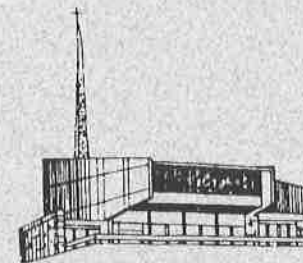


Carthage
Music Department

presents the

LYRA STRING QUARTET



Sunday
April 20, 1997
4:00 p.m.

A. F. Siebert Chapel
Carthage College
Kenosha, Wisconsin

PROGRAM

- String Quartet in Eb Major, K.428 Mozart
 - I. Allegro, ma non troppo
 - II. Andante con moto
 - III. Allegro vivace

- String Quartet No.12 in C minor..... Schubert
 - I. Allegro assai

- String Quartet No. 1 Ives
 - I. Andante con moto
 - II. Allegro
 - III. Adagio cantabile
 - IV. Allegro marziale

1st. Violin: Rebecca McFaul
 2nd. Violin: Ann LeMar
 Viola: Vannia Phillips
 Cello: Andrew Snow

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

PROGRAM NOTES

String Quartet in E flat Major, K. 428
 composed 1783 in Vienna

Mozart (1756-1791)

This quartet is one of set of six composed between 1782-1785 which Mozart dedicated these quartets to his friend and mentor, Haydn. In 1781 Haydn traveled to the Austrian court in Vienna to supervise the rehearsals and performance of his new string quartets, the op. 33. Haydn was proud of these quartets for as he said they were written "in an entirely new manner" There is a strong likelihood Mozart met Haydn at this time and so began their ten year friendship. Mozart was familiar with Haydn's op. 20 quartets and in 1781 began an exhaustive study of the quartets, op. 33.

It had been nine years since Mozart wrote his last set of string quartets. They were youthful works written as musical diversions for social events. After studying Haydn's quartets he was inspired to return to the quartet form and take on the challenge of mastering as Haydn had done.

The "new manner" demonstrated in Haydn's op. 33 was his successful melding of gallant-style melody, the complexity of counterpoint and a mastering of thematic development and form. Mozart built on this maturing of the quartet form by adding his own unique qualities. The intimate quality of the instrumentation allowed him the freedom his penchant for chromatic harmonies. There is not the straightforward openness one would find in Haydn's op. 33, instead Mozart's adventurous harmonies give these works a more brooding, pensive quality. The quartet K. 428 is representative of the subtlety and ambiguous harmonies that mark these quartets.

The 1st movement opens quietly with the quartet playing a unison melody which goes out of it's way not to be in E flat Major. Even though the movement is in major it retains a somber quality. The 2nd movement is in ABA form and epitomizes his chromatic writing with melodic material becoming secondary to his exploration of the harmony. The third movement is a straightforward minuet and trio, at least it starts out that way, but the pensive quality returns in the trio section. The fourth movement is in rondo form, and presents the humorous side of Mozart. The main is peppy and in major, and complete with a few surprises such as sudden stops and abrupt changes in dynamics.

Quartet No. 12 in C minor
 (Quartett-Satz), op. posth. composed 1820 in Vienna

Schubert (1797-1828)

Like many of Schubert's works this quartet was published after his death. Schubert's brother Ferdinand sold the rights to publish the works to Diabelli and Co. and from 1830-1851 the publishing firm set out in fifty installments to get the unpublished works out to the public. The chamber works were the sit on the shelves until 1851. This work is the first movement of an unfinished string quartet. Why is remained unfinished is a mystery. At the time this work was written Schubert was preoccupied with the writing and production of his opera "The Twin Brothers". He had also written many songs and choral works in 1820 which demonstrate some departures from his early works. The dramatic, bold quality of this quartet movement definitely shows a the

maturing in his compositional style. Schubert's early quartets were written during his teens, this work foreshadows what was to come with later string quartet masterpieces, the D minor Quartet (Death and the Maiden), the A minor Quartet and the G major Quartet written in the years 1824-1826.

String Quartet No. 1

(From the Salvation Army) composed in 1896 in New Haven Conn.

Charles Ives (1874-1954)

This early work written when Ives was 21 and a music student at Yale. The quartet is tonal, uses traditional forms and is written in the late 19th century German Romantic style. Ives' musical ideal was to have his works connect with the listener, be it through a life experience, imitation or vernacular melody. He never latched on the German Romantic ideal of music for music's sake, having a abstract museum quality. This quartet reflects Ives' life at the time it was written. While he has a student at Yale he had a job as church organist at the Center Church in New Haven. The last three movements of this quartet were written to be part of revival services. The themes were based on hymn melodies familiar to the congregation. Hymn melodies tend to be short, have plain rhythm, and simple harmony, all qualities which make them easy to remember and sing. But when it comes to thematic development these qualities get in the way. So what Ives had to do was to rework or paraphrase the hymn melodies so he could use them as the basis of a large instrumental work, while retaining their melodic character so they could be recognized by the church congregation.

The 1st movement is a stately fugue based on Missionary Hymn. The hymn's first phrase serves as the subject joined at the second set of entrances by a counter subject drawn from Coronation ("All hail the power of Jesus' name") At the climax, the contrasting third phrase of Missionary Hymn enters over a pedal point, and the movement ends with a chorale-like setting of the hymn's final phrase, a variant of the first phrase.

The 2nd movement is in a three part form, with the cheerful opening derived from Beulah Land, and the middle section of the movement is based on Shining Shore, two hymns that look forward to the afterlife. Ives reworked the hymn themes to the point of only taking fragments of the original melodies while retaining the American and hymn-like character.

The 3rd movement has a meditative quality and is based on Nettleton (Come, Thou Fount of ev'ry blessing) in the opening section. The overall form is a modified three part form. The middle section changes moods and borrows melodic material from the hymns used in the second movement. The movement ends with brief return of the opening material.

The 4th movement is also in a modified three part form, with the march-like opening theme derived from a blending a figures from Coronation Hymn and Webb ("Stand up, stand up for Jesus"). The middle section brings back themes from the 2nd movement. The movement ends with a coda section which combines a complete statement of the Webb hymn in the cello and middle section theme in the first violin part.

The reoccurrence in later movements of material from earlier movements unifies the work, and the appearance of a complete hymn at end after hearing only fragments and paraphrases provides a satisfying conclusion

The Lyra String Quartet

endowed by

The Donna Wolf Steigerwaldt Foundation

Founded in 1987, **The Lyra String Quartet** performs a wide variety of classical and popular music for string quartet. The ensemble, comprises 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

Ann LeMar, *second violin*, is a native of Kenosha. She received her Bachelor of Music degree from Northern Illinois University and her Master's degree from Western Illinois University where she studied with Roland and Almita Vamos. Ann has been a participant in the National Orchestral Institute at the University of Maryland. She also has been involved in teaching in programs at Northern Illinois University, the University of Illinois, Knox College, and DePaul University. In addition to her association with Carthage College, Ann also currently teaches at the David Adler Cultural Center in Libertyville, Illinois. She has been principal second violinist with the Kenosha Symphony Orchestra for five seasons.

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.A. in Cello Performance from Northern Illinois University and a Master's Degree in Cello Performance from Southern Methodist University.

Vannia Philips received her Bachelor of Music from Oberlin Conservatory, a student of Jeffrey Irvine and Lynne Ramsey. She is a former member of the Canton and Wichita Symphonies and of the Gallana String Quartet. She has also served as principal violist of the Lyric Mountain Music Festival. Vannia is currently principal violist in the Kenosha Symphony.

Rebecca McFaul, violinist, is an active chamber musician in the Chicago area performing at venues such as the Harold Washington Library, Newberry Library, Ganz Hall, the 3 Arts Club, the Fry Street Quartet, and currently the Lyra String Quartet as well. She has appeared recently as a soloist with the Symphony Fantastique, the Northshore Chamber Orchestra, and at Minneapolis, MN. As a baroque violinist, Rebecca plays with Ensemble Musical Offering and The American Back Project in Milwaukee, WI, as well as principle violinist for the early music group Ars Musica Chicago. Ms. McFaul has a Bachelor of Music Degree from the Oberlin Conservatory where she studied with Marilyn McDonald, and, as a former Graduate Fellow of the Chicago Civic Orchestra, received a Masters of Music Degree from Northwestern University where she studied with Gerardo Ribeiro.

Upcoming Music Events
Siebert Chapel

Wednesday, April 23
Departmental Recital
12:10 p.m.

Wednesday, April 23
Lambda Kappa Recital
Celebrating 150 Years of Carthage
7:00 p.m.

Friday, April 25
Racine Symphony*
with Carthage Choir
7:30 p.m.

Saturday, April 26
John Schubring,
Junior Organ Recital
4:00 p.m.

Sunday, April 27
Family Weekend Springfest
Band/Choirs Concert
4:00 p.m.

Saturday May 3
Bach's Magnificat
Community Chorus,
Chamber Singers, KSO
Reuther Auditorium, 8:00 p.m.

Sunday, May 4
Peter Rallo, Guitar, and Paul Marchese
Junior Voice Recital
4:00 p.m.

* Public Admission, \$10
(There is no charge for Carthage Students with ID)
All other events, except the Racine Symphony
and Kenosha Symphony concerts, are without charge.

Ushers for music events are provided by:
The Lambda Kappa
Music Fraternity