Upcoming Events

Opera: Patience by Gilbert and Sullivan	11/8, 11/9, 11/15	Griffin Concert Hall	7:30 p.m.
Early Music Chamber Recital	11/11	Organ Recital Hall	7:30 p.m.
Jazz Combos Concert	11/12	Griffin Concert Hall	7:30 p.m.
Virtuoso Series Concert, Special Guests Jun Qian, Clarinet & Kae Hosoda- Ayer,Piano	11/12	Organ Recital Hall	7:30 p.m.
Dance: Fall Dance Concert	11/15, 11/16	University Dance Theatre	8 p.m.
Theatre/Dance HS Visit Day	11/15	University Center for the Arts	All Day
Dance: Fall Dance Concert	11/16	University Dance Theatre	2 p.m.
Opera: Patience by Gilbert and Sullivan	11/17	Griffin Concert Hall	2 p.m.
Virtuoso Series Concert, Faculty Chamber Music	11/18	Organ Recital Hall	7:30 p.m.
Jazz Ensembles Concert	11/19	Griffin Concert Hall	7:30 p.m.
Voice Area Recital	11/20	Organ Recital Hall	7:30 p.m.

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Quartettsatz in C minor, D. 703 Allegro assai

String Quartet in B minor, Op. 11 Molto allegro e appassionato Molto adagio Molto allegro (come prima)

String Quartet in C minor, Op. 18, No. 4 Allegro ma non tanto Menuetto: Allegretto Allegro – Prestissimo

Carnero String Quartet

Francisco Barradas, violin Elizabeth Furuiye, violin Chelsea Bernhardt, viola Guillermo Mireles, cello

> November 7, 2013 7:30 P.M. Organ Recital Hall

> > Franz Schubert (1797-1828)

Samuel Barber (1910-1981)

- Intermission -

Andante scherzoso, quasi allegretto

Ludwig van Beethoven (1770 - 1827)

About the Quartet

This exciting young ensemble has been praised as "...an impressive group of young musicians! ... Brilliant, involved young people with a light in the eye!" The quartet is comprised of four dynamic performers representing both the nations of Mexico and the United States. The group recently embarked on its second year as an ensemble and has already performed works of Haydn, Dvořák, Villa-Lobos, and Copland. Formed at Colorado State University as the Graduate String Quartet, the group settled on their name as a matter of school pride— CSU's mascot is Cam the Ram, and to show their school spirit, the group named themselves for the noble animal (*carnero* is also the Spanish word for ram).

The quartet has an exciting and unique chemistry and presents a balanced sound with both passion and refinement. This past summer the ensemble went abroad to attend the Orvieto Musica Festival in Italy. For three weeks they collaborated in a variety of genres and ensembles, including vocalists and performed multiple recitals in historic venues.

Program Notes

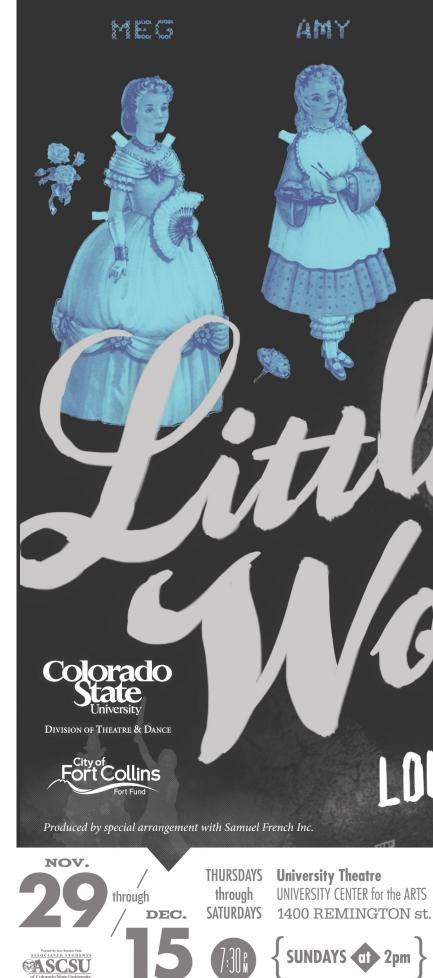
Franz Schubert, Quartettsatz, D. 703

Franz Schubert was an extremely prolific composer over his short life span. Known especially for his extensive composition of lieder, Schubert's artistry also shone brilliantly in the chamber music that he wrote. The *Quartettsatz* is a prime example of his ability to use form in a beautiful and creative fashion. Sonata-Allegro form had long since been established as the way to prepare and write a first movement of a string quartet, but like so many of Schubert's generation, he was discontent with remaining strictly within the confines of the established format. Schubert stretched and consciously pushed the boundaries of form and function, both in the structure of his compositions, and through the harmonic variation he cleverly employed. His life was one that displayed a great deal of push and pull to understand and express his invention to the greatest level of affect. The Quartettsatz was written in 1820, during the later stages of his compositional life. His search for the most eloquent expression of his skill was in full flower, and the Quartettsatz noticeably demonstrates Schubert's continual pursuit of broadening the quartet structure's horizons. There is no historical indication why Schubert did not finish the *Quartettsatz*, but as a stand-alone composition, the first movement is a striking display of his care and maturity with string quartet form. Schubert had, after all, been writing string quartets since the age of 11, and thus had significant experience by 1820.

The ominous opening of the *Quartettsatz* is presented with a layering of voices, beginning with a solo first violin, soon to be joined successively by the second violin, viola and cello. What began in the opening two bars as a warning concludes the first phrase with a vivacious crescendo in all voices. A notable characteristic of the majority of the rest of the movement is a rich dichotomy. For example, the second portion beyond the introduction features a beautiful melody in the cello and first violin, carried along subtly with a rhythmic undercurrent in the second violin and viola. A dynamic change in character moves the piece along to the next section, progressing through tumult to calm and sweet melody. Schubert is adept at mixing key centers and character, and the listener is continually greeted with a musical ebb and flow that reflects this. As history has reflected, Schubert seemed to be persistently reaching for the ideal serenity and understanding of his life and work's purpose. The *Ouartettsatz* in its various characters is a prime example of the mixture of quietude and concerns that marked Schubert's brief but brilliant life. The Quartettsatz closes much like it opens, with a remarkable reminder of why Schubert is hailed as a masterful builder of the string quartet and left a significant mark on the form and style for later generations.

Samuel Barber, String Quartet, Op. 11

Samuel Barber devoted his life to the creation of rich and expressive music. It was at the young age of six that he already knew that he would be a composer and commit his life fully to music. His gifts were extraordinarily present in not only composition, but in piano and voice as well. In fact, his first foray into opera composition came at the age of 10. Barber entered the Curtis Institute of Music when he was only 14, and there distinguished himself in all three musi-



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The composition of the quartet came to be through the encouragement of American Academy music director Felix Lamond, while Barber was in residence in Rome. The Curtis Quartet was supposed to premiere the work while on their European Tour. The quartet was not ready, however, in time for the Curtis Quartet's Rome performance and thus would wait to be premiered until December 1936 by the Pro Arte Quartet. Barber immediately revised the final movement for the US Premiere in 1937, but he would again pull the third movement back, this time for a major overhaul. The final version of the quartet as we know it was ready in 1939 and remade the string quartet into a cyclic format. Recently, a recording of the middle version of the quartet work by the Curtis Quartet made in 1938 has been released, and it reveals a wholly different third movement. This earlier version represents what some believe is a more balanced ending to the string quartet, which has been criticized for being lopsided in length when comparing first and last movements. Thematic material from the most recent version of the finale (c. 1939) are drawn directly from the first movement and renders truncated statements of previously developed themes before running headlong into the ending via a cacophonous Presto. The middle movement Adagio has made a name for itself apart from the string quartet and is a popular and frequent guest on many professional dockets. The rich melody throughout the work, however, is inescapable and despite Barber's misgivings on the work as a whole, it is a valuable part of the quartet repertoire.

Ludwig van Beethoven, String Quartet Op. 18, No. 4

Although he had previously studied the string quartets of Mozart and Haydn, it was with trepidation that Beethoven first took pen to paper wondering how large the shadow of his predecessors would travel. It was also during this time period that Beethoven began to notice his infirmity. The famous Heiligenstadt Testament, in which Beethoven expresses his isolation as a result of his increasing inability to hear and most intimate doubts, was not written for another year. With all of this weighing heavily on his mind. Beethoven took two full years to compose the six quartets which comprise Opus 18. Of the six, No. 4 is unique in various ways. Although it was the last to be composed, it has a rustic quality brought forth by Beethoven's apparent disregard for "proper" voice-leading. Additionally, it is the only quartet to be in a minor key. Each movement gravitates around the temperamental key of C minor.

The exposition of the first movement presents two main themes; one—stark and brooding (C minor), then the mood lifts and the second theme is in the relative major (E flat). A tension filled development portrays a dialogue between the first violin and the rest of the ensemble. The recapitulation is dramatic as the minor key prevails. The form of the second movement is another unique feature of this guartet. Rather than a slow, lyrical movement a playful Scherzo appears. The exposition features a fugue which progresses into three-part counterpoint, portraying a noble character. The gloomy character of C minor returns in the Menuetto, with a glimmer of hope offered in the Trio. Crafty syncopation yields a great deal of energy and the final time through the Menuetto is to be in an even faster tempo, thus propelling into the final movement. The vivacious rondo concludes the quartet with Gypsy inspired melodies, briefly relieved with consonant, lyrical motives. In typical Beethoven fashion, the coda is indicated *prestissimo* as the intense journey comes to a punctuated and succinct conclusion.

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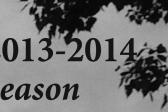
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