

C a r t h a g e

2005-06 Chamber MUSIC *series*

Made possible with a grant
from the Helen C. Smolenski
Chamber Music Fund of the
Racine Community Foundation

**New York Chamber
Soloists**

October 9, 2005
A. F. Siebert Chapel



2001 Alford Park Drive
Kenosha, WI 53140-1994
www.carthage.edu

New York Chamber Soloists

For nearly five decades, the NEW YORK CHAMBER SOLOISTS have been acclaimed as an outstanding ensemble of distinguished virtuosi, performing widely diverse repertoire in creatively programmed concerts. An twelve-member ensemble of strings, winds, and keyboard, increasing to as many as 20 with the addition of guest artists, the Chamber Soloists have the flexibility to offer many works that are seldom heard due to the unusual instrumental combinations for which they were written.

With more than 250 works in their repertoire, the Chamber Soloists have made a valuable contribution to the musical life of this country by helping to expand the audience for chamber music. Their programming innovations have included Bach's complete Brandenburg Concerti in a single concert; "Paris in the '20s"; an American Classics program; the complete Mozart horn concerti; and song cycles, cantatas, and operas from Monteverdi to Aitken.

They have added substantially to the catalog of 20th century chamber works, with more than 25 compositions written for them by such significant composers as Gunther Schuller, Mario Davidovsky, Ezra Laderman, Elliott Schwartz, and Mel Powell.

The ensemble has compiled an impressive record of repeat engagements in the United States and abroad, including eleven European tours, six Latin American tours, and numerous tours of the Far East and South Pacific.

In the United States, the Chamber Soloists have appeared frequently at the Metropolitan Museum of Art in New York, the Library of Congress in Washington, major universities across the country from Boston to Berkeley, and at the Mostly Mozart, Sun Valley, and Caramoor Festivals. They have been in residence at the Vermont Mozart Festival every summer since its inception in 1974.

The NEW YORK CHAMBER SOLOISTS are represented by Melvin Kaplan, Inc.
115 College Street • Burlington, Vermont 05401
www.melkap.com

Program

October 9, 2005

Jennifer Grim
flute

Melvin Kaplan
oboe

Allen Blustine
Curtis Macomber
violin

Ynez Lynch
viola

Adam Grabois
cello

Elizabeth Metcalfe
piano

Wolfgang Amadeus Mozart (1756 – 1791)

Adagio and Rondo in c minor for flute, oboe, viola, cello, and glass harmonica, K.617

Two Minuets for violin, viola, and cello, K. 563

Minuet; Trio
Minuet; Trio I and II; Coda

Trio in E-flat Major for clarinet, viola, and piano, K. 498

Andante
Menuetto; Trio
Rondeau: Allegro

Intermission

Quartet in D Major for flute, violin, viola, and cello, K. 285

Allegro
Adagio
Rondo

Adagio for clarinet, violin, viola, and cello, K. 580a

Adagio for oboe, violin, viola, and cello, K. 370

Quartet in E-flat Major for violin, viola, cello, and piano, K. 493

Allegro
Larghetto
Allegretto

This concert is part of the Carthage Chamber Music Series, made possible with support from the Helen C. Smolenski Chamber Music Fund of the Racine Community Foundation, Inc.

Program Notes

ALL-MOZART PROGRAM

Wolfgang Amadeus Mozart

Born January 17, 1756 in Salzburg, Austria

Died December 5, 1791 in Vienna

Trio for Clarinet, Viola and Piano in E-Flat Major, K. 498, “Kegelstatt” (“Skittles”)

I. Andante. II. Menuetto. III. Allegretto.

This trio has the fanciful subtitle “*Kegelstatt*” (“Skittles”), presumably because it was written while Mozart was playing skittles (similar to bowling) with his friend, clarinet virtuoso Anton Stadler. If this story is true, nothing in the music betrays the place of its composition. The trio also has a unique instrumentation, probably chosen for the use of his favorite piano student, Franziska von Jacquin, the clarinetist Stadler, and Mozart himself playing viola.

Mozart completed the “*Kegelstatt*” Trio on August 5, 1786, in Vienna, during a particularly productive period of chamber music composition. He had finished the K. 493 piano quartet just two months earlier, and, exactly two weeks later, the K. 499 string quartet was done. The trio is small-scaled and intimate in character, showing particularly affectionate part writing for both the clarinet and viola, instruments for which Mozart had a great affinity.

The slow-tempo opening of the Andante can be thought of as doing double duty, serving both as the fast and slow movements. The motto heard at the very outset, and that prevails throughout, can be identified by its *gruppetto*, a fast, ornamental group of notes that goes up, down, and then returns to its starting pitch. Although the motto is heard over and over, Mozart manages to keep it interesting and attractive by placing it in fresh settings.

The second theme is simply the last five notes of the motto, rhythmically transformed. (The continuation of this melody, a rising and falling scale line, later serves as the basis of the finale's principal theme.) Even though the development section is quite short, Mozart continues working out the material through the recapitulation and coda.

The Menuetto, a long, serious and intense movement, is a far cry from typical 18th century minuets. Its emphatic bass line and sharp contrasts in dynamics project a feeling of smoldering defiance. The strange trio is a conflict between two antithetical musical ideas—a short, sensitive legato phrase that the clarinet introduces, and the viola's gruff, overeager triplet response. Back and forth these two gestures flow, with neither gaining the ascendancy, until Mozart returns to the Menuetto and ends the movement with a quick reminder of the trio motifs.

The glorious songlike main theme of the rondo, as mentioned, comes from the Andante's second theme. Following an A-B-A-C-A-D-A rondo form, each A is a repetition of the principal theme, with the others contrasting interludes. Perhaps the C episodé, in minor and featuring an impassioned outburst from the viola, is most striking. Although the clarinet and piano seem to offer consoling homilies to the viola, the dark-voiced string instrument persists in its heavy sorrow. When the viola's *angst* finally subsides, Mozart gently slips into the third statement of the A section. With only short interruptions, warm good spirits obtain for the rest of the movement.

Flute Quartet in D Major, K. 285

I. Allegro. II. Adagio. III. Rondo.

The opening months of 1777 held little promise for Mozart. Employed by Salzburg's Archbishop Heironymus Collorédo as concertmaster and organist, the 21-year-old felt stymied in his artistic development. Due to financial difficulties, Collorédo had reduced his staff and cut back on the court's musical activities.

Yet, in March, when Mozart asked for leave in order to perform at other courts, the noble refused, saying that he did not want his servants "running around like beggars." Furthermore, the Archbishop began exhibiting a strong antipathy to the young man. He told Mozart's father that Wolfgang "knows nothing" and "ought to go to a conservatory in Naples in order to learn music."

Conditions grew increasingly worse until August, when Mozart became desperate and resigned. On September 23, accompanied by his mother, he set out on a lengthy trip that he hoped would advance his career and obtain for him a court position more in keeping with his abilities.

While the trip was mostly unsuccessful, the young composer did manage to pick up a few commissions as he made his way across Europe. In Mannheim, an amateur flutist, identified only as DeJean, offered Mozart 200 gulden for "three small, easy, brief concertos and a few flute quartets."

The composition did not go easily. "You know how stupid I am," Mozart wrote his father, "when I have to compose for one instrument (and that one that I dislike.)"

Nevertheless, despite his protestations, Mozart completed two concertos and three quartets. (DeJean, though, was not satisfied, and just paid him 96 gulden.) Of the quartets, only the first, in D major, completed in Mannheim on Christmas Day, 1777, has won a place in modern repertoire. A charming miniature, it perfectly expresses the Rococo, galant worldview of the time.

The first subject of the Allegro movement has at least three themes, all light and airy, led throughout by the flute. The somewhat subdued second theme is introduced by violin and viola before it is repeated by the flute. The brief development considers only the first subject before leading to a condensed recapitulation and a brilliant coda.

The short second movement is a serenade, a pleasant diversion designed for an evening's pleasure. The flute sings a lovely, unbroken cantabile melody, while the strings furnish a discrete pizzicato accompaniment.

Following without pause is the last movement, a rondo. The perky opening theme is heard three times, with contrasting episodes that maintain the same high spirits coming between the repetitions.

Piano Quartet in E-Flat Major, K. 493

I. Allegro. II. Larghetto. III. Allegretto.

The dark, dramatic opening phrase of the E-flat quartet is scant preparation for the several delightful motifs that Mozart soon introduces to round out the first subject. The second theme, stated by the piano after two powerful chords, has but one melodic strain, with a particularly memorable motto-like opening. A number of brief new motifs bring the exposition to a close. The second-theme motto dominates the development section, appearing about 20 times in various keys, instrumental combinations, dynamics, and musical meanings. The somewhat shortened recapitulation closely mirrors the exposition, and the final coda features a tight, fugal reworking of the by now very familiar second-theme motto.

Mozart wrote the Larghetto with a wonderfully light and delicate touch. The entire movement is distinguished by immediate echoes of almost every phrase—sometimes in exact repetition, sometimes elaborated or modified in some way. The overall feeling is wistful and tender, but with strong hints of great inner tension.

Mozart usually planned compositions completely in his head, without writing out preliminary sketches. But two preparatory versions of the last movement's principal theme have been found, which suggest that it required a mighty effort to create what Alfred Einstein enthusiastically called "the purest, most childlike and godlike melody ever sung." The movement is structured in a combined rondo and sonata form with the first theme followed by a second rather militant theme that soon relaxes into a more lyrical mood, as Mozart brings in additional motifs. After a

brief section featuring virtuosic runs for the piano that can be considered the development, the second and first themes come back, and the work concludes with a short coda.

Notes from: *Guide to Chamber Music* by Melvin Berger © 1985



Fall Events Calendar

Friday-Sunday, Oct. 14-16
"Blood Brothers"
7 p.m., Wartburg Auditorium

Friday-Sunday, Oct. 21-23
"Blood Brothers"
7 p.m., Wartburg Auditorium

Sunday, Oct. 23
32nd Annual Alumni Recital
1:30 p.m., A. F. Siebert Chapel

Tuesday, Oct. 25 - Saturday, Dec. 17
"One Author, Many Artists" - Florence
Parry Heide and the Artists Behind Her
Work

Saturday, Oct. 29
Faculty Recital: Nancy Henninger, soprano
7:30 p.m., H. F. Johnson Recital Hall

Sunday, Oct. 30
Organ Recital: Former Carthage College
Organists
3 p.m., A. F. Siebert Chapel

Thursday-Sunday, Nov. 3-6
"Proof"
7 p.m., Studio Theater

Sunday, Nov. 6
Chamber Orchestra/Chamber Singers
3 p.m., A. F. Siebert Chapel

Thursday-Saturday, Nov. 10-13
"Proof"
7 p.m., Studio Theater

Friday, Nov. 11
Wind Orchestra/Festival Band
7:30 p.m., A. F. Siebert Chapel

Saturday, Nov. 12
Music Theater Workshop/Jazz Ensemble:
"Roaring 20s"
3 p.m., Wartburg Auditorium

Sunday, Nov. 13
Guest Artist: Paul Cortese, viola
3 p.m., A. F. Siebert Chapel

Friday, Dec. 2-3
Carthage Christmas Festival
7:30 p.m., A. F. Siebert Chapel

Sunday, Dec. 4
Carthage Christmas Festival
4 p.m., A. F. Siebert Chapel