

We ask that all members of the audience refrain from photographing or recording the performance. Cell phones, beepers, alarms, and similar devices must be turned off.

A high-fidelity recording of this performance may be ordered. A brochure will be available following the performance.

*You are invited to attend the next events of
Lutheran Summer Music 2002:*

Practorius Brass Ensemble

Björling Recital Hall
Schaefer Fine Arts Center
Gustavus Adolphus College
Sunday, July 14, 7:30 p.m.

Festival of Hymns

Christ Chapel
Gustavus Adolphus College
Monday, July 15, 7:30 p.m.

Student Chamber Music Recital

Björling Recital Hall
Schaefer Fine Arts Center
Gustavus Adolphus College
Wednesday, July 17, 7:30 p.m.

*This concert is the sixteenth event of
Lutheran Summer Music 2002*

Faculty Artist Recital

Omega String Quartet

Brian Krinke, *violin*
Marion Judish, *violin*
Spencer Martin, *viola*
Eric Kutz, *cello*

*Björling Recital Hall
Schaefer Fine Arts Center
Gustavus Adolphus College
Friday, July 12, 7:30 p.m.*

Program

Quartet in B-flat Major, Op. 18, No. 6 (1801)

Ludwig van Beethoven
(1770-1827)

- I. Allegro con brio
- II. Adagio ma non troppo
- III. Scherzo: Allegro
- IV. La Malinconia: Adagio -- Allegretto quasi allegro

Quartet No. 7 in F-sharp Minor, Op. 108 (1960)

Dmitry Shostakovich
(1906-1975)

- I. Allegretto
- II. Lento
- III. Allegro -- Allegretto

Quartet in F Major (1902-1903)

Maurice Ravel
(1875-1938)

- I. Modéré, très doux
- II. Assez vif, très rythmé
- III. Très lent
- IV. Agité

Brian Krinke presently lives and performs in New York City. Krinke has served as the Assistant Concertmaster of the Rochester Philharmonic and as Associate Concertmaster of the Buffalo Philharmonic Orchestra. Krinke's solo engagements have included concertos with the Buffalo Philharmonic, the Minnesota Orchestra, and the Concerto Soloists of Philadelphia. He has served on the faculty of the State University of New York at Buffalo and the Hochstein Music School in Rochester.

For the past sixteen years, **Marion Judish** has been concertmaster of the St. Cloud Symphony Orchestra. She also serves as concertmaster for the Amadeus Chamber Symphony and has performed regularly with both groups as soloist. Her most recent solo performance was the Beethoven Violin Concerto with the St. Cloud Symphony last year. Judish is currently Assistant Professor of violin and viola at St. Cloud State University. Before coming to Minnesota, she was an active studio musician for several recording companies in Colorado. She performed as soloist with the Colorado Symphony and was concertmaster of the Brico Symphony in Denver. Judish is an avid supporter of new music and has performed for the Composer's Forum in Minneapolis on several occasions. Judish holds the Doctor of Musical Arts degree from the University of Minnesota.

Spencer Martin is on faculty at Luther College, Decorah, Iowa, where he teaches Viola and Conducting, and directs the String Orchestra. He previously served on the faculty of the University of Alabama, was Principal Violist of the Tuscaloosa Symphony, and conducted the Tuscaloosa Youth Symphony. A former member of the Wichita Symphony Orchestra, Martin has also been a frequent substitute with the Minnesota Chamber Orchestra, the Alabama Symphony Orchestra, and the Indianapolis Chamber Orchestra. He holds degrees from Butler University, Wichita State University, and is currently a doctoral candidate at the University of Minnesota.

A highly regarded chamber musician, cellist **Eric Kutz** has captivated audiences throughout both North America and Europe. Kutz performs regularly as part of the Murasaki Duo, a cello/piano ensemble. He is a member of the Grant Park Symphony in Chicago and has performed frequently in the New York Philharmonic. Kutz holds both Master of Music and Doctor of Musical Arts degrees from the Juilliard School, and a Bachelors degree from Rice University. He is Assistant Professor of Music at Luther College.

The six quartets that make up Opus 18 were apparently begun in 1798, when **Beethoven** was 28, completed in 1800, and published in 1801. In 1792, the year after Mozart's death, when Beethoven had left Bonn for Vienna, his first patron, Count Waldstein had prophetically written in his album: "With the help of assiduous labor you shall inherit Mozart's spirit from Haydn's hands." The Beethoven encountered in the Opus 18 quartets is successful, sociable, and not very deeply troubled by anything; he is a man fully aware of, and exulting in, the powers that have enabled him to master the musical language of Haydn and Mozart and make it his own. Worth mentioning, the final movement contains quite elaborate directions. Beethoven's instruction to play the music "colla più gran delicatezza" suggests his intention to write an unusually emotional piece. He titles the introduction "La Malinconia". It is extraordinarily advanced harmonically for its time -- if scored for full orchestra, it would not sound out of place in a Wagner opera.

Dmitry Dmitriyevich Shostakovich lived from the early years of the Revolution through civil war, famine, Stalin's Terror, World War II, more brutal repression, the "Thaw", and into the "stagnation of the Brezhnev era." His music is thoroughly caught up in the maelstrom of Soviet history. To the end of his life, he remained Russia's most visible and important composer. He wrote prolifically for everything: film, theater, ballet, opera, music hall, rally, symphony orchestra, chamber group, circus, choir, and school. He could not be called a dissident except in the most covert or spiritual sense; and at the deepest levels of his music.

The language of the **Quartet No. 7**, Shostakovich's shortest, remains clear and simple throughout, but by the end of its eleven minutes, we have traversed an emotional landscape of enormous tension and pathos. There is an anxiety built into most classical compositional procedures: question-and-answer phraseology, the tension-release model of tonal harmony -- music in the past built toward the resolution of these states of tension. Shostakovich instead focuses on their inherent ambivalence and uncertainty and transforms these into the music's driving force. The question at the human level, then, is how to deal with what the composer feels is the impossibility of real resolution (perhaps in a social and spiritual sense, as well). There is a dynamic balancing of extremes -- a highly dissonant melody with a simple tonal accompaniment. Thus, the learned is balanced by the sentimental, the formal by the emotional.

"Ambivalence, I think, is the chief characteristic of my nation [Russia]."

Joseph Brodsky

"I am not one of the great composers. All the greats have produced enormously. There is everything in their work -- the best and the worst, but there is always quantity. But I have written relatively very little...and at that, I did it with a great deal of difficulty. I did my work slowly, drop by drop. I have torn all of it out of me by pieces...and now I can do no more and it does not give me any pleasure."

"We should always remember that sensitiveness and emotion constitutes the real content of a work of art."

Maurice Ravel

As the traditional tonal system at the end of the 19th and beginning of the 20th century was being stretched to its utmost limits, composers started becoming interested in alternate means of organizing their compositions. The changes affected scale, chord structure, harmonic succession, rhythm and meter, as well as overall music structure. Ravel increased the use of ninth, eleventh and thirteenth chords. The effect was an increased coloristic tonality which had previously never been heard in Western music on such a grand scale. Another significant aspect of Impressionism is its use of parallelism. Counterpoint (counter moving lines) was suddenly swept aside in favor of parallel moving lines.

Maurice Ravel composed his string quartet in 1903. Contrary to his humble words, he is one of the great composers of the late 19th and early 20th centuries. This quartet is an absolute masterpiece with its clean melodic contours, distinct rhythms, and firm classic structure. Ravel's writing is complex and sophisticated as well as deeply moving, covering a broad spectrum of musical expression.

Program notes compiled by Dr. Juulish