

Upcoming Events

Music: University Chorus, Men's Chorus & and Women's Chorus Concert	4/11	Griffin Concert Hall	7:30 PM
Music: CSU Percussion Festival	4/12	University Center for the Arts	ALL DAY
Music: Freshman Voice Area Recital	4/12	Organ Recital Hall	2 PM
Music: Percussion Ensemble Concert	4/12	Instrumental Rehearsal Hall	6 PM
Music: Virtuoso Series Concert: CSU Faculty Tiffany Blake, Soprano & John Seesholtz, Baritone	4/14	Organ Recital Hall	7:30 PM
Music: Virtuoso Series Concert: Special Guest Thad Anderson, Percussion	4/15	Organ Recital Hall	7:30 PM
Music: Jazz Ensembles High School Invitational Concert	4/16	Griffin Concert Hall	7:30 PM
Virtuoso Series Concert: Borromeo String Quartet	4/18	Organ Recital Hall	7:30 PM
Music: Masterclass Series: Borromeo String Quartet	4/19	Organ Recital Hall	10:30 AM
Music: Pre-College Chamber Music Festival Concert	4/19	Organ Recital Hall	3 PM
Music: Virutoso Series Concert: Faculty Chamber Ensemble	4/21	Organ Recital Hall	7:30 PM

event calendar • e-newsletter registration  
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Colorado State University  
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Meet Me at the UCA

Graduate String Quartet

Carnero Quartet

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

April 10, 2014  
7:30 P.M.  
Organ Recital Hall

String Quartet No. 2 in A minor, Op. 13.....Felix Mendelssohn  
(1809-1847)

*Adagio – Allegro vivace*  
*Adagio non lento*  
*Intermezzo: Allegretto con moto – Allegro di molto*  
*Presto – Adagio non lento*

Intermission

String Quartet No. 17 in B-flat Major, K. 458.....Wolfgang Amadeus Mozart  
(1756-1791)

*Allegro vivace assai*  
*Menuetto and Trio: Moderato*  
*Adagio*  
*Allegro assai*

# 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. Originally formed two years ago as the Graduate String Quartet, the group settled on their name as a matter of school pride since CSU’s mascot is Cam the Ram, and to show their school spirit, the ensemble named themselves after the noble animal (*carnero* is also the Spanish word for ram). Carnero Quartet has an exciting and unique chemistry and presents a balanced sound with both passion and refinement; they are equally comfortable performing the traditional repertoire-- such as Haydn, Beethoven and Barber—as well as more adventurous undertakings-- Copland, Villa-Lobos, and Balakrishnan of the Turtle Island String Quartet. This recital marks the end of an unforgettable journey which has included performances in the States and as far as Orvieto, Italy. While each member will be continuing their studies in various ways in the coming academic year – Francisco and Guillermo are both pursuing a Doctoral of Musical Arts degree; keep your eyes out for Elizabeth’s recital in the fall!; and Chealsea looks forward to introducing classical music to a new audience through the Music Appreciation course—they all hope this is not their final performance together. The group would like to formally thank Margaret Miller along with the CSU String Faculty – Ron Francois, Leslie Stewart, Barbara Thiem, and Forest Greenough – for their inspiration, encouragement, and dedication to the growth of this ensemble.

# Program Notes

## Felix Mendelssohn, *String Quartet No. 2 in a minor, Op. 13* “Ist es wahr?”

Mendelssohn wrote this passionate, lyrical and energized quartet in 1827, shortly after he had heard Beethoven’s late string quartets. Mendelssohn was deeply inspired by the revolutionary features of Beethoven’s late music, and he decided to adapt several of his techniques in his quartets. The element of rich, fugal textures and adventurous use of harmonies are seen in Mendelssohn’s quartet writing. Additionally, he uses the opening three-note motive of his song for Baritone and Piano Op. 9, No. 1 “Ist es whar?” (Is it true?) during the entire quartet, sometimes by direct quotation and occasionally just recalling the rhythms or intervals. This song was inspired by the poem of the same name written by his friend Johann Gustav Droyson.

The quartet starts with a slow introduction that leads to an Allegro Vivace. The development starts similarly to the fast section and is very contrapuntal and full of energy. The coda builds on the already high level of energy to reach a climatic ending.

The Adagio non lento starts with a slow and solemn theme that may recall the rhythm of the three-note motive of the aforementioned song. A fugato theme follows, initiated by the viola and leads toward a theme played by the first violin with a very rhythmical accompaniment. After that, the fugato theme is inverted and leads towards a quasi-cadenza section played by the first violin that leads towards the recap.

A beautiful melody played by the first violin and accompanied with pizzicato and simple counter-melody starts the intermezzo. Then, a much faster middle section recalls typical Mendelssohn-type characteristics such as his memorable Scherzo from “A Midsummer Night’s Dream’.

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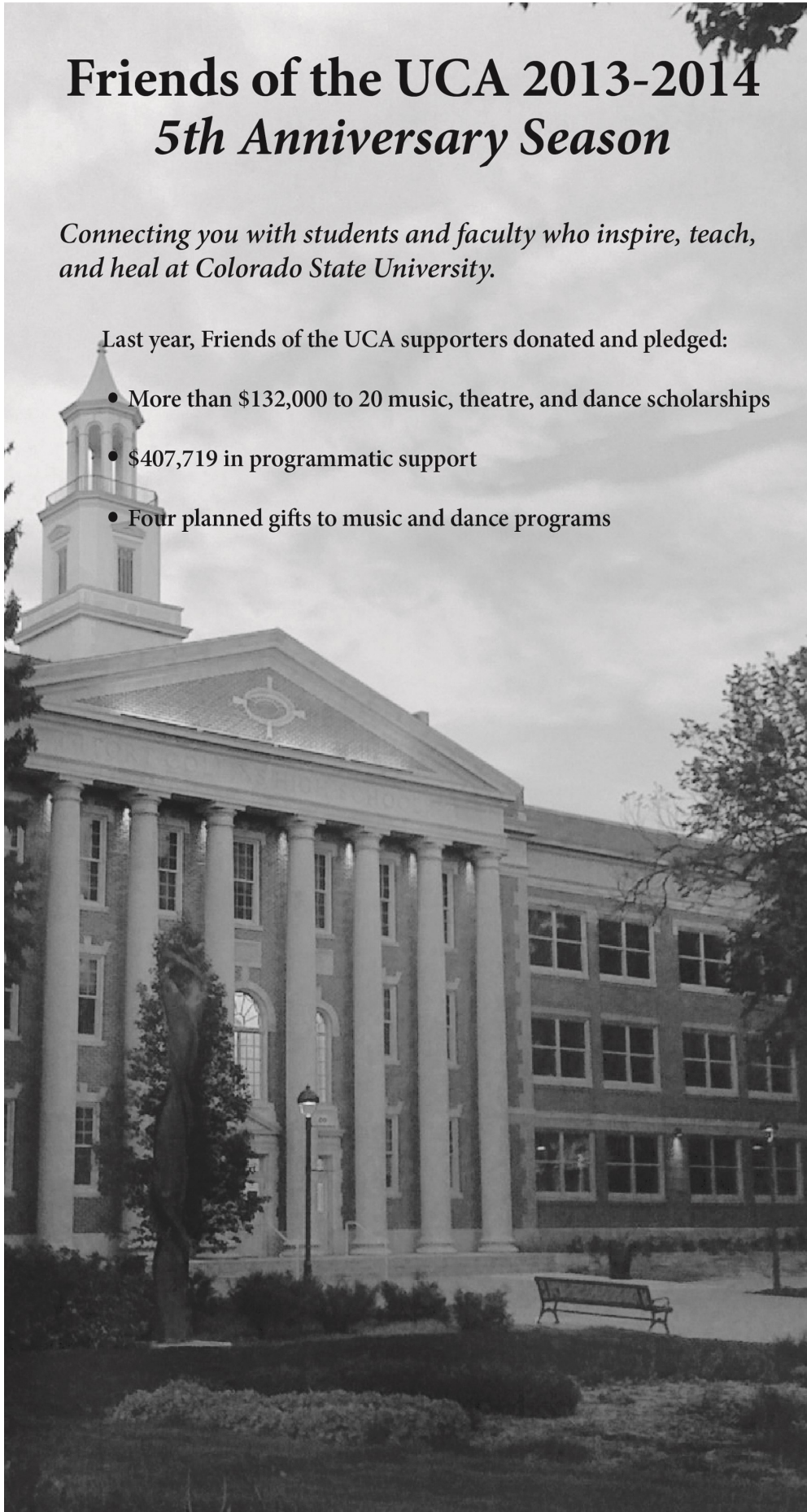


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(\* = deceased)





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### Producing Partner: \$100 - \$249

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- Listing on UCA website
- An invitation for two to attend:

*Cinderella* by Massenet  
Saturday, March 29

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Saturday, April 26

### ‡Friends Society: \$75

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- Open to current students and young alumni, 2008-2013
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At the end, the opening theme and the fast middle section mix together to create the coda. The fourth movement begins with a recitativo *ad libitum* in the first violin that leads toward an exciting fast melodic movement full of passion. Closing the movement, Mendelssohn recalls the introduction of the quartet with the slow main theme used in the introduction of the first movement. This ends the quartet in a very calm and pensive way.

Text from “Ist es wahr?”

Is it true? Is it true  
that over there in the  
leafy walkway, you al-  
ways wait for me by the  
vine-draped wall?  
And that with the moon-  
light and the little stars  
you consult about me  
also?

Is it true? Speak!  
What I feel, only she grasps –  
she who feels with me  
and stays ever faithful to me,  
eternally faithful.

## W. A. Mozart, *String Quartet No. 17 in B-flat Major, K. 458* “The Hunt”

In 1784 Mozart completed a set of six quartets dedicated to his teacher and friend, Joseph Haydn. Today this type of dedication may not seem unusual as many composers in the 20<sup>th</sup> century acknowledged their educators and influences, but it was quite remarkable for a time when dedications were often reserved solely for supportive patrons. As one can see in the excerpt below, it speaks to the loyal friendship between these great men.

To my dear friend Haydn,  
A father who had resolved to send his children out into the great world took it to be his duty to confide them to the protection and guidance of a very celebrated Man, especially when the latter by good fortune was at the same time his best Friend. Here they are then, O great Man and dearest Friend, these six children of mine. They are, to be sure, the fruit of a long and laborious endeavor, yet the hope inspired in me by several Friends that is may be at least partly compensated encourages me, and I flatter myself that this offspring will serve to afford me solace one day. You, yourself... told me of your satisfaction with them during you last visit to this capital [in Vienna]. You praise, above all... makes me hope that they shall not be entirely unworthy of your good will... – W.A. Mozart

The two frequently praised one another’s talents, and Haydn’s approval of the set was apparent when he offered to Leopold Mozart, “I tell you before God and as an honorable man, that your son is the greatest composer I know, either in person or by name.”



Begun in 1781, the set was strongly influenced by the recent publication of Haydn's Op. 33 Quartets, which the composer revealed had been "written in an entirely new manner." Essentially this new manner resulted in the equal contribution from each instrument, rather than the first violin being the focal point throughout, now all four parts contributed equally to the harmony. In *The Compleat Mozart*, Alan M. Kriegsman describes the relationship between Op. 33 and Mozart's set: "All the instruments were able to participate in the thematic elaboration, and furthermore, elaboration [that] was no longer confined only to development sections, but would permeate the whole texture of an opus.... Mozart transplanted these principles to his own six new 'children' in tribute to Haydn..."

The fourth quartet is often accompanied with a nickname that was not provided by the composer, "The Hunt". Although the origin remains a mystery, the opening motive in the violin duet of the first movement is reminiscent of the horn calls present during an Eighteenth century fox hunt. The 6/8 meter provides an energetic motion, dance-like and evocative of steady horse hooves in pursuit. The second theme features a five-note motive, or a "shake." While the movement is saturated with a cheery disposition, the development begins with a surprising twist to minor. The coda is the apex of the entire movement, both themes briefly return in the joyous major key. The second movement is a stately minuet and playful trio. During the trio the inner voices present a subtle clocklike pattern, while the first violin has singing melodies, echoed in canon by the cello. The slow third movement is all at once intense and fragile. Just as in an aria, the first violin prominently delivers melodies charged with passion; while the more intimate moments are marked by the exposed cello lines, displaying fragility. This is the only Adagio present in the set.

After the intense third movement, the Rondo Finale is an energetic breath of fresh air. It portrays folksy charm through two themes, the first of which is driven by the violins, and the second by the viola and cello. Mozart's frisky personality is most evident in this movement, particularly with the quirky ending. While some, such as Hans Keller, have pronounced this the weakest of the six quartets dedicated to Haydn, one must admit that it is the most direct and uncomplicated of the set. Coupling those elements with its cheery character and immense popularity, it is easy to see why it is so often performed.

## SUMMER 2014: HIGH SCHOOL CAMPS AND PROGRAMS



### College Preparatory Music Academy

June 1 – 4

Highlands Presbyterian Camp & Retreat Center, Allenspark, CO  
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In its second year, the College Preparatory Music Academy is a training ground for advanced high school students seeking a high-level music experience.

The academy is an opportunity for one-on-one rehearsal, performance, and interaction with CSU faculty as the group explores the world of chamber music and challenging ensemble repertoire; sessions on successful auditions, instrument specific ensemble techniques, and overcoming performance anxiety prepare students for entrance into major university programs. Students perform side-by-side with faculty in a chamber orchestra conducted by Professor Wes Kenney, director of orchestras at CSU.

Acceptance to the academy is by audition only, with materials due April 1, 2014. The 2014 academy will be accepting string, woodwind and brass performers only. Accepted students will be notified by April 15, 2014.

Cost: \$350 (scholarships available); housing/dining included



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The Leadership Camp teaches high school drum majors and section leaders conducting, peer teaching, and team building, preparing them for enhanced roles in their school band program.

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