KANSAS STATE COLLEGE OF PITTSBURG
PITTSBURG, KANSAS

DEPARTMENT OF MUSIC

FACULTY STRING QUARTET

ROBERT PIPKIN, Violin
MARKWOOD HOLMES, Violin

WILLIAM WENDLANDT, Viola
WALTER OSADCHUK, Cello

THURSDAY, DECEMBER 12, 1963

McCRAE AUDITORIUM

8:15 P. M.

PROGRAM

Haydn
(1732-1809)

Quartet in G Major, Op. 17, No. 5

Moderato
Menuetto
Adagio
Presto

Bartok
(1881-1945)

Quartet No. 2, Op. 17

Moderato
Allegro molto, capriccioso
Lento

INTERMISSION

Mozart
(1756-1791)

Quartet in D Major, K. 499

Allegretto
Menuetto, Allegretto
Adagio
Allegro
Program Notes

The historical importance of Haydn, Mozart, and Bartok, in the development of musical literature for the string quartet cannot be overstated. Haydn and Mozart were not only responsible for the early development of this large and rich musical treasure, they also brought the form to perfection. Mozart acknowledged his debt to his elder colleague in stating that "It was from Haydn that I first learned the true way to compose quartets." Their heritage was inherited by Beethoven whose late quartets greatly influenced Bela Bartok. Bartok's six quartets are probably the most significant achievements in chamber music of the twentieth century. The quartet was ideally suited as an expressive medium for Haydn, Mozart, and Bartok. Their quartets contain the most essential musical thoughts of the three composers.

Haydn's String Quartet, Op. 17, No. 5, composed in 1771, represents an early example of the form. It is extremely interesting work, particularly because of the impressive slow movement in which the first violin is treated as a soloist in the recitative style.

Two years after the composition of Haydn's "Recitative Quartet," Mozart met the older composer, and Haydn remained a major influence in the development of the younger man's instrumental style from that time. Mozart's String Quartet in D was composed in 1786, five years before his death, and during the decade in which the string quartet was perfected. It followed the composition of a set of six quartets, dedicated to Haydn, which had been the subject of some discussion and no small amount of criticism, probably because of the dissonant character of the last one of the set (in C Major). The remarkable nature of the Quartet in D is due in part to the marvelous balance between its gay, light, and energetic qualities and a tense and somber character.

Bartok's Quartet No. 2 was composed in 1917. In its style and construction it contains the very essence of technique. The impassioned lyricism of the first movement, the vigorous rhythmic drive and strong Hungarian flavor of the second movement, and the resignation and despair pictured in the final movement are characteristically Bartok. The thematic relationships within and between movements, as well as the remarkable variation of texture and thematic material, are unique.

The three works are an interesting picture of the development of an art form. Although each is conspicuous for its individuality, compactness and economy of means are common traits of all three. The three composers were vitally concerned with the development of formal concepts in the chamber music medium. The degree to which they were successful in their efforts is evidenced to a considerable degree by the artistic significance of their works.

Donald R. Key