

KANSAS STATE TEACHERS COLLEGE
PITTSBURG KANSAS

Presents

FACULTY ENSEMBLE

MARKWOOD HOLMES, *Violinist* ROBERT SCHOTT, *Clarinetist*

GILBERT SPECTOR, *Violinist* LEO ASHCRAFT, *Hornist*

LOWELL ADAMS, *Violist* MILLARD LAING, *Hornist*

WALTER OSADCHUK, *Cellist* MARTHA PATE, *Pianist*

RICHARD SMITH, *Double Bass*



MUSIC HALL AUDITORIUM

MONDAY, JANUARY 12, 1959

8:15 P.M.

I

Passacaglia.....William Presser

Mr. Holmes, Mr. Adams, Mr. Osadchuk
Mr. Schott, Dr. Laing

This short work follows the slow, stately seventeenth century dance form known as the "passacaglia." Traditionally, as here, this design is set to three-beat meter. The theme is repeated over and over, almost verbatim, while variations are set against it.

The composer is Head of the Music Department of State Teachers College in Florence, Alabama. He holds the degree Doctor of Philosophy from Eastman School of Music of Rochester, New York.

II

Quartet in A Minor, Opus 29.....Schubert

Allegro ma non troppo

Andante

Menuetto: Allegretto

Allegro moderato

String Quartet

To Franz Schubert, who has been called the most truly sociable of all the great musicians, the writing of chamber music was almost as natural a process as the writing of songs. Perhaps the most important factor in his upbringing was the love of music-making in his home, where the frequent playing of quartets went far to brighten the drabness of his existence.

His brothers were the violinists, his father the cellist, and he like Mozart preferred the often neglected instrument of the quartet, the viola. Later in life his social orbit included many groups of chamber players both amateur and professional, whose demands were a constant source of inspiration.

In 1824 Schubert wrote two masterful quartets, the D Minor, known as "Death and the Maiden," and the A Minor work performed tonight. The latter was the only one of his fifteen quartets to be published during his lifetime. Schubert's letters and diary give some idea of his mood at this time. He presents himself as "the most unfortunate and the most wretched man in the whole world" and one for whom "love and friendship are at most a source of bitterness." This is the mood of the first movement. The opening bars are remindful of his setting of "Gretchen am Spinnrade" with its bleak accompaniment figure in the second violin over a pulsating bass. Then the first violin enters with a tune whose forlorn aspect colors the whole work. The Andante sings a contemplative, serene tune in C Major—a familiar melody from the incidental music to *Rosamunde*.

The mood of the Minuet is again grey, although the modulation at the beginning of the second section suggests a gleam of hope, after which the clouds soon return. The Finale, in sonata-allegro form, is a delicate movement which, with its fine development, achieves a degree of classical perfection seldom found in Schubert. The minor keys and subdued colors of the earlier movements are here transformed into lighter shades, but wistfulness and restraint are maintained to the very end. The Quartet as a whole ranks as one of Schubert's finest achievements.

INTERMISSION

III

Preamble, Elegy and Fugue.....Markwood Holmes

String Quartet and Mrs. Pate

The composer gives this account of his work:

"The three movements comprising this quintet were written at rather widely separated intervals—the Fugue first, and about a year and a half later the Preamble, with the Elegy completing the work several months afterwards. The form of each one is comparatively simple, the Preamble consisting of an animated section in $\frac{3}{4}$ meter, followed by a slower part, still in $\frac{3}{4}$, with a return to the fast portion. Harmonically, it is somewhat more complex—a succession of parallel-moving "white key" chords against a five-note "black key" bass.

The Elegy is based on a rather far-flung theme five measures long, each measure being longer than its predecessor by one count. It is repeated over and over, modified in form; in effect, a sort of Passacaglia.

In the last movement a five-voiced fugue is introduced, the subject of which is presented first by the piano and then in turn by each of the stringed instruments until all five voices, plus an embellishment in the piano part, are sounded simultaneously. In the middle of the movement a second theme, first stated by the viola, is eventually played by each of the other instruments; but before it has run its course the first subject again makes its appearance. So now two fugues are heard at the same time with both subjects answering each other in quick succession. A climax is reached with the final presentation of the first theme in even sixteenth notes for the piano and still faster six-note groups for the upper strings. The work ends with a forceful repetition of the opening three notes."

This composition was given its premier performance by the faculty ensemble at the University Composers Exchange in St. Louis in November, 1958.

IV

Musical Joke.....Mozart

Mr. Holmes, Mr. Spector, Mr. Adams, Mr. Smith, Mr. Ashcraft,
Dr. Laing

This piece represents a playful, practical-joking vein in Mozart of which there is ample evidence in his biography, but which is seldom found in his music. Written in 1787 shortly before the completion of "Don Giovanni," it is a parody on inept chamber music composers and, to a lesser extent, on clumsy players. The indulgence in rowdy humor begins subtly in the first movement with slightly over-drawn sequences and climaxes. Crude rhythmic repetitions and wrong horn notes mark the second movement. In the third a violin cadenza soars bravely, then goes amuck at the critical point, ending on something approaching a whole tone scale. The finale climaxes with each instrument going its own way, ending in a chord representing five different keys. Such are some of the ingredients of this most amazing piece.

Program notes by Lowell Adams.

COMING EVENTS

January 16 (Friday) College Band Concert

January 17 (Saturday, all day) Music Educators Conference

February 3 (Tuesday) Senior Recital, Sue Austin, Soprano;
Russell Mann, Tenor.

February 4 (Wednesday) Major Attractions Series: Canadian
Players.

February 11 (Wednesday) Orchestra Concert, Student Soloists.

February 17 (Tuesday) Chamber Music Series: Italian Chamber
Orchestra, "I Musici."

February 19 (Thursday) Major Attractions Series: Robert
Shaw Chorale and Orchestra.