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Faculty String Quartet: Sarah Gentry, Violin; Rebecca Cutler, Violin; Katherine Lewis, Viola; Adriana La Rossa Ransom, Cello; Sharon Chung, Viola; April 5, 2009

Sarah Gentry Violin
Illinois State University

Rebecca Cutler Violin

Katherine Lewis Viola

Adriana La Rossa Ransom Cello

Sharon Chung Viola

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Illinois State University
College of Fine Arts
School of Music

Charles W. Bolzen Faculty Recital Series

Faculty String Quartet

Sarah Gentry, *Violin*
Rebecca Cutler, *Violin*
Katherine Lewis, *Viola*
Adriana La Rossa Ransom, *Cello*

Guest Artist Sharon Chung, *Viola*

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

String Quartet No. 3 in F Major, Op. 73
Allegretto
Moderato con moto
Allegro non troppo
Adagio Moderato

Dmitri Shostakovich
(1906-1975)

~ Pause ~

Quintet in E-flat Major, Op. 97
Allegro non tanto
Allegro vivo
Larghetto
Allegro giusto

Antonin Dvořák
(1841-1904)

Kemp Recital Hall
April 5, 2009
Monday Evening
7:30 p.m.

This is the one hundred and fifty-eighth program of the 2009-2010 season.

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Program Notes

String Quartet No. 3 in F Major, Op. 73

Dmitri Shostokovich

This composition was written in 1946 and dedicated to the Beethoven Quartet, who premiered it in Moscow in December of that same year. Because of the horror that the music portrays and the inconclusive manner in which it ends, the quartet was at first renounced. Many believed that there were hidden messages against Stalin within the work. The work was written shortly after his Ninth Symphony, which was censured by the Soviet government.

The quartet is in five movements: I. *Allegretto*, II. *Moderato con moto*, III. *Allegro non Troppo*, IV. *Adagio*, and V. *Moderato*. For the premiere, to avoid being called a “elitist” or “formalist,” he used subtitles for each movement:

- I. Blithe ignorance of the future cataclysm
- II. Rumbblings of unrest and anticipation
- III. Forces of war unleashed
- IV. In memory of the dead
- V. The eternal question: Why? And for what?

String Quintet in E-Flat Major, Op. 97, B. 180, “American” Antonín Dvořák

This work was written in the summer of 1983 in Spillville, Iowa. Completed in just five weeks, it is much like the American Quartet (Op. 96), capturing both the composer’s Bohemian style as well as American influences. During his two-year stay in the U.S., Dvořák became very much enamored with African-American music, believing that this music with its soulful melodies and different moods could suit any purpose and was true American music, more so than the imported European classical tradition. While in the Midwest, he was also inspired by the music of the Iroquois Indians, incorporating pentatonic melodies and drumming effects into this quintet.

This piece is in four movements. The first *Allegro non tanto* is in sonata-allegro form, the second *Allegro vivo* is a scherzo-trio, and the third *Larghetto* with a theme and variations. It is believed that the second part of this theme was originally written to provide a more suitable accompaniment for the American patriotic hymn “My Country, ‘Tis of Thee” rather than the British melody of “God Save the King.” This did not actually materialize, however, as the melody of the British anthem is obviously still being used today. The last movement *Finale: Allegro giusto* is in a rondo form.

program notes by Rebbecca Cutler

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