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# Cavani String Quartet

Annie Fullard, Violin  
Kirsten Docter, Viola

Mari Sato, Violin  
Merry Peckham, Cello

Fischhoff Chamber Music Association



8:00 pm Wednesday, January 21, 1998  
IUSB Campus Auditorium

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

# Cavani String Quartet



**Annie Fullard, Violin**  
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## Program

**String Quartet in D minor, K. 173**

W.A. Mozart

Allegro ma molto moderato

Andantino grazioso

Menuetto

Allegro

**Nightfields (1994) for String Quartet**

Joan Tower

## *Intermission*

**Quartet in F Major, Op. 96 "American"**

Antonin Dvorák

Allegro ma non troppo

Lento

Molto vivace

Finale: Vivace ma non troppo

As a courtesy to the artists and to other members of the audience, latecomers will be seated at an appropriate time. For the same reasons return to seating following intermission should be prompt. Attendance by children under the age of responsible behavior is discouraged. Audio and video recording equipment, cameras, cellular phones or other electronic devices may not be used at any performance in any auditorium of IUSB. Eating and drinking in the Campus Auditorium, Recital Hall and Upstage are prohibited. Smoking is not permitted in any building of Indiana University South Bend.

Audience members wishing to greet the performers should proceed to the lounge and corridor on the east side of the auditorium. Please do not enter the back stage area following the performance.

## Biographical Information

The **Cavani String Quartet**, winner of the prestigious 1989 Naumburg Chamber Music Award, has been described by *The Washington Post* as "completely engrossing, powerful and elegant." Formed in 1984, the quartet performs regularly on major concert series and festivals throughout North America and Europe. Appearances include the Carnegie Hall Centennial Series and Alice Tully Hall in New York, the Corcoran Gallery of Art and Kennedy Center in Washington D.C., the Ambassador Series in Los Angeles and Muziekcentrum De Ijsbreker in Amsterdam.

The Quartet's recordings feature an unusual range of repertoire including quartets by Dvorák, Schumann, Bartók, Ravel, the premiere recording of George Szell's Piano Quintet, Donald Erb's Quartet No. 2, as well as works by Chausson and de Falla with soprano Benita Valente. The Cavani Quartet has commissioned and performed the music of a world wide array of living composers, including Ellen Taaffe Zwilich, Dan Welcher, Joan Tower and Donald Erb.

Formerly in residence at the University of California/Riverside the Cavani Quartet was appointed to the Faculty of the Cleveland Institute of Music as quartet-in-residence in 1988. Deeply committed to the teaching of chamber music, the Quartet has developed a series of educational and outreach programs for a wide variety of settings and for audiences of all ages. In addition to their residency at the Cleveland Institute, the Cavani Quartet has performed "mini" residencies at colleges, universities, and in communities across the United State, including two seasons of children's concerts for the Chamber Music Society of Lincoln Center. Closer to home, the Quartet has developed a unique and long-standing relationship with the Cleveland public schools and the Cleveland School of Arts, introducing students of all ages to the joys of chamber music. In 1996, as a result of their extensive experience in chamber music education, the Cavani Quartet was invited to participate as faculty in the first national Chamber Music Educator/ Ensemble Seminar sponsored by Chamber Music of America.

The Michiana community is fortunate in having the Quartet conduct a residency this week for community school children and social service organizations. Eleven different programs are being presented including innovative workshops for pre-schoolers; Headstart, elementary and middle school students; high school chamber ensembles; hospital patients; and residents of the YWCA. The Fischhoff Chamber Music Association is pleased to be producing this residency for our community and its children



Violinist **Annie Fullard** is currently on the faculty at the Cleveland Institute of Music and is a founding member of the Cavani String Quartet. She holds a Master of Music degree in Performance and Literature from the Eastman School of Music, and did additional studies at Ohio State, Indiana University and Yale University. Major teachers and mentors include Donald Weilerstein, Franco Gulli and Peter Salaff.

**Mari Sato**, violinist, is a native of Ontario, Canada, and is currently on the faculty at the Cleveland Institute of Music. She received her Bachelor of Music Degree from the Cleveland Institute of Music and pursued graduate studies at the University of Michigan. Major teachers include David Cerone, David Updegraff, Paul Kantor, Julia Bushkova and Ralph Aldrich. Violist **Kirsten Docter**, a Bloomington, Minnesota native, received her Bachelor of Music degree from Oberlin College, where she studied with Jeffery Irvine and Lynne Ramsey, and did further studies at the Curtis Institute of Music with Karen Tuttle. She is currently on the faculty at the Cleveland Institute of Music.

Cellist **Merry Peckman**, a native of the Pacific Northwest, received her Bachelor of Music with Distinction from Indiana University, her Master of Music Performance and Literature from the Eastman School of Music and did additional studies at Yale and Ohio State University. Major teachers and mentors include Janos Starker, Aldo Parisot, Gary Hoffman and Paul Katz. Ms. Peckham is currently on the faculty at the Cleveland Institute of Music.



## Program Notes

### String Quartet in D minor, K. 173

W. A. Mozart (1756-1791)

Mozart was seventeen years old when he and his father undertook a visit to Vienna in order to seek a wider sphere for his talents. The Mozarts remained in the Austrian capital between July and September 1773, and during that time Wolfgang composed six string quartets, K. 168-173. These quartets have different characteristics from his earlier ones, their style is unmistakably Viennese rather than Milanese, and the dominating influence was undoubtedly that of Haydn.

It is likely that Mozart already knew some of Haydn's earlier quartets from the op. 9 and op. 17 sets, but it was probably only on this visit to Vienna that he became intimately acquainted with them, and more significantly, with the recently published op. 20 quartets. Like Haydn's op. 17 and 20, Mozart's Vienna quartets all have four movements with a minuet placed either second or third. Two of them, K.173 included, also have fugal finales, as do several of Haydn's op. 20, though Mozart does not exercise quite the same degree of self-conscious contrapuntal display as Haydn. The quartet in D minor, K. 173, shows how wonderfully successful Mozart was in translating Haydn's language into his own idiom.

*Excerpted from notes by Clive Brown, "Early String Quartets"*

**Night Fields (1994) for String Quartet**

Joan Tower (b. 1938)

Imagery of light and movement come easily to mind with Tower's compositions, imagery that she encourages not only through the music, but also through her titles and her own comments (rare as they are) about the music. Her images grow from one into the other, sometimes with subtle, seamless transitions, sometimes abruptly, with verve. In some cases – *Black Topaz*, for example—a specific image precedes composition; in other cases – *Night Fields*, *Snow Dreams*—the music itself, once created, suggests visual, physical responses. Tower dedicated her first string quartet “with affection and admiration” to the Muir Quartet, which premiered it in February 1994. Hancher Auditorium, the University of Iowa, and the Snowbird Institute for the Arts and Humanities commissioned this quartet; the commission was funded in part by Chamber Music America with funds from the Pew Charitable Trusts. After its first performance in Iowa, the Quartet took *Night Fields* on tour throughout the United States and Europe.

The Title, according to Tower “was conceived after the work was completed and provides an image or setting for some of the moods of the piece: a cold windy night in a wheat field lit up by a bright, full moon, where waves of fast-moving colors ripple over the fields, occasionally settling on a patch of gold.”

*Notes from CD Jacket*

**Quartet in F Major, Op. 96 (“American”)**

Antonín Dvorák

In many ways Dvorák's “American” String Quartet is the chamber music equivalent of his “New World” Symphony. Both were written in America in 1893; both are his most popular works in their respective fields; both have “nicknames” which have proved dangerously misleading. In reality these works represent the nostalgia of a Bohemian in America for his homeland. Dvorák came to America in 1892, when he was fifty-one. His fame had become world-wide, reaching America via England. As a result he was offered the post of director of the newly-opened National Conservatory of Music in New York. He readily accepted and stayed in America for three years in all. He did not, however, find the bustle and noise of New York very conducive to composition. When he heard eventually of a Czech village settlement which existed at Spillville in Iowa he lost little time in arranging to spend his summer vacations there. He arrived with his family for the first time on June 5, 1893, and was immediately enchanted by his surroundings. In this peaceful atmosphere he began work on the F Major String Quartet on June 8 and the music flowed from him with wonderful ease. On June 10 full sketches were complete and by June 23 the work had been completely scored.



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