

Upcoming Music Events  
Siebert Chapel

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Friday, April 16  
†Katie Nagao and †Sarah Ostrowski  
Junior Piano and Horn Recital  
7:30 p.m.

Saturday, April 17  
†Shelly Anderson  
Senior Voice Recital  
2:30 p.m.

Sunday, April 18  
Geoff Pautsch  
Senior Organ Recital  
4:00 p.m.

Friday, April 23  
Racine Chamber Symphony  
with Carthage Choir,  
7:30 p.m.

Sunday, April 25  
Spring Fest Concert  
2:30 p.m.

Friday, April 30  
Lambda Kappa Pledge Recital,  
"Music Through the Ages"  
Recital Hall  
6:30 p.m.

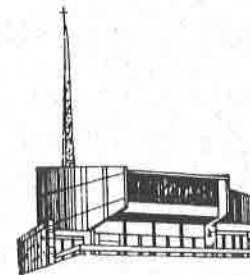
Saturday, May 1  
†Jessica Fritz and †Brent Knudson  
Junior Piano and Trumpet Recital  
4:00 p.m.

Events are without charge to the Carthage Community.  
All events except the Racine Symphony,  
Kenosha Symphony, and Chamber Series concerts,  
are without charge to the general public.

Ushers for events are provided by  
Lambda Kappa Music Fraternity  
†Lambda Kappa Member

Carthage  
Music Department  
*presents the*

# LYRA STRING QUARTET



Tuesday  
April 13, 1999

7:30 p.m.  
A.F. Siebert Chapel  
Carthage College  
Kenosha, Wisconsin

## PROGRAM

Quartet in D Major, Op.20, No. 4 ..... Joseph Haydn  
Allegro di molto (1732-1809)  
Un poco adagio, affettuoso  
Menuetto, Allegretto alla Zingarese  
Presto Scherzando

On Wenlock Edge ..... Ralph Vaughan Williams  
i On Wenlock Edge (1872-1958)  
ii From far, from eve and morning  
iii Is my team ploughing  
iv Oh, when I was in love with you  
v Bredon Hill  
vi Clun  
Richard Sjoerdsma, tenor

## INTERMISSION

Quartette in a minor Op. 51, No. 2 . Johannes Brahms  
Allegro non troppo (1833-1897)  
Andante moderato  
Quasi minuetto, moderato-Allegretto vivace  
Allegro non assai

**The Lyra String Quartet**  
Endowed by  
**The Donna Wolf Steigerwaldt Foundation**  
Quartet in Residence at Carthage College  
Comprising the principal string players of the  
Kenosha Symphony Orchestra

**Carol Burswold Lahti**, violin  
**Ann Heide LeMar**, violin  
**Vannia Phillips**, viola  
**Andrew Snow**, 'cello

Founded in 1987, **The Lyra String Quartet** performs a wide variety of classical and popular music for string quartet. The ensemble consists of the principal string players of the **Kenosha Symphony Orchestra**. The Quartet was appointed Quartet-in-Residence at **Carthage College** in 1991, a position generously endowed by the **Donna Wolf Steigerwaldt Foundation**.

The members of the Quartet are graduates of the most prestigious musical institutions in the United States, including Northwestern University, the Aspen Music Festival, the Eastman School of Music, and Tanglewood Music Festival. The members of the Quartet teach privately and perform in a number of chamber and symphony orchestras in Chicago metropolitan area.

### **The Members of the Quartet**

**Carol Burswold Lahti**, first violinist, is a native of Chicago. She received her Bachelor of Music degree, *magna cum laude*, from North Park University in Chicago, where she was a pupil of Edgar Muenzer of the Chicago Symphony Orchestra. She was also a member of the Civic Orchestra of Chicago and was concertmaster of that group for two years. She received her Master's Degree from the Eastman School of Music as a pupil of Charles Castleman. She received a fellowship to attend the Aspen Music Festival where she studied with Dorothy DeLay and Masao Kawasaki. In her free time Carol enjoys canoeing with her husband Duane and playing in a jazz band. She is Principal Second Violinist of the Chicago String Ensemble and teaches violin at North Park University. She is assistant concertmaster of the Chicago Sinfonietta, and a member of the North Park Chamber Players. This is Carol's tenth year as concertmaster of the Kenosha Symphony Orchestra.

**Ann LeMar Heide**, second violinist, is a native of Kenosha, where she began her violin studies in the public schools. She received her Bachelor of music degree from Northern Illinois University and her Master's Degree from Western Illinois University where she

studied with Rolland and Almita Vamos. Ann also participated in the National Orchestral Institute at the University of Maryland for two summers. Teaching violin is an important part of Ann's life. She has been involved in teaching programs at Northern Illinois University, the University of Illinois, Western Illinois University, Knox College and DePaul University. Her most recent teaching positions include eight years at the David Adler Cultural Center in Libertyville, Illinois and one year at the Arts Academy of Lawrence University in Appleton, Wisconsin. Ann was the principal second violinist of the Kenosha Symphony Orchestra for eight seasons. Currently she is a first violinist with the Kenosha Symphony and the Racine Symphony Orchestra.

**Vannia Phillips**, violist, received her B.M. from the Oberlin Conservatory in Ohio, where she studied with Jeff Irvine and Lynne Ramsey. Previously, she was a member of the Bloomfield Quartet and the Wichita Symphony in Kansas, the Canton Symphony in Ohio and played with the Chicago Sinfonietta. Vannia was formerly the principal violist with the Lyric Mountain Music Festival and is presently pursuing a Masters Degree in performance at DePaul University, studying with Rami Solomonow. She is a Suzuki violin and viola instructor at the Suzuki-Orff School for Young Musicians in Chicago and teaches in Mundelein at the Gail Lilja School. This is Vannia's third year as principal violist in the Kenosha Symphony Orchestra.

**Andrew Snow**, cellist, began playing cello at age ten and pursued studies with Gary Stucka of the Chicago Symphony Orchestra and Marijane Carr. He continued his studies with Marc Johnson from the Vermeer Quartet at Northern Illinois University and Lev Aronson at Southern Methodist University. He received a B.M. in Cello Performance from Northern Illinois University and a Master's Degree in Cello Performance from Southern Methodist University. Mr. Snow has performed with several Chicago area groups including the Lyric Opera Orchestra, where he performed the complete Wagner *Ring Cycle* under the direction of Zubin Mehta, the Grant Park Symphony, Chicago String Ensemble, Chicago Sinfonietta, and Symphony II. He has also appeared with the Mexico City Philharmonic and as a solo recitalist in Mexico City with live broadcasts on UNAM radio. Mr. Snow has participated in the Aspen Music Festival, the Cleveland Chamber Music Seminar, and the Grand Teton Music Festival. This is Mr. Snow's sixth season with the Kenosha Symphony Orchestra as principal cellist.

## PROGRAM NOTES

### **Joseph Haydn (1732-1809)**

*Quartet in D Major, Opus 20, No. 4, (Hob. III: 34)*

Haydn composed some seventy-seven string quartets between 1762 and 1803, spanning nearly his entire career as composer. During that period, the string quartet developed from a light form of entertainment to a highly developed genre, largely through his contributions. Haydn valued this form so highly that he devoted his first two opus numbers to string quartets. His earliest quartets were titled "divertimentos," a popular type of composition for small groups of instruments. Haydn's first ventures in four-part string ensemble writing contain five movements, alternating dances and slower movements. Their musical style exhibits a lightness of expression and texture with predominantly violin melodies supported by highly subordinate parts in the other instruments.

The six Opus 20 quartets reveal a new phase in the genre's maturation. These works have been popularly known as the "Sun" quartets after the solar image on their published title page. Composed in 1772, these works adopt a four-movement structure-fast outer movements, a slow second movement, and a minuet-which became the standard formal design. Haydn's use of fugue, motivic development, and an expanded harmonic language account for the more serious and intense expression in these works. No less significant is the equal melodic importance finally achieved by the four instruments.

The Quartet No. 4 in D Major presents instrumental expression of grand dimensions. The Allegro di molto casts slowly emerging violin themes (really accumulations of instrumental motives, rather than lyrical melodies) within a compact sonata form. Haydn composes a spacious set of violin figures, syncopations, and cross-rhythms introduce a new stylistic twist to the "minuet." The cello moves to the foreground in the Trio. Folk-like vigor intensifies in the finale with delightful results.

### **Ralph Vaughan Williams**

*On Wenlock Edge*

A. E. Housman's (1859-1936) reputation as a poet rests on the high quality of his comparatively few poems. That Housman's poems convey strong emotions powerfully and directly is irrefutably illustrated in *A Shropshire Lad* (1896), a collection of 63 lyrics that were so distinctive as to immediately establish him as a leader among the new poets of the twentieth century. Many of the *Shropshire Lad* poems convey an almost Nietzschean

hopelessness, a despair that accompanies the recognition of mortality and the cruel brevity of lives cut short.

Though his poems arguably are not of the same caliber as those of Goethe, Heine, or Verlaine, nevertheless they have played an equally crucial role in awakening musical creativity among composers in his native land, including the most important British composer of the first half of the twentieth century, Ralph Vaughan Williams. His song cycle, *On Wenlock Edge*, scored for tenor, string quartet and piano, was composed in 1908-09 following a period of study in France with Maurice Ravel. It is a remarkable work and an outstanding contribution to English song. Framed by songs that give a cosmic dimension to human suffering, *On Wenlock Edge* has an abundance of vital ideas and energy both musical and literary.

1

On Wenlock Edge

On Wenlock Edge<sup>1</sup> the wood's in trouble,  
His forest fleece the Wrekin<sup>2</sup> heaves;  
The gale, it plies the saplings double,  
And thick on Severn snow the leaves.

'Twould blow like this through holt and hanger<sup>3</sup>  
When Uricon<sup>4</sup> the city stood:  
'Tis the old wind in the old anger,  
But then it threshed another wood.

Then, 'twas before my time, the Roman  
At yonder heaving hill would stare:  
The blood that warms an English yeoman,  
The thoughts that hurt him, they were there.

There, like the wind through woods in riot,  
Through him the gale of life blew high;  
The tree of man was never quiet:  
Then 'twas the Roman, now 'tis I.

The gale, it plies the saplings double,  
It blows so hard, 'twill soon be gone:  
To-day the Roman and his trouble  
Are ashes under Uricon.

<sup>1</sup> A range of hills in Shropshire.

<sup>2</sup> Name of an isolated hill (extinct volcano).

<sup>3</sup> Forested slopes.

<sup>4</sup> Viroconium, a Roman settlement near Wroxeter.

2

From far, from eve and morning

From far, from eve and morning  
And yon twelve-winded sky,<sup>1</sup>  
The stuff of life to knit me  
Blew hither: here am I.

Now--for a breath I tarry  
Nor yet disperse apart--  
Take my hand quick and tell me,  
What have you in your heart.

Speak now, and I will answer;  
How shall I help you, say;  
Ere to the wind's twelve quarters  
I take my endless way.

<sup>1</sup> N, NE, NNE, ENE, E, etc.

3

Is my team ploughing

"Is my team ploughing,  
That I was used to drive  
And hear the harness jingle  
When I was man alive?"

Ay, the horses trample,  
The harness jingles now;  
No change though you lie under  
The land you used to plough.

"Is my girl happy,  
That I thought hard to leave,  
And has she tired of weeping  
As she lies down at eve?"

Ay, she lies down lightly,  
She lies not down to weep:  
Your girl is well contented.  
Be still, my lad, and sleep.

"Is my friend hearty,  
Now I am thin and pine,  
And has he found to sleep in  
A better bed than mine?"

Yes, lad, I lie easy,  
I lie as lads would choose;  
I cheer a dead man's sweetheart,  
Never ask me whose.

4

Oh, when I was in love with you

Oh, when I was in love with you,  
Then I was clean and brave,  
And miles around the wonder grew  
How well did I behave.

And now the fancy passes by,  
And nothing will remain,  
And miles around they'll say that I  
Am quite myself again.

5

Bredon Hill

In summertime on Bredon<sup>1</sup>  
The bells they sound so clear;  
Round both the shires they ring them  
In steeples far and near,  
A happy noise to hear.

Here of a Sunday morning  
My love and I would lie,  
And see the coloured counties,  
And hear the larks so high  
About us in the sky.

The bells would ring to call her  
In valleys miles away:  
"Come all to church, good people;  
Good people, come and pray."  
But here my love would stay.

And I would turn and answer  
Among the springing thyme,  
"Oh, peal upon our wedding,  
And we will hear the chime,  
And come to church in time."

But when the snows at Christmas  
On Bredon top were strown,  
My love rose up so early  
And stole out unbeknown  
And went to church alone.

They tolled the one bell only,  
Groom there was none to see,  
The mourners followed after,  
And so to church went she,  
And would not wait for me.

The bells they sound on Bredon,  
And still the steeples hum.  
"Come all to church, good people."---  
Oh, noisy bells, be dumb:  
I hear you, I will come.

<sup>1</sup> From the top of Bredon Hill in Worcestershire,  
several counties can be seen.

6

Clun

In valleys of springs and rivers,  
By Ony and Teme and Clun,  
The country for easy livers,  
The quietest under the sun,

We still had sorrows to lighten,  
One could not be always glad,  
And lads knew trouble at Knighton  
When I was a Knighton lad.

By bridges that Thames runs under,  
In London, the town built ill,  
'Tis sure small matter for wonder  
If sorrow is with one still.

And if as a lad grows older  
The troubles he bears are more,  
He carries his griefs on a shoulder  
That handselled them long before.

Where shall one halt to deliver  
This luggage I'd lief set down?  
Not Thames, not Teme is the river,  
Nor London nor Knighton the town.

"Tis a long way further than Knighton,  
A quieter place than Clun,  
Where doomsday may thunder and lighten  
And little 'twill matter to one.

## **Johannes Brahms (1833-1897)**

### *Quartet No. 2 in A Minor, Opus 51, No.2*

Brahms found the string quartet a daunting combination of contrapuntal clarity, motivic integration, and large-scale tonal structure. Perhaps partly in jest, he claimed to have started and abandoned twenty quartets before completing his first two (those of Opus 51), which evolved over an eight-year period between 1865 and 1873. Brahms composed his *Quartet No. 3 in B Minor*, Opus 67, in 1875, but it had no successor.

Great caution accompanied the final evolution of the Opus 51 quartets. Despite the persistent entreaties of his publisher Simrock, Brahms refused to release these works prematurely: "Unfortunately, I must ask for still more patience from you... Mozart took a great deal of trouble to compose six beautiful quartets [for Haydn], so we will do our best to turn out a couple that will be passable." Several private readings of the quartets resulted in further refinements. The first public performances took place at the end of 1873: No. 2 on October 18, and No. 1 on December 11. Brahms dedicated the set to his friend Theodor Billroth.

Although both quartets are in minor keys, two distinct musical personalities unfold. The first (C minor) is a compact, weighty work influenced by the late quartets of Beethoven. Extreme motivic development governs each movement and unifies the quartet as a whole. In contrast, the second quartet (A minor) shuns overly somber expression in favor of a more effusive quality.

The *Quartet in A Minor* opens with an *Allegro non troppo* movement that betrays Brahms' conscious efforts at variety within the Opus 51 set. His easygoing first idea, an expressive violin theme, contrasts with the animated triplet motion of the viola. A violin duet, set against viola triplets and a steady pizzicato cello, serves as a second theme. The casual development concentrates on motives from the first theme and blends seamlessly with the recapitulation.

Brahms changes to A major for the *Andante moderato*. The opening violin melody dominates this movement, even obscuring the mildly dramatic contrasting theme. The return of the principal theme in F. major, the "wrong" key, provides refreshing variety to the listener. The music changes to A major for the closing section.

A "quasi Minuet" form is used in the third movement. The first portion moves in triple meter, but its tempo is too moderate for a true minuet. The *Allegretto vivace* trio, occurring twice in the movement, introduces a completely different character. The *Finale* is a passionate rondo containing hints of the gypsy style.

Haydn & Brahms program notes © Todd E. Sullivan 1999  
Todd E. Sullivan is assistant professor of music (musicology) at Indiana State University. In addition to serving as program annotator for the Ravinia Festival, he has contributed notes to the Boston Early Music Festival, Ford Centre for the Performing Arts in Toronto, Lincoln Center, San Francisco Symphony, Symphony Center in Chicago, and many other performing organizations.

---Vaughan Williams notes by Richard Dale Sjoerdsma