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Jewel Box Series: Apr. 21, 2006

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NORTHEASTERN ILLINOIS UNIVERSITY

Friday, April 21, 2006 8:00 p.m.

Jewel Box Series

Northeastern Illinois University Recital Hall

The Colorado Quartet

Julie Rosenfeld, *Violin*

D. Lydia Redding, *Violin*

Marka Gustavsson, *Viola*

Diane Chaplin, *Cello*

Program

BEETHOVEN

Quartet in C minor, Op. 18, No. 4

Allegro ma non tanto

Scherzo: *Andante scherzoso quasi Allegretto*

Menuetto: *Allegretto*

Allegro

HOOVER

Quartet No. 2, "*The Knot*" (Chicago Premiere)

Adagio

Allegro

Andante

"The Knot": *Freely*

Intermission

SCHUBERT

Quartet No. 15 in G major, Op. 161 (D. 887)

Allegro molto moderato

Andante un poco moto

Scherzo: *Allegro vivace* -- Trio: *Allegretto*

Allegro assai

The Colorado Quartet



The Colorado Quartet is recognized on four continents as one of the finest string quartets on the international scene. Winners of both the Banff International String Quartet Competition and the Naumburg

Chamber Music Award, their performances are noted for their musical integrity, impassioned playing and lyrical finesse.

Highlights of past years include tours of more than twenty countries and performances in major cities across the globe. New York appearances include the Mostly Mozart Festival, where they performed twenty Haydn Quartets over a two-year period, and concerts in Carnegie Hall and at Lincoln Center. The Quartet regularly performs the complete Beethoven Quartets, most recently in Berlin, making them the first female quartet to have performed the Beethoven cycle in both North America and in Europe. The Colorado Quartet commemorated the 50th anniversary of Béla Bartók's death in 1995 with the first complete performance of the Bartók String Quartets to take place in Philadelphia, and has since performed the Bartók cycle several times.

The Colorado Quartet is Quartet-in-Residence at Bard College in New York State. The ensemble was Quartet-in-Residence at the Oberlin Conservatory of Music, and has also held artist residencies at The New School in Philadelphia, Swarthmore and Skidmore Colleges and Amherst College. They have given master classes across the continent, including at The Eastman School of Music, Cincinnati Conservatory, and Northwestern University to name a few and are Artistic Directors of the Soundfest Chamber Music Festival and Quartet Institute in Falmouth, Massachusetts.

Julie Rosenfeld, *Violin*

Julie stays constantly on the go, with frequent guest appearances around the country. She has performed with Chamber Music at Lincoln Center, and at the Marlboro Music Festival, the La Jolla Chamber Music Festival, the Skaneateles (NY) Festival, the Steamboat Springs (CO) Festival, and the Newport (RI) Music Festival. In 1992 Julie was the first female adjudicator at the Banff International String Quartet Competition; she's also been on juries for the Coleman, Concert Artists Guild and Juilliard Concerto Competitions. Julie has often collaborated with pianist/composer André Previn, and performed the West Coast premiere of his Violin Sonata in 1996; their recording of French chamber music is available on the BMG label.

A native of Los Angeles, Julie has been with the Quartet since 1982.

D. Lydia Redding, *Violin*

The founder of the Quartet, Lydia bears full responsibility for the name "Colorado" - the rest of us are from elsewhere. (After its inception at the University of Colorado at Boulder, the CQ moved to New York for training at The Juilliard School. The other Coloradans have long since fallen by the wayside.) Lydia is an ultra-runner and regularly runs races of 50 miles or more; the 26 miles of a standard marathon hold little challenge for her now. She raises money for the Soundfest Scholarship Fund with "Miles for Music" pledges for her marathons -- her last pledge race was a 3-day, 100 mile stage race in New York City.

Along with the other CQ members, Lydia teaches at Bard College; she has also developed a class of violin students from surrounding communities. Lydia has taught at the Rafael Trio Workshop in Adamant, Vermont, and has lectured on Bartók at the European Mozart Academy in Poland. She lives in Teaneck, NJ, with her wild orange tabby, Oscar.

Marka Gustavsson, Viola

Marka added to the CQ roster on June 20, 2005, with the birth of her son Benjamin Paull Halle, conveniently scheduled to give her a summer maternity leave in time to be back to work during the fall concert/teaching season. Marka has appeared on the Lincoln Center Chamber Music Society's "Meet the Music" series, in Avery Fisher Hall and Boston's Symphony Hall with the Brandenburg Ensemble, and as a member of the featured string quartet in the ABC documentary "Passion to Play." Internationally, she has performed in the Festival Presence de Ligeti in Paris, for the Queen of the Netherlands in Holland, and at Toru Takemitsu's memorial concert at Oji Hall in Tokyo.

Marka studied at Indiana University with Joseph Gingold, at the Mannes School of Music with Felix Galimir, and recently received her doctorate from the City University of New York with a dissertation on the violin music of Enesco.

Diane Chaplin, Cello

Diane is a workaholic, with three full-time careers at once. In addition to concerts and touring with the CQ and two days of students and coaching at Bard College, she teaches a class of 30 students at a private school in Manhattan. Diane is Administrative Director of the Soundfest Music Festival and personally attends to all fund-raising, publicity, scheduling and Quartet Institute headaches. She writes and edits the Quartet Quarterly, as well as a monthly newsletter for her synagogue.

Now and again Ms. Chaplin finds time for a non-Quartet performance, such as her special appearances with the Flying Karamazov Brothers and with Mikhail Baryshnikov. She has appeared many times in recitals and as a concerto soloist, and holds a special prize from the International Cello Competition in Vina del Mar, Chile, and a certificate from the International Tchaikovsky Competition in Moscow.

Tonight's concert is being broadcast live on 98.7 WFMT. As a courtesy to the audience members, listeners, and performers, we ask that you turn off all electronic devices including pagers and cellular phones. Additionally, flash photography and recording devices are prohibited. We appreciate your cooperation.

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Join us for a reception with the artists in the Golden Eagle Room immediately following the performance.

Program Notes by Dr. Richard E. Rodda and Katherine Hoover

Quartet in C minor, Op. 18, No. 4

Ludwig van Beethoven (1770-1827)

Composed in 1800. Premiered in 1800 in Vienna.

The year of the completion of the six Op. 18 Quartets -- 1800 -- was an important time in Beethoven's development. He had achieved a success good enough to write to his old friend Franz Wegeler in Bonn, "My compositions bring me in a good deal, and may I say that I am offered more commissions than it is possible for me to carry out. Moreover, for every composition I can count on six or seven publishers and even more, if I want them. People no longer come to an arrangement with me. I state my price, and they pay." At the time of this gratifying recognition of his talents, however, the first signs of his fateful deafness appeared, and he began the titanic struggle that became one of the gravitational poles of his life. Within two years, driven from the social contact on which he had flourished by the fear of discovery of his malady, he penned the Heiligenstadt Testament, his *cri de cœur* against this wicked trick of the gods. These first Quartets stand on the brink of this great crisis in Beethoven's life.

The Quartet in C minor, the only number of Op. 18 in a minor key, was apparently the last of the set to be composed; the manuscript was delivered to the Viennese firm of T. Mollo by the end of 1800

and published (along with the Quartets Nos. 5 and 6) the following October. The C minor Quartet is unusual in Beethoven's output in that no sketches for it have been discovered, a circumstance which led Joseph de Marliave to conjecture that it was written "at a single stroke, and at express speed." It seems more likely, however, that Beethoven may have borrowed ideas for the composition from some earlier works he carried with him to Vienna from Bonn, a theory advocated by Thayer. The C minor Quartet, which shares its impassioned key with the Fifth Symphony, the Third Piano Concerto, the "Pathétique" Sonata, the *Coriolan Overture* and some half-dozen of Beethoven's other chamber compositions, opens with a darkly colored theme that rises from the lowest note of the violin to high in the instrument's range. Some stabbing chords begin the transition to the subsidiary subject, a sunshine melody derived from the leaping motive that closed the main theme. Both the main and second themes are treated in the development section. The recapitulation recalls the earlier thematic material to balance and round out the movement. Rather than following the highly charged opening *Allegro* with a conventional slow movement, Beethoven provided a witty essay titled *Scherzo*, which is realized as a miniature sonata form. The movement begins with a jolly fugato, and the texture remains largely contrapuntal thereafter. The somber *Menuetto* that follows is balanced by a delicate central trio of almost Schubertian grace. The Quartet closes with a Haydnesque rondo based on a sparkling theme reminiscent of the exotic "Turkish" music that was popular in Vienna at the end of the 18th century. Ferdinand Ries, the composer's pupil, recounted an anecdote concerning the finale that provides insight into Beethoven's independent spirit and heady self-confidence: "During a walk I mentioned to Beethoven [that I had found] two pure [parallel] fifth progressions in his C minor Quartet.... Seeing that I was right, he said; 'And who has forbidden them?' I answered in amazement, 'But they are first principles.... Marpurg, Kirnberger, Fux, etc., all the theorists!' -- 'But I allow them thus!' was his answer."

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String Quartet No. 2, "The Knot"

Katherine Hoover (b.1937)

Chicago Premiere

This string quartet is just as mysterious to me as my first one was, though it is quite different in its overall ethos. The first movement is slow, with a rather quiet, compressed feeling. This is followed by a fast movement, whose lyrical sections are combined with a constant undercurrent of motion. The third movement is an experiment; nearly all of it is played on open strings, and its feeling is expansive. (This is partly because the previous movements use very close intervals, whereas the open strings give more open intervals.) In the last, rather intense movement I have returned to material of the first two movements. It moves forward precipitously until it gets caught in a knot; then there is a fairly graphic depiction of shaking, and pulling at strings to undo the knot. Later it gets caught again, but the second knot is untied in a much different way, as the music refers to an early theme that resolves it in quite another manner. The piece ends with a reference to the third, more peaceful movement.

Notes by Katherine Hoover

Katherine Hoover, composer, conductor, and flutist, is the recipient of a National Endowment Composers Fellowship and many other awards and commissions, including the prestigious Academy of Arts and Letters 1994 Academy Composition Award. Her work has been published by Theodore Presser, Carl Fischer, and Papagena Press, and recorded on CD by Koch, Delos, Parnassus, Summit, Cantilena, Centaur, Boston, et al. There have been over 60 performances of her orchestral pieces by groups including the Long Beach (CA), Fort Worth, Harrisburg, and Santa Fe Symphonies and the Women's Philharmonic. Chamber groups such as the Colorado and Montclair Quartets, the Eroica Trio, the New Jersey Chamber Music Society, the Dorian and Sylvan Quintets, the Amherst Saxophone Quartet and the Eroica Trio; and cellist Sharon Robinson, pianists Christopher Taylor, Anne-Marie McDermott and Joseph Kalichstein, flutists Julius Baker, Carol Wincenc, Eugenia Zukerman, and jazz clarinet virtuoso Eddie Daniels have all featured her work. In January 1994, Ms. Hoover conducted

the premiere of her *Night Skies* for large orchestra with the Harrisburg Symphony. In the January 1997 issue of *Classical Pulse*, Critic Leslie Gerber picked Hoover's *Quintet Da Pacem* (Koch) as one of the five best recordings of 1996.

Quartet No. 15 in G major, Op. 161 (D. 887)

Franz Schubert (1797-1828)

Composed in 1826.

"It is very sad and miserable here -- boredom has taken the upper hand too much.... I am not working at all. The weather is truly appalling; the Almighty seems to have forsaken us altogether, for the sun simply refuses to shine. It is May, and we cannot sit in any garden yet. Awful! appalling!! ghastly!!!" Thus did Franz Schubert report from Vienna on his sorry condition in the spring of 1826 to his friends Eduard von Bauernfeld and Ferdinand Mayerhofer, who were away enjoying an extended tour through Carinthia and Upper Austria without him. The mood of the often-lonely bachelor composer was further dampened by news that the 58-year-old Michael Vogl, previously one of the leading lights of the Schubertiads and an important early interpreter of Schubert's vocal music, had finally become engaged to be married. Bauernfeld and Mayerhofer asked Schubert to join them in Linz, but, as usual, he barely had sufficient funds to meet his needs in Vienna, and had to pass on their invitation. He got only as far as the suburb of Währing that summer, where he stayed with the family of the devoted musical *amateur* Franz von Schober.

Despite his declarations of inactivity, Schubert completed a number of songs on texts by Shakespeare at Währing in 1826, and set to paper the String Quartet in G major, which proved to be his last work in the form. He had last broached the genre two years earlier with the Quartets in A minor (D. 804) and D Minor (D. 810, "Death and the Maiden"), and the new G major Quartet may have been spurred by the successful performance of the "Death and the Maiden" Quartet at the Viennese residence of the lawyer Josef Barth on February 1, 1826, as well as by his attendance at the premiere of Beethoven's Op. 130 Quartet (with the *Grosse Fuge* as finale) on March 21st. Though Schubert dated the

finished score of the G major Quartet "June 10-20, 1826," he had almost certainly begun sketching this enormous creation during the preceding weeks. The composer (as violist) played through the piece informally with some friends on March 7, 1827, and included the first movement on the only public concert entirely of his works held during his lifetime, given in the hall of the Gesellschaft der Musikfreunde on March 26, 1828. That event, prompted and sponsored by his circle of devoted friends, was a significant artistic and financial success, and he used the proceeds to celebrate the occasion at a local tavern, pay off some old debts, acquire a new piano, and buy tickets for Niccolò Paganini's sensational debut in Vienna three days later. Schubert offered the Quartet for publication to Schott in February 1828, along with the Quartet in D minor, three operas, the Mass in A-flat, the E-flat Piano Trio and several dozen songs, but he was refused. The work was not played publicly again until 1850, and the score was issued (as Schubert's Op. 161) only in the following year.

Robert Haven Schauffler wrote of the G major Quartet, "The chief characteristics of the music are a forward-looking modernity surpassing even that of the D minor Quartet, the rhapsodic quality of certain themes, much of Schubert's characteristic wavering between major and minor, the antiphonal play of upper against lower strings, a more marked orchestral quality, a tendency toward horizontal rather than vertical counterpoint, and a diffuseness that stretched the work to an inordinate length." The Quartet's first movement is launched by a swelling chord that slips from G major to G minor as it leads to a tiny leaping motive in craggy dotted rhythms. The main theme, based on the leaping motive, is presented in full in a haunting passage of shivering mystery. Tightly knit extrapolations of the first theme serve as transition to the subsidiary subject, a syncopated construction in chordal texture which incorporates the dotted rhythm of the opening. The extensive development section, largely concerned with permutations of the long swelling note and the craggy figure of the beginning, is marked by unsettled harmonic motion and considerable rhythmic agitation. The music quiets, becomes fragmented, and pauses on an expectant harmony to lead to the recapitulation, in which the earlier thematic materials are extensively reworked to provide further

formal and expressive expansion while satisfying the requirements of the movement's sonata form.

The *Andante*, one of Schubert's most daring and original formal experiments, contrasts music of irreconcilable differences. The movement opens with a long, lyrical song of deeply nostalgic feeling for the cello. Without warning, the music suddenly turns ferocious and violent, explosive with snapping rhythms, quaking tremolos, fiery scales and abrupt dynamic shifts. Calm is eventually restored, and the cello and then the violin tentatively continue the lyrical theme, but the melody is cut short once again by the vehement music. Finally, emotion spent, the movement tries to resume the mood of the opening, but the earlier serenity has been replaced by a wary enervation occasioned by the menacing corridors through which the music has passed.

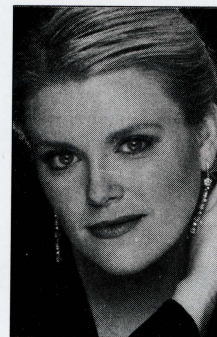
The anxious character of the Quartet continues in the quicksilver *Scherzo*, whose elfin transfigurations of its basic motive -- six quick notes followed by three longer ones -- bring to mind Mendelssohn's *Midsummer Night's Dream Overture*, composed in Berlin by that seventeen-year-old wonder just one month after this Quartet. The central trio, in the style of the Austrian *Ländler*, provides the only untroubled passage in the entire Quartet. "It sounds like a glimpse of paradise after the storm and stress of the first two movements," commented John Reed in his study of Schubert's final years.

The finale is cast in the form of a vast rondo, though the episodes do not differ markedly in character from the traversals of the principal subject. The movement's theme is a *tarantella* melody that summarizes the flexing between the major and minor forms of the tonic triad which has energized so much of the work. This music of brilliance and energy and soaring spirits requires enormous feats of virtuosity, endurance and musicianship from the ensemble to close this Quartet, which, John Reed wrote, "is in the technical sense perhaps Schubert's most considerable -- and most carefully considered -- chamber work."

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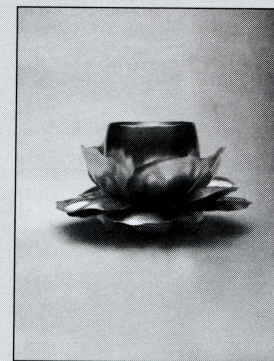
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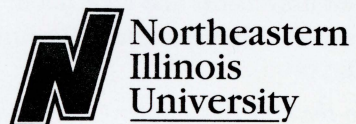
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