

# ROSAMUNDE STRING QUARTET MEMBERS

Violin I:

**DR. MARION JUDISH**, Professor of Violin at St. Cloud State, has been concertmaster of the St. Cloud Symphony and the Amadeus Chamber Symphony for the past twenty-three years. She has soloed with both groups, the Colorado Philharmonic Symphony, and others. Marion has concertized throughout Minnesota, Chicago, Colorado and New York City. She has performed several world premieres at the Composer's Forum in Minneapolis. She founded the Boulder String Quartet in Colorado, and was active with the Chamber Music Concert Series in Boulder, CO.

Violin II:

**SARAH DAHL** was concertmaster of All-State Orchestra three consecutive years-1998-2000 and was the only violinist from Minnesota chosen through audition to perform with the National Symphony in Washington D.C. (2001). Sarah won the St. Cloud Symphony concerto competition twice, 1999, and 2001. She also won the SCSU concerto competition in 2003. She is currently freelancing throughout Central Minnesota as well as the Twin Cities.

Viola:

**JENNIFER WILDESON** is a native of Halifax, Nova Scotia, and studied violin and piano performance at Dalhousie University and Wheaton College (IL) with Ivan Galamian students Philippe Djokic and Sonja Foster. She also studied two summers with Juilliard teacher Sally Thomas at Meadowmount Music School. For ten years she co-owned a free-lance chamber ensemble business in Los Angeles and San Francisco. She has lived in St. Cloud the past eleven years and plays violin and viola with the St. Cloud Symphony and other Central Minnesota and Twin Cities ensembles. She is married to California native Jim Wildeson and has a 9-year-old daughter, Emma.

Cello:

**GREG NELSON** enjoys an active performing and teaching career, he has held the position of cello instructor at St. Cloud State University since 2007 and maintains a private studio in Minneapolis. He enjoys tackling complex projects involving collaboration across art forms (most recently an appearance as soloist in the Mixed Blood Theater production of Bahala Na and a performance of Messaien's Quartet for the End of Time at the University of Minnesota). He is also an active chamber musician often collaborating with Dr. Marion Judish (St. Cloud) among others, and is a founding member of the Urthema String quartet in Minneapolis. Mr. Nelson received a B.M in performance from St. Olaf College (2005) with Dr. David Carter and M.M. in performance from the University of Minnesota (2009) with Tanya Remenikova. His other prominent teachers include Sachiya Isomura (Minneapolis), Mihai Tetel (Indiana).

ST. CLOUD STATE UNIVERSITY  
DEPARTMENT OF MUSIC

PRESENTS

# ROSAMUNDE

## *String Quartet*

*with* MARION JUDISH, VIOLIN  
GREG NELSON, CELLO  
SARAH DAHL, VIOLIN  
JENNIFER WILDESON, VIOLA



SATURDAY, NOVEMBER 14, 2009

7:30 PM

RUTH GANT RECITAL HALL  
PERFORMING ARTS CENTER

## Program

- String Quartet in c minor, Op. 18 No. 4*** Ludwig Van Beethoven  
I. Allegro ma non tanto (1770-1827)  
II. Scherzo. Andante scherzoso quasi allegretto  
III. Menuetto et Trio  
IV. Allegro

- Crisantemi, S. 65*** Giacomo Puccini  
(1858-1924)  
(edited by Michael Kaye)

## ~ Intermission ~

- String Quartet in A minor D. 804 Op. 29*** Franz Schubert  
I. Allegro ma non troppo (1797-1828)  
II. Andante  
III. Minuetto  
IV. Allegro moderato

- Tango Ballet*** Astor Piazzolla  
I. Titulos (Introduction) (1921-1992)  
II. La Calle (The Street)  
III. Encuentro=Olvido (Chance Encounter)  
IV. Cabaret (Nightclub)  
Arr. José Bragato



## Program Notes

### **String Quartet Opus 18 on C# minor**

Between 1798 and 1802 **Beethoven** (1770-1827) finally tackled what he considered the pinnacles of composition: the string quartet and the symphony. With the composition of his first six string quartets (Op. 18) between 1798 and 1800 to fulfill a commission for Prince Lobkowitz, (who was the employer of Beethoven's friend, the violinist Karl Amenda) and their publication in 1801, along with premieres of the First and Second Symphonies in 1800 and 1802, Beethoven was justifiably considered one of the most important of a generation of young composers following after Haydn and Mozart.

They are thought to demonstrate his total mastery of the classical string quartet as developed by Haydn and Mozart. The order of publication (numbering within the opus) does not correspond to the order of composition. Beethoven composed these quartets in the sequence 3, 1, 2, 5, 6, 4.

### **“Crisantemi”**

**Giacomo Puccini** (1858-1924) himself acknowledged that his true talent laid “only in the theater,” and so his non-operatic works are understandably few. But there are more of them than the average concertgoer might imagine. The string quartet was a medium for which Puccini had a certain undeniable affinity, and over the years he composed five works or groups of pieces for it. All of these string quartet pieces have been virtually forgotten except for the elegy “Crisantemi” (“Chrysanthemums”), that Puccini wrote in 1890 -- in a single night, he said -- as a response to the death of the Duke of Savoy.

“Crisantemi” is a single, dark-hued, continuous movement. Puccini found his two liquid melodic ideas worthy enough to re-use in the last act of his opera, “Manon Lescaut”, of 1893. Almost never heard in its original string quartet guise, “Crisantemi” frequented the music stands of the world's orchestras in an arrangement for string orchestra throughout the twentieth century.

**Franz Schubert** wrote the **String Quartet No. 13 in A minor (the Rosamunde Quartet), D. 804, Op. 29**, between February and March 1824. It dates roughly to the same time as his monumental **Death and the Maiden Quartet** emerging around three years after his previous attempt to write for the string quartet genre, the “Quartetsatz” that he never finished. Schubert dedicated the work to Schuppanzigh who served as the first violinist of the string quartet appointed by Beethoven. Schuppanzigh himself played in the premiere performance that took place on March 14, 1824.

The first movement opens in a way reminiscent of the melancholic theme from one of Schubert's earliest songs, “Gretchen and Spinnrade”. It is the second movement, however, which has lent the Quartet its nickname, being based on a theme from the incidental music for “Rosamunde” (a similar theme appears in the written three years later). The minuet is inspired by the melody of another song by Schubert, Die Götter Griechenlands, D. 677.

Argentinean composer **Astor Piazzolla** (1921-1992) did more to bring the tango to the forefront of concert music than any other composer of his time. The **Tango Ballet** is a colorful work for string orchestra. The work alternates between vibrant and forceful passages that recalls ‘The Rite of Spring’ by Stravinsky and a passionate melancholy for the slower movements.