

Lawrence Conservatory of Music

Concert Course

Season 1918-19

SECOND CONCERT

The Flonzaley Quartet

Founded by Mr. E. J. de Coppet of New York
Management, Loudon Charlton

Mr. Adolfo Betti, First Violin

Mr. Alfred Pochon, Second Violin

Mr. Louis Bailly, Viola

Mr. Iwan d'Archambeau, Violoncello

Lawrence Memorial Chapel

Wednesday Evening, December the Fourth

Nineteen Hundred Eighteen at Eight-fifteen o'clock

Executive Committee

Ludolph Arens

Percy Fullinwider

Carl Waterman

The next concert will be the dedication of the new
\$10,000 Chapel Organ by Herbert Hyde
Tuesday evening, December 17th

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PROGRAMME

Mozart - - - - - Quartet in C major (K. 465)

Adagio - Allegro

Andante

Menuetto

Allegro molto

Schumann - - - - - Adagio molto
from the Quartet in A major, op. 41, No. 3

Gliere - - - - - Quartet in A major, op. 2

Allegro

Scherzo

Tema con variazioni

Finale

GLIERE—(Reinhold Moritzowitch, born at Kiev, December 30th, 1874.)

Studied with Taneicev and Ippolitow-Ivanow at the Moscow Conservatory and is now director of the Imperial Conservatory at Kiel. Has written many orchestral pieces, two ballets, an opera and several chamber-music works. His music has a marked Russian character and combines a great mastery of technical means with a rare melodic gift.

MOZART—*Quartette in A Major (K 464)*

Dated January 10th, 1785—this quartet is one of a set of six primarily written by Mozart for his own amusement and dedicated to Haydn. They are, as Mozart says in his dedication to Haydn “the fruit of long and earnest application”. Each one of them is a gem. Such, however, was not the popular verdict at the time. A critic of the days found them “much too highly spiced” and asks “whose palate can stand that for any length of time.” Prince Grassalkovitz, a musical connoisseur of rank in Vienna, had the quartets performed (as Mozart’s widow relates) and was so enraged at finding that the discords (!) played by the musicians were really in the parts, that he tore them all to pieces. The middle movement of the A major quartet is in Variation form—the precursor of the Variations in Haydn’s, Kaiser’s and Beethoven’s A major quartets. These variations consist not merely of a graceful play of passages but of characteristic development of new motifs springing from the theme. The finale is free and easy but nevertheless polyphonic in treatment. It has been scored by Beethoven who made a special study of the plan of this movement. (See Finale of Beethoven.)

SCHUMANN—*Quartet Op. 41 No. 3*

As a composer Schumann started with the pianoforte and until the year 1840 wrote scarcely anything but pianoforte music. In 1840 his marriage with Clara Wieck took place and the deep joy of his married life produced the direct result of a mighty advance in his artistic progress. Schumann’s most beautiful works in the larger forms date almost exclusively from the years 1841 to 1845.

The year 1842 was dedicated to chamber-music. Although Schumann was unused to this style of writing, he composed the three quartets in about a month. Dedicated to Mendelssohn, they were at once taken up by the Leipzig musicians with great interest. The praise bestowed upon them by Ferd. David called forth a letter from Schumann, addressed to him, which merits quotation, as showing how modest and ideal as an artist Schumann was: “Hartel told me very kindly you had spoken to him about my quartets, and, coming from you, it gratified me exceedingly. But I shall have to do better yet, and I feel, with each new work, as if I ought to begin all over again from the beginning.”

The quartet from the A major is in the highest degree original, full of richness of invention and poetry and contains much enchanting beauty never surpassed by Schumann.

*These Concerts are being promoted by the Mu Phi Epsilon
and Sigma Alpha Iota Musical Sororities*

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