

Upcoming Events at the University Center for the Arts

Wednesday, December 7—Music: Concert Orchestra Concert
7:30 p.m., Griffin Concert Hall

Thursday, December 8—Music: Collaborative Piano Recital
6:00 PM, Organ Recital Hall

Friday, December 10—Theatre: The Kafka Project
7:30 PM, University Theatre

December 9 and 10—Dance: Senior Dance Showcase: Fictions
Flashbacks and Foreshadows
8:00 PM Fri and Sat, 2:00 PM Sat, University Dance Theatre

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FALL 2011 CONCERT SEASON

The Cadena



Graduate String Quartet Concert
Wednesday, December 7th, 2011
7:30pm
Organ Recital Hall

Colorado State University
SCHOOL OF THE ARTS

Program

Cadena Quartet
Lydia Demi-Smith and Karmen Mitchell, Violins
Sabrina Romney, Viola
Jennifer Crum, Cello

Elegy (Chrisantemi)

G. Puccini
(1858-1924)

String Quartet No. 1 in b minor Op. 50

S. Prokofiev
(1891-1953)

- I. Allegro
- II. Andante Molto - Vivace
- III. Andante

Intermission

String Quartet No. 15 in a minor Op. 132

L. Beethoven
(1770-1827)

- I. Assai Sostenuto
- II. Allegro, ma non tanto
- III. Molto Adagio
- IV. Alla Marcia, assai vivace
- V. Allegro appassionato

Notes

Elegy (Chrisantemi)

Giacomo Puccini had an ancestry rich with musicians, so it was no surprise when he chose to study music. While known mostly for his operatic vocal works, he wrote this string quartet in 1890. Upon discovering the death of Duke Amadeo de Savoy (an Italian noble), Puccini literally composed this elegy overnight. *Chrisantemi* incorporates the rhapsodic qualities of Puccini's vocal music and writes them into the intimate setting of a string quartet. The piece is divided into two parts. The opening melodic material is thick with harmonic texture and full of rubato.

Continued...

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Notes Continued

The latter part of the piece allows for more distinct musical lines - there is a clear sense of which instruments have the melody and which instruments support the melodic material. The elegy concludes with a strict repetition of the first section. Puccini later incorporated the melody into the opening of the third act of his opera *Manon Lescaut*.

String Quartet No. 1 in b minor Op. 50

Sergei Prokofiev began composing at the age of four. Many of these early compositions revolved around the piano, which he began learning around the same time. His formal study of music began at the St. Petersburg Conservatory while still a youth. This string quartet was commissioned by the Library of Congress in 1930. The library was trying to increase its collection of manuscripts by famous composers. While this is obviously a twentieth-century work, it still uses a lot of tonal harmony and melodic structure. The first movement stays at a moderate tempo and generally follows a sonata-form. While the middle movement begins slowly, the music jumps to the other extreme as the viola and cello ramble off with one of the movement's main themes. The slower final movement includes music from the previous movements while still having a few new melodic ideas of its own.

String Quartet No. 15 in a minor Op. 132

Beethoven was commissioned in 1822 by Prince Nikolay Golitsin (a cellist living in St. Petersburg) to write a number of string quartets for him. This piece was the second of three quartets that Beethoven wrote for the music enthusiast. While he was still writing this work, he fell dangerously ill. This period of his life was no doubt the inspiration for the central movement of the piece, which he described as a "Hymn of Thanksgiving to the Divinity, from a convalescent, in the lydian mode." The movement alternates between variations of the "hymn" and periods of "finding new strength." During these stronger passages the meter is more upbeat and the tempo slightly picks up with renewed energy. The first movement is in a sonata form with a short introduction, followed by a minuet and trio. As the last chord of the third movement fades away, the brusque march of the fourth movement charges in, leaving the first violin to smoothly connect the final two movements together. The fifth and last movement takes a simple theme and passes it to every member of the quartet, concluding with a vivacious rush to the finish.

Notes by Sabrina Romney

Performer Biographies

Lydia Demi-Smith received a Bachelor of Arts in violin from CSU-Pueblo, graduating cum laude in spring of 2011. She is excited to be a graduate teaching assistant and member of CSU's graduate string quartet. Lydia is a Colorado native and has played at various churches around the state; and loves to be a part of holiday ensembles and chamber music performances. She also enjoys teaching lessons and coaching sectionals for younger ensembles. Her undergraduate studies with the Veronika String Quartet members helped fuel her passion for chamber music, especially string quartet. She has very diverse taste in music and enjoys jam sessions and improvisation. She plays electric violin and mandolin and loves to experiment with styles such as bluegrass, rock, jazz, folk, hip hop, and of course, classical music. Her goal as a musician is to synthesize life experiences with music and draw the listener in so the music becomes a shared experience. In her free time she enjoys playing cribbage, arts and crafts, and spending quality time with her cat, Rouge.

Karmen Mitchell received her Bachelor's of Music Education and Bachelor's of Music in violin performance from Eastern Washington University, graduating summa cum laude and receiving the Frances B. Huston Medallion Award recognizing her compassion and respect for education and community. At Eastern, Karmen studied with Mr. Misha Rosenker and Dr. Philip Baldwin, collaborated with several composition students, and performed in several ensembles. Karmen started participating in chamber music soon after beginning the violin eleven years ago. She has explored various styles of music and the use of electric instruments coupled with improvisation. In addition, Karmen has worked with several theatre orchestras in both Spokane, Washington and Coeur d'Alene, Idaho, and was a member of the Coeur d'Alene Symphony. This is Karmen's second year in the Cadena Quartet and third year at CSU. Karmen is very excited to continue her growth as a musician in the quartet and to work closely with the other quartet members. In the spring of 2012, Karmen will graduate with a Master's in Music Therapy, a goal she has been working towards since the beginning of her undergraduate career. Using music as a tool to facilitate functional goals and improve the quality of life for people is Karmen's true passion in life. Following her graduation, Karmen will complete a music therapy internship.

Sabrina Romney has been coached as a chamber musician by the Fry Street Quartet, the Ying Quartet, the Calder Quartet, the Kalichstein-Laredo-Robinson Trio and the Shanghai Quartet through the Chamber Music Society of Logan in addition to the Borromeo Quartet. As a soloist she has performed in masterclasses for Kirsten Docter, Andrés Cárdenas, Brian Finlayson, Basil Vendryes, Hariolf Slichtig, Atar Arad, James Dunham and Antoine Tamestit. Sabrina received her Bachelor's Degree from Utah State University in Viola Performance with a French Minor and is looking forward to completing her Master's Degree in Viola Performance this spring, studying with Margaret Miller. She has enjoyed performing across the western United States with the Aspen Music Festival & School, the American Festival Chorus & Orchestra and as a freelance chamber musician. Sabrina is currently an acting member of the Fort Collins Symphony and plays on occasion with the Cheyenne Symphony. Most recently she spent the summer at Le Domaine Forget's International Academy of Music and Dance in Québec. Between concerts and recitals, Sabrina prefers to pass the time reading or pursuing her interests in French language and culture.

Jennifer Crum received her Bachelor of Music in Cello Performance from the University of Northern Colorado in 2002, and her Master of Music and Performance Diploma from The Hartt School of Music in 2006. A Fort Collins native, Jenny returned to the area in 2010 and maintains a private studio in addition to performing with the Lady Moon Trio and the Cadena Quartet. An avid chamber musician, she also has a great interest in the performance of contemporary music and has premiered many new works, including a concerto for cello and wind ensemble. Ms. Crum has performed with various orchestras and chamber ensembles throughout Colorado, Connecticut, Minnesota, Massachusetts, and New York, where she also worked as a studio musician. In addition to performing, Jenny also has a profound love of teaching. She has been teaching privately since 1996, has given several master classes, and has been sought after as an adjudicator for the Connecticut All State and regional honors orchestras. Ms. Crum has spent a great deal of time studying and writing about pedagogical techniques and materials, and had an article on teaching effective practice techniques published in the Colorado ASTA Newsletter. Jenny is grateful to her former instructors Terry King, Natasha Brofsky, Nicholas Jones, James Fittz, and Katherine Azari for passing on their love of teaching and music, and for all of the ideas they shared through the years.