

Organ Vesper Series

Presents

THE OMAHA CHAMBER MUSIC SOCIETY

Dan Fletcher, Frank Seligman, violins

Thomas Kluge, Clark Potter, violas

Paul Ledwon, cello

Sunday, March 5, 2006

3:00 p.m.

String Music of Mozart

-Program-

String Quintet in B flat major, KV 174

Allegro moderato

Adagio

Menuetto ma allegretto

Allegro

Duet in B-flat, KV 424

Allegro

Andante cantabile

Thema con variazione

-Intermission-

String Quintet in C minor, KV 406 (516b)

Allegro

Andante

Menuetto in canone

Allegro

Made possible with the support of



through funds from
the Nebraska Legislature and
National Endowment for the Arts.
www.nebraskaartscouncil.org

-Notes-

While Mozart's standing as an artist per se has never seriously been questioned, he has not generally been viewed as one of musical history's great innovators. This need not worry us; every one of his mature works is of itself as much a re-invention of its form as anything by Haydn or Beethoven. But there are certain less common mediums in which his achievement was so inspirational that he did effectively establish them as viable expressive forms. The 18th Century string quintet was predominantly the domain of Luigi Boccherini, whose rococo quintets with two 'cellos were dominated by virtuoso writing for the first 'cello. That this medium had expressive potential was supremely demonstrated two generations later by Schubert with his C major Quintet; but by then Mozart's preferred quintet medium – two violins, two violas and cello – had, through Mozart's example, established itself. Mendelssohn, Brahms, Dvorak and Bruch produced some of their most convincing chamber music achievements in their two-violin quintets and nineteenth-century chamber music reached one of its pinnacles in Bruckner's F major quintet (1879), that composer's only mature chamber work. Each of these works can trace its ancestry back to Mozart's six string quintets, and particularly the three in C major K.515, G minor K.516 and D major K.593. It is fair to paraphrase Hans Keller's words on Haydn and say that, so far as the art of string quintet writing is concerned, Mozart was the first composer of any significance, "and actually turned what seemed an unpromising medium into what was to become one of the most expressive forms of western instrumental composition – and it became that in his own hands too!"

Mozart is thought to have derived his initial experience of the medium through two quintets published by his Salzburg colleague Michael Haydn in 1773; at the end of that year the 17-year old Mozart produced his own first quintet, K.174 in B flat. He then wrote no string quintets for 14 years, before writing the C major quintet K.515 in April 1787 and completing the G minor, K.516 barely four weeks later on 16th May. We do not know why Mozart returned to the string quintet at this particular time. It does not appear that these two works were written to any commission - although chamber music of all sorts was always very saleable in 18th century Europe. They certainly do seem to have arisen from some particularly strong personal impulse; something that prompted both the choice of medium and the nature of the inspiration which Mozart channelled through it. The viola was Mozart's own preferred instrument when playing chamber music. Keller has pointed out how the viola player in a string quartet is in the best position to perceive the inner balance of the ensemble, but from the nature of his writing, it is also reasonable to assume that Mozart felt drawn to the instrument in its own right. He clearly loved the expressive warmth and depth of viola tone – the same qualities he also found in the clarinet in later years. As well as expanding the texture of the ensemble, the extra viola in Mozart's quintets acts as a second leader of the group, as if, at times, Mozart saw viola and violin as different aspects of the same personality – an idea he had already explored to magnificent effect in the *Sinfonia Concertante* K.364 (1779).

R.G.Bratby, 2001

Copyright Classical Notes.co.uk 2000

-The Artists-

Dan Fletcher has been performing as a violinist in Nebraska since taking a position with the Omaha Symphony Chamber Orchestra in the fall of 1989. For the previous ten years, his musical affiliations were in Texas, where he received high praise for his solo and chamber ensemble performances. In 1985-86 he served as violinist for the Trio of the Rio

Grande, and in 1988 he founded the Austin Quartet. Orchestras in which he has played include the Austin Symphony, the Austin Lyric Opera, and the Houston Symphony. Principal violin studies were with Max Rabino-vitsj, who had served 12 years as concertmaster of the St. Louis Symphony Orchestra.

Mr. Fletcher was the originating founder of the Omaha Chamber Music Society established in 2000.

Paul Ledwon began his musical training on the piano at age four and the violin at five. He added his third instrument, the cello, at ten. Mr. Ledwon received his bachelor's and master's degrees in music with honors from Northwestern University in Evanston, Illinois. As a recipient of the Deutscher Akademischer Austauschdienst (DAAD) scholarship, he studied for three years at the Hochschule fur Musik in Karlsruhe, Germany, where he received his Artist's Diploma with Excellence. He has performed with the Chicago Symphony and Florida Philharmonic Orchestras and served as Principal Cellist with the South Bend Symphony and the Peninsula Music Festival in Door County, Wisconsin. Mr. Ledwon has performed chamber music concerts in the U.S., Europe, Asia and South America with members of the Berlin Philharmonic, Vienna Philharmonic and Boston Symphony. In 1997 he joined the Omaha Symphony as Associate Principal Cellist and was appointed to the Principal position in 1999. He is a native of Southfield, Michigan.

Thomas Kluge is the principal violist of the Omaha Symphony, an active chamber music player, recitalist and soloist. Prior to moving to Omaha, Mr. Kluge was a freelance musician in New York City. He performed with the New York Philharmonic, orchestras in Connecticut, and a number of chamber orchestras.

Mr. Kluge was educated in New York City at the Manhattan School of Music, where his teacher was New York Philharmonic principal violist Leonard Davis. Before earning his Master of Music degree in viola performance at MSM, Mr. Kluge studied in Stuttgart, Germany with Hermann Voss of the Melos Quartet and in Bern, Switzerland, where he earned a diploma in violin pedagogy and viola performance and pedagogy from the Bern Conservatory of Music and Theater. His violin/viola teacher in Bern was Prof. Max Rostal, who for decades was one of Europe's most prominent concert violinists and teachers.

Mr. Kluge has been on the faculties of the University of Nebraska at Omaha, Brevard Music Center in Brevard, North Carolina, and Omaha Conservatory of Music. Mr. Kluge also maintains a small private violin and viola studio.

A native of Longview, Washington, **Clark Potter** began work as the viola professor at the University of Nebraska - Lincoln in 1996, where he also teaches conducting and serves as principal viola of the Lincoln Symphony. Mr. Potter is an active performer as a solo recitalist and chamber musician, and he has premiered dozens of pieces for the viola in the last few years, including five pieces by living Nebraska composers performed on one recent recital. Prior to his appointment at Nebraska, Mr. Potter taught nine years at Eastern Oregon University, where he was associate professor of strings and conductor of the Grande Ronde Symphony. He received his graduate degrees from Indiana University and California Institute of the Arts and his bachelor's degree from Western Washington University. He has studied with Charmian Gadd, Peter Marsh, James Dunham and Mimi Zweig.

In 2005 he was a featured soloist performing Mozart's *Sinfonia Concer-*

tante with violinist Anton Miller and the Lincoln Symphony Orchestra. In 2001 and 2002, Mr. Potter performed at Carnegie Hall, the Kennedy Center, the Kimmel Center in Philadelphia and the Landmark Theatre of Richmond, VA with folk legend Arlo Guthrie as a member of the Metropolitan Symphony Orchestra of Washington, D.C. During the summer of 2002 he toured Italy and Austria as principal violist of the Southwest Washington Chamber Orchestra. In addition, he is half way to his goal of performing as a soloist or chamber musician in each of the 50 states.

Frank Seligman has been active as a chamber musician having performed in Wyoming, Colorado, Iowa and Nebraska with various ensembles, including the Antoniazzi String Quartet, the Fontenelle String Quartet and the Dundee Trio. He has appeared many times at the Church of the Cross in recital and in worship services. He is currently associate principal second violinist of the Omaha Symphony, a position he has held since 1988.

Mozart Resources

The British Library

<http://www.bl.uk/onlinegallery/ttp/ttpbooks.html>

The Mozart Project

<http://www.mozartproject.org/>

Mozart: A Life by Maynard Solomon
(Harper Perennial)

The Organ Vesper Series, Inc. is a 501(c)3 publicly-supported corporation. Its mission is to provide chamber music of the highest caliber to the Omaha community performed by area musicians as well as those of national reputation. The generous administrative support of the Presbyterian Church of the Cross allows **100%** of your contributions to go to artist support. Your donations are tax deductible. Your employer may match your donation.

-Acknowledgements-

Pianos maintained by Lee Santo, Piano Technician who donates his services to the series.

Mailing for many OVS concerts are prepared by the Job Readiness Crew of **The Friendship Program, Inc.**, a community based rehabilitation program designed to enhance daily living and social skills. For more information, call 393-6911.

Mason & Hamlin piano, 2002

Organ Vesper Series

+1517 South 114 Street+

Omaha, NE+ 402-333-7466

dana.sloan@pcoc.us

The Omaha Chamber Music Society + 402-561-0091

The Lied Center + 402-472-4700

Midland Lutheran College+402-721-5480

Coming Events

THE KLUGES

Sunday, March 26, 3:00 p.m.

Thomas Kluge, viola Michele Kluge, piano

Sonatas of Schubert ("Arpeggione") and Brahms

Hummel "Sonata on Themes of Mozart"

SVELLANA RODIONOVA, piano

Sunday, April 30, 3:00 p.m.

Ms. Rodionova returns to Omaha to play a solo piano concert which will

include music of:

Prokofiev, Scriabin, Mozart, Chopin