

**Wooster Chamber Music Series
2009-10 Season Schedule**

October 25, 2009	Colorado Quartet
November 22, 2009	Borealis Wind Quintet
January 3, 2010	Tokyo String Quartet
February 28, 2010	Anderson String Quartet
March 21, 2010	Juilliard String Quartet
April 18, 2010	Pacifica String Quartet

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www.woosterchambermusic.com

Wooster Chamber Music Series
The College of Wooster
P.O. Box C-3175
Wooster, OH 44691

330-263-2115
Jarrod@woosterchambermusic.com



Presents the

Colorado Quartet

The College of Wooster
Scheide Music Center
Gault Recital Hall
525 E. University Street
Wooster, Ohio 44691

Sunday, October 25, 2009
3:00 P.M.

emotional as it conveys the expression of Romantic Surrealism, tragedy, fantasy and supernatural. The strangely disquieting *Presto Magico* is a skittering night-scene full of disquieting sounds and rustlings - a half waking nightmare. More interestingly he uses a wide range of string effects from snaps to glissandi, and a form of 12-tone serialism. The finale is his ultimate instrumental tour-de-force - a *Furioso* of blistering venom.

Quartet in E Minor, Op. 59 #2

Ludwig van Beethoven

Although they are relatively standard sounding to 21st century ears, the length and intensity of the Op 59 quartets were quite unlike anything an early 19th century audience would have heard. The 27th February, 1807 edition of the music newspaper Allgemeine Musikalisches Zeitung reported, "*The conception is profound and the construction excellent, but they are not easily comprehended- with the possible exception of the 3rd in C major which cannot but appeal to intelligent lovers of music because of its originality, melody and harmonic power.*"

The first movement of Op 59 No.2 opens with two strong chords designed to capture the attention of the chattering audience. Given Beethoven's reputation as a jokester, it is not difficult to imagine that gaping silence that follows was designed to catch out those who hadn't yet finished their gossiping. He uses double stops, instrument doubling and full chords to thicken the texture and create a symphonic sound.

It is the second movement of this quartet that has become its highlight. Beethoven historian Wilhem von Lenz wrote in 1853 that the movement is "*a vision of Paradise where mortal love finds eternal happiness.*" More than beauty for its own sake, the movement is typical of Beethoven in that it delves inevitably and without invitation deep into the soul. An important compositional feature is Beethoven's use of continuous melody rather than the traditional eight bar phrase divisions.

The third movement is the most symphonic of the quartet. This time Beethoven uses open fifths, and syncopated accompaniment to thicken the texture and evoke an almost pastoral atmosphere. The middle section features a fugal treatment of the theme, its erudite whimsy in stark contrast to the rough and ready opening section.

Beethoven finally acquiesces to Razumovsky's Russian influence in the last movement by setting a folk song called Slava. The tune is popular and was used in later years by Tchaikovsky, Rimsky-Korsakov and most famously by Mussorgsky in Boris Gudonov. Beethoven was remarkably adept at varying melody, so it is somewhat surprising that he left the tune untouched throughout the movement.

COLORADO QUARTET

Julie Rosenfeld, Violin
Deborah Lydia Redding, Violin
Marka Gustavsson, Viola
Katie Schlaikjer, Cello

PROGRAM

Quartet in D Major, K. 575
Allegretto
Andante
Menuetto: Allegretto
Allegretto

W. A. Mozart
(1756 – 1791)

Quartet #2 (1958)
Allegro rustico
Adagio angoscioso
Presto magico
Libero e rapsodico
Furioso

Alberto Ginastera
(1916 – 1983)

INTERMISSION

Quartet in E Minor, Op. 59 #2
Allegro
Molto Adagio
Allegretto - Maggiore
Finale: Presto

Ludwig van Beethoven
(1770 – 1827)

Message to Our Friends

Welcome to our 25th year! We are so pleased to have reached this milestone. The Wooster Chamber Music Series has been an amazing venture. We are excited by the year-long celebratory programs we have planned for you. We began the celebration with the extraordinary performance by the Emerson String Quartet in September at our first Benefit Concert. We are grateful to all of you for having made all of this possible and are happy to have you here celebrating with us.

We are very appreciative of our faithful audience members, patrons, benefactors and underwriters whose generosity makes this series possible. Our thanks to our collective donors whose continuing support allows us to bring you some of the world's greatest musicians and greatest music, and to maintain the Series at the least possible cost to you in terms of ticket prices. Now, more than ever, we need you to keep on providing that financial backing so that we can keep providing quality music programming for our community. It is our mission to continue presenting world-class musicians in this series.

Don't forget that you are invited after each concert to meet and mingle with the musicians at a reception in the lobby. We know that you will be pleased with this year's roster and that you will enjoy the music.

Yvonne Williams
Director

Advisory Committee

Sarah J. Buck
Jarrod Hartzler
Tricia James
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Cameron Maneese
Cyril Ofori and Amelia Laing
Bill & Carolyn Sheron
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Biography

The Colorado Quartet has toured more than twenty countries on four continents, to become one of the world's finest string quartets. They are esteemed for their impassioned, lyrical playing and for their deep knowledge of the quartet literature, both classical and contemporary.

The Colorado has performed at Carnegie Hall, Lincoln Center, The Kennedy Center in Washington, D.C., and the Concertgebouw in Amsterdam, along with countless other venues. As part of the Mostly Mozart Festival, they performed twenty Haydn quartets over a two-year period. They were the first all-female ensemble to have performed the complete Beethoven Quartets both in North America and in Europe; their recordings of this entire cycle, begun in 2003, will be complete in the coming year.

The Colorado Quartet maintains extensive commitments to the education and mentoring of younger musicians. They are the Artistic Directors of *Soundfest*, a two-week Chamber Music Festival and Quartet Institute on Cape Cod. They have taught at Yale, and have held residencies at Bard College, the Oberlin Conservatory of Music, The New School in Philadelphia, Swarthmore College, Skidmore College, and Amherst College. They have taught master classes throughout the world and in the U.S., at institutions such as the Eastman School of Music, the Cleveland Institute of Music, Northwestern University, and Indiana University, and have served on the juries of international competitions including the Coleman Chamber Music Competition, Banff Quartet Competition, and Concert Artists Guild Competition.

The Quartet's CD recordings include works of Beethoven, Brahms, Schubert, and Mendelssohn, and more contemporary compositions by Karel Husa, Ezra Laderman, and Mel Powell. Their "Chamber Music of Henry Cowell" was named "best of 1999" by *Gramophone Magazine*.

The Colorado Quartet was founded at the University of Colorado in Boulder, in the early 1980s, and is now based in New York.

- Sarah J. Buck

Program Notes

Quartet in D Major, K. 575

W. A. Mozart

The story goes that in April of 1789, Mozart accompanied Prince Lichnowsky on a tour of Dresden, Leipzig and finally Berlin. By May he was in Berlin, where he was received by the King of Prussia, Friedrich Wilhelm II. The King was a music lover, and an able cellist. He therefore commissioned a set of six quartets from Mozart. As it turns out, he never completed the commission. He composed only 3 quartets and 1 piano sonata. The first, in D Major, K.575 was composed in June; the date of its completion not recorded. Such was his state that this usually prolific composer did not even start the other two existing quartets of this set until a year later. Though Friederich Wilhelm II did not receive them, the 3 quartets are known collectively as the "Prussian" or "King of Prussia."

No greater contrast can be found between the state of mind of the composer at the time of the creation of this work with the work itself. The quartet contains no outpouring of the soul, or high drama. Instead we have a work of grace, serenity and deceptive simplicity. Mozart the professional knew that personal expression and complication was not what was called for here. What was called for was a prominent part for the cello, as that was the King's instrument. And prominent it is, for this quartet sometimes bears the subtitle "Cello". The first movement is in sonata-allegro form. The second movement is in ABA form with cello again figuring prominently. The third, a graceful minuet with a trio that showcases the cello in its upper register. The lively finale opens with melody again given to the cello with much interplay by the other instruments. K. 575 was given its first performance in Mozart's home on May 22, 1790. On these occasions, Amadeus usually took the viola part, as he had a particular fondness for that instrument.

Quartet #2

Alberto Ginastera

Alberto Ginastera was one of the most prominent Argentine composers in 20th Century. He received prestigious honours from several universities like National Academy of Fine Arts of Argentina, the Brazilian Academy of Music, the American Academy of Arts and Sciences, and the American Academy of Arts and Letters. He was awarded an honorary doctorate by Yale University and the National Grand Prize for the Arts from the Argentine Ministry of Culture and Education.

Ginastera classified his oeuvre into three periods: Objective Nationalism, Subjective Nationalism, and Neo-expressionism, the period from which the String Quartet #2 dates. This music is generally atonal as a result of being influenced by the expressionism of Schoenberg and Berg. It is very