

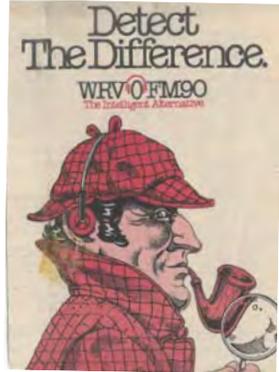
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OUR 70th SEASON
2019-2020

FALL – OCTOBER-NOVEMBER



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SFCM Youth Chamber Music Competition

Since the resumption of our Youth Chamber Music Competition in 2015, Syracuse Friends of Chamber Music has heard some outstanding young musicians. We are pleased to continue this effort with a competition in Spring, 2020.

The primary purpose of this competition is to encourage students in the Central New York area to discover the joy of preparing chamber music for performance under the guidance of a coach.

All participating ensembles perform before two judges and receive written evaluations. The students in one or two of the ensembles will be selected to receive prize money, and one group may be selected to perform at the beginning of our concert on April 18, before the Dorian Wind Quintet. There is no entry fee for this competition.

SFCM audiences have heard some wonderful young musicians over the past four years. We look forward to hearing the competitors next spring. Please check our website, www.SyrFCM.org, for dates for the 2020 competition and for complete rules.



The Amici Trio, winners of the 2019 Best Ensemble Award: Andrew Guo, violin, Brighton High School; Jacqueline Hager, cello, Brighton High School; and Raymond Feng, piano, Pittsford Sutherland High School. The trio, coached by Doleen Hood and Joseph Werner, worked together for three years. Members of the trio participated in the scholarship chamber ensemble program at the Hochstein School of Music and Dance in Rochester, NY.



**SYRACUSE FRIENDS OF CHAMBER MUSIC
70th SEASON 2019-2020**

Fall 2019

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OUR 70th SEASON AT A GLANCE . . .

Join us in celebrating a special season to honor SFCM's seventieth anniversary!

JUILLIARD STRING QUARTET

Saturday, October 5, 2019

The Juilliard String Quartet, founded in 1946, is the most widely known string quartet in the world, and it continues to renew itself even into its 74th season. A December, 2018, concert review sums it up: *unparalleled artistry, effortlessly laying claim to a shared sovereignty as one of the world's finest*. It is exciting to bring back this favorite ensemble for its 24th concert for SFCM.

ARGUS QUARTET

Saturday, October 26, 2019

Praised for its supreme melodic control, total authority, and decided dramatic impact, the Argus Quartet has quickly emerged as one of today's most dynamic and versatile young ensembles. The Quartet's core mission, to connect with and build a community of engaged listeners, honoring chamber music traditions while forging a new path forward, makes them a perfect fit for SFCM. We are very pleased to be welcoming this prize-winning quartet.

GRYPHON TRIO

Saturday, November 9, 2019

Celebrating its 25th anniversary, this Toronto-based trio has impressed international audiences with its highly refined, dynamic performances and has firmly established itself as one of the world's preeminent piano trios. This will be their second appearance in our series, and we welcome them back to enrich our season-long celebration.

MID-WINTER CONCERT:

A TREASURY OF TRIOS

Saturday, February 8, 2020

John Oberbrunner has planned another wonderful concert featuring Central New York musicians. Trios by Beethoven, Mozart, Dvorak and Della Joio will feature different combinations of flute, clarinet, violin, viola, cello, and piano in a great evening of music

BERLIN PHILHARMONIC PIANO QUARTET

Sunday, February 23, 2020 at 2 pm

We are excited to be a part of these renowned musicians' North American tour. Existing as a Berlin Philharmonic chamber music ensemble since 1985, the quartet unites three Berlin Philharmonic permanent members – concertmaster Andreas Buschatz, violist Matthew Hunter, and cellist Knut Weber – with renowned concert pianist Markus Groh. What an outstanding afternoon of music it will be!

DORIAN WIND QUINTET

Saturday, April 18, 2020

Formed in 1961 at Tanglewood, the Dorian Wind Quintet is known worldwide as one of chamber music's preeminent and longest continuously-active ensembles. Recognized by critics, audiences, and professional musicians alike for its uniquely polished and passionate performances, the Dorian made history as the first wind quintet to appear at Carnegie Hall. We welcome them back to our concert series, anticipating an exceptional evening of wind music.

JUPITER QUARTET and JASPER QUARTET

Saturday, May 2, 2020

Celebrating in style, we conclude our season with two vibrant string quartets at a single concert! After intermission, they will join forces to perform the wonderful Mendelssohn Octet. This will be the Jasper Quartet's second performance for SFCM and the Jupiter Quartet's fourth. We are delighted that they are able to come together for this special conclusion to our season.

For more information, see: www.SyrFCM.org



Syracuse Friends of Chamber Music

A MESSAGE FROM OUR PRESIDENT

As we embark on the 70th anniversary season of the Syracuse Friends of Chamber Music, I have to admit to the somewhat smug feeling that we must be doing something right! Of course, credit is due to a long list of past boards, volunteers, and subscribers. Many of you in the audience have been loyal supporters for a substantial portion of that history.

We have a wonderful series of chamber music groups this season. In the Fall, the season begins with the Juilliard String Quartet, and continues with the Argus Quartet and the Gryphon Trio, all internationally acclaimed. In the Spring, we start with the traditional concert by accomplished local musicians: "A Treasury of Trios," followed by the Berlin Philharmonic Piano Quartet, the Dorian Wind Quintet, and in an amazing season climax, the Jupiter and the Jasper Quartets playing together the Mendelssohn Octet.

SFCM is fortunate to have sizable audiences for most of the concerts, no doubt because people are thrilled to have an opportunity to see and hear world-famous musicians here in Syracuse. But we must not become complacent. Telling the community about our activities and attracting new people to our concerts is a continual necessity. The use of advertising, social media, and the Internet is quite effective, but not sufficient. Time marches on, and these media, once engaging, now constitute a bombardment of messages vying for our attention! I think we need to go back to more personal interaction, so I would encourage everyone – everyone – to talk about SFCM to friends, family, and colleagues. Tell them what a wonderful, uplifting experience it is to hear music live, performed by top-flight musicians. Give them complimentary tickets. Remember that full-time students are admitted free! Bring them in!

I have recently succeeded Matthieu van der Meer as president, and I should like to take this opportunity to thank him for his conscientious, efficient, and dignified fulfillment of that role.

May you all enjoy this season's stimulating and preeminent concerts!

Sincerely,
Bob Oddy
President of SFCM, 2019-2021

SFCM EXECUTIVE COMMITTEE AND OTHER LEADERS

EXECUTIVE COMMITTEE

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|------------------|---|
| President | Bob Oddy |
| Vice President | Stamatios Kyrkos |
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| Music Operations | Richard Moseson |
| Other members | Margaret Skwarnicka, Tom McKay, Virginia Robbins, Matthieu van der Meer |

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D. Abrams, S. Kyrkos, B. Oddy, Ron Ferguson, Malcolm Smith

PROGRAMMING COMMITTEE

T. Newton, R. Moseson, T. McKay, B. Oddy, Lindsay Groves, Albrecht Diem, John Oberbrunner, Josh Goldberg, Jonathan Chai, Jaklin Kornfilt, Ida Trebicka

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Many others also make important contributions to SFCM's activities. Thanks to all who help!



Arts & Culture
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of CNY

SFCM is pleased to be a member of the Arts and Culture Leadership Alliance of CNY.

About Syracuse Friends of Chamber Music . . .

SFCM's founder, virtuoso violinist Louis Krasner, was born in 1903 in the Ukraine and moved to the United States at age five. He studied violin at the New England Conservatory of Music, then returned to Europe for further studies and made his concert debut in Vienna. He was well known for his performances of 20th century music — in particular for his commission and first performance of Alban Berg's Violin Concerto, and for his world premiere of Schoenberg's Violin Concerto in 1940 with the Philadelphia Symphony under the direction of Leopold Stokowski.

In 1949 Krasner left his position as concertmaster for the Minneapolis Symphony to join the Syracuse University music faculty, bringing with him a lifetime love of chamber music. He had performed chamber music and formed a chamber music organization in Minneapolis-St. Paul. Upon his arrival in Syracuse, he set about creating a chamber music society for his new community — with the moral support of his friend and director of the Minneapolis Symphony, Dmitri Metropoulos, who had moved to the New York Philharmonic. The result was the birth of Syracuse Friends of Chamber Music. In addition to his roles as chamber music advocate and university professor, Krasner served as Concertmaster for the Syracuse Symphony Orchestra from its inception in 1961 to 1968.

Krasner's initial vision for SFCM was to combine internationally

known musicians with talented regional professional performers. He formed a string quartet which included his wife, violinist Adrienne Galimir Krasner. During the 1950s, the Krasner Quartet was the centerpiece of SFCM programs. In the 1960s, Krasner began to attract internationally known groups to Syracuse — for instance, he brought the Juilliard Quartet to Central New York for the first time. By the early 70s, SFCM focused on programming distinguished chamber music groups from all over the world, at the same time continuing to showcase professional artists from the local community. In addition, Krasner encouraged the performance of 20th century chamber music and brought a number of its more prominent composers to Syracuse.

Louis Krasner left Syracuse for Boston in 1976. He was succeeded as music director by Henry Palocz, who continued the outstanding programming that had been a hallmark of SFCM from the beginning. In 2008, after 32 years of dedicated and distinguished service, Palocz became Music Director Emeritus and Richard Moseson was appointed SFCM's third music director. Jonathan Chai took over as Programming Director in 2013, and in 2017 Travis Newton became our new Programming Director, planning the 2018-2019 season. Richard Moseson continues his great work as Director of Music Operations.

For the last several years, Krasner Award-winning SFCM board member John Oberbrunner has been responsible for coordinating a mid-season concert by outstanding regional musicians—in keeping with Louis Krasner's original vision.

With the return to H. W. Smith's larger auditorium in 2014, SFCM adopted a policy of admitting all full-time students free to its concerts, helping to build future audiences for chamber music.

In 2015, SFCM commissioned a new work from composer Marc Mellits, premiered by the Dublin Guitar Quartet at their March 2016 concert. SFCM is very proud to have made this outstanding event possible and to have initiated this important new contribution to chamber music literature.

In the spring of 2016 we also revived our youth chamber music competition. What great results we have had! Each year, impressively musical youth ensembles have competed, and we expect to hear some wonderful young musicians again this spring.

Over the past few years we have also encouraged community members to play chamber music. Anyone looking for opportunities to get together with others to play can check out the information about CHAMPS (CHAMber Music PlayerS) in this program (or at our website).

Our seventieth anniversary season (2019-2020) features some of the finest music on the planet, closing with a special celebratory concert – the Jasper and Jupiter String Quartets will join forces to perform the wonderful Mendelssohn Octet!



Adrienne & Louis Krasner, founder of Syracuse Friends of Chamber Music



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Ustad Shafaat Khan: traditional Indian music (sitar, tabla)

Friday, September 20, 7:30 pm

World-renowned Indian classical musician Ustad Shafaat Khan presents a concert of classical and folk music from India dating back to the 13th century.



Tempesta di Mare: Baroque chamber players

Saturday, October 5, 7:30 pm

The chamber ensemble of Philadelphia's Baroque orchestra Tempesta di Mare performs *A Tale of Two Italian Cities*, chamber music from Venice and Naples.

Chimpanzee (off-broadway puppet theatre)

Friday & Saturday, October 25 & 26, 7:30 pm

(All seats on stage; seating is limited. Please call in advance to arrange handicapped seating.)

Directed, created, and designed by Nick Lehane, *Chimpanzee* is a puppet play about an aging chimpanzee piecing together fragments of her youth with a human family.



PUSH Physical Theatre

Saturday, November 16, 7:30 pm

Part contemporary dance, part theatre, and part gymnastics, gravity-defying acrobatics, and soulful artistry are the trademarks of this award-winning, genre-defining company.

Symphoria

Sunday, January 26, 3 pm

Symphoria returns to Hamilton College with Lawrence Loh, conductor, and Jillian Honn, oboe, for a program that includes Beethoven's *Große Fuge*, Op.133, Jennifer Higdon's Oboe Concerto, and Mozart's Symphony No. 41 in C Major, K. 551, "Jupiter."

Tessa Lark, violin

Friday, February 7, 7:30 pm

A budding superstar in the classical realm, this program for violin and piano includes Bartók's Romanian Folk Dances, Ysaÿe's Sonata No. 5, and Grieg's Sonata No. 3.



Sō Percussion

The Quartet Reimagined

Friday, February 28, 7:30 pm

Sō Percussion has redefined the scope and role of the modern percussion ensemble.

Eroica Trio

Friday, April 3, 7:30 pm

The trio performs Beethoven's Piano Trio in D Major, Op. 70, No. 1, "Ghost," Sergei Rachmaninoff's Vocalise (arranged by Eroica Trio), Gershwin's *Porgy and Bess Fantasy*, and Fanny Mendelssohn's Piano Trio in D Minor, Op. 11.



Stefon Harris + Blackout

Saturday, April 18, 7:30 pm

Hailed as "the standout vibraphonist of his generation" by *The New Yorker*, Stefon Harris's passionate artistry and astonishing virtuosity have propelled him to the forefront of the jazz scene.

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70th Season – First Concert
Saturday, October 5, 2019
7:30 p.m.
H.W. Smith School Auditorium

*Tonight's concert is sponsored by Annie and Julie Hartenstein
to honor their mother, Mary Louise Hartenstein*

JUILLIARD STRING QUARTET

Areta Zhulla, violin
Ronald Copes, violin
Roger Tapping, viola
Astrid Schween, cello

PROGRAM

String Quartet no.17 in B-flat Major, K.458
“The Hunt” (1784)

Allegro vivace assai
Menuetto moderato – Trio
Adagio
Allegro assai

Wolfgang Amadeus Mozart
(1756-1791)

6 Moments Musicaux, op. 44 (2005)

Invocatio
Footfalls
Capriccio
In memoriam György Sebök
Rappel des oiseaux
Les adieux (in Janáček's manner)

György Kurtág
(b. 1926)

INTERMISSION

String Quartet in A Minor, op. 51 no. 2 (1873)

Allegro non troppo
Andante moderato
Quasi Minuetto, moderato – Allegretto vivace
Finale. Allegro non assai

Johannes Brahms
(1833-1897)



We are honored to sponsor the Juilliard String Quartet concert in celebration of the memory of our mother Mary Louise Hartenstein (1926-2019). Our mom loved chamber music, and she and our father Hans were patrons of the Syracuse Friends of Chamber Music for more than 50 years. We are grateful for the devotion of Mary Lou's close circle of friends, many of whom are here tonight, and the community and cultural life that our parents enjoyed in Syracuse for so many decades.

Annie and Julie Hartenstein

Concert Notes . . .

Wolfgang Amadeus Mozart (1756-1791)

String Quartet no. 17 in B-flat Major, K.458 "The Hunt" (1784)

Mozart first met Haydn in 1781. Haydn published his genre-changing Opus 33 string quartets in 1782. Living in Vienna at the time, Mozart was familiar with Haydn's new quartets and also became familiar with Bach's contrapuntal music. He then integrated and transformed these threads as he created his six "Haydn" quartets, composed between 1782 and 1785. These towering achievements took Haydn's innovations to further heights. *The Milton Cross New Encyclopedia of the Great Composers and Their Music* describes their first performance on February 10, 1785, like this:

On Sunday mornings [Mozart's] own house was filled with guests. There was gaiety, conversation, and punch, which Mozart drank in great quantities. But always there was music, performed either by himself or by visiting musicians. Joseph Haydn would make an appearance. On one of these occasions, Mozart deferentially placed before Haydn his newly composed quartets written in Haydn's honor. And then four musicians sat down to perform [them] for the first time. Haydn played the first violin; the well-known composer and favorite of the emperor, Karl von Dittersdorf (1739-99), played the second violin; Mozart himself played the viola; while Mozart's friend Wanhal played the violoncello. When the quartets had been played, Haydn approached Leopold Mozart (then on a visit to Vienna) and said to him, "I tell you before God and as an honest man – your son is the greatest composer I know either personally or by name."

The quartet we hear tonight was the fourth of the set of six. The "Hunt" nickname – not given by Mozart – refers to the opening theme of the first movement; it reminded people of the calls of horns as hunters and their horses galloped along in 6/8 time. Reversing the usual order, a stately Minuet follows the exuberant first movement and then leads into the intense Adagio. In that slow movement, we get a hint of the Romantic era to come. The Finale reverts to the energy and excitement of the first movement.

This quartet has taken on new life in pop culture. You can hear it in films such as *The Adventures of Huckleberry Finn*, *Mystery Date*, *The Royal Tenenbaums*, and *Star Trek: Insurrection*.

György Kurtág (b. 1926)

6 Moments Musicaux, op. 44 (2005)

György Kurtág was born of Hungarian parents in an area carved out of the Austro-Hungarian Empire after World War I, now a part of Romania. At age 20, he moved to Budapest to study at the Franz Liszt Academy, where he met his wife, Márta Kinsker. His first degrees, earned in 1951, were in piano and chamber music. In 1955, he also finished a degree in composition.

After the Hungarian uprising in 1956, Kurtág went to Paris from 1957 to 1958. Although brief, his time there had a profound effect on his life. He studied with Olivier Messiaen and Darius Milhaud; he also discovered the music of Anton Webern and the plays of Samuel Beckett. Perhaps most important, he was treated for serious depression and composer's block by psychologist

Marianne Stein. With her help he came out of the depths and reignited his creative energies. Then he chose to return to Hungary, behind the Iron Curtain. A string quartet written in 1959 marks the turning point: he discarded his previous compositions, labelled the quartet "Opus 1," and dedicated it to his therapist.

Kurtág returned to the Franz Liszt Academy in 1967; there he taught piano and chamber music until 1993. After the fall of the Berlin Wall, he spent much of his time living and working in the West – in Germany, Austria, the Netherlands, and France. He and his wife moved back to Budapest in 2015. They continue to present concerts in which they play his compositions for piano four hands.

Kurtág is known as a miniaturist and a disciple of Anton Weber. He writes highly condensed works, often made up of very short movements. Tonight's piece, his fourth string quartet, is a case in point. Each about two or three minutes long, the sections range from bleak "Footfalls," to buoyant "Capriccio," to "Rappel des oiseaux," played with harmonics to echo bird songs. Two movements pay homage to fellow musicians, Hungarian pianist György Sebők and Czech composer Leoš Janáček. Kurtág wrote the Opus 44 pieces between 1999 and 2005, when he was in his 70s. He dedicated them to his son.

This poem by Endre Ady accompanies "Footfalls" and mirrors its sense of loneliness and isolation:

No One Comes

Kipp-kopp, as if a woman were coming
On a dark stairway, trembling, running
My heart stops, I await something wonderful
In the autumn dusk, confident.

Kipp-kopp, my heart starts up once again
I hear it once again, to my deep and great pleasure
In a soft tempo, in a secret rhythm
As if someone were coming, were coming.

Kipp-kopp, now a funeral twilight
A misty, hollow melody sounds
The autumn evening. Today no one comes to me
Today no one will come to me, no one.

Johannes Brahms (1833-1897)

String Quartet in A Minor, op. 51, no. 2 (1873)

In 1853, Robert Schumann famously hailed the 20-year-old unpublished Brahms as a worthy successor to Beethoven. But that ringing endorsement was problematic for the young composer. As he said in 1872, "You can't have any idea what it is like to hear such a giant marching behind you." Brahms was especially slow to produce string quartets and symphonies, musical forms at which Beethoven excelled. He is said to have written and destroyed as many as 20 string quartets before publishing his first two as Opus 51. A version of the first one may have been written as early as 1865. The Florentine Quartet read through both of the Opus 51 quartets in the summer of 1869, but Brahms was not satisfied and continued to revise them. On a summer holiday in 1873, and at the age of 40, he finally put finishing touches on Opus 51 and prepared the two quartets for publication. Both are dedicated to his friend, the surgeon and musician Theodor Billroth.

Last fall, we heard the Schumann Quartet play the first of these

quartets. Tonight we will hear the second. Joseph Joachim's string quartet played the premiere of this work in October 1873.

String Quartet no. 2 in A minor is thematically unified and quite lyrical, although dramatic and some think rather dark. All of the movements are in A minor or A major. Rhythms are complex, often pitting two counts against three at the same time. In his customary way, Brahms fills the work with skillful polyphonic writing in which melodies are imitated, turned upside down, and played backwards. Listeners may be unaware of this embedded structure – that was Brahms's genius. What you hear is beautiful music, but underlying it is an intricate theoretical scaffold.

The first movement's theme pays homage to Joseph Joachim, the famous violinist and Brahms's good friend. Joachim's personal motto was *Frei, aber einsam* ("free, but lonely"). Brahms takes the notes F-A-E and incorporates them into the opening theme. After a complex development section, the viola brings in Brahms's own theme, based on his motto: F-A-F, *Frei, aber froh* ("Free, but glad"). At the end of the movement, the two themes overlap.

The lyrical second movement begins calmly, full of space and beauty. In the central marcato passage, Brahms breaks that mood as the first violin and cello chase each other in a strongly accented canon. But then the initial tranquillity recurs and the movement ends in lyricism.

The Quasi Minuetto evokes a ghostly ceremonial formal dance in its opening. Note the two interruptions: these are complex and technically brilliant. The first violin and viola play the interlude theme in canon while the second violin and cello play the minuetto theme in canon at the same time.

The dramatic Finale is modelled on the *czárdás*, a fast Hungarian folk dance. Notice the two against three rhythms here. The movement is structured as a rondo, with the Hungarian theme as a recurring refrain alternating with lyrical segments. Listen for canons here too.

– Beth Oddy

ABOUT THE JUILLIARD STRING QUARTET . . .

With unparalleled artistry and enduring vigor, the Juilliard String Quartet (JSQ) continues to inspire audiences around the world. Founded in 1946 and hailed by the Boston Globe as "the most important American quartet in history," the ensemble draws on a deep and vital engagement to the classics, while embracing the mission of championing new works, a vibrant combination of the familiar and the daring. Each performance of the Juilliard String Quartet is a unique experience, bringing together the four members' profound understanding, total commitment, and unceasing curiosity in sharing the wonders of the string quartet literature.

The 2019-20 season brings JSQ to concerts in Amsterdam, Vienna, Chicago, New York, San Francisco, New Orleans, and Sarasota, among others, in addition to their annual appearances at the chamber music societies of Detroit and Philadelphia. The quartet also visits the newly-established Tianjin Juilliard School, where it will give master classes. In keeping its mission of supporting the creation of invigorating new repertoire, the JSQ has commissioned the celebrated German composer Jörg Widmann to write two quartets for the ensemble to premiere in 2020-21 alongside late quartets by Beethoven. The ensemble



recently premiered *One Hundred Years Grows Shorter Over Time* by Lembit Beecher.

Adding to its celebrated discography, an album of works by Beethoven, Bartók, and Dvořák is set to be released by Sony Classical during the 2019-20 season. In the fall of 2018, the JSQ released an album on Sony featuring the world premiere recording of Mario Davidovsky's *Fragments* (2016), together with Beethoven's Quartet op. 95 and Bartók's Quartet no. 1. Additionally, Sony Classical's 2014 reissue of the Juilliard Quartet's landmark recordings of the first four Elliott Carter String Quartets together with the 2013 recording of Carter's fifth quartet traces a remarkable period in the evolution of both the composer and the ensemble. The quartet's recordings of the Bartók and Schoenberg Quartets, as well as those of Debussy, Ravel, and Beethoven, have won Grammy Awards, and in 2011 the JSQ became the first classical music ensemble to receive a lifetime achievement award from the National Academy of Recording Arts and Sciences.

Devoted master teachers, the members of the Juilliard String Quartet offer classes and open rehearsals when on tour. The JSQ is string quartet in residence at Juilliard and its members are all sought-after teachers on the string and chamber music faculties. Each May, they host the five-day internationally recognized Juilliard String Quartet Seminar. During the summer, the JSQ works closely on string quartet repertoire with students at the Tanglewood Music Center.

ABOUT THE ARTISTS . . .

Praised by the critics for her "rare emotional sensitivity and internal articulation," Greek violinist **Areta Zhulla** has gained recognition as a passionate and poetic artist. She was named "Young Artist of the Year" by the National Critics Association in Greece, and is a recipient of the prestigious Triandi Career Grant as well as the Tassos Prassopoulos Foundation Award. In 2018, Ms. Zhulla joined the Juilliard String Quartet as their first violinist, and she serves on the violin and chamber music faculties at The Juilliard School.

Ms. Zhulla has appeared as soloist, recitalist, and chamber musician throughout the United States, Europe, Canada, and

Asia, at venues such as Carnegie Hall, Auditorium du Louvre in Paris, Alice Tully Hall, Kennedy Center, Metropolitan Museum of Art, and National Arts Centre of Canada. Ms. Zhulla was a member of Chamber Music Society Two of Lincoln Center, where she performed and toured regularly with some of today's most acclaimed artists. Memorable collaborations include performances with Itzhak Perlman at Carnegie Hall, Metropolitan Museum of Art, and the Rose Theater at Lincoln Center, as well as collaborations with legendary conductor Michel Plasson, Pinchas Zukerman, Gary Hoffman, Gilbert Kalish, Colin Carr, and members of the Cleveland, Emerson, and Cavani String Quartets..

Ms. Zhulla holds Bachelor's and Master's degrees from The Juilliard School in New York City, where she studied with Itzhak Perlman and Catherine Cho, and was a recipient of the Vergotis Scholarship. Other teachers include Pinchas Zukerman, Patinka Kopec, and her father, Leter Zhulla.

Praised by audiences and critics alike for his insightful artistry, violinist **Ronald Copes** has received international acclaim as concerto soloist, recitalist, and chamber musician. Having appeared as a featured performer in the Marlboro, Tanglewood, Bermuda, Cheltenham, Colorado, and Olympic music festivals, Mr. Copes has toured extensively with Music From Marlboro ensembles, the Los Angeles and Dunsmuir Piano Quartets, and, since 1997, with the Juilliard String Quartet in concerts throughout Europe, Asia, Australia and North America. During the 2011–13 seasons, he and Seymour Lipkin performed cycles of the complete Beethoven Sonatas for Piano and Violin at the Kneisel Hall Chamber Music Festival and the Juilliard School.

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He has recorded numerous solo and chamber music works for radio and television broadcast as well as for labels including Sony Classical, Orion, CRI, Klavier, Bridge, New World Records, ECM and the Musical Heritage Society. Devoting considerable energy to the development and presentation of contemporary string literature, he has worked closely with composers including Stephen Hartke and Donald Crockett, and has given the first performances of solo and chamber works by Stephen Dembski and Robert Kraft, among others.

For two decades, Copes served as professor of violin at the University of California, Santa Barbara. In 1997, he joined the faculty of The Juilliard School where he serves as chair of the violin department.

Roger Tapping joined the Juilliard Quartet and the Juilliard School viola faculty in 2013, replacing Samuel Rhodes after his 44-year tenure. Mr. Tapping had moved from London to the USA in 1995 to join the Takács Quartet. During his decade with them, their career included many Beethoven and Bartok cycles in major cities all over the world. Their Decca/London recordings, including the complete quartets of Bartók and Beethoven, placed them in Gramophone Magazine's Hall of Fame and won three Gramophone Awards, a Grammy and three more Grammy nominations, among many other awards.

In recent years he was on the viola faculty of the New England Conservatory in Boston, where he also directed the Chamber Music program. He has also taught at the Boston Conservatory and at Longy.

In the summers his faculty activities include the Perlman Chamber Music Workshop, the Tanglewood String Quartet Seminar, and Yellow Barn. He has also given viola master classes at Banff and at other festivals and conservatories in North America, Europe, and Asia.

Born in England in 1960, Mr. Tapping played in a number of London's leading chamber ensembles, making several highly-acclaimed CDs, before joining Britain's longest established quartet, the Allegri Quartet. He taught at London's Royal Academy of Music, was principal viola of the London Mozart Players, a member of the English Chamber Orchestra and a founding member of the Chamber Orchestra of Europe.

Cellist **Astrid Schween** has gained a rich following and enjoys a varied career as a soloist, chamber artist, and teacher. Since joining the Juilliard String Quartet in 2016, she has appeared at Amsterdam's Concertgebouw, the Musikverein in Vienna, the Berlin Konzerthaus, London's Wigmore Hall, Yamaha Hall in Tokyo, and in Hong Kong, Singapore, Greece, China, Spain, Scandinavia, and throughout the US, with concerts at the Lincoln Center Chamber Music Society, New York's 92nd Street Y, Ravinia, Tanglewood, and the Kennedy Center. With degrees from the Juilliard School, Astrid Schween received her training under the guidance of Leonard Rose, Harvey Shapiro, Bernard Greenhouse, Ardyth Alton, and Dr. H.T. Ma. She was mentored as a young cellist by Jacqueline Du Pré and Zubin Mehta. She participated in the Marlboro Music Festival and the William Pleeth Cello Master Classes in Aldeburgh, and she made her debut at the age of 16 with the New York Philharmonic.

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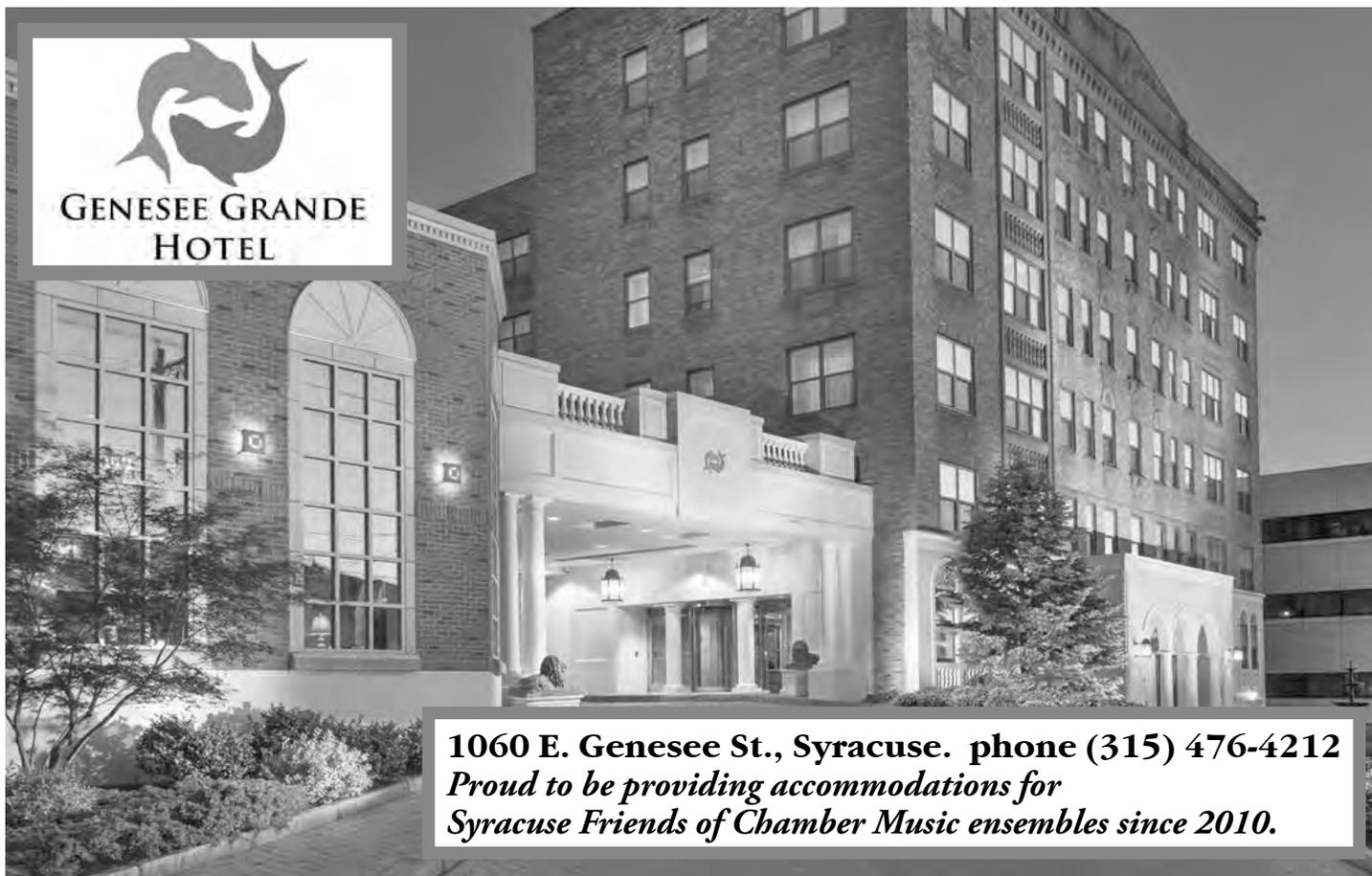
Recent solo engagements have taken her around the US, with a performance of the Elgar Concerto in Boulder, CO. Other concerto appearances have included performances with the Memphis Symphony and at the Peninsula, Interlochen, and Sewanee festivals. Astrid Schween was recently featured in Strings and Strad magazines, on various NPR programs, and was a guest speaker on Women in Music at the Library of Congress. She also appears on Classical music Internet platforms such as "Living the Classical Life," The Violin Channel, and CelloBello.

Her current collaborations include frequent appearances at the Seattle Chamber Music Festival, recitals with pianists Victor Asuncion and Randall Hodgkinson, and a soon-to-be-released CD of Romantic cello sonatas with pianist Michael Gurt. Recent collaborative releases appear on the Sony, Centaur, and JRI labels. Next season, Astrid Schween will appear as special guest artist at the Cleveland Cello Society and in Minneapolis at the 20th Biennial Suzuki Associations of the Americas Conference.

Astrid Schween is a member of the cello faculty at Juilliard and the Perlman Music Program on Shelter Island. For many years, she was senior cello faculty at Interlochen, the University of Massachusetts Amherst, and Mount Holyoke College. She was also cellist of the Boston Trio, a frequent guest with the Boston Chamber Music Society, and a longtime member of the Lark Quartet, with whom she earned the Naumburg Chamber Music Award, appeared at Carnegie Hall, Lockenhaus, the Schleswig-Holstein Festival and other prestigious venues. Additional recordings appear on the Arabesque, Decca/Argo, New World, CRI, and Point labels.



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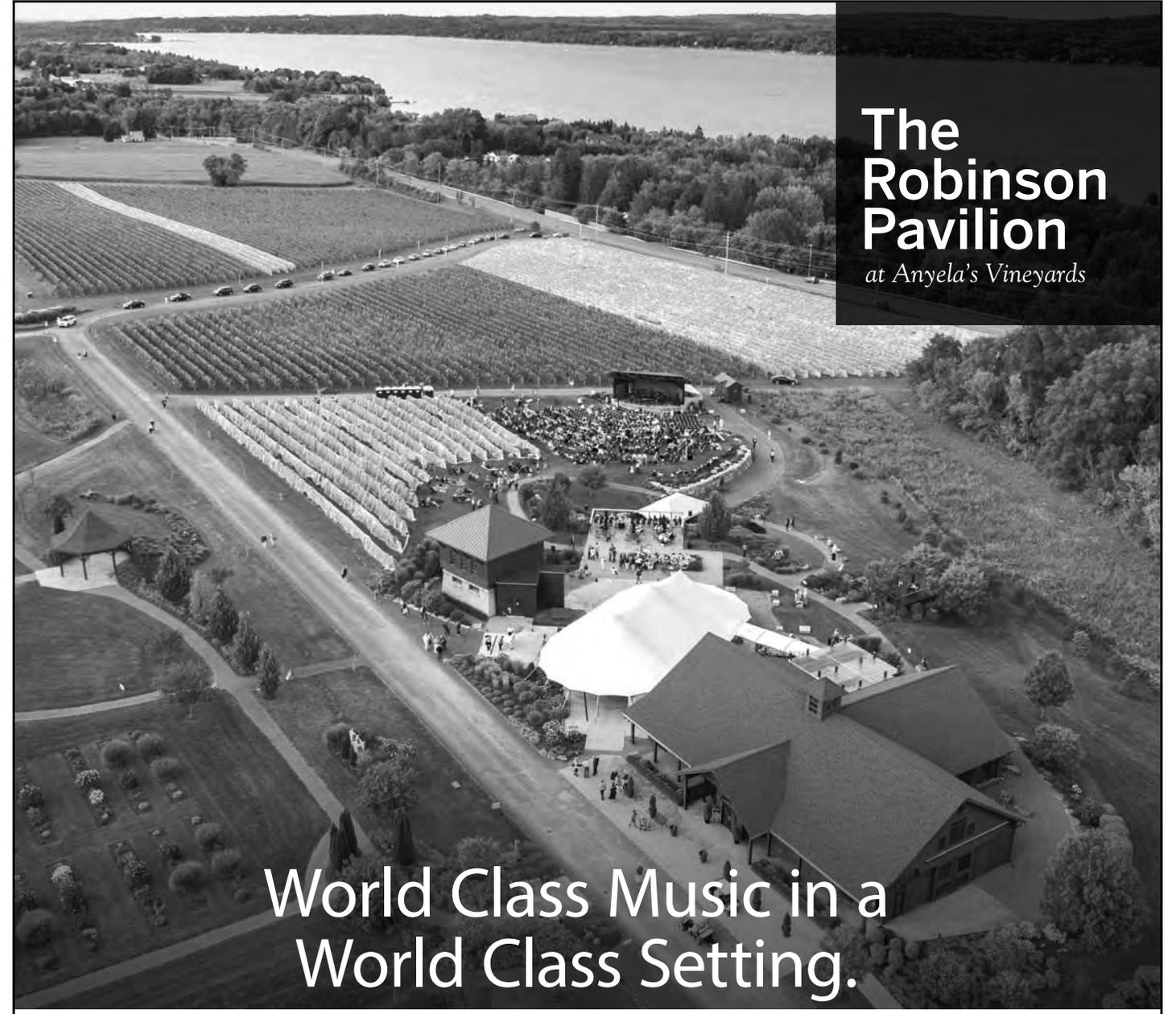
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ARGUS QUARTET

Clara Kim, violin Maren Rothfritz, viola
Giancarlo Latta, violin Joann Whang, cello

PROGRAM

The Art of the Fugue (selections) (1740-1750)

Johann Sebastian Bach
(1685-1750)

Cavatina

from String Quartet no. 13, op. 130 (1825)

Ludwig van Beethoven
(1770-1827)

Infinite Season (2017-2018)

*Winter-Spring
Spring-Summer
Summer-Fall
Fall-Winter*

Juri Seo
(b. 1981)

INTERMISSION

Curiosity Cabinet (2009)

*Saltarello
Barcarole 1
4x4x4
O Schmerz!
Corrente
Vesper
Momentum
À propos
Barcarole 2
¡Arriba!
Carillon*

Rolf Wallin
(b. 1957)

Quartet in E-Flat Major (1834)

*Adagio ma non troppo
Allegretto
Romanze
Allegro molto vivace*

Fanny Mendelssohn Hensel
(1805-1847)

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Concert Notes . . .

Johann Sebastian Bach (1685-1750) *The Art of the Fugue (selections) (c. 1740-1750)*

In the last decade of his life, Bach worked on *The Art of the Fugue*, exploring contrapuntal composition and producing a work that is a model for anyone studying counterpoint. He employs a single theme as the basis for all of the fugues in the series of 14 that he completed. It is used as the main theme for the first fugue, and then each other fugue is based on some variation of the theme. Contrapuntal techniques such as augmentation, diminution, and inversion apply to the theme within each fugue, providing the substance for the magnificent cascade of sound produced from the interweaving lines of the four voices.

Ludwig van Beethoven (1770-1827) *Cavatina from String Quartet no. 13, opus 130 (1825)*

Tonight we hear the fifth of the six movements, the *Cavatina*, from the String Quartet Opus 130, one of Beethoven's last works. By definition, a cavatina is a simple operatic solo or a similar songlike instrumental piece. This *Cavatina* has been described as the most beautiful movement that Beethoven ever wrote and "of surprisingly simple design with an indescribably haunting character." Astronomer Carl Sagan selected it as the final piece on the Voyager Golden Record, a recording with a broad sample of Earth's sounds, languages, and music sent into outer space in 1977 with the two unmanned Voyager probes. It was also performed at Sagan's memorial service.

The full quartet opus 130 is best known for its final movement, the mighty Grosse Fugue. When the full quartet is performed, the power of the Grosse Fugue can prevent us from savoring the *Cavatina* that precedes it. Tonight the spell can linger a little longer.

Juri Seo (b. 1981) *Infinite Season (2017-2018)*

Central New Yorkers know that spring does not suddenly appear one day, leaving winter behind. We get hints of spring, alternating with winter episodes, until gradually spring has the upper hand. In the opening winter-spring movement of *Infinite Season* Juri Seo focuses on this change; suspended, still sonorities are like winter sunlight that alternates with flowing bursts of spring. The other movements similarly interweave brief musical episodes representing the way that the varied moods of changing seasons are enmeshed.

It is a special privilege to get to hear a live performance of this piece, because the many special techniques employed and the sounds that they produce can only come through fully in live performance.

Ms. Seo is a composer and pianist and an assistant professor of composition at Princeton University. Her honors include a Guggenheim Fellowship, a Koussevitzky Commission from the Library of Congress, a Goddard Lieberman Fellowship from the American Academy of Arts and Letters, the Kate Neal Kinley Memorial Fellowship, Copland House Residency Award, and the Otto Eckstein Fellowship from Tanglewood. She has received commissions from the Fromm Foundation, Barlow Endowment, Tanglewood Music Center, the 21st Century Piano Commission Competition from the University of Illinois, and the Renée B. Fisher Piano Competition.

She provided a commentary on the piece for the Argus Quartet's 2018 recording:

"String Quartet – Infinite Season" was inspired by the changes I observed in nature over the course of a year. Each movement corresponds to one season's transformation into the next. The first, Winter-Spring, was written in February and March of 2017, while I was in residence at the Copland House in Cordtland [Manor], NY. It snowed heavily that year. After each snow, golden sunlight hinted at the spring's coming warmth. The turbulent fluctuation of the weather made me acutely aware of the passage of time. The seasons seemed to alternate by the day, yet the certainty of spring never faltered. Constant throughout these changes were the sounds of the black-capped chickadees that populate this heavily wooded area. Their charming call – a simple two-note fee-bee – became the principal motive of the first movement.

The work progressed with the seasons. In Spring-Summer, the chickadees fade to an undertone as the other birds of summer begin to sing. The first cicadas appear with a faint hum, then a buzzing chorus. In Summer-Fall, their death completes the arc of one season. Silence follows. Unlike the other seasons, the beginning of Fall-Winter came to me simply as a melodic fragment demarcated by stillness, as if symbolizing a demise. The winter – the most intimate season of all – gets its own song, and its variations span Fall-Winter and encompass all of the preceding music, like memories of the year that's passed. The journey ends with more birds: the snow buntings' chew-ki-tik ki-ki echoing in the depth of winter.

"String Quartet - Infinite Season" tells the story of a year unfolding, sound by sound. As the vividness of each season merges into a perpetual year-long cycle, the four movements of the quartet connect seamlessly through continuous transitions and shared musical materials. The four instruments work together, like a flock of birds, to create a dense polyphony. Through their incessant canons, distinct lines fuse into a single texture, enabling sonic transformations from one moment to the next (as when, for example, the chorus of birds changes into a chorus of cicadas at the end of the second movement). I experienced the constant flux of the sounds of nature as a bright stillness, shining through the violence of external change.

This was my solace: the seasons, with their infinite gradations of difference, will return again, and the birds and insects will carry on, cycle after cycle, an infinite rebirth.

"String Quartet – Infinite Season" was commissioned by the Koussevitzky Music Foundation in the Library of Congress for the Argus Quartet. It was written over a one-year period from February 2017 to January 2018.

Rolf Wallin (b. 1957) *Curiosity Cabinet (2009)*

Rolf Wallin is a leading contemporary Nordic composer, widely performed and commissioned internationally. His musical background spans jazz, avantgarde rock, early music, and traditional classical music, and this versatility is reflected in exceptionally varied compositions. His works encompass a wide range of techniques and expressions: from strictly absolute music to music theatre and installations, and from elaborate computer-aided composition in his instrumental music to strongly intuitive music for the stage.

The composer has written about cabinets of curiosities and this composition:

During at least half a millennium, kings, scientists, rich merchants and others have reserved large or small rooms to contain remarkable natural and manmade objects: unicorn's horns, wondrous corals and giant pearls, artificial nightingales, mermaids' skeletons, breathtaking artifacts, deformed creatures in glass jars. And above it all: a stuffed crocodile appearing to walk upside down under the ceiling.

These Cabinets of Curiosities were efforts to make a representation and mapping of the Universe, both its physical and mystical domains. Athanasius Kircher had this inscription painted on the ceiling of his museum: 'Whosoever perceives the chain that binds the world below to the world above will know the mysteries of nature and achieve miracles.'

I don't expect this collection of musical miniatures to achieve miracles, but I hope it can serve as a small cabinet of musical curiosity for the curious listener.

Wallin's quartet *Curiosity Cabinet* was commissioned by the Trondheim International Chamber Music Competition 2009.

Engraving from Ferrante Imperato's *Dell'Historia Naturale* (Naples 1599), the earliest illustration of a natural history cabinet:



Fanny Mendelssohn Hensel (1805-1847) *String Quartet in E-Flat Major* (1834)

Fanny Mendelssohn Hensel composed over 460 pieces of music, including a piano trio and several books of solo piano pieces and songs. Throughout her life she was close to her younger brother, Felix Mendelssohn, and they studied musical composition together from 1819.

The family encouraged Felix to pursue a career as a composer, but their father wrote to Fanny in 1820, "Music will perhaps become his profession, while for you it can and must be only an ornament." And Felix wrote, "From my knowledge of Fanny I should say that she has neither inclination nor vocation for authorship. She is too much all that a woman ought to be for this. She regulates her house, and neither thinks of the public nor of the musical world, nor even of music at all, until her first duties are fulfilled. Publishing would only disturb her in these, and I cannot say that I approve of it." Nevertheless, Felix

included some of her songs, selected by her, to be published under his name, in collections of songs. In 1842 this resulted in an embarrassing moment when Queen Victoria received Felix at Buckingham Palace and expressed her intention to sing her favorite of his songs, *Italien*, which he confessed was by Fanny.

Fanny's husband, artist Wilhelm Hensel, was more supportive of her composing. Her works were often played alongside her brother's at the family home in Berlin, in a Sunday concert series originally organized by Fanny's father and continued by Fanny after 1831. Her public debut at the piano (her only known public performance) came in 1838, when she played her brother's Piano Concerto no. 1. In 1846 she published a collection of her songs as her Opus 1.

Fanny Hensel died in Berlin in 1847 of complications from a stroke, suffered while rehearsing one of her brother's cantatas. Felix's String Quartet No. 6 was composed in her memory, and Felix himself died from a stroke less than six months later.

Fanny's String Quartet in E-Flat was performed at one of the Sunday concerts, but did not receive a more public performance and was not published during her lifetime. It is an outstanding work, breaking some of the traditional conventions of form and key relationship in ways that made her brother uneasy. She noted that she was following Beethoven in this.

The quartet's first movement ends in E-Flat Major, but the prevailing key is C minor, and the movement's minor mood is quite dark. The second movement is a scherzo in character, but it does not follow the standard scherzo - trio format, including instead a central section with clever, intense counterpoint. The intensely romantic *Romanze* is in G Minor, but it never resolves for long to a definite G minor chord, instead going often to a G Minor seventh chord that sends us directly on to the next phrase; the movement ends in G Major. The final movement adheres more closely to standard sonata form, and some performers describe this movement as "physical" in the energetic development of its themes.

– Tom McKay

ABOUT THE ARGUS QUARTET . . .

The Argus Quartet celebrates the artistic landscape of our time by drawing unexpected connections across styles and centuries, fostering community amongst performers, audiences, and composers alike. Praised for playing with "supreme melodic control and total authority" and "decided dramatic impact" (*Calgary Herald*), the Quartet emerged as a dynamic and versatile ensemble, winning first prize at both the 2017 M-Prize Chamber Arts Competition and the 2017 Concert Artists Guild Victor Elmaleh Competition.

Since then, increasingly busy concert seasons have taken Argus to some of the country's most prestigious venues and festivals, including Carnegie's Weill and Zankel Halls, Lincoln Center's Alice Tully Hall, Chamber Music Society of Detroit, the Ravinia Festival, the Albany Symphony's American Music Festival, and Music Academy of the West. Highlights of the 2019-20 season include debut performances for Washington Performing Arts at the Kennedy Center and Lincoln Center's Great Performers series, along with a return engagement in New York for the Schneider Concerts at the New School.

Argus has worked with many of today's leading musical voices,

including Martin Bresnick, Chris Cerrone, Ted Hearne, Garth Knox, Andrew Norman, Christopher Theofanidis, and Augusta Read Thomas. Recent commissions include new quartets by Katherine Balch, Donald Crockett, GRAMMY nominee Eric Guinivan, Hermitage Prize winner Thomas Kotcheff, and Guggenheim Fellowship recipient Juri Seo. Argus's recording of Seo's works for string quartet was released in May 2019 on Innova Recordings. The Quartet has received grants from the Koussevitsky Foundation, Chamber Music America, and the Caramoor Center for Music and the Arts in support of their commissioning efforts.

From 2015-17, the Quartet was the Fellowship Quartet in Residence at the Yale School of Music under the guidance of the Brentano Quartet, and from 2017-19 held the position of Graduate Resident String Quartet at the Juilliard School, where they worked closely with the Juilliard String Quartet. They have also held residencies at New Music on the Point, working with the JACK Quartet, and at the Caramoor Center for Music and the Arts as the Ernst Stiefel Quartet in Residence.

Education and outreach are an important part of the Argus Quartet's mission. The Quartet has worked with students through

residencies and master classes at Yale and Princeton, James Madison University, Rockport Music, the Milken School, the Young Musicians Foundation, California State University Long Beach, and Los Angeles City College.

Based in New York City, the Quartet was founded in Los Angeles in 2013, where its members shared many meals at their favorite taco truck on Argus Drive.

ABOUT THE ARTISTS . . .

Winner of the Third International Solo Violin Competition in Cremona, Italy, violinist **Clara Kim**'s adventurous and collaborative spirit has led her to work with some of today's most influential composers. Clara has performed works by Donald Crockett, Michael Gordon, Grammy Award-winning Stephen Hartke, Andrew Norman, Kaija Saariaho, and Jacob TV. She has also collaborated with numerous young composers on the creation of new solo pieces written for her. Concerto highlights include Edward Nesbit's Violin Concerto with Montreal's Nouvel Ensemble Moderne (Domaine Forget, Canada) and the world premieres of concertos by Jordan Nelson and Patrick O'Malley



with Thornton Edge (Los Angeles, California). Clara holds degrees from New England Conservatory, Tufts University (English Literature), and the Royal Conservatoire of The Hague, as well as a Doctor of Musical Arts degree from the University of Southern California's Thornton School of Music.

Fiercely committed to the music of our time, violinist and composer **Giancarlo Latta** is interested in the intersection and convergence of music old and new. He has worked with dozens of composers both young and established, including Mario Davidovsky, George Lewis, Aaron Jay Kernis, and Anna Thorvaldsdottir, and has been heard in venues as diverse as the Rothko Chapel (Houston), Royal Albert Hall (London) as part of the BBC Proms, and Neubad (Lucerne, Switzerland). Recent highlights include duo performances with flutist Claire Chase as part of Houston's Da Camera series, Georg Friedrich Haas' in vain and the U.S. premiere of Liza Lim's opera Tree of Codes at the Spoleto Festival USA, and residencies at Avaloch Farm and the Barnes Foundation in Philadelphia. A founding member of KINETIC, a Houston-based conductorless ensemble, Giancarlo is passionate about the creative and collaborative possibilities of both small- and large-scale music making. Giancarlo studied with Paul Kantor at Rice University and Almita Vamos at the Music Institute of Chicago.

Violist **Maren Rothfritz** is a passionate artist and educator who is equally at home on the concert stage, in the teaching studio, and in the classroom. From 2016-2018 she was a Fellow with Carnegie Hall's Ensemble Connect, performing and teaching throughout New York City. Previously, she completed her Master's degree with Kim Kashkashian at New

England Conservatory, where her concentration was Music-in-Education. Her festival credits include Yellow Barn, Ravinia's Steans Music Institute, the Lucerne Festival Academy, and Keshet Eilon. Born in Paderborn, Germany, Maren began violin studies at age of four. At sixteen, she entered into the Hochschule für Musik Detmold and joined the viola class of Diemut Poppen a year later. She subsequently attended the Escuela Superior de Música Reina Sofía in Madrid (2011-13) and the Conservatorium van Amsterdam (2013-14), where she studied with Nobuko Imai. She moved to the United States in 2014 and is now working towards a Doctorate of Musical Arts at the Graduate Center of the City University of New York, where she studies with Ettore Causa and was awarded the prestigious CUNY Graduate Center Fellowship.

First Prize winner at the Amsterdam Cello Biënnale Competition, cellist **Joann Whang** has performed extensively throughout Europe and the United States. Joann has performed with Dutch contemporary ensemble, Askol|Schönberg, the Vienna-based Solaris Duo, Trio de Kooning, and cellist Anssi Karttunen. Recent solo engagements include performances with the Amsterdam Sinfonietta, the NJO (National Youth Orchestra of the Netherlands) New Music Ensemble, and the Dutch Youth String Orchestra. A champion of contemporary music, Joann has worked with some of the most influential composers and new music performers across the globe, including Kaija Saariaho, Magnus Lindberg, Martijn Padding, Tristan Murail, and Beat Furrer. Joann studied with Ronald Leonard at the Colburn Conservatory of Music, Aldo Parisot at the Yale School of Music, and Michel Strauss at the Royal Conservatorium of The Hague.

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The winner of the award for the best Syracuse-area ensemble from SFCM's 2019 Youth Chamber Music Competition was the string quartet Viertel.



(from left to right) Carol Sasson, coach
Sammi Rizzo, cello, grade 10, Fayetteville-Manlius High School
Yier Jin, violin, grade 11, Nottingham High School
Karina Balian, viola, grade 10, Fayetteville-Manlius High School
Grace Bloom, violin, grade 10, Fayetteville-Manlius High School
Rebecca Phillips, judge
Ronald Caravan, judge

The winning ensemble from SFCM's 2018 Youth Chamber Music Competition, the Lilac Quartet. They also performed at the opening of our May 19, 2018, concert.



Heyu Zhuang, violin, Charles Finney School
Yawen Ding, violin, Pittsford Sutherland High School
Erin Allen, viola, The Harley School
Jacqueline Hager, cello, Brighton High School
Coach: Shannon Nance

A saxophone quartet from Fayetteville-Manlius High School won our award for best Syracuse-area ensemble in 2018. They also performed for the SFCM Annual Meeting on May 5, 2018.



Christopher Ziobro, Soprano
Jason Cavanagh, Alto
Jonathan Nethercott, Tenor
Nathan Adler, Baritone
Coach: Rebecca Bizup

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70th Season – Third Concert
Saturday, November 9, 2019
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Josy McGinn, Fritz Rohrllich, and Milton Sack*

GRYPHON TRIO

Annalee Patipatanakoon, violin

Roman Borys, cello

Jamie Parker, piano

PROGRAM

Piano Trio in G Minor, op. 36 no. 2, Hob. XV:19 (1794)

Andante – Presto

Adagio ma non troppo

Presto

Franz Joseph Haydn

(1732-1809)

Love Triangle (2013)

Dinuk Wijeratne

(b. 1978)

INTERMISSION

Piano Trio no. 2 in C Major, op. 87 (1880-1882)

Allegro

Andante con moto

Scherzo. Presto

Finale. Allegro giocoso

Johannes Brahms

(1833-1897)

*SFCM acknowledges and thanks Artist Pianos for graciously
providing the Steinway concert grand piano this evening.*

In Memoriam

Josy McGinn

1937 – 2019

Born in Antwerp, Belgium, Josy moved to the US at age 15. She majored in French at LeMoyne College, where she became one of the college's first female teachers. While she was a graduate student at Columbia University she met her husband, Larry McGinn, and they raised three children in Fayetteville. She was a French teacher at SU and was French Language Coordinator there for more than 20 years.

A long-time Board member and past President of SFCM, Josy enjoyed sharing her love of music, regularly serving on SFCM's Program Committee and hosting an early-music program – "Music Before Bach" – on WCNY-FM. Over the years, quite a few visiting ensembles were treated to some exquisite French cuisine at post-concert receptions in the McGinns' lovely 19th century home. She also opened her home for meetings of SFCM's full board. We miss her sharp mind, generosity, and incredible laugh.



Fritz Rohrlich

1921 – 2018

Fritz Rohrlich was a Professor of Physics at Syracuse University for more than 30 years. Born in Vienna, Austria, on May 12, 1921, he survived the Holocaust by fleeing to Palestine in 1939. His parents perished in the war. After earning an engineering degree from the Technion in Israel, he entered Harvard in 1945 and received his Ph.D. in 1948. His distinguished career in physics took him to Princeton, Cornell, and the University of Iowa. During this time he immersed himself in the new field of quantum electrodynamics, resulting in a classic book on the subject with a collaborator in Iowa. He came to Syracuse in 1963 where he continued work in this area and in classical electrodynamics and philosophy of science. These interests resulted in two other books, one on the problem of motion in classical electrodynamics and a second on quantum theory for the non-professional. He travelled widely on Sabbaticals and was named an honorary professor at several institutions. Fritz was married to Beulah Friedman Rohrlich from 1951 until her death in 1992, and he married Phyllis Lavelanet Rohrlich in 1994.

A long-time active member and past president of the SFCM Board, Fritz volunteered for jobs of many kinds. He and Beulah hosted receptions and board meetings; he took an interest in the history of SFCM and, while serving as our archivist, arranged for SU to archive its papers; he was always willing to usher, to stuff envelopes, and much more. We miss him and his contributions to the success of SFCM.



Milton Sack

1917 – 2018

Milton Sack, a long-time board member and past president of SFCM, was as great a lover of classical music as you could meet. With his wife Lucille, he received SFCM's Krasner Award honoring people who have made major contributions to the appreciation and performance of chamber music. Supporters of the Society for New Music and Pro Art as well, the Sacks made their home a frequent location for concerts, meetings, and receptions that supported music in Central New York. Milton's support continued after Lucille's death in 2007. Well past his hundredth year, he went to every concert he could.

Milton was born in New York City and made his career in chemistry — for the U.S. Army during World War II, for Solvay Process after that, and then as a professor and department chair at Onondaga Community College (1970–1989). He was a devoted bridge and go player and a great friend. We miss him.



Concert Notes . . .

Franz Joseph Haydn (1732-1809)

Piano Trio in G Minor, op. 36 no. 2, Hob.XV:19 (1794)

In the late 1700s, London was a musically exciting city. In addition to hosting a wealth of performances by professionals, the city was home to many relatively well off and eager amateur musicians. Composers found them a willing and lucrative audience for their works. One popular format was called an “accompanied sonata,” or a sonata for keyboard with accompaniment for other instruments, usually violin and cello. In early works along these lines, the strings mostly doubled lines in the keyboard part; they were essentially optional. The violin gradually became a more integral partner, but the cello continued to echo the bass line for much longer. Given the softer voice of early pianos, a cello could warm and color the bass notes to good effect.

At the time, gender roles applied to playing musical instruments. Women played piano, guitar, and harp. Men played the others. Some suggest that the more complex keyboard parts in accompanied sonatas catered to amateur women’s stronger playing. Perhaps affluent women had more time to practice than men did?

Haydn made two extended visits to England between 1791 and 1795. A major influence on musical life in London, he responded to the call for music for amateurs with what might be called enhanced accompanied sonatas. Experts argue whether his trios are full piano trios in the modern sense of the term. But they are in any case a major step on the road from early accompanied sonatas toward the more independent trios of Beethoven. In addition to demanding more from his string players, Haydn introduced daring harmonic and structural ideas.

Haydn’s early three-part keyboard works assumed a harpsichord. But by the time of this trio, a fortepiano was the keyboard instrument of choice. Haydn was excited by the improvements that he found in English pianos – fuller tone, heavier action, wider range, more modern pedals. (He took a Longman and Broderip piano back with him when he left England in 1795.)

Haydn used a variety of patterns for his trios – sometimes two movements, sometimes three. The extended first movement *andante* in tonight’s work is followed by a brief and sparkling *presto*. The remaining, shorter movements repeat the slow/fast arrangement of the first movement.

Haydn dedicated this work to Princess Maria Anna, wife of his patron, Prince Anton Esterházy. To Haydn’s distress, Prince Anton was less interested in music than his father, Prince Nicholas, had been. Perhaps Haydn was hoping to enlist the princess’s support with this dedication.

Dinuk Wijeratne (b. 1978)
Love Triangle (2013)

Sri Lankan-born Canadian Dinuk Wijeratne is a JUNO award-winning composer, conductor, and pianist. His boundary-crossing work sees him equally at home in collaborations with symphony orchestras and string quartets, tabla players and DJs, and it takes him to international venues as poles apart as the Berlin Philharmonic and the North Sea Jazz Festival.

Wijeratne grew up in Dubai before taking up composition studies at the Royal Northern College of Music in Manchester, UK. In 2001, he was invited by composer John Corigliano to join his studio at The Juilliard School. Wijeratne was also composition fellow at the 2002 Pacific Music Festival in Sapporo, Japan, and was appointed Artist-in-Residence by the Performing Arts Foundation at International House for the 2003–2004 season. He made his Carnegie Hall debut in 2004 as composer, conductor, and pianist, performing with Yo Yo Ma and the Silk Road Ensemble. Conducting studies followed at New York’s Mannes College of Music, and doctoral studies at the University of Toronto under Christos Hatzis.

Concerning tonight’s work, written for the Gryphon Trio, Wijeratne writes:

This fourteen-minute, single-movement piece entitled *Love Triangle* is not autobiographical, nor is it similar to the many concept-driven pieces I write. The music evolved rather rhapsodically from two distinctive features: the Middle Eastern-inspired melody heard in the strings at the outset, and the underlying rhythmic pattern inspired by a seven-beat Indian Classical ‘time cycle’. It also attempts to integrate a Western Classical sense of structure with three very improvisatory cadenzas from each instrument. The musicians and I are aiming for an effect akin to that glorious ‘out-of-time’-ness that occurs when an Arabic Oud solos over the unyielding fixed groove of the band. There are several other melodic and rhythmic devices that are Middle Eastern and North Indian. The Gryphon Trio, with its staggeringly diverse résumé of collaborations, is no stranger to music that is about the meeting of cultures, or about blurred boundaries between what sounds improvised and what does not. I was utterly thrilled to have this opportunity to write for it!

Johannes Brahms (1833-1897)
Piano Trio no. 2 in C major, op. 87 (1880–1882)

Brahms wrote the trio we hear tonight at the height of his powers. His reputation as a composer had overtaken his reputation as a pianist. He completed his second symphony in 1877, before he began work on this trio in 1880. By the time he returned to the trio in 1882, he had composed the *Academic Festival* and *Tragic* overtures and the huge Piano Concerto no. 2. It is interesting to note that Brahms, ever hypercritical of his own compositions, seems to have been proud of this trio. He wrote to his publisher, “*You have not so far had such a beautiful trio from me and very probably have not published one to match it in the last ten years.*” The premiere performance took place on December 29, 1882 in Frankfurt, with the composer at the piano.

Notice the way the two strings play the first theme together in octaves. You will hear them treated as a unit throughout this work, often playing together in octaves, thirds, or sixths. The piano, on the other hand, tends to go its own way, sometimes in a contrasting rhythm. In the first movement, for instance, it accents every other beat of the triple beat in the strings. That means the strings play in three while the piano effectively plays in two. You’ll hear this contrast again.

Brahms moves to A minor, the relative minor key, for the slow movement. This displays a theme and variation structure, based on a Hungarian gypsy-flavored melody. But if you listen closely,

you'll note that the first, third, and fifth variations develop the first theme that is played in the strings while the second and fourth develop the original piano accompaniment.

The third movement scherzo flutters and jitters in an eerie, mysterious way. It evokes perhaps a moody Mendelssohn. But then, the trio section in the middle of the movement soars in lyrical rising phrases, surprising the listener, before closing in ghostly mystery.

The finale's quirky main theme is marked *giocoso*, or to be performed "playfully." As Howard Posner writes,

The finale's boisterous good cheer masks a composition that is subtle, clever, and impossible to pigeonhole into a standard form. It is laid out in a kind of sonata form, but the major themes reappear regularly, as in a rondo, and those reappearances tend to be of the complete but altered theme, as in a theme and variations. At the exact middle of the movement is an extended treatment of a short, jaunty descending motif, which is none other than the accompaniment to the first theme, laid on the table but pulled out of a hat.

—Beth Oddy

ABOUT THE GRYPHON TRIO . . .

Celebrating its 25th anniversary in 2018, the Gryphon Trio has impressed international audiences and the press with its highly refined, dynamic performances, and has firmly established itself as one of the world's preeminent piano trios. With a repertoire that ranges from the traditional to the contemporary and from

European classicism to modern-day multimedia, the Gryphons are committed to redefining chamber music for the 21st Century.

Ensemble-in-residence at Music Toronto for nine years, the Gryphon Trio tours extensively throughout North America and Europe. Recent performances include those for the Chamber Music Society of Detroit, the Eastman School of Music, and Williams College. Strongly dedicated to pushing the boundaries of chamber music, the Trio has commissioned and premiered over seventy new works from established and emerging composers around the world. It has collaborated on special projects with clarinetist James Campbell, actor Colin Fox, choreographer David Earle, and a host of jazz luminaries at Lula Lounge, Toronto's leading venue for jazz and world music. Their most ambitious undertaking to date is a groundbreaking multimedia production of composer Christos Hatzis's epic work *Constantinople*, scored for mezzo-soprano, Middle-Eastern singer, violin, cello, piano, and electronic audiovisual media. They have brought this work to audiences across North America and at the Royal Opera House in London.

Deeply committed to the education of the next generations of audiences and performers alike, the Gryphon takes time out of its busy touring schedule to conduct master classes and workshops at universities and conservatories across North America. Its members are Artists-in-Residence at the University of Toronto's Faculty of Music. The Trio's educational initiatives include a series of in-depth lecture performances with composer Gary Kulesha that examine the art of chamber music through the centuries, as well as the Young Composers Program at Toronto's Claude Watson Arts High School. In 2011 the group



launched its flagship educational project *Listen Up!*, created by the Trio in collaboration with composer Andrew Staniland and music educator Rob Kapilow from *What Makes it Great? Listen Up!* involves entire schools in the creation of new works for choir and piano trio: students compose poetry and music over the course of a school year, culminating in a joint performance by the Gryphon Trio and the school choir. The much-publicized project began in Ontario and has traveled across Canada.

The Trio's celebrated recordings on the Analekta label make up an encyclopedia of works by Haydn, Mozart, Beethoven, Schubert, Mendelssohn, Dvorak, Lalo, Shostakovich, and Piazzolla. Its groundbreaking 2004 release *Canadian Premieres*, featuring new works by leading Canadian composers, was acknowledged with a coveted JUNO Award from the Canadian Academy of Recording Arts and Sciences. Its 2011 Beethoven recording also received a JUNO Award, and was followed by the release of *Broken Hearts and Madmen*, a collaboration with the cabaret singer Patricia O'Callaghan featuring songs by Leonard Cohen, Nick Drake, and Laurie Anderson, alongside traditional melodies from Mexico, Argentina, and Chile.

Gryphon cellist Roman Borys acts as Artistic Director of the Ottawa International Chamber Music Society, where the Trio has been a mainstay since the Festival's inception in 1994. Annalee Patipatanakoon and Jamie Parker serve as the OICMS's Artistic Advisors.



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Music Terms Used in This Program

Adagio: slow (at ease)

Adagio ma non troppo: slow, but not too slow

Allegretto: lively and moderately fast (not as fast as *allegro*)

Allegretto vivace: lively

Allegro: lively, fast

Allegro assai: rather fast

Allegro giocoso: fast and playful

Allegro molto vivace: fast and lively

Allegro non assai: fast, but not too fast

Allegro non troppo: fast, but not too fast

Allegro vivace assai: fast and rather lively

Andante: moving along, flowing, at a walking pace, faster than *adagio* but slower than *allegretto*

Andante con moto: *andante* with motion

Andante moderato: moderately *andante*

Augmentation: see *Fugue*.

Barcarole: a traditional folk song sung by Venetian gondoliers, or a piece of music composed in that style, characterized by a rhythm reminiscent of the gondolier's stroke, almost invariably in 6/8 meter at a moderate tempo

Cadenza (improvisatory cadenzas): a solo section, usually without accompaniment and not in strict rhythm. This evolved from soloists' elaboration of the cadence of a phrase, and in many works it is traditional for the soloists to improvise this themselves.

Canon (adj., canonic): repetition of a theme by several instruments, creating a layering effect

Capriccio: in a free tempo

Cavatina: a simple operatic solo or a similar songlike instrumental piece

Contrapuntal: using counterpoint

Counterpoint: the relationship between voices that are harmonically interdependent yet independent in rhythm and contour; most common in the European classical tradition and strongly developed during the Baroque period, from Latin *punctus contra punctum* meaning "point against point." Fugue and canon composition produce counterpoint.

Corrente: a lively Italian courtly dance of the 17th and 18th centuries in fast triple meter, or a movement based on this style within a suite

Diminution: see *Fugue*.

Fugue: a contrapuntal composition in which a short melody or phrase is introduced by one part and successively taken up and developed by others. Development employs contrapuntal techniques such as augmentation (lengthening notes), diminution (shortening notes), and inversion (turning a melody upside-down).

Giocoso: playful

Inversion: see *Fugue*.

Menuet, Menuetto, Minuet, Minuetto: a stately ballroom dance in 3/4 time, popular especially in the 18th century; see "Minuet-trio form"

Minor seventh chord (G Minor seventh chord): a minor triad (three-note chord) with the seventh added; a G Minor seventh chord is g, b-flat, d and f. The addition of the seventh to the minor triad makes this less stable, requiring resolution to another chord, so it is not a closing chord in traditional classical harmony.

Minuet-trio form: This is the form for *minuets* and most *scheros*. Based on the *minuet* dance form, it consists of an opening section, followed by a contrasting "trio" section in a related key, then returning to a shorter presentation of the opening section. (ABA') (The trio section is so-called because *minuets* in the seventeenth century often featured a trio of instruments. Lully (1632-1687), for example, often featured two oboes and bassoon.)

Moderato: at a moderate tempo

Motif, motive: a brief melodic or rhythmic element that can be developed in longer passages

Polyphonic: many-voiced; with two or more simultaneous lines of independent melody

Presto: very fast

Saltarello: an energetic Italian or Spanish dance for one couple, characterized by leaps and skips

Scherzo: a light, quick, playful musical form, originally and usually in fast triple meter. In the late classical and romantic periods, a *schero* often replaces the more traditional *minuet* movement in symphonies, sonatas, string quartets, etc.

Scherzo - trio format: see *Minuet-trio* form

Sonata: first a work that was played ("sounded") on an instrument (as opposed to one that was sung, a *cantata*); later a work for one or two instrumentalists, usually with several movements

Sonata form: the form for the first movement, and sometimes other movements, in almost all symphonies, string quartets, sonatas, and other multi-movement works of the classical and romantic eras. This normally consists of an exposition with two or more themes, a development section that elaborates and interweaves elements of these themes, and then a recapitulation of the themes, perhaps with a coda to bring the movement to a close.

Tabla: a percussion instrument originating from the Indian subcontinent, consisting of a pair of drums played with the hands, used in traditional, classical, popular and folk music. It has been a particularly important instrument in Hindustani classical music since the 18th century, and remains in use in India, Pakistan, Afghanistan, Nepal, Bangladesh, and Sri Lanka.

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- ❖ **I. Viol³**
Friday, September 20, 2019
Music for viola da gamba to the power of 3
David Morris, Beiliang Zhu,
Lisa Terry, *viola da gamba*
Leon Schelhase, *harpsichord*
Deborah Fox, *theorbo*
French, German, and English
viol music
- ❖ **II. A Baroque Noel ***
Friday, December 13, 2019
Charpentier's beloved *Messe de Minuit*, French popular Noels, and more music by Vivaldi and others.
Paul O'Dette, *director*

www.NYSBaroque.com
607-301-0604

*Concerts will be held at First Unitarian Universalist, 109 Waring Road, Syracuse, except for concert II, which will be held at St. Paul's Cathedral, 220 East Fayette Street.

Pre-concert talks at 6:45 p.m. Concerts start at 7:30 p.m.

- ❖ **III. “Nevertheless, she persisted”**
Friday, January 31, 2020
Music of strong women—
Elizabeth Jacquet de la Guerre,
Antonia Bembo, George
Frideric Handel and more.
Laura Heimes, *soprano*, with
chamber ensemble
- ❖ **IV. The Panther and the Rose**
Friday, March 13, 2020
Italian medieval music by
Landini, Ciconia, and others
Andrew Rader, *countertenor*;
Jonas Budris, *tenor*;
Dongmyung Ahn, *vielle*;
Christa Patton, *harp and recorder*;
Deborah Fox, *medieval lute*
- ❖ **V. Diderot Quartet with Jesse Blumberg**
Friday, May 15, 2020
Haydn & Mendelssohn quartets
plus song arrangements of
Clara Schumann & Fanny
Mendelssohn
Jesse Blumberg, *baritone*;
Johanna Novom, *Adriane Post*,
violins; Kyle Miller, *viola*;
Paul Dwyer, *cello*

In Memoriam

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THE KRASNER MEMORIAL FUND

SFCM's Krasner Memorial Fund is **OUR SUSTAINING FUND**, and was designed with long-range planning in mind. The fund was established to help us weather current uncertainties regarding state sponsorship of the arts, as well as to enable us to broaden our outreach program. A legacy to the Krasner Memorial Fund would be a perfect way to include SFCM in your estate planning.

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Please send your donations to: SFCM, P.O. Box 215, DeWitt, N.Y. 13214.

THE KRASNER AWARD

The SFCM Krasner Award, first presented in 1999, honors individuals from the Central New York area who have made major contributions to the appreciation and performance of chamber music. Past recipients of the award are:

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John Oberbrunner
Richard Moseson



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Syracuse Friends of Chamber Music

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- CNY Arts
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Mary Pat Oliker sits in the patio garden of her home.



Central New York has been my home for 50 years. It is where I met my husband, where our careers flourished and where we discovered a shared commitment to the many nonprofit and charitable organizations making a difference in our community.

The Community Foundation provides the vehicle to 'pay it forward' through my donor-advised fund. I have also named the Community Foundation in my estate plan, knowing that our legacy of support for Central New York-based education, healthcare and arts programs will be honored into the future.

I am proud to give back to the community where Dick and I made our life together. I find comfort in knowing the Community Foundation will honor our wishes and use our funds to support the areas of interest that so profoundly defined our careers and broader community commitments.

Giving Forward: Mary Pat Oliker



Read more of Mary Pat's story at Oliker.5forCNY.org



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- ◆ *"Mind Aerobics"*: Tuesdays, Sept. 17—Dec. 10, from 10am-11:30 am
- ◆ *"Zen and the Art of Caregiving"*: Mondays, Nov. 4—Nov. 25, from 2:30—4:00 pm

These classes are offered through Syracuse Oasis and held at Menorah Park. Info, fees and registration at <https://www.oasisnet.org/Syracuse-NY>; or call (315) 464-6555.



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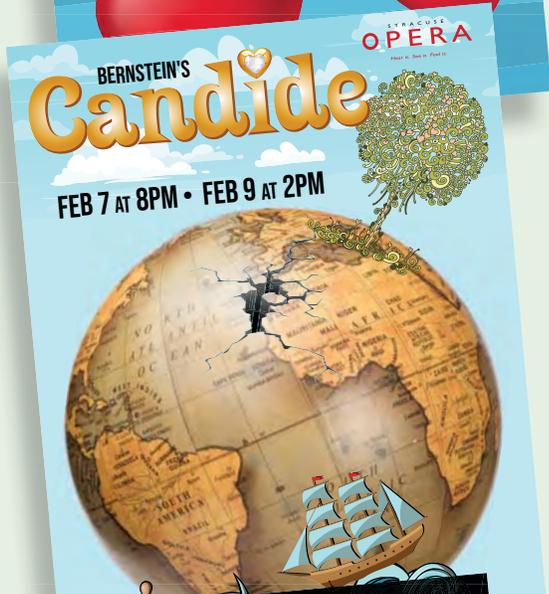
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