



IN CONCERT

Classical Music in the Valley
Presents

VERONIKA
STRING
QUARTET

Sunday, October 14, 2007

Jones Theater
Westcliffe Center for the Performing Arts
Westcliffe, Colorado

VERONIKA STRING QUARTET

October 14, 2008

String Quartet in D Minor, K. 421

W. A. Mozart (1756-1791)

Allegro moderato

Andante

Menuetto: Allegretto

Allegretto ma non troppo

String Quartet No.1, op. 20

A. Ginastera (1916-1983)

Allegro violento ed agitato

Vivacissimo

Calmo e poetico

Allegramente rustic

INTERMISSION

String Quartet in A Minor, Op. 29, No. 1, D. 804 "Rosamund"

F. Schubert (1797-1828)

Allegro ma non troppo

Andante

Menuetto: Allegretto

Allegro moderato

You are invited to meet the performers at a reception following the concert.

Enjoy an art exhibit by the Westcliffe Art Guild in Studio Two.

PROGRAM NOTES

String Quartet in D Minor, K. 421 W. A. Mozart (1756-1791)

The D minor Quartet was completed in June of 1783, reputedly at the time Mozart's wife, Constanze, was about to give birth to their first child. The Quartet is the second in a set of six composed by Mozart between 1782 and 1785. Dedicated in the latter year to Franz Joseph Haydn, whom Mozart greatly admired, they are known as the "Haydn" quartets. According to scholarly consensus, Mozart was inspired, after an absence of nearly ten years, to return to the string quartet, after hearing the innovative chamber music style ("an entirely new and special manner" according to Haydn) employed by Haydn in his six "Russian" quartets of 1781. Of Mozart's "Haydn" quartets, the writer Kazuo Iesato remarks that in the "Haydn series, Mozart has "successfully assimilated the various new techniques Haydn had established." Albert Einstein adds: "This time he learned as a master from a master; he did not imitate; he yielded nothing of his own personality."

Unlike most of his earlier commissioned quartets, the "Haydn" quartets were composed without obligation to patron or special occasion. Perhaps this unpressured circumstance accounts for the unusual amount of time Mozart devoted to them, and to some degree discounts the popular theory that he always composed easily, even though he could indeed produce, for example, a symphony in an astonishingly brief period of time when the need arose. In his dedicatory letter of September 1, 1786, Mozart wrote, "To my dear friend Haydn: ...I send my six sons [the quartets] to you... They are, in fact, the fruit of long and laborious toil." After hearing three of the six at Mozart's home, Haydn remarked to Mozart's father, Leopold: "I declare to you before God as an honest man that your son is the greatest composer I know either personally or by hearsay; he has taste and, moreover, complete mastery of the art of composition."

String Quartet No.1, op. 20 A. Ginastera (1916-1983)

The Argentinean composer Alberto Ginastera received a thorough musical education from his earliest years. The young composer drew national attention while still a student. He contributed significantly to twentieth-century opera and vocal techniques. Ginastera ingeniously superimposed twentieth-century instrumental techniques over classical structures, at the same time using the rich heritage of native Argentinian music and dance.

Ginastera has written three string quartets. The First String Quartet began his period of subjective nationalism, in which elements of folk music are used but without the use of direct quotations. The driving rhythm which characterizes the first movement is typical of the gauchesco (cowboy) music of the composer. The second movement is brilliant and has animated evocations of malambo, a rural dance of the pampas. The third movement opens with notes of the open strings

of the guitar, e-a-d-g-b-e. This symbolic chord, which Ginastera uses numerous times in other works, determines the harmonic development of the entire movement. Two contrasting themes alternate in the last movement. The first evokes a strumming of the guitar, such as for a dance. The second relates to the criollo folksong tradition, in particular the copla or eight-syllable quatrain of Spanish American folklore.

Although the rhythms and melodies of Ginastera's First String Quartet may find their roots in Argentinian folk music, the writing is severe, the musical language is sophisticated, and the effect is stunning.

The performance of the First Quartet in Frankfurt in 1951 was Ginastera's first European success.

String Quartet in A Minor, Op. 29, No. 1, D. 804 "Rosamund"

F. Schubert (1797-1828)

Schubert began composing string quartets for his own family quartet made up of his two brothers, himself, and his father, when he was only fourteen. By the beginning of 1824 when the A minor quartet was completed, he had composed twelve such quartets which had been performed only inside his home. The A minor quartet happened to be his first truly mature work. Schubert began work on the quartet during February or March of 1824, following a long hospitalization. He did not feel well, and felt depressed. Soon after completing the piece he wrote to his friend. "I feel myself the most miserable being in the world ... think of a man whose splendid hopes have come to naught." Surely some of the unrest and despair is reflected in the music of the quartet.

Movements of the quartet have some connection outside the piece. The flowing accompaniment the second violin plays at the very opening calls to mind Schubert's 1814 song, "Gretchen am Spinnrade" ("Gretchen at the Spinning Wheel"); it might be a reference to the following lines: "My peace is gone, my heart is heavy, I'll find it never, never again." Schubert borrowed the theme of the beautiful second movement from the incidental music he wrote for Wilhelm von Chezy's play Rosamunda, a disastrous presentation that was terminated after only two performances. Probably the composer decided to rescue this lovely tune from oblivion, and in our days the whole quartet is very often called Rosamunda after the theme of Andante. The playful, yet touching Minuet can be traced back to Schubert's 1819 song, "Die Gotter Griechenlands" ("The Greek Gods"). The text, by Friedrich Schiller, expresses a yearning for the return of youth: "Fair world, where art thou, Come again glorious age of Nature." The whole Minuet is a play of shades between opening motto and innocent Landler. A marked change of mood occurs in the consistently cheerful Finale. The main subject is a peasantlike tune, possibly of Hungarian derivation. The A minor Quartet was dedicated to Ignaz Schuppanzigh, and the Schuppanzigh Quartet premiered the piece on March 14, 1824 in Vienna. It was the only chamber work by Schubert published during his lifetime.

Veronika String Quartet

Formed in 1989 at Gnessin State Musical College in Moscow, the Veronika String Quartet has been awarded top prizes in international competitions in Russia, Australia, and in the United States and has performed in France, Germany, Holland, Spain, England, Switzerland, Israel, and toured extensively in Russia and the United States. Recent honors include a grant for the 2007-08 season from the Colorado Council on the Arts and the 2007 Excellence in the Arts Award from the Pueblo Arts Council.



Violinist VERONIKA AFANASSIEVA began violin studies at age seven. She holds a Bachelor of Music degree from Novosibirsk Music College and a Master of Music degree from Gnessin's Academy of Music in Moscow.

Ms. Afanassieva completed her studies with Ralph Evans and Kurt Sassmannshaus upon moving to the United States. She is a founding member of the Veronika String Quartet, which began its career in 1989.

Ms. Afanassieva has performed with numerous groups, including the Moscow Conservatory Opera Orchestra, the Kremlin Chamber Orchestra, the Skylight Opera Theater of Milwaukee, the Lancaster Chamber Orchestra and Colorado Springs Philharmonic.

Ms. Afanassieva has been an Artist-in-Residence at Colorado State University-Pueblo and Concertmaster of the Pueblo Symphony since 1999. A dedicated teacher, she maintains a private studio for both violin and piano in addition to her teaching duties at the university.



Violinist KARINE GARIBOVA was born and raised in Moscow. She began playing piano at age five and violin at the age six. Ms. Garibova studied at Gnessin's Special Music School in Moscow, and went on to Gnessin's Academy of Music in 1985. After moving to the United States, Ms. Garibova pursued additional violin studies with Efim Boico at the University of Milwaukee-Wisconsin and with Peter Miliawsky.

During her secondary schooling and college years Ms. Garibova participated in the Concertino Prague Festival, and her ensemble claimed the first prize in the Russian national competition for student string quartets. She is a founding member of the Veronika String Quartet.

Ms. Garibova has been an Artist-in-Residence at Colorado State University-Pueblo and Principal Second Violinist with the Pueblo Symphony since 1999. She has played with the Colorado Springs Philharmonic since 2000. She maintains private studios in Pueblo and Colorado Springs where she coaches the Colorado Springs Youth Symphony and one of their student string quartets.



Violist EKATERINA DOBROTVORSKAIA was born in the historic Russian town of Vladimir to a family of musicians. She started playing violin at age five, and at age ten was accepted to the Central Music School for musically gifted children at the Moscow State Conservatory. Ms. Dobrotvorskaia graduated from the Central Music School in viola performance in 1993. She received a Master of Music Degree in music performance from the Moscow Conservatory in 1998, with certificates in solo, chamber, and orchestral performance. She studied viola with Galina Vakhromeva-Odinetz, one of the leading viola professors in Moscow. Additionally, Ms. Dobrotvorskaia pursued chamber music studies with Alexander Korchagin of the Shostakovich String Quartet. She has received numerous scholarships

and awards and was selected by the Moscow State Conservatory to attend master classes in Russia and Europe.

Ms. Dobrotvorskaia's active performing career has included extensive tours of Australia, Israel, Cyprus, Switzerland, France and Germany. She served as Principal Violist of the Amadeus Chamber Orchestra in Moscow, and has performed with the Moscovia Chamber Orchestra and the Russian Philharmonia Symphony Orchestra.

Ms. Dobrotvorskaia joined the Veronika String Quartet in November of 2000. She is an Artist-in-Residence at Colorado State University–Pueblo and Principal Violist of the Pueblo Symphony.



Cellist MARY ARTMANN recently joined the Veronika String Quartet. This fall, she completed a North American tour with Mexican pianist, Teresa Tamez. Ms. Artmann graduated with high distinction from the University of California at Berkeley, received a Master of Music degree from the University of Southern California and completed post-graduate work at Oberlin College Conservatory and Kent State University. As the two-time recipient of the Alfred Hertz Memorial Traveling Fellowship, she studied in Los Angeles and

Cologne, Germany. While in Los Angeles, Ms. Artmann participated in the Los Angeles Philharmonic Orchestral Training Program.

Ms. Artmann is a champion of new music, and also has an interest in early music. She has performed on viola da gamba with the University of Southern California Early Music Ensemble, the Oberlin Consort, and the Buffalo Consort of Viols. She is a member of the Slee Sinfonietta and the Scandinavian Chamber Orchestra of New York.

Ms. Artmann is principal cellist with the Pueblo Symphony and continues to perform with the Buffalo and Rochester Philharmonics. She is on the faculties of the Rocky Ridge Music Center in Estes Park, CO and the Hartwick Music Festival in Oneonta, NY. She also maintains a private studio in Pueblo and coaches the Colorado Springs Youth Symphony.

IN CONCERT : *Classical Music in the Valley* was formed in 2003 to support and promote classical music in the Wet Mountain Valley. The mission of the group is to provide cultural and educational opportunities for residents of the area by presenting an annual series of live classical music performances and youth workshops. **IN CONCERT** is a non-profit 501(c)3 organization. Contributions are tax deductible.

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OPUS TWO
Andrew Cooperstock, Piano
William Terwilliger, Violin

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Renata Artman Knific, Violin
Bruce Uchimura, Cello
Susan Wiersma Uchimura, Piano

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