

*Opening Concert
of the Season*



THE CHESTER STRING QUARTET

FRITZ GEARHART Violin
KATHRYN VOTAPEK Violin
RONALD GOREVIC Viola
THOMAS ROSENBERG Cello

a presentation of

INDIANA UNIVERSITY AT SOUTH BEND

Daniel Cohen, *Chancellor*

Robert W. Demaree, Jr., *Dean of the Arts*

Four o'clock

Sunday, September 23, 1990

1990 - 1991 Season, Third Program

Program

Quartet in D Major, K. 499

Wolfgang Amadeus Mozart

Allegretto

Menuetto: Allegretto

Adagio

Molto allegro

String Quartet No. 3

Quincy Porter

Allegro

Andante

Allegro moderato

Intermission

Quartet in E Minor, Op. 59 No. 2

Ludwig van Beethoven

Allegro

Molto adagio

Allegretto

Finale: Presto

The use of recording or photographic devices at a concert in any auditorium at IUSB is forbidden. Eating, drinking, or smoking at such events is also prohibited. Attendance by children under the age of responsible behavior is discouraged.

Program Notes

Wolfgang Amadeus Mozart (1756-1791)

The mood of the Quartet in D Major is youthful and light-hearted, with glimpses of pathos — both mock and serious. The music is full of canons.

The Menuetto has immediate romantic overtones, with its broad, descending chromatic line in the viola, the diminished chords in the B section, and Halloween-like surprises. The serene opening theme becomes a canon between the lower and upper pairs of instruments, followed by one of the most poignant passages in all of Mozart.

The first 43 measures of the final Allegro function as one long upbeat to the rest of the movement. Stated by the first violin, the opening triplet material is questioning and illusive. This harmonically-unstable introduction comes to rest on a dominant chord, and the happy music that follows gives us our first feeling of solid ground. However, the questioning triplet idea returns to form the second theme group. The movement continues to alternate between these two contrasting ideas until a coda where the triplet abandons its illusiveness, and all questions are resolved.

Quincy Porter (1897-1966)

Quincy Porter graduated from Yale, studied in France, and returned to America to play viola in a professional quartet. He taught at Vassar; became first dean and then director of the New England Conservatory of Music and then joined the Yale faculty. During this time he produced a substantial body of orchestral music but became best known for his chamber music, mainly for nine string quartets.

The first movement of the Third String Quartet emphasizes the dual principle of the sonata, an energetic first theme followed by a lyrical second. The last movement has a virtuoso brilliance: the viola is given a chance to lyricize, and the upper strings accompany the lower ones. The outer movements are given rhythmic drive by the use of ostinato patterns.

Ludwig van Beethoven (1770-1827)

Beethoven dedicated the three quartets of his Opus 59 to Count Andrew Cyrillovitch Rasumovsky who served for nearly a quarter of a century as Russian Ambassador to the Court of Vienna. He was an admirable violinist; his Rasumovsky Quartet, which had gained international fame as interpreters of Haydn, placed itself at the disposal of Beethoven for rehearsal.

The E Minor Quarter is characterized by terseness of form, compact sonorities and ejaculatory motifs. The opening theme of the first movement is as notable for its silences as for its melodic and harmonic content. The movement is filled with nervous tension. The ensuing Adagio, said to be inspired by the starry skies, is as from another world.

In the Scherzo, a Russian theme appears in the Trio section. The Finale is primarily in C major, re-establishing E minor as the final tonality.

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