hansel;" and "Phaedra:" all vocally oriented and much of it intertwined with Venice and Death. His final composition was the "Welcome Ode" to be sung by a youth choir with orchestra (1976).

Britten returned to England after finishing this Quartet to his beloved Aldeburg. He died there December 4, 1976 at the age of 63. The Quartet was premiered two weeks later on December 19, 1976, by the Amadeus String Quartet in the concert hall, The Maltings at Snape. This concert hall had been opened nine years earlier to expand his Aldeburg Festival venues. The Festival had been started on a small scale in 1948 in this small Suffolk town, helped along by the English Opera Group which had performed Britten's stage works, often in hall not really created to present his works properly.

QUINTET FOR STRINGS IN G MINOR, K.516

A finishing date of May 16, 1787 was written on this work during the time when Wolfgang Mozart was composing his opera "Don Giovanni." It was also the same period when Mozart's father, Leopold went through his final illness. Leopold died on May 28, 1787. The Quintet is a poignant work, obviously revealing his mood. Leopold had done so much to help put his talent and music in front of the public. This loss had left the young Mozart feeling somewhat alone. His father had guided him for about 25 years. The

31-year-old man had not yet achieved financial security; despite the fact that much he had created was greatly admired by the public.

Twice in his career Wolfgang composed pairs of works in C-Major and G-Minor. In 1787 he did two Quintets (with second violas), completing the C-Major in April and this one in G-Minor in May. The next year was the year of his great final Symphonies: #40 in G-Minor and #41 in C-Major (his last one), both completed in July.

The Quintet opens with an Allegro, based on descending lines, which set forth an immediate poignancy. Using leaps of a minor ninth, a particularly agonized interval, he continues the melancholy to reach tragic and despondent proportions by the end of the movement.

The Menuetto continues this mood, a melodic line broken only by some heavy chords. A contrasting G-Major trio is the first bright contrast in the Quintet. The heaviness returns, with the repeat of the Minuet's opening theme at the end.

The Adagio, played with mutes, does nothing to dispel the prevailing melancholy. Yet Mozart utilizes a melody of great beauty, almost breaking that spell. Again, as in movement two the opening melancholic theme returns at the end.

The second Adagio is really a slow song-like movement to get the piece into the fifth movement. This lament is even slower than movement three, but he adds an inexorable pizzicato cello line. The fifth movement is in G-Major and in an Allegro tempo. This is gaiety returning to his soul after so much pathos throughout the preceding four movements.

An after-note: this entire concert runs the entire gamut of sober thoughts. Beethoven was hoping for financial security, but he knew his hearing was declining rapidly, a huge burden for a composer to bear. Britten was weak and knew he was on the eve of death, yet he completed this final major work for a friend who had urged him to do one more larger piece. Mozart had sunk into melancholy as his father died. It was a last tribute to

the man who had guided him, yet it was only in the fifth movement that a ray of light emerged. All three works bear a deep sadness from each of the composers, but at least we hear one ray of light at the end.

Program Notes by Sidney B. Smith