

*First Elkhart 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*

Eight o'clock

Friday, October 12, 1990

Midwest Museum of American Art

1990 - 1991 Season, Fourth Program

Program

Quartet in D Major, K. 499 Wolfgang Amadeus Mozart

Allegretto
Menuetto
Adagio
Molto allegro

String Quartet Samuel Barber

Molto allegro appassionata
Molto adagio – Molto allegro

Intermission

String Quartet in F Minor, Op. 95 Ludwig van Beethoven

Allegro con brio
Allegretto ma non troppo
Allegro assai vivace ma serio
Larghetto espressivo – Allegretto agitato

Program Notes

Quartet in D Major, K. 499 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, including one in which the cello invents its answer to the first violin's melody.

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 quickly shows its yearning aspect. In the middle of the movement, this melody 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 is questioning and illusive. This harmonically-unstable introduction comes to rest on a dominant chord, and the happy music that follows is 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.

String Quartet, Opus 11 Samuel Barber (1910-1981)

This quartet is known to audiences mainly through the central **adagio** movement which was subsequently arranged for string orchestra. This **adagio** has since become so popular that most audiences are not aware that it is part of the string quartet. It does, in fact, form the crux of the quartet, flanked on either side by two faster movements containing the same thematic material. The first movement is more extended than the last, the last acting as a sort of summary of everything contained in the first movement. Unlike Copland, these movements are less rhythmic; they consist of broad sweeping lines alternating with quieter, more reflective sections. The **adagio** is an extended chorale-like song of extreme beauty, which in its climax seems to strain to the limits the sustaining power of the strings. It leads directly into the last movement.

Quartet in F minor, Opus 95 Ludwig van Beethoven (1770-1827)

The Quartet in F minor, Opus 95, subtitled "Quartetto Series" by the composer, is a work of great power and density, marked by a sense of stormy urgency.

The second movement, at first dark and restrained, later ethereal, leads straight into the third movement, which is persistent and intense.

The slow introduction to the last movement quickly changes to the **Allegro agitato**, ending with the light, gay coda.

About the Artists

Widely recognized as one of America's most distinguished and sought-after young chamber ensembles, the CHESTER STRING QUARTET has been called one of the best and brightest of the country's young string quartets" by The Boston Globe. Fulfilling the promise of excellence recognized when awarded first prize at the 1985 Discovery Competition, they are also the only American quartet with the distinction of winning top prizes at the international quartet competitions in both Munich, Germany and Portsmouth, England.

In addition to their highly acclaimed performances of the standard repertoire in concerts from coast to coast, they are constantly involved in a wide range of projects that keep them on the cutting edge of chamber music in America. They have been Quartet-in-Residence of the innovative and exciting New York Chamber Ensemble. Their versatility is evident in highlights from recent seasons: a concert this past summer at the Kennedy Center for the Performing Arts in Washington; performances in nearly all of New York's major recital halls, including a re-creation of Schoenberg's "Verein" concerts in a series at Lincoln Center's Alice Tully Hall, a concert with several noted jazz musicians at Carnegie Recital Hall, a complete Beethoven cycle, and live radio and television appearances. They are committed to performing and recording numerous contemporary and lesser known works of the chamber music repertoire. As exclusive string quartet artists for the Koch International Classics label, they have just recorded a compact disc with Metropolitan Opera tenor Glenn Siebert; their numerous compact discs are distributed worldwide.

Founded at the Eastman School of Music, they are Quartet-in-Residence and full-time faculty members of Indiana University at South Bend. The Quartet also maintains a busy summer teaching and performance schedule, having appeared at such prestigious festivals as Aspen, Grand Tetons, Newport and Music Mountain.

The CHESTER STRING QUARTET has performed with many internationally known solo artists as well as with members of the Guarneri and Cleveland Quartets. They have been heard numerous times on National Public Radio, the BBC, and German State Radio, and have previously recorded for the CRI, Stolat, and Pantheon labels.

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