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Faculty String Quartet: Sarah Gentry, Violin; Emily Morgan, Violin; Katherine Lewis, Viola; Adriana La Rosa Ransom, Cello; April 19, 2007

Sarah Gentry Violin
Illinois State University

Emily Morgan Violin

Katherine Lewis Viola

Adriana La Rosa Ransom Cello

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Recommended Citation

Gentry, Sarah Violin; Morgan, Emily Violin; Lewis, Katherine Viola; and Ransom, Adriana La Rosa Cello, "Faculty String Quartet: Sarah Gentry, Violin; Emily Morgan, Violin; Katherine Lewis, Viola; Adriana La Rosa Ransom, Cello; April 19, 2007" (2007). *School of Music Programs*. 3167.
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Illinois State University

College of Fine Arts

School of Music

Charles W. Bolen Faculty Recital Series

Faculty String Quartet

Sarah Gentry, *Violin*

Emily Morgan, *Violin*

Katherine Lewis, *Viola*

Adriana La Rosa Ransom, *Cello*

Kemp Recital Hall

April 19, 2007

Thursday Evening

8:00 p.m.

This is the one hundred and sixty-seventh program of the 2006-2007 season.

Program

Please turn off cell phones and pagers for the duration of the concert. Thank You.

String Quartet in D Major, K. 575

Allegretto
Andante
Menuetto and Trio
Allegretto

Wolfgang Amadeus Mozart
(1756-1791)

Danzas de Panama for String Quartet (1948)

Tamborito
Mejorana y Socavon
Punto
Cumbia y Congo

William Grant Still
(1895-1978)

~ Intermission ~

String Quartet No. 1 (1923) "The Kreutzer Sonata"

Adagio – Con moto
Con moto
Con moto – Vivace – Andante
Con moto

Leoš Janáček
(1854-1928)

Program Notes

Quartet in D Major, K. 575

The King of Prussia, Friedrich Wilhelm II, met Mozart in Berlin during the spring of 1789 and promptly commissioned a set of string quartets from the composer. The King himself was a cellist and specifically requested that Mozart write a more prominent part for the cello that used more of its upper registers. Mozart composed this quartet, K. 575, within a few months. The following summer Mozart completed the next two quartets in his intended set of six, which became his last works of this genre before his death the next year.

Danzas de Panama

African-American composer William Grant Still was inspired to compose *Danzas de Panama* after being introduced to the folk music of that region by Elisabeth Waldo. A composer and successful concert violinist, Ms. Waldo toured Central America and South America, becoming increasingly intrigued with the indigenous music of the region. Early in her career she collected and notated folk music of Panama, which Still then used as melodic inspiration for his work for strings. Each movement of *Danzas de Panama* is titled after a specific dance from the region, the first and last having roots in the music of the African slave population. *Tamborito* is a dance that features percussive instruments and voice. *Mejorana* is an improvisatory dance usually in the major mode, featuring guitarists (*Mejoranas*) playing in counterpoint accompanied by a three-stringed violin. The dance *Punto* is in six-eight time and is distinguished by the *zapateo*, or shoe-tapping section. The final dance, *Cumbia y Congo*, is a street dance where men dance energetically around candle-bearing women.

Leos Janacek drew his inspiration for his first String Quartet, *The Kreutzer Sonata* from Leo Tolstoy's short story by the same name. Tolstoy, in turn found his muse in Beethoven's *Kreutzer Sonata*, op. 47 for violin and piano. Janacek's Quartet was completed in just eight days for the Bohemian Quartet, led by the famous violinist Joseph Suk. The work features an unusual juxtaposition of both melodic and rhythmic fragments, including direct but disguised quotes from Beethoven's sonata.

Janacek intended the piece to be a *psychological drama* and wrote of the piece: "I had in mind a miserable woman, suffering, beaten, wretched, like the great Russian author Tolstoy wrote about in his *Kreutzer Sonata*." The first movement of the quartet is the exposition of the drama and concentrates on "compassion for the miserable, prostrate female being," the central character in the work.

The second movement introduces the woman's seducer as a cosmopolitan violinist and describes both their first encounter and their first admissions of love. The following movement begins with direct quotes from Beethoven's sonata, which unleashes the passionate emotions of love in the case of the woman, and jealousy on her husband's part. This in turn leads to the drastic music of accusations and revenge accompanied by sobbing.

The final movement begins with the woman (solo violin) introducing the final act in the tragedy. The climax is reached, not in the murder of the woman by her husband, but in the "purified awakening of the murderer over his dying victim." As Tolstoy writes: "I looked...at her bruised disfigured face, and for the first time I forgot myself, my rights, my pride and for the first time I saw a human being in her. And so insignificant did all that had offended me, all my jealousy, appear, and so important what I had done, that I wished to fall with my face to her hand, and say: 'Forgive me', but dared not do so."

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April

20	4:30 p.m.	KRH	Graduate Recital, Laura Lizut, <i>piano</i> *
20	6:30 p.m.	KRH	Junior Recital, Denton Tobenski, <i>tenor</i> *
20	7:30 p.m.	KRH	Graduate Recital, Shannon Schultz, <i>cello</i> *
20	8:30 p.m.	KRH	Senior Recital, Kyle Schneider, <i>baritone</i> *
21	8:00 a.m.	CPA	Jr. High Band Contest
22	Noon	KRH	Senior Recital, John Garvens, <i>trombone</i> *
22	1:30 p.m.	KRH	Senior Recital, Kelly Richter, <i>trumpet</i> *
22	3:00 p.m.	CPA	Wind Symphony
22	7:00 p.m.	KRH	Encore! Vocal Jazz Ensemble *
23	8:00 p.m.	KRH	Jazz Combos *
24	11:00 p.m.	KRH	Convocation Recital *
24	8:00 p.m.	KRH	Charles W. Bolen Faculty Recital Series: * Andrew Rummel, <i>tuba</i>
25	7:30 p.m.	KRH	Guitar Potpourri *
26	8:00 p.m.	CPA	Symphonic Band & University Band
26	8:00 p.m.	KRH	Graduate Recital, Kara Claybrook, <i>soprano</i> *
27	6:30 p.m.	KRH	Senior Recital, Joel Huffman, <i>baritone</i> *
27	7:30 p.m.	KRH	Senior Recital, Cristina Carbia Schneider, <i>euphonium</i> *
27	8:00 p.m.	BPAC	ISU Symphony Orchestra & Illinois Symphony Orchestra
27	8:30 p.m.	KRH	Junior Recital, Margaret Barnard, <i>guitar</i> *
28	8:00 a.m.	CPA	High School Band Contest
28	8:00 p.m.	SA	ISU Symphony Orchestra & Illinois Symphony Orchestra
29	1:00 p.m.	KRH	Graduate Recital, Michael Malgoza, <i>percussion</i> *
29	3:00 p.m.	CPA	Symphonic Winds
29	5:00 p.m.	KRH	Honors Convocation & Recital *
29	7:00 p.m.	CPA	Gold Series: Choral Collage
29	4:30 p.m.	KRH	Opera Practicum Final Project *

* indicates free admission

KRH – Kemp Recital Hall

CPA – Center for the Performing Arts

CPAT – Center for the Performing Arts Theatre

BPAC – Bloomington Performing Arts Center

SA – Springfield Auditorium Springfield IL