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5.7 The Sighs of Music

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2.6 Telos Trio

3.6 Expanding the Guitar Rep

5.1 Atmospheres Trio

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2.11 Brass & Pipes

2.25 Flute & Piano Favs

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SYRACUSE FRIENDS *of* CHAMBER MUSIC

**73rd SEASON 2022-2023
Winter/Spring 2023**

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Join us in 2023-2024 for our 74th Season!

MANHATTAN CHAMBER PLAYERS

Saturday, October 7, 2023 7:30 pm

We open with a string sextet drawn from the Manhattan Chamber Players, whose roster comprises some of New York City's finest musicians. The most sought-after solo and chamber performers of their generation, its members find joy in playing with friends and colleagues they've known for years. The result is a "mellifluous blend of vigorous intensity." *Classical Source*

DUBLIN GUITAR QUARTET

Sunday, October 22, 2023, 2:00 pm

"A quartet with a difference" said the *Irish Times*, and that difference is these Dubliners' unique devotion to performing contemporary music. With the help of their eight and eleven string guitars, they create "a near orchestral palette of sound backed up by hall-filling power." *Washington Post*. "An extraordinary achievement." *Gramophone Magazine*. SFCM chose them to perform a new commissioned work in 2016. It is a pleasure to have them back again.

DANISH STRING QUARTET

Saturday, November 4, 2023, 7:30 pm

"I've been trying to snag this group for years," says SFCM Music Programmer Travis Newton of these three Danes (plus a Swedish cellist) who have been playing football and chamber music together since their student days. Named "Ensemble of the Year" in 2019 by *Musical America*, the DSQ were part of Lincoln Center's Chamber Music Society for three seasons. "Nobody could have prepared me for the tornado of energy the quartet unleashedThe players seemed to dance in their seats." *Boston Globe*
This concert is sponsored by Dr. Joseph W. Flanagan, M.D.

MIDWINTER CONCERT

Saturday, February 10, 2024, 7:30 pm

We are planning a program of trios, performed by some of Central New York's finest musicians.

ATOS TRIO

Saturday, March 2, 2024, 7:30 pm

When violinist Annette von Hehn, Pianist Thomas Hoppe, and cellist Stefan Heinemeyer formed a trio in Berlin in 2002, they bonded together so closely that they chose an acronym of their names as the group's title. Two decades of triumph on the world's concert stages have only intensified this artistic unity. "Three voices – one sound: it's the absolutely perfect unity of phrasing, sound, feel, and interpretation that distinguished the ATOS from all others." *Detroit Free Press*

WINDSYNC

Saturday, April 6, 2024, 7:30 pm

The lively musicians of this Houston-based group strive for immediacy with their audience by playing all their repertoire – wind quintet classics and adaptations of other beloved music – from memory. "Staunchly dedicated to pushing the boundaries...with youthful, pop-rock sensibility." *Winnipeg Free Press*

AMERICAN STRING QUARTET

Saturday, May 4, 2024, 7:30 pm

We welcome back the American, surely one of the finest string quartets performing today, during their 50th anniversary season. Over the years, the ASQ has performed world-wide and recorded the complete string quartets of Beethoven, Schubert, Schoenberg, and Bartok. Their complete Mozart String Quartets, performed on a matched set of instruments by Stradivarius, is considered the gold standard. "Luxurious, beautifully sculptured performances." *New Yorker*

For more information as it becomes available, see SyrFCM.org

*SFCM dedicates its 2022-2023 season
to the memory of
Evelyn Brenzel*

May 27, 1944 – December 20, 2020



Evelyn Brenzel with Melody

Evelyn Brenzel was a math teacher, an intrepid traveler, an avid singer, a dog whisperer with a particular fondness for dobermans, a staunch and stimulating friend, and a regular presence at SFCM concerts over many years.

One of her friends, Mary Yates, says, “Evelyn was an eager user of any technology that could help feed her passion for music. She never attended a live performance of unfamiliar music without first studying one or two performances of it on YouTube. And when COVID shut down live music in 2020, she watched the streaming versions of SFCM’s concerts. She didn’t expect to enjoy the virtual experience, but she was absolutely transported by one performance in particular: the Pacifica Quartet playing two Beethoven string quartets in November 2020,” her last SFCM concert as it turned out.

Evelyn’s generosity led her to leave a large bequest to SFCM, for which we are most grateful. It opens up new options and opportunities for us. Thank you, Evelyn.

A MESSAGE FROM OUR PRESIDENT

Welcome to the second half of Syracuse Friends of Chamber Music's 73rd season! St. Paul's, the historic downtown Syracuse Episcopal Church, will continue to host our concerts — with the exception of the one in January, which takes place at Lincoln Middle School. Free on-street parking and a big parking lot just across the street make St. Paul's easily accessible. We are continuing to monitor the COVID situation, and we will make any needed adjustments as the season progresses. Check for up-to-date information at our website, SyrFCM.org.

Our first concert for 2023 continues our tradition of bringing some of Central New York's finest musicians together to perform for us. This year we are featuring works that celebrate the human voice, a departure from our usual, instrument-only repertoire. Hub New Music follows. Their program includes a world premiere that this ensemble commissioned from composer Daniel Thomas Davis. Van Cliburn gold-medal winner and CNY favorite Jon Nakamatsu and the Frautschi-Manasse-Nakamatsu Trio will join us in April. To end the season with a flourish, the celebrated Pacifica Quartet returns for its sixth SFCM concert, joined by New York Philharmonic principal clarinetist Anthony McGill. They will play Dvořák's "American" quartet as well as music by three African-American composers.

As an all-volunteer organization, Syracuse Friends of Chamber Music depends on the committed efforts of our volunteers and board members, and of course on the generous support of you, our subscribers and donors. We have dedicated our whole 2022-23 season to the memory of Evelyn Brenzel, to thank her for her extraordinary support.

Finally, I would like to thank all the businesses and individuals that advertise in our programs. If you choose to patronize them, let them know that you saw their ads in our program. They are helping us maintain low ticket and subscription prices.

I look forward to our concerts, and I hope that all of you will be able to join us!

Sincerely,

Stamatios Kyrkos
President of SFCM, 2021-2023

SFCM EXECUTIVE COMMITTEE AND OTHER LEADERS

EXECUTIVE COMMITTEE

President	Stamatios Kyrkos
Vice President	Virginia Robbins
Secretary	Beth Oddy
Treasurer	David Abrams
Music Programming	Travis Newton
Music Operations	Richard Moseson
Other members	Bob Oddy Tom McKay Jamie Traver

FINANCE AND INVESTMENT COMMITTEE

D. Abrams, S. Kyrkos, Malcolm Smith, Holmes Bailey, Steve Kulick, Ed Lipson

PROGRAMMING COMMITTEE

T. Newton, R. Moseson, T. McKay, S. Kyrkos, Lindsay Groves, Jaklin Kornfilt, Ida Tili-Trebicka, Paul Brown, Christopher Cresswell

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Hospitality	Margaret Skwarnicka
Website	Beth Oddy
Youth Competition	Richard Moseson, Tom McKay
Midwinter concert	Lindsay Groves, Tom McKay, Ida Tili-Trebicka
CHAMPS	Kathy Knoff
Archivist	Matthieu van der Meer



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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 Orchestra 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.



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

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. The next music director, Henry Palocz, 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 became programming director in 2013, and in 2017 Travis Newton took on that position. Travis guided us through the difficulties and uncertainties of pandemic programming, and Richard continued his great work as director of music operations through this challenging time.

For many years, Krasner Award-winning SFCM board member John Oberbrunner coordinated a mid-season concert by outstanding regional musicians – in keeping with Louis Krasner's original vision. Two years ago, John passed the baton to others, and several members of the Programming Committee have planned another great program for January 2023.

Highlights of recent years

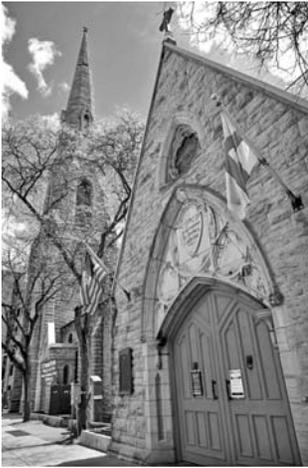
With the return to H. W. Smith's larger auditorium in 2014, SFCM adopted a policy of admitting all full-time students free to its concerts, helping to build future audiences for chamber music.

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. Impressive young ensembles competed each year from 2016 to 2019. We had to cancel the 2020 competition, but we brought it back in 2021. During the pandemic, we have required video submissions rather than live performances.

Our seventieth anniversary season (2019-2020) featured some of the finest music on the planet, although the last two concerts could not take place as planned. Both were rescheduled for September 2020 and presented as recordings viewed online, adhering to the performance constraints of that difficult time.

The pandemic created major challenges for all arts organizations. We are proud that we were able to arrange with our artists to produce and distribute a full season of recorded concerts for 2020-2021. Last season, we were able to share the concert experience in person again while still making recordings available to all ticket-holders. This season, we commit fully to live programming and look forward to seeing you, our audience members, at performances of some of the world's finest chamber music.



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Want to play some chamber music yourself?

As a contribution to the Central New York music scene, SFCM has organized a contact service for amateur musicians of all abilities who want to play chamber music with other congenial people—just for fun. As the COVID situation allows, we invite you to dust off that cello, take that flute down off the shelf, and start playing some chamber music yourself!

For more information about CHAMPS (CHAMber Music Players), send an email to Kathy at amadeified@me.com. Include your instrument, contact information, and any information about your musical interests that you would like to share with the group. You will be added to a contact list available to everyone on the CHAMPS list. Players contact each other to form duos or ensembles. Performance opportunities will depend on the safety of home gatherings and each CHAMPS member's interest in hosting a gathering. This is a complimentary service and we hope you'd like to join us.



73rd Season – Fourth Concert
Saturday, January 14, 2023
7:30 p.m.
Lincoln Middle School

MIDWINTER CONCERT: VOICES RAISED!

Julia Ebner, soprano
Katie Weber, mezzo-soprano
Joe Dan Harper, tenor
Steven Stull, baritone

William Knuth, violin
Edgar Tumajyan, violin
Emily Lane, viola
Elizabeth Simkin, cello

Dana DiGennaro, flute
Tom McKay, clarinet
Tina Toglia, piano
Dan Sato, piano

PROGRAM

***Chansons Madécasses* (1926)**

Poems by Évariste de Parny (1753-1814)
Mezzo-soprano, flute, cello, and piano

Maurice Ravel

(1875-1937)

***Dover Beach* (1931)**

Poem by Matthew Arnold (1822-1888)
Baritone and string quartet

Samuel Barber

(1910-1981)

***Flower Duet* from *Lakmé* (1882)**

Arranged by David Ross
Libretto by Edmond Gondinet and Philippe Gille
Soprano, mezzo, string quartet, flute, clarinet, piano

Leo Delibes

(1836-1891)

***Duet* from *The Pearl Fishers* (1863)**

Arranged by David Ross
Libretto by Eugène Cormon and Michel Carré
Tenor, baritone, string quartet, flute, clarinet, piano

Georges Bizet

(1838-1875)

INTERMISSION

***Hebrew Love Songs* (1996)**

Poems by Hila Plitmann (b. 1973)
Soprano, violin, piano

Eric Whitacre

(b. 1970)

***Liebesslieder Waltzes, op. 52* (1869)**

Poems by Georg Friedrich Daumer (1800-1875)
Four voices with piano, four hands

Johannes Brahms

(1833-1897)

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

Concert Notes . . .

Maurice Ravel (1875-1937)

Chansons Madécasses (1926)

Poems (1787) by Évariste de Parny (1753-1814)

When American philanthropist Elizabeth Sprague Coolidge contacted Ravel to commission a piece for voice, flute, cello, and piano, Ravel was reading a book of poetry, *Chansons Madécasses*, by Évariste de Parny (1753-1814). Ravel chose three of these “Songs of Madagascar” as the texts for the three songs he wrote, creating an exotic foundation for this set of pieces.

There is no evidence that the poet, de Parny, ever visited Madagascar (or knew its language), and it seems that we should regard the poems as being about an imagined tropical land rather than a reflection of any real location. Similarly, Ravel’s composition has an exotic feel, especially with distinctive sounds like the low register of the flute, the harmonics of the cello, and the use of the cello as a drum; but whether these are connected to knowledge of anything in the actual music of Madagascar is very unclear. A few people have suggested that Ravel might have heard some of Madagascar’s music from immigrants in Paris at the time, but detailed connection is lacking.

NAHANDOVE

Nahandove, ô belle Nahandove! L’oiseau nocturne a commencé ses cris, la pleine lune brille sur ma tête, et la rosée naissante humecte mes cheveux. Voici l’heure; qui peut t’arrêter, Nahandove, ô belle Nahandove!

Le lit de feuilles est préparé; je l’ai parsemé de fleurs et d’herbes odoriférantes; il est digne de tes charmes, Nahandove, ô belle Nahandove!

Elle vient. J’ai reconnu la respiration précipitée que donne une marche rapide; j’entends le froissement de la pagne qui l’enveloppe; c’est elle, c’est Nahandove, la belle Nahandove!

Reprends haleine, ma jeune amie; repose-toi sur mes genoux. Que ton regard est enchanteur! Que le mouvement de ton sein est vif et délicieux sous la main qui le presse! Tu souris, Nahandove, ô belle Nahandove!

Tes baisers pénètrent jusqu’à l’âme; tes caresses brûlent tous mes sens; arrête, ou je vais mourir. Meurt-on de volupté, Nahandove, ô belle Nahandove!

Le plaisir passe comme un éclair. Ta douce haleine s’affaiblit, tes yeux humides se referment, ta tête se penche mollement, et tes transports s’éteignent dans la langueur. Jamais tu ne fus si belle, Nahandove, ô belle Nahandove!

Tu pars, et je vais languir dans les regrets et les désirs. Je languirai jusqu’au soir. Tu reviendras ce soir, Nahandove, ô belle Nahandove!

The overt eroticism of the first and third songs and the anti-colonial protest of the second provoked some strong reactions after the Paris premiere (1926). The work also received considerable critical praise, but the comments of one reviewer include, “*Already [in the first song] I witnessed fellow audience members shifting in their seats and muttering under their breath to their companions: with no warning, Ravel had plunged us into the depths of erotic longing. . . . As startling as I found Ravel’s sexual references and color choices in the first and third songs to be, nothing could prepare me for the shock of ‘Aoua!’ the second song in the cycle. I jumped in my seat [at] the ear-splitting yell that opens this movement, a warning call for which other audience members were similarly unprepared.*”

Ravel scored the work for either mezzo-soprano or baritone voice, but it was performed mainly by females initially. French baritone Martial Singher may have been the first male vocalist to perform it (1939), and he wrote, “*I had remarked to Ravel that the texts of those songs were certainly meant for a man. He confirmed (this must have happened about 1935) that he had in mind a male voice when writing them, but that only women singers, with strong musical backgrounds had been interested by them.*” We continue the tradition of female singers relating these stories in tonight’s performance.

– Tom McKay

NAHANDOVE

Nahandove, o lovely Nahandove! The nocturnal bird has begun its cries, the full moon shines overhead, and the new-born dew moistens my hair. Now is the hour; who can be delaying you, Nahandove, o lovely Nahandove!

The bed of leaves is prepared; I have strewn it with flowers and sweet-smelling herbs; it is worthy of your charms, Nahandove, o lovely Nahandove!

She comes. I recognized her breathing, quickened by her rapid walk; I hear the rustle of the loin-cloth wrapped around her; it is she, it is Nahandove, lovely Nahandove!

Take breath, my little love; rest on my lap. How bewitching your gaze is! How quick and delightful is the motion of your breast beneath a caressing hand! You smile, Nahandove, o lovely Nahandove!

Your kisses reach right into my soul; your caresses set all my senses ablaze: stop, or I shall die. Can one die of delight, Nahandove, o lovely Nahandove?

Pleasure passes like lightning. Your sweet breath falters, your moist eyes close, your head falls gently forwards, and your ecstasy dies, giving way to languor. Never were you so lovely, Nahandove, o lovely Nahandove!

You leave, and I shall languish in sorrow and desire. I shall languish until evening. You will return tonight, Nahandove, o lovely Nahandove!

AOUA

Aoua! Aoua! Méfiez-vous des blancs, habitants du rivage. Du tems de nos pères, des blancs descendirent dans cette île. On leur dit: Voilà des terres, que vos femmes les cultivent; soyez justes, soyez bons, et devenez nos frères.

Les blancs promirent, et cependant ils faisaient des retranchements.

Un fort menaçant s'éleva; le tonnerre fut renfermé dans des bouches d'airain; leurs prêtres voulurent nous donner un Dieu que nous ne connaissons pas; ils parlèrent enfin d'obéissance et d'esclavage. Plûtôt la mort!

Le carnage fut long et terrible; mais malgré la foudre qu'ils vomissaient et qui écrasait des armées entières, ils furent tous exterminés.

Aoua! Aoua! Méfiez-vous des blancs.

Nous avons vu de nouveaux tyrans, plus forts et plus nombreux, planter leur pavillons sur lerivage.

Le ciel a combattu pour nous. Il a fait tomber sur eux les pluies, les tempêtes et les vents empoisonnés.

Ils ne sont plus, et nous vivons, et nous vivons libres. Aoua Aoua! Méfiez-vous des blancs, habitants du rivage.

IL EST DOUX

Il est doux de se coucher, durant la chaleur, sous un arbre touffu, et d'attendre que le vent du soir amène la fraîcheur.

Femmes, approchez. Tandis que je me repose ici sous un arbre touffu, occupez mon oreille par vos accens prolongés.

Répétez la chanson de la jeune fille, lorsque ses doigts tressent la natte, ou lorsqu'assise auprès du riz, elle chasse les oiseaux avides.

Le chant plaît à mon âme. La danse est pour moi presque aussi douce qu'un baiser.

Que vos pas soient lents; qu'ils imitent les attitudes du plaisir et l'abandon de la volupté.

Le vent du soir se lève; la lune commence à briller au travers des arbres de la montagne.

Allez, et préparez le repas.

AOUA

Aoua! Aoua! Beware of white men, dwellers of the shore. In our fathers' time, white men landed on this island; they were told: here are lands, let your women work them; be just, be kind and become our brothers.

The white men made promises, and yet they made entrenchments too.

A menacing fort was built; thunder was stored in muzzles of cannon; their priests pressed on us a God we did not know; they spoke finally of obedience and slavery. Sooner death!

The carnage was long and terrible; but despite the thunder they spewed and which crushed whole armies, they were all wiped out.

Aoua! Aoua! Beware of white men.

We have seen new tyrants, stronger and more numerous, setting their tents on the shore:

heaven has fought on our behalf; has hurled rains upon them, storms and poisoned winds.

They are no more, and we live, and live in freedom. Aoua! Beware of white men, dwellers of the shore.

IT IS SWEET

It is sweet to lie in the heat beneath a leafy tree, and wait for the coolness of the evening wind.

Women, draw near! While I rest here beneath a leafy tree, fill my ear with your long-drawn tones.

Sing the song of the young girl who, when her fingers braid her plaits, or when she sits beside the rice, chases off the greedy birds.

Song pleases my soul; dance is for me almost as sweet as a kiss.

Let your steps be slow; let them mime the gestures of pleasure and the abandon of passion.

The evening breeze begins to stir; the moon begins to gleam through trees on the mountainside. Go, prepare the feast.

Samuel Barber (1910-1981)

Dover Beach (1931)

Poem (1867) by Matthew Arnold (1822-1888)

Born in West Chester, Pennsylvania, Samuel Barber identified himself as a composer at an early age. When he was nine years old, he wrote a note to his mother explaining that he did not really want to play football because he was “*meant to be a composer*” not an athlete. His maternal aunt was a prominent singer with the Metropolitan Opera, exposing him to outstanding performances of vocal music, and her husband was a composer who mentored young Barber. By age 14 he was studying voice, piano, and composition at the Curtis Institute (in Philadelphia), an affiliation that continued through his high school studies and for six years

beyond. *Dover Beach* was written before he completed his studies at the Curtis Institute, and he was the vocalist for the first recording.

The 1867 lyric poem *Dover Beach*, by British poet Matthew Arnold, calls out for a musical setting, with its strong auditory imagery. *Listen! you hear the grating roar of pebbles ... Begin, and cease, and then again begin, With tremulous cadence slow.* Ralph Vaughan Williams heard Barber’s composition in 1932 and (according to Barber) commented, “*I tried several times to set ‘Dover Beach’, but you really got it!*”

Looking back in 1979, Barber noted, “*Dover Beach is a very difficult piece because nobody is boss, so to speak – not the singer or the string quartet. It’s chamber music.*”

– Tom McKay

DOVER BEACH (1867)

The sea is calm tonight
The tide is full, the moon lies fair
Upon the straits; on the French coast the light
Gleams and is gone; the cliffs of England stand,
Glimm’ring and vast, out in the tranquil bay.
Come to the window, sweet is the night-air!
Only, from the long line of spray
Where the sea meets the moon-blanch’d land,
Listen! you hear the grating roar
Of pebbles which the waves draw back, and fling,
At their return, up the high strand
Begin, and cease, and then again begin,
With tremulous cadence slow, and bring
The eternal note of sadness in.

Sophocles long ago
Heard it on the Ægean, and it brought
Into his mind the turbid ebb and flow
Of human misery; we
Find also in the sound a thought,
Hearing it by this distant northern sea.

The sea of faith
Was once, too, at the full, and round earth’s shore
Lay like the folds of a bright girdle furled.
But now I only hear
Its melancholy, long, withdrawing roar
Retreating to the breath
Of the night-wind, down the vast edges drear
And naked shingles of the world.

Ah, love, let us be true
To one another! for the world, which seems
To lie before us like a land of dreams,
So various, so beautiful, so new,
Hath really neither joy, nor love, nor light,
Nor certitude, nor peace, nor help for pain;
And we are here as on a darkling plain
Swept with confused alarms of struggle and flight,
Where ignorant armies clash by night.

Leo Delibes (1836-1891)
“Flower Duet” from *Lakmé* (1882)

Arranged for tonight’s concert by David Ross
Libretto by Edmond Gondinet and Philippe Gille

With the great vocalists and instrumentalists here for tonight’s concert, we saw an opportunity to program some wonderful operatic duets, with a chamber ensemble accompaniment. David Ross arranged the “Flower Duet,” and the Pearl Fishers duet that follows this, for our performance.

The Flower Duet occurs early in the opera *Lakmé*. Hindus are reacting to British restrictions on worship in India, with Lakmé’s father, the leader of the temple, at the center. In a moment of relief from these tensions, Lakmé and her servant, Mallika, go to bathe in the river, gathering flowers as they walk, singing this lovely duet. After the duet, coming out of the water, Lakmé encounters British officer Gerald, beginning the ultimately tragic love story that is at the heart of the plot.

– Tom McKay

FLOWER DUET FROM LAKMÉ

Lakmé: Viens, Mallika, les lianes en fleurs
Jettent déjà leur ombre
Sur le ruisseau sacré
qui coule, calme et sombre,
Eveillé par le chant des oiseaux tapageurs.

Mallika: Oh! maîtresse, c’est l’heure
où je te vois sourire,
L’heure bénie où je puis lire
Dans le coeur toujours fermé
De Lakmé!

Lakmé: Dôme épais le jasmin
Mallika: Sous le dôme épais où le blanc jasmin

L: À la rose s’assemble,
M: À la rose s’assemble,

L: Rive en fleurs, frais matin,
M: Sur la rive en fleurs, riant au matin,

L: Nous appellent ensemble.
M: Viens, descendons ensemble.

L: Ah! glissons en suivant
M: Doucement glissons; De son flot charmant

L: Le courant fuyant;
M: Suivons le courant fuyant;

L: Dans l’onde frémissante,
M: Dans l’onde frémissante,

L: D’une main nonchalante,
M: D’une main nonchalante,

L: Gagnons le bord,
M: Viens, gagnons le bord

L: Où l’oiseau chante,
M: Où la source dort.

L: l’oiseau, l’oiseau chante.
M: Et l’oiseau, l’oiseau chante.

Lakmé: Come, Mallika, the flowering lianas
already cast their shadow
on the sacred stream
which flows, calm and dark,
awakened by the song of rowdy birds.

Mallika: Oh! Mistress, this is the hour
when I see you smile,
the blessed hour when I can read
in the always closed heart
of Lakmé!

Lakmé: Thick dome of jasmine
Mallika: Under the dense canopy where the white jasmine,

L: Blends with the rose,
M: That blends with the rose,

L: Bank in bloom, fresh morning,
M: On the flowering bank, laughing in the morning,

L: Call us together.
M: Come, let us drift down together.

L: Ah! Let’s glide along
M: Let us gently glide along; For its enchanting flow

L: The fleeing current;
M: Let us follow the fleeing current;

L: On the rippling surface,
M: On the rippling surface,

L: With a nonchalant hand,
M: With a nonchalant hand,

L: Let’s go to the shore,
M: Come, let’s go to the shore

L: Where the bird sings,
M: Where the spring sleeps.

L: the bird, the bird sings.
M: And the bird, the bird sings.

L: Dôme épais, blanc jasmin,
M: Sous le dôme épais, Sous le blanc jasmin,

L: Nous appellent ensemble!
M: Ah! descendons ensemble!

L: Mais, je ne sais quelle crainte subite
s'empare de moi.
Quand mon père va seul à leur ville maudite,
Je tremble, je tremble d'effroi!

M: Pour que le Dieu Ganeça le protège,
Jusqu'à l'étang où s'ébattent joyeux
Les cygnes aux ailes de neige,
Allons cueillir les lotus bleus.

L: Oui, près des cygnes aux ailes de neige,
Allons cueillir les lotus bleus.

L: Dôme épais le jasmin
M: Sous le dôme épais où le blanc jasmin

L: À la rose s'assemble,
M: À la rose s'assemble,

L: Rive en fleurs, frais matin,
M: Sur la rive en fleurs, riant au matin,

L: Nous appellent ensemble.
M: Viens, descendons ensemble.

L: Ah! glissons en suivant
M: Doucement glissons; De son flot charmant

L: Le courant fuyant;
M: Suivons le courant fuyant;

L: Dans l'onde frémissante,
M: Dans l'onde frémissante,

L: D'une main nonchalante,
M: D'une main nonchalante,

L: Gagnons le bord,
M: Viens, gagnons le bord

L: Où l'oiseau chante,
M: Où la source dort.

L: l'oiseau, l'oiseau chante.
M: Et l'oiseau, l'oiseau chante.

L: Dôme épais, blanc jasmin,
M: Sous le dôme épais, Sous le blanc jasmin,

L: Nous appellent ensemble!
M: Ah! descendons ensemble!

L: Thick dome, white jasmine,
M: Under the dense canopy, Under the white jasmine,

L: Call us together!
M: Ah! Let's drift down together

L: But, an eerie feeling of distress
overcomes me.
When my father goes into their accursed city
I tremble, I tremble with fright!

M: In order for him to be protected by Ganesh
To the pond where joyfully play
The snow-winged swans
Let us pick blue lotuses.

L: Yes, near the swans with wings of snow,
And pick blue lotuses.

L: Thick dome of jasmine
M: Under the dense canopy where the white jasmine,

L: Blends with the rose,
M: That blends with the rose,

L: Bank in bloom, fresh morning,
M: On the flowering bank, laughing in the morning,

L: Call us together.
M: Come, let us drift down together.

L: Ah! Let's glide along
M: Let us gently glide along; For its enchanting flow

L: The fleeing current;
M: Let us follow the fleeing current;

L: On the rippling surface,
M: On the rippling surface,

L: With a nonchalant hand,
M: With a nonchalant hand,

L: Let's go to the shore,
M: Come, let's go to the shore

L: Where the bird sings,
M: Where the spring sleeps.

L: the bird, the bird sings.
M: And the bird, the bird sings.

L: Thick dome, white jasmine,
M: Under the dense canopy, Under the white jasmine,

L: Together call us!
M: Ah! Let's drift down together!

Georges Bizet (1838-1875)

Duet from The Pearl Fishers (1863)

Arranged for tonight's concert by David Ross

Libretto by Eugène Cormon and Michel Carré

In the first act of *The Pearl Fishers*, two fishermen, Zurga and Nadir, encounter each other after a separation. They reminisce about their past, when their friendship was tested by their mutual love for a priestess. But they had renounced that love and sworn

to remain true friends. This famous duet reaffirms their pledge of life-long friendship (a bond soon to be tested by the appearance of the priestess).

One of opera's most famous duets, this work is usually identified simply as "The Pearl Fishers Duet." Its soaring melody has turned many opera newcomers into enthusiastic fans.

– Tom McKay

PEARL FISHERS DUET

Nadir: Au fond du temple saint
Paré de fleurs et d'or,
Une femme apparaît!
Je crois la voir encore!

Zurga: Une femme apparaît!
Je crois la voir encore!

N: La foule prosternée
La regarde, étonnée,
Et murmure tous bas:
Voyez, c'est la déesse!
Qui dans l'ombre se dresse
Et vers nous tend les bras!

Z: Son voile se soulève!
Ô vision! ô rêve!
La foule est à genoux!

N et Z: Oui, c'est elle!
C'est la déesse plus charmante et plus belle!
Oui, c'est elle!
C'est la déesse qui descend parmi nous!
Son voile se soulève et la foule est à genoux!

N: Mais à travers la foule
Elle s'ouvre un passage!

Z: Son long voile déjà
Nous cache son visage!

N: Mon regard, hélas!
La cherche en vain!

Z: Elle fuit!

N: Elle fuit!

N: Mais dans mon âme soudain
Quelle étrange ardeur s'allume!

Z: Quel feu nouveau me consume!

Nadir: At the back of the holy temple,
decorated with flowers and gold,
a woman appears...
I can still see her.

Zurga: A woman appears...
I can still see her.

N: The prostrate crowd
looks at her amazed
and murmurs under its breath:
look, this is the goddess
looming up out of the shadow
and holding out her arms to us.

Z: Her veil parts slightly;
what a vision, what a dream!
The crowd is kneeling.

N and Z: Yes, it is she, it is the goddess,
more charming and more beautiful;
yes, it is she, it is the goddess,
who has come down among us.
Her veil has parted, and the crowd is kneeling.

N: But through the crowd
she makes her way.

Z: Already, her long veil
hides her face from us.

N: My eyes, alas,
seek her in vain.

Z: She flees!

N: She flees!

N: But what is this strange flame
which is suddenly kindled within my soul!

Z: What unknown fire is destroying me!

N: Ta main repousse ma main!

Z: Ta main repousse ma main!

N: De nos cœurs l'amour s'empare
Et nous change en ennemis!

Z: Non, que rien ne nous sépare!

N: Non, rien!

N et Z: Jurons de rester amis!
Oh oui, jurons de rester amis!
Oui, c'est elle! C'est la déesse!
En ce jour qui vient nous unir,
Et fidèle à ma promesse,
Comme un frère je veux te chérir!
C'est elle, c'est la déesse
Qui vient en ce jour nous unir!
Oui, partageons le même sort,
Soyons unis jusqu'à la mort!

N: Your hand pushes mine away.

Z: Your hand pushes mine away.

N: Love takes our hearts by storm
and turns us into enemies.

Z: No, let nothing part us!

N: No, nothing!

N and Z: Let us swear to remain friends!
Oh yes! Let us swear to remain friends!
We have seen her, she is the Goddess
who today led you to me,
and from now I'll keep you my promise,
close as brothers we shall be!
Great Goddess, Heaven descended,
she today has led you to me!
Now we shall tread one single path,
never again to part till death!

Eric Whitacre (b. 1970)

Hebrew Love Songs (1996)

Poems by Hila Plitmann (b. 1973)

Born in Reno, Nevada, composer Eric Whitacre was appointed as Los Angeles Master Chorale's first artist-in-residence in 2016. He provides this note about the *Hebrew Love Songs*:

In the spring of 1996, my great friend and brilliant violinist Friedemann Eichhorn invited me and my girlfriend-at-the-time Hila Plitmann (a soprano) to give a concert with him in his home city of Speyer, Germany. We had all met that year as students at The Juilliard School and were inseparable.

Because we were appearing as a band of traveling musicians, 'Friedy' asked me to write a set of troubadour songs for piano,

violin, and soprano. I asked Hila (who was born and raised in Jerusalem) to write me a few 'postcards' in her native tongue, and a few days later she presented me with these exquisite and delicate Hebrew poems. I set them while we vacationed in a small skiing village in the Swiss Alps, and we performed them for the first time a week later in Speyer.

Each of the songs captures a moment that Hila and I shared together. *Kalá Kallá* (which means 'light bride') was a pun I came up with while she was first teaching me Hebrew. The bells at the beginning of *Éyze Shéleg!* are the exact pitches that awakened us each morning in Germany as they rang from a nearby cathedral.

TEMUNÁ

Temuná belibí charuntá;
Nodédet beyn ór uveyn ófel:
Min dmamá shekazo et gufékh kach otá,
Usarékh al pa'na'ich kach nófel.

KALÁ KALLÁ

Kalá kallá
Kulá shelí,
U've kalút
Tishákhílí!

LARÓV

"Laróv," amár gag la'shama'im,
"Hamerchák shebeynéynu hu ad;
Ach lifnéy zman alu lechán shna'im,
Uveynéynu nishár sentiméter ehad"

A PICTURE

A picture is engraved in my heart;
Moving between light and darkness:
A sort of silence envelopes your body,
And your hair falls upon your face just so.

LIGHT BRIDE

Light bride
She is all mine,
And lightly
She will kiss me!

MOSTLY

"Mostly," said the roof to the sky,
"the distance between you and I is endlessness;
But a while ago two came up here,
And only one centimeter was left between us."

ÉYZE SHÉLEG!

Ézye shéleg!
Kmo chalomót ktaníim
Noflíim mehashamá im.

RAKÚT

Hu hayá malé rakút;
Hi haytá kasha
Vechól káma shenistá lehishaér kach,
Pashút, uvlí sibá tová,
Lakách otá el toch atzmó,
Veheniách Bamakóm hachí rach.

WHAT SNOW!

What snow!
Like little dreams
Falling from the sky.

TENDERNESS

He was full of tenderness;
She was very hard.
And as much as she tried to stay thus,
Simply, and with no good reason,
He took her into himself,
And set her down In the softest, softest place.

Johannes Brahms (1833-1897)

Liebeslieder Waltzes, op. 52 (1869)

Lyrics by Georg Friedrich Daumer (1800-1875)

Let's all retire to the parlor and set the clock back 150 years. A wonderful evening of entertainment would be some pieces for piano, four hands; or maybe some lilting love songs. Better yet, both!

Brahms must certainly have had thoughts of these kinds of evenings when he wrote the *Liebeslieder (Lovesong) Waltzes*. He is now known primarily as a great composer of large, complex musical works, but some of his most successful compositions were

smaller, more intimate pieces. These songs, in a popular Ländler style, are a wonderful part of anyone's evening.

There are two sets of *Liebeslieder Waltzes*: op. 52, which we hear tonight, and op. 65. The lyrics come from Georg Friedrich Daumer's *Polydora*, a collection of folk songs and love poems. Brahms was later persuaded to arrange some of these for performance with a small orchestral accompaniment.
— Tom McKay

REDE, MÄDCHEN, ALLZU LIEBES

Rede, Mädchen, allzu liebes,
Das mir in die Brust, die kühle,
Hat geschleudert mit dem Blicke
Diese wilden Glutgefühle!

Willst du nicht dein Herz erweichen,
Willst du, eine Überfromme,
Rasten ohne traute Wonne,
Oder willst du, daß ich komme?

Rasten ohne traute Wonne,
Nicht so bitter will ich büßen.
Komme nur, du schwarzes Auge,
Komme, wenn die Sterne grüßen!

TELL ME, MY SWEETEST GIRL

Tell me, my sweetest girl,
who with your glances
have kindled in my cool breast
these wild, passionate feelings!

Will you not relent, will you,
with an excess of virtue,
live without love's rapture,
or do you wish me to come to you?

To live without love's rapture,
is a bitter fate I would not suffer.
Come, then, with your dark eyes,
come, when the stars beckon!

AM GESTEINE RAUSCHT DIE FLUT

Am Gesteine rauscht die Flut
Heftig angetrieben;
Wer da nicht zu seufzen weiß,
Lernt es unterm Lieben.

THE WILDLY LASHED WAVES

The wildly lashed waves
dash against the rocks;
whoever has not learnt to sigh
will learn it when he loves.

O DIE FRAUEN, O DIE FRAUEN

O die Frauen, o die Frauen,
Wie sie Wonne tauen!
Wäre lang ein Mönch geworden,
Wären nicht die Frauen!

O WOMEN, O WOMEN

O women, o women,
how they delight the heart!
I should have long since turned monk,
were it not for women!

WIE DES ABENDS SCHÖNE RÖTE

Wie des Abends schöne Röte
Möcht ich arme Dirne glühn,
Einem, Einem zu gefallen,
Sonder Ende Wonne sprühn.

DIE GRÜNE HOPFENRANKE

Die grüne Hopfenranke
Sie schlängelt auf der Erde hin.
Die junge, schöne Dirne,
So traurig ist ihr Sinn!
Du höre, grüne Ranke!
Was hebst du dich nicht himmelwärts?
Du höre, schöne Dirne!
Was ist so schwer dein Herz?
Wie höbe sich die Ranke
Der keine Stütze Kraft verleiht?
Wie wäre die Dirne fröhlich,
Wenn ihr der Liebste weit?

EIN KLEINER, HÜBSCHER VOGEL

Ein kleiner, hübscher Vogel nahm den Flug
Zum Garten hin, da gab es Obst genug.
Wenn ich ein hübscher, kleiner Vogel wär,
Ich säumte nicht, ich täte so wie der.
Leimruten-Arglist lauert an dem Ort;
Der arme Vogel konnte nicht mehr fort.
Wenn ich ein hübscher, kleiner Vogel wär,
Ich säumte doch, ich täte nicht wie der.
Der Vogel kam in eine schöne Hand,
Da tat es ihm, dem Glücklichen, nicht and.
Wenn ich ein hübscher, kleiner Vogel wär,
Ich säumte nicht, ich täte doch wie der.

WOHL SCHÖN BEWANDT WAR ES

Wohl schön bewandt
War es vorehe
Mit meinem Leben,
Mit meiner Liebe!
Durch eine Wand,
Ja, durch zehn Wände,
Erkannte mich
Des Freundes Sehe.
Doch jetzo, wehe,
Wenn ich dem Kalten
Auch noch so dicht,
Vorm Auge stehe,
Es mercks sein Auge,
Sein Herze nicht.

LIKE A LOVELY SUNSET

Like a lovely sunset
I, a humble girl, would glow,
and find favour with one alone,
radiating endless rapture.

THE GREEN TENDRILS OF THE VINE

The green tendrils of the vine
creep low along the ground.
How gloomy, too,
the lovely young girl looks!
Why, green tendrils!
Why do you not stretch up to the sky?
Why, lovely girl!
Why is your heart so heavy?
How can the vine grow tall
without support?
How can the girl be joyful,
when her lover's far away?

A PRETTY LITTLE BIRD

A pretty little bird flew off
into a garden full of fruit.
Were I a pretty little bird,
I'd not hesitate, I'd do the same.
But treacherous lime-twigs lay in wait;
the poor bird could not fly away.
Were I a pretty little bird,
I'd hesitate, not do the same.
The bird alighted on a fair hand,
the lucky thing wanted nothing more.
Were I pretty little bird,
I'd not hesitate, I'd do the same.

ALL SEEMED ROSY

All seemed rosy
at one time
with my life,
with my love!
Through a wall,
through ten walls,
my lover's gaze
would reach me.
But now, alas,
I stand in front
of his cool gaze,
neither his eyes,
nor his heart,
takes note of me.

WENN SO LIND DEIN AUG E MIR

Wenn so lind dein Aug mir
Und so lieblich schauet –
Jede letzte Trübe flieheth,
Welche mich umgrauet.
Dieser Liebe schöne Glut,
Laß sie nicht verstieben!
Nimmer wird, wie ich, so true
Dich ein andrer lieben.

AM DONAUSTRANDE

Am Donaustrande, da steht ein Haus,
Da schaut ein rosiges Mädchen aus.
Das Mädchen, es ist wohl gut gehegt,
Zehn eiserne Riegel sind vor die Türe gelegt.
Zehn eiserne Riegel – das ist ein Spaß!
Die spreng ich,
als wären sie nur von Glas.

O WIE SANFT DIE QUELLE

O wie sanft die Quelle sich
Durch die Wiese windet!
O wie schön, wenn Liebe sich,
Zu der Liebe findet!

NEIN, ES IST NICHT AUSZUKOMMEN

Nein, es ist nicht auszukommen
Mit den Leuten;
Alles wissen so giftig
Auszudeuten.
Bin ich heiter, hegen soll ich
Lose Triebe;
Bin ich still, so heißts, ich ware
Irr, aus Liebe.

SCHLOSSER AUF, UND MACHE SCHLÖSSER

Schloßer auf, und mache Schlößer,
Schlößer ohne Zahl!
Denn die bösen Mäuler will ich
Schließen allzumal.

VÖGELEIN DURCHRAUSCHT DIE LUFT

Vögelein durchrauscht die Luft,
Sucht nach einem Aste;
Und das Herz ein Herz begehrt,
Wo es selig raste.

SIEH, WIE IST DIE WELLE KLAR

Sieh, wie ist die Welle klar,
Blickt der Mond hernieder!
Die du meine Liebe bist,
Liebe du mich wieder.

WHEN YOU GAZE AT ME SO TENDERLY

When you gaze at me so tenderly
and so full of love –
all the gloom that assails me
fades away.
Oh, do not let this love's
sweet ardour vanish!
No one will love you
as truly as I.

ON THE DANUBE'S SHORE

On the Danube's shore there stands a house,
from its windows a rosy girl looks out.
The girl is excellently guarded,
ten bolts are fixed to her door.
Ten bolts of iron – a mere trifle!
I'll break them down,
as though they were glass.

AH, HOW GENTLY THE STREAM

Ah, how gently the stream
meanders through the meadow!
Ah, how sweet, when love
finds itself requited!

NO, IT IS NOT POSSIBLE

No, it is not possible
to put up with these people;
they interpret everything
so spitefully.
If I'm happy, they say
I harbour lewd desires;
if I'm quiet, they say
I'm madly in love.

LOCKSMITH, COME, MAKE ME PADLOCKS

Locksmith, come, make me padlocks,
padlocks without number!
So that once and for all I can shut
their malicious mouths.

A LITTLE BIRD FLIES THROUGH THE SKIES

A little bird flies through the skies,
searching for a branch;
thus does one heart seek another,
where it might rest in bliss.

SEE HOW CLEAR THE WAVES ARE

See how clear the waves are,
when the moon shines down!
You, my dearest love,
love me in return.

NACHTIGALL, SIE SINGT SO SCHÖN

Nachtigall, sie singt so schön,
Wenn die Sterne funkeln –
Liebe mich, geliebtes Herz,
Küße mich im Dunkeln!

EIN DUNKELER SCHACHT IST LIEBE

Ein dunkeler Schacht ist Liebe,
Ein gar zu gefährlicher Brunnen;
Da fiel ich hinein, ich Armer,
Kann weder hören, noch sehn.
Nur denken an meine Wonnen,
Nur stöhnen in meinen Wehn.

NICHT WANDLE, MEIN LICHT

Nicht wandle, mein Licht, dort außen
Im Flurbereich!
Die Füße würden dir, die zarten,
Zu naß, zu weich.
All überströmt sind die Wege,
Die Stege dir,
So überreichlich tränke dorten
Das Auge mir.

ES BEBET DAS GESTRÄUCHE

Es bebet das Gesträuche,
Gestreift hat es im Fluge
Ein Vöglein.
In gleicher Art erbebet,
Die Seele mir erschüttert
Von Liebe, Lust und Leide,
Gedenkt sie dein.

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ABOUT THE ARTISTS . . .

Flutist **Dana DiGennaro** has performed throughout the United States, displaying versatility as a soloist, chamber musician, and orchestral player. As a winner of the New York Debut Auditions Award, she made her New York solo recital debut at Carnegie Recital Hall in May 1995. She performs frequently with Symphoria and has also played with the Syracuse Symphony Orchestra, the Rochester Philharmonic, and the Albany Symphony. An active freelance musician, she has played with several Broadway national touring companies. She is currently the flute instructor at the Setnor School of Music at Syracuse University.

Soprano **Julia Ebner** has been praised for her “vocally and dramatically superb” performances. She has taken the stage for more than a dozen opera companies in the US. Ms. Ebner has also sung in the chorus of the Metropolitan Opera for productions of *Fidelio*, *Otello*, and *Turandot*, and she has often sung in concert. She is an instructor at the Setnor School of Music at SU.

Hailed for his “magnificent purity of expression” and “stirring delivery,” tenor **Joe Dan Harper** has premiered works by

THE NIGHTINGALE SINGS SO SWEETLY

The nightingale sings so sweetly,
when the stars are sparkling –
Love me, dear heart,
kiss me in the dark!

LOVE IS A DARK PIT

Love is a dark pit,
an all too dangerous well;
I tumbled in, alas,
can neither hear nor see,
can only recall my rapture,
and only bemoan my grief.

DO NOT WANDER, MY LOVE

Do not wander, my love, out there
in the fields!
The ground would be too wet
for your tender feet.
The paths and tracks
are all flooded out there,
so abundantly have my eyes
been weeping.

THE FOLIAGE TREMBLES

The foliage trembles,
where a bird in flight
has brushed against it.
And so my soul
trembles too, shuddering
with love, desire and pain,
whenever it thinks of you.

numerous composers. He has appeared with many opera companies, choral societies, and orchestras, including The Boston Symphony and Buffalo Philharmonic Orchestra. Holding degrees in performance from the New England Conservatory of Music and Southern Methodist University, he has been a member of the SUNY Fredonia voice faculty since 2004.

Violinist **William Knuth** is recognized for his artistry as a solo and chamber musician. A Fulbright scholar, he has performed extensively in the United States, Europe, Africa, and South America with *Duo Sonido*, his collaboration with guitarist Adam Levin. *BBC Music Magazine* chose the duo's debut album as the “BBC Top Choice US Release Album.” Mr. Knuth's many performances in the United States include a debut at Lincoln Center's Alice Tully Hall, guest solo appearances with the Rochester Philharmonic Orchestra, Syracuse Symphony Orchestra, and the Boston International Guitarfest, and creative collaborations with many distinguished innovators, including Steve Reich, Phillip Glass, Lukas Foss, and Norah Jones. He is Assistant Professor of Violin and String Department Chair at Syracuse University's Setnor School of Music.

Violist **Emily Lane** has performed with the Chautauqua, Cape Cod, and American Symphony Orchestras and with other orchestras in New York, Spain, Italy, and Berlin. A founding member of the *Con Affetto* String Quartet, she holds a Masters' degree in viola performance from Syracuse University. There she was a soloist with the Syracuse University Orchestra, after winning the 2017 Concerto Competition, and she received the distinguished Marion Armstrong Award for Excellence in Musical Performance.

Clarinetist **Tom McKay** plays with jazz groups and chamber ensembles in Central New York and has performed with the Syracuse Symphony Orchestra and Symphoria. Civic Morning Musicals gave him its award for excellence in performance in 2012.

Fueled by a love for the art of piano-playing, Dr. **Dan Sato** enjoys a colorful career as a concert artist, scholar, educator, and chamber musician. He has been heard internationally through major radio and streaming media platforms, he has performed at music festivals across the US, and he has recorded critically acclaimed albums. Dr. Sato currently specializes in solo piano transcriptions, both as a performer and transcriber. He is an instructor at the Setnor School of Music at SU.

Cellist **Elizabeth Simkin** was recently named professor emerita after a 27-year career at the School of Music at Ithaca College. In her own studies she was a student of and teaching assistant to Janos Starker, and his artistry and pedagogy continue to inform her teaching and practice every day. She has performed in 21 countries over the years and served as a US Artistic Ambassador. She currently plays with the Cayuga Chamber Orchestra and recently finished a project of the complete piano trios of Robert Schumann with the Taliesin Trio.

Versatile baritone **Steven Stull** has lived and performed in Ithaca since 1986. He has performed with the Cayuga Chamber Orchestra, the Society for New Music, Rochester Philharmonic, Symphoria, The Syracuse Symphony, Syracuse Opera, Tricities Opera, and Glimmerglass Opera (among many others). He is a member of the Cornell University voice faculty.

Pianist **Tina Togli** is an active soloist and chamber musician, performing frequently throughout Central NY and the U.S. With soprano Lauralyn Kolb she recently recorded *Just-Spring: Art Songs of John Duke*, published as part of New World Records' *Recorded Anthology of American Music*. She teaches at Hamilton College and Syracuse University.

A native of Armenia, violinist **Edgar Tumajyan** served as Associate Concertmaster of the Armenian National Theater of Opera and Ballet. As a soloist, chamber musician, and orchestral violinist, he has also performed in Russia, Greece, Lebanon, Jordan, Bolivia, and the United States. Currently he is a violinist with the Allentown Symphony and with Symphoria.

Mezzo-soprano **Katie Weber**'s work includes both musical theater and opera. She has sung roles in numerous off-Broadway productions and has been featured with Rochester Lyric Opera, CNY's Society for New Music, and Symphoria. Born and raised in Syracuse, she received degrees from the Eastman School of Music and is pursuing a Masters degree in vocal pedagogy at SU's Setnor School of Music.

In Memoriam

John Oberbrunner

1930-2022

John Oberbrunner was a musical force to be reckoned with in Central New York for more than 60 years. A charter member of the Syracuse Symphony Orchestra as principal flute, John performed, recorded, produced concerts, hosted radio programs, and taught generations of young musicians. He was an active board member for the Syracuse Friends of Chamber Music for most of its existence, including a stint as president. He initiated and produced an annual Mid-Winter Concert for SFCM featuring local musicians – right up until 2021. He was also instrumental in setting up our Youth Chamber Music Competition, which continues to thrive. His legacy in music advocacy – here at SFCM and throughout Central New York – will long endure!





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73rd Season – Fifth Concert
Saturday, March 18, 2023
7:30 p.m.
St. Paul's Episcopal Church

HUB NEW MUSIC

Meg Rohrer, violin/viola
Jesse Christeson, cello
Michael Avitabile, flutes
Gleb Kanasevich, clarinets

PROGRAM

They Found Me in Pieces (2021)

Nathalie Joachim

New work for Hub New Music (2023)

Angélica Negrón
(b. 1981)

What if We're Beautiful (2023)
(world premiere)

Daniel Thomas Davis

INTERMISSION

Lines on acid dreams (2022)

James Díaz
(b. 1990)

Capriccio (2019)

Lonely Journey
Pénombres du soir (Evening Twilight)
Bacchanale-Phantasmagoria

Michael Ippolito
(b. 1985)

Concert Notes . . .

Nathalie Joachim

They Found Me in Pieces (2021)

Nathalie Joachim is a Grammy-nominated flutist, composer, and vocalist. The Brooklyn-born Haitian-American artist maintains an active performance schedule while also writing new works for numerous ensembles, including the St. Louis Symphony, the Oregon Symphony, and Boston Lyric Opera (just a few examples). She is an assistant professor of composition at Princeton University.

The composer's comments about this work:

The title *They Found Me in Pieces* is a play on words describing the modular puzzle piece structure of this work. It is meant to be approached playfully and is designed to be performed in a variety of structures: as four unique one-minute solos; as a flashy one-minute quartet; or in any and all combinations of duos and/or trios available (sequenced as the performers see fit). My hope is that every performance is approached with a sense of creativity and whimsy, making each iteration fun and unique.

They Found Me in Pieces was commissioned by Celebrity Series of Boston, Neighborhood Arts for their Solos Together project.

Angélica Negrón (b. 1981)

New work (2023)

Puerto Rican-born composer and multi-instrumentalist Angélica Negrón writes music for accordions, robotic instruments, toys, and electronics as well as for chamber ensembles, orchestras, and choirs. Upcoming premieres include works for the Seattle Symphony and the Los Angeles Philharmonic. Sources for her commissions have included the Kronos Quartet, Brooklyn Youth Chorus, Dallas Symphony Orchestra, National Symphony Orchestra, Opera Philadelphia, and the Louisville Orchestra. She also continues an active career writing music for films.

Daniel Thomas Davis

What if We're Beautiful (2023)

Daniel Thomas Davis's music has been performed, commissioned and/or recorded by cellist Lynn Harrell, the Detroit Symphony Orchestra, the London Sinfonietta, the Lexington Philharmonic, the Charlotte Symphony, and members of the Chamber Music Society of Lincoln Center, among many others. Two operas recently premiered, with American Opera Projects/Symphony Space and with North Carolina Opera. A committed collaborator with writers, filmmakers, and choreographers, he is also active as a collaborative pianist and conductor. He periodically performs with a handful of ensembles and vocalists.

Immersed in shaped-note singing since his childhood in the rural South, he has longstanding interests in American popular and traditional music, and he has also studied ethnomusicology and several East African vocal/string traditions, primarily with master artists in Ethiopia and Eritrea. He is now a music professor at SUNY-Binghamton.

James Díaz (b. 1990)

Lines on acid dreams (2022)

Colombian-born composer James Díaz strives to create unique sonic textures, sound masses, and interactive environments. He is currently working on a studio album as well as on a new orchestral work to be premiered at Lincoln Center by the New York Philharmonic and Juilliard in 2023.

He has won multiple international and national awards, and his music has been performed by orchestras such as the WDR Sinfonieorchester (Cologne), Basel Sinfonietta, National Symphony of Colombia, American Composers Orchestra, Medellín Philharmonic, Xalapa Symphony Orchestra, Nashville Symphony, Bogotá Philharmonic, Orchestra of St. Luke's, and numerous chamber ensembles. He is also active as a composer for films.

Hub New Music premiered *Lines on acid dreams* in October 2022.

Michael Ippolito (b. 1985)

Capriccio (2019)

Drawing on a rich musical background in classical and folk music, and taking inspiration from visual art, literature, and other art forms, Michael Ippolito has forged a distinctive musical voice spanning orchestral, chamber, and vocal music. Ippolito is currently Associate Professor of Composition at Texas State University.

The composer's note:

Capriccio began as a response to the work of Hans Hofmann, an influential German-American artist and teacher. Hofmann's best-known work is abstract, with great slabs of paint of simple shapes and lines that seldom represent anything directly. The finest of these paintings are charged with intense emotion that is difficult to describe. Hofmann was clearly aware of the expressivity in his abstract art, giving his paintings evocative titles that demonstrate a poetic sensibility I found as irresistible as the images themselves. As much as I responded to Hofmann's visual art when composing *Capriccio*, I also responded to these titles; I began to think of them as verbal frames to my musical canvas.

Capriccio is in three movements that borrow their titles from Hofmann's paintings. The first movement, *Lonely Journey*, begins as a ponderous funeral march and is transformed as it traverses an imagined musical landscape. The second movement, *Pénombres du Soir (Evening Twilight)*, is, like Hofmann's painting, all about transitions between states. It begins with a shimmering, fragile texture and a sort of grotesque aria before transitioning into a scherzo – a flight of fancy that could have arisen in the space between waking and sleeping. The final movement, *Bacchanale-Phantasmagoria*, takes its title from two paintings. The *Bacchanale* is a scene of wild revelry, loosely drawn from Balkan dance music. The music gets wilder and wilder leading to the brief *Phantasmagoria* that concludes the piece; in the final moments the music becomes a fever dream of all the images in the piece, finally collapsing into ecstatic exhaustion.

Capriccio was commissioned by Hub New Music and Peabody Essex Museum (Salem, MA) in celebration of the museum's Han Hofmann Exhibition "The Nature of Abstraction." Premiered December 2019 at PEM.

ABOUT HUB NEW MUSIC . . .

Called “contemporary chamber trailblazers” by the Boston Globe, Hub New Music is a nimble quartet of winds and strings forging new paths in 21st-century repertoire. The ensemble’s ambitious commissioning projects and appealing programs celebrate the rich diversity of today’s classical music landscape. Its founding city of Boston’s reputation as a hub of innovation inspired the ensemble’s name.

Founded in 2013, Hub New Music has grown into a formidable touring ensemble driven by an unwavering dedication to building community through new art. Across its career, Hub has commissioned dozens of new works, and it continues to usher in a fresh body of work for its distinct combination of flute, clarinet, violin, and cello. Hub is proud to collaborate with today’s most celebrated emerging and established composers and is equally proud to count many of them as friends. In 2023 Hub celebrates its tenth anniversary performing new works commissioned from more than ten composers.

Performance highlights in 2022-23 include concerts throughout the U.S. with presenters such as Boston’s Isabella Stewart Gardner Museum, Arizona Friends of Chamber Music, Black Mountain College Museum and Arts Center, Soka Performing Art Center, Celebrity Series of Boston, and Brigham Young University. The group also has upcoming residencies at the University of Michigan, University of Southern California, and Brown University.

Hub New Music is a group of passionate educators whose approach to teaching melds the artistic and entrepreneurial facets of modern musicianship. Recently in residence with the Los Angeles Philharmonic’s Nancy and Barry Sanders Composer Fellowship program, the quartet worked with 10 outstanding high school-aged composers. Other residency

activities have included those at New England Conservatory, Princeton, Harvard, University of Michigan, University of Texas-Austin, University of California-Irvine, and University of Nebraska-Lincoln. In 2020, Hub launched its K-12 program HubLab, using storytelling and improvisation to create original pieces with students of any musical level.

Flutist Michael Avitabile holds degrees from the University of Michigan and New England Conservatory, graduating with top honors and distinguished awards from both schools. He is the founder and executive director of Hub New Music.

Cellist Jesse Christeson performed and taught in Houston, TX for several years. Now based in Boston with Hub New Music, he travels to serve as Principal Cellist of the Huntsville (Alabama) Symphony and to perform with other orchestras and chamber ensembles throughout the country. Jesse received music degrees from Rice University and Stetson University.

Clarinetist and composer Gleb Kanasevich joined Hub New Music in 2022. He has been a core member of New York-based Ensemble Cantata Profana while also composing works for several commissions and maintaining an active performance schedule.

Violinist and violist Meg Rohrer is also active with Michigan-based ensembles Virago and the Kalkaska String Quartet, and she has performed with many other chamber ensembles and with orchestras. Meg has been a soloist with the Chinese Orchestra Taiwan and with the Palo Alto Chamber Orchestra. She was born in New Mexico, grew up in California, and has music degrees from the University of Michigan and Northwestern University.

Hub New Music appears by arrangement with Unfinished Side.



Photo Credit: Clay Larsen

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Travis Newton, Recipient of SFCM Krasner Award

In June 2022, Travis Newton received a well-deserved SFCM Krasner Award. This honor, presented once every five to eight years, is awarded to “individuals from the Central New York area who have made major contributions to the appreciation and performance of chamber music.”

Travis, SFCM’s Director of Music Programming, demonstrated what an extraordinary music director he is during the pandemic. In the Spring of 2020, we had to cancel the remainder of our celebrational 70th season. It was Travis who suggested that we present the “postponed” performances along with all of the 2020-2021 season in video. The ensembles could still perform, and our audience could “attend” the concerts safely, online. Leading a huge effort, he made that idea real. Every one of our scheduled concerts took place. We continued to produce concert videos in the 2021-2022 season, even as we returned to live performances. In all, we made 17 concert videos over the pandemic period.



Although he made it look easy, this project took an enormous amount of effort and planning on Travis’s part. We thank him for his significant work for SFCM, especially over the extraordinarily difficult pandemic period.



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This performance is made possible by the generous sponsorship of Andrew Russo

FRAUTSCHI-MANASSE-NAKAMATSU TRIO

Jennifer Frautschi, violin

Jon Manasse, clarinet

Jon Nakamatsu, piano

PROGRAM

Five Pieces for Violin, Clarinet, and Piano

Arranged c. 1970 by Levon Atovmyan (1901-1973)

Prelude (from *The Gadfly*)

Gavotte (from *Ballet Suite no. 3*)

Elegy (from *Ballet Suite no. 3*)

Waltz (presumed from *The Tale of the Priest and his Servant Balda*, op. 36)

Polka (from *Ballet Suite no. 1*)

Dmitri Shostakovich

(1906-1975)

Grand Duo Concertant, op. 48 (1815-1816)

clarinet and piano

Allegro con fuoco

Andante con moto

Rondo, Allegro

Carl Maria von Weber

(1786-1826)

INTERMISSION

Fantaisie in F minor, op. 49 (1841)

piano

Frédéric Chopin

(1810-1849)

Contrasts for Clarinet, Violin, and Piano (1938)

Verbunkos (Recruiting Dance)

Pihenö (Relaxation)

Sebes (Fast Dance)

Béla Bartók

(1881-1945)

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

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performance.

Concert Notes . . .

Dmitri Shostakovich (1906-1975)

Five Pieces for Violin, Clarinet, and Piano

The Shostakovich most familiar to concert audiences wrote spiky, intense, dramatic, and angry “modern” works. Here we have something quite different.

When he was young, Shostakovich improvised piano accompaniments for silent movies. As talkies became the standard, he wrote soundtracks for the Soviet Union’s thriving film industry – about three dozen in all. He also composed for opera and ballet. This work paid the bills, while he wrote “concert music” without the pressure of making it profitable.

He became popular with the public. Unfortunately, the Soviet government did not share that sentiment. He was officially humiliated and attacked in 1936 for his opera *Lady Macbeth of the Mtsensk District*. *Pravda* printed an article, “Muddle Instead of Music,” in which it called the opera “*leftist bedlam instead of human music*.” Shostakovich decided to focus his attention on concert works. “*If they cut off both hands, I will compose music anyway holding the pen in my teeth*,” he wrote at the time.

He still needed to make money, so Shostakovich asked his friend Levon Atovmyan to repurpose some of his earlier compositions and create new works that might be popular. Over the next few decades, Atovmyan produced the four Ballet Suites and suites from films *The Gadfly* (1955) and *Hamlet* (1932). He assembled the work we hear tonight around 1970 and published it as *Five Pieces for Two Violins and Piano*. Tonight Mr. Manasse will play one of the violin parts on a clarinet.

The Prelude is derived from the film score for *The Gadfly*. Atovmyan had previously included this music in his orchestral suite from the film. In the context of this group of pieces, it sets a warm and inviting tone.

The lighthearted Gavotte is taken from incidental music for a production of *The Human Comedy* mounted in Moscow in 1934. Atovmyan included an orchestral setting of it in the *Ballet Suite no. 3* from 1951.

Elegy was also derived from that *Human Comedy* production and was part of Atovmyan’s arrangement of the third *Ballet Suite*. As its title suggests, the music is elegant and serene.

The Waltz is in a minor key, giving it a rather mournful, yearning feeling. The source of the movement is not clear. It may have been derived from the abandoned score for an animated film that Shostakovich was working on when Soviet authorities denounced him in 1936. It has even been speculated that Atovmyan himself might have composed it.

Tonight’s trio ends with a rollicking Polka. The music comes from the 1935 ballet *The Limpid Stream*, a work denounced by the authorities in 1936 as well. In the ballet, it appears as “Dance of the Milkmaid and the Tractor Driver.” Atovmyan included it in his arrangement of *Ballet Suite no. 1* (1949). – Beth Oddy

Carl Maria von Weber (1786-1826)

Grand Duo Concertant, op. 48 (1815-1816)

Carl Maria von Weber was another child prodigy. His cousin Constanza married Mozart, and his musician father had similar ambitions for his son. Weber did not quite reach that height, but he was one of the best pianists of his day and a strong early influence in the Romantic period. In addition to the part he played in developing a German opera tradition, he is credited

with extending the role of the orchestral conductor, shifting it from simply marker-of-time to shaper-of-performance.

In December 1811, Weber embarked on a tour of Austria and Germany with his friend, virtuoso clarinetist Heinrich Joseph Bärmann (1784-1847), then principal clarinet of the Munich Court Orchestra. It was Bärmann who steered Weber toward composing for clarinet. And it was this tour that established Weber as a composer to take seriously.

You might assume that tonight’s Grand Duo was written for Bärmann, but you would be wrong. Weber wrote this work for Johann Hermstedt, another virtuoso more often associated with the composer Ludwig Spohr. He started the piece in July 1815 when he was 28, and completed it in November 1816 around the time of his 30th birthday. Interestingly, he wrote the final *Rondo* first and finished up with the first movement. The work makes great demands on its performers: British music critic John Warrack called it “*a double concerto without orchestra*.” Weber himself played the premier with Hermstedt. This was Weber’s last composition for clarinet.

The first movement *Allegro con fuoco* is written in sonata form. It begins with a lively dialog between the two instruments. Listen for a more serene second theme, appearing initially in the clarinet, and then becoming the subject of another conversation. The driving scales of the initial dialog recur in the recapitulation, and a coda brings the movement to a splendid close.

The clarinet begins the slower *Andante con moto* with a lyrical but melancholy melody. The piano answers with an extended solo section, but in time the clarinet rejoins the conversation. Listen for the clarinet’s wide variety of sounds, colors, dynamics, and range.

A joyful clarinet proclaims the main theme of the *Rondo: Allegro*. Remember that theme – it will return after each contrasting section. The movement begins gently, then gathers steam as it moves toward a brilliant and virtuosic conclusion. – Beth Oddy

Frédéric Chopin (1810-1849)

Fantaisie in F minor, op. 49 (1841)

Young Chopin was intrigued by the sound of the piano from infancy. By the time he was 6, he was imitating what he heard and making up new tunes. He started lessons at age 7, although he soon outgrew his teacher. From an early age, he incorporated aspects of Polish folk music in his improvisations and compositions. (Interesting fact: When the Nazis invaded Poland in 1939, Polish Radio broadcast Chopin’s music continuously until bombs knocked it off the air.)

Chopin enrolled at the Warsaw Conservatory of Music when he was 16. There his teacher insisted that he be trained in traditional harmony and composition. But he also recognized Chopin’s unusual talent and imagination. He encouraged the young man to cultivate his own ideas as a performer and composer. Thus Chopin was unconstrained by rules of composition, as they existed at the time.

Visits to European cultural centers spread the young Chopin’s growing reputation as a pianist and composer. In 1830, at the beginning of a planned journey to Germany and Italy for further study, he found himself in Vienna when the Poles (unsuccessfully) revolted against the Russians. Chopin never returned to his homeland, living most of the rest of his life in Paris.

Chopin spent many summers at Nohant, his partner George Sand's country house, where he could relax, enjoy the fresh air that eased his tuberculosis symptoms, and focus on composition. He wrote the *Fantaisie in F minor* during one of these more restful summers. In it, echoes of Polish patriotic songs evoke the lost land of his childhood. Theodor W. Adorno pointed out that, "A listener must stop up his ears not to hear Chopin's *F Minor Fantasy* as a kind of tragically decorative song of triumph to the effect that Poland was not lost forever, that some day . . . she would rise again."

The Fantasy begins with a sober funeral march in F minor, followed by a more patriotic-sounding march in F major. This second march alludes to a song, 'Litwinka,' with words that translate "The air blew sweet across the Polish land."

The central section first presents a set of five themes concluding with another march, this one military in sensibility. After a more improvisatory bit, listen for a rather other-worldly chorale. Then another series of five themes is presented, moving from dark to bright and triumphant light. The Fantasy concludes with a brief echo of the chorale before a resolute finish.

– Beth Oddy

Béla Bartók (1881-1945)

Contrasts for Clarinet, Violin, and Piano (1938)

When young Bartók finished his basic schooling, he decided to pursue more advanced musical studies in Budapest rather than the more predictable Vienna. At the Budapest Academy he honed his skill as a pianist, but he also developed a keen interest in Hungarian folk music. With fellow composer Zoltán Kodály, he did extensive research on its many regional variations. This effort indelibly affected his compositions – essentially Hungarian, but written in Bartók's unique idiom. He taught piano at the Budapest Academy for 30 years, but found that Hungarians were not much interested in his compositions. Performing internationally allowed him to find a wider and more receptive audience.

Through the thirties, Bartók prepared his research for publication and continued to teach, play concerts, and compose. But the drums of war were sounding in Europe. Nazis censored his work, not allowing it to be performed in Germany. When Germany occupied Austria, Bartók's long-time supporter and publisher Universal Edition changed hands to owners far less friendly to Bartók. He came to the U.S. on a concert tour early in 1940. Later that year he was appointed to a visiting position at Columbia University, which he held for two years. In failing health, he remained in the U.S. until his death in 1945.

In an informal 1938 conversation, virtuoso violinist József Szigeti and jazz clarinetist Benny Goodman came up with the idea of commissioning a work from Bartók. They asked for a two-movement piece accompanied by piano, each movement featuring a "brilliant" cadenza for one of their instruments. They wanted an overall length that would fit on two sides of a twelve-inch "78" record.

The eventual result, *Contrasts*, went well beyond that commission. It has three movements and is three times as long as specified in the initial request. In his 20th century compositional language, Bartók mixes abstracted Hungarian tunes, melodies from Rumanian dances, and the lurching meters customarily heard in Bulgarian and Greek folk music. Listen for cross-rhythms – places where each of the three parts plays a different rhythmic pattern.

The first movement, *Verbunkos*, grows out of a tradition of recruiting dances used to encourage young men to sign up for

military service. Pizzacato violin starts things off, followed by the clarinet playing the main theme. Listen for variations on this theme. The clarinet gets its opportunity to shine in a cadenza here.

Pihenő means "taking a rest" or "relaxation." This second movement is quieter and more atmospheric than the first. Unlike the other two movements, this one does not have a strong pulse.

Sebes means "fast dance," and this third movement lives up to that billing. The violin again gets things started. Note that the strings on the violin are tuned differently here – G#-D-A-Eb. The resulting sound is harsher and rawer, more like that of a village fiddler. The clarinet introduces the lively, dance-like main theme. Listen for a slower section in the middle of the movement. The asymmetrical rhythm here is Bulgarian: 13/8, divided into 3+2+3, 2+3. You may also hear references to American jazz. Bartók used Goodman's jazz trio recordings for inspiration. The violin gets the cadenza here.

– Beth Oddy

ABOUT THE ARTISTS . . .



Two-time GRAMMY nominee and Avery Fisher career grant recipient violinist **Jennifer Frautschi** has appeared as soloist with innumerable orchestras including the Cincinnati Symphony, Chicago Symphony, Los Angeles Philharmonic, Milwaukee Symphony, Minnesota Orchestra, and St Paul Chamber Orchestra. As chamber musician she has performed with the Boston Chamber Music Society and Chamber Music Society of Lincoln Center and appeared at Chamber Music Northwest, La Jolla Summerfest, Music@Menlo, Tippet Rise Art Center, Toronto Summer Music, and the Bridgehampton, Charlottesville, Lake Champlain, Moab, Ojai, Santa Fe, Seattle, and Spoleto Music Festivals.

Her extensive discography includes several discs for Naxos: the Stravinsky Violin Concerto with the Philharmonia Orchestra of London, conducted by the legendary Robert Craft, and two GRAMMY-nominated recordings with the Fred Sherry Quartet, of Schoenberg's Concerto for String Quartet and Orchestra, and the Schoenberg Third String Quartet. Her most recent releases are with pianist John Blacklow on Albany Records: the first devoted to the three sonatas of Robert Schumann; the second, *American Duos*, an exploration of recent additions to the violin and piano repertoire by contemporary American composers Barbara White, Steven Mackey, Elena Ruehr, Dan Coleman, and Stephen Hartke. She also recorded three widely praised CDs for Artek: an orchestral recording of the Prokofiev concerti with Gerard Schwarz and the Seattle Symphony; the violin music of Ravel

and Stravinsky; and 20th-century works for solo violin. Other recordings include a disc of Romantic Horn Trios, with hornist Eric Ruske and pianist Stephen Prutsman, and the Stravinsky Duo Concertant with pianist Jeremy Denk.

Born in Pasadena, California, Ms. Frautschi attended the Colburn School, Harvard, the New England Conservatory, and The Juilliard School. She performs on a 1722 Antonio Stradivarius violin known as the "ex-Cadiz," on generous loan from a private American foundation with support from Rare Violins In Consortium. She currently teaches in the graduate program at Stony Brook University.



Among the most distinguished classical artists of his generation, clarinetist **Jon Manasse** is internationally recognized for his inspiring artistry, uniquely glorious sound, and charismatic performing style.

Recent season highlights include return performances with the Seattle Symphony Orchestra and debuts with the Baltimore Symphony Orchestra, Erie Philharmonic, The Chappaqua Orchestra, Montana's Missoula Symphony Orchestra and Oregon's Rogue Valley Symphony. With acclaimed pianist Jon Nakamatsu, he continues to tour throughout the United States as half of the Manasse/Nakamatsu Duo. The Duo's activities include world premiere performances of Paquito D'Rivera's *Cape Cod Concerto* with Symphony Silicon Valley, conducted by Leslie B. Dunner.

Jon Manasse has performed in all the major New York City halls. In addition he has made fourteen tours of Japan and Southeast Asia. He has also been guest soloist with 22 North American symphony orchestras. Of special note was his 2002 London debut in a Barbican Centre performance of Mozart's *Clarinet Concerto in A Major* with Gerard Schwarz and the Academy of St. Martin in the Fields.

During the 2009-2010 season, Jon Manasse gave world premiere performances of Lowell Liebermann's *Concerto for Clarinet & Orchestra* with the Dayton Philharmonic Orchestra, under the baton of Music Director Neal Gittleman. This work was commissioned for him.

An avid chamber musician, Jon Manasse has been featured at the Chamber Music Society of Lincoln Center and numerous other series and festivals. He has also been guest soloist with chamber ensembles including the Amadeus Trio and Germany's Trio Parnassus as well as the American, Borromeo, Colorado, Lark, Manhattan, Moscow, Orion, Rossetti, Shanghai, Tokyo, and Ying String Quartets. Jon Manasse and his Duo partner Jon

Nakamatsu serve as Artistic Directors of the Cape Cod Chamber Music Festival.

Manasse plays principal clarinet for the American Ballet Theater and the Mostly Mozart Festival. In 2008 he was appointed principal clarinet and ensemble member of the Orchestra of St. Luke's in New York City. For several seasons, he was also the principal clarinetist of the New York Chamber Symphony. In addition to premiere performances of Liebermann's clarinet concerto, Jon Manasse has presented world premieres of James Cohn's *Concerto for Clarinet & String Orchestra* and Steven R. Gerber's *Clarinet Concerto*.

Jon Manasse has recorded six critically acclaimed CDs on the XLNT label. Also available are his recordings of Steven R. Gerber's *Clarinet Concerto* on Arabesque and Lowell Liebermann's *Quintet for Clarinet, Piano and String Trio* on KOCH International. His debut CD with pianist Jon Nakamatsu, a harmonia mundi album of Brahms clarinet sonatas, was released to international rave reviews early in 2008. 2010 saw the release of concerti by Mozart and Spohr with Gerard Schwarz and the Seattle Symphony, also on the harmonia mundi label.

Jon Manasse is a graduate of The Juilliard School, where he studied with David Weber. Mr. Manasse won a top prize in the Thirty-Sixth International Competition for Clarinet in Munich. He was the youngest winner of the International Clarinet Society Competition. Mr. Manasse is currently on the faculties of The Juilliard School, the Lynn Conservatory, and the Mannes School of Music.



American pianist **Jon Nakamatsu** continues to draw unanimous praise as a true aristocrat of the keyboard, whose playing combines elegance, clarity, and electrifying power. A native of California, Mr. Nakamatsu came to international attention in 1997 when he was named Gold Medalist of the Tenth Van Cliburn International Piano Competition, the only American to have achieved this distinction since 1981. Mr. Nakamatsu has performed widely in North and South America, Europe, and the Far East, collaborating with such conductors as James Conlon, Marek Janowski, Raymond Leppard, Stanislaw Skrowaczewski, Osmo Vänskä and Hans Vonk. He also performed at a White House concert hosted by President and Mrs. Clinton.

Mr. Nakamatsu's extensive recital tours throughout the U.S. and Europe have featured appearances in New York's Carnegie Hall and Lincoln Center, Washington D.C.'s Kennedy Center, and in Boston, Chicago, Cincinnati, Paris, London and Milan. He has worked with various chamber ensembles – among them the Brentano, Tokyo, Kuss, Jupiter, Cypress, Prazak and Ying String Quartets – and has toured repeatedly with the

Berlin Philharmonic Wind Quintet. Together with clarinetist Jon Manasse, Mr. Nakamatsu tours frequently as a member of the Manasse/Nakamatsu Duo. The two also serve as Artistic Directors of the esteemed Cape Cod Chamber Music Festival in Massachusetts.

Mr. Nakamatsu records exclusively for harmonia mundi usa – thirteen CDs to date. His all-Gershwin recording with Jeff Tyzik and the Rochester Philharmonic rose to number three on Billboard’s classical music charts, earning extraordinary critical praise. Other acclaimed releases include an all-Liszt disc featuring the “Dante Sonata”; a recording of Brahms’ *Piano Sonata in F minor*; and Rachmaninoff’s *Piano Concerto No. 3* and the *Rhapsody on a Theme of Paganini*. Mr. Nakamatsu’s recording of Brahms’ clarinet sonatas with Jon Manasse was chosen by the *New York Times* as one of its top releases for 2008; his latest disc with Mr. Manasse, released in August 2012, includes both the Brahms *Clarinet Quintet* and the *Piano Quintet* with the Tokyo String Quartet. Of his most recent release on the label, a 2014 solo disc of Robert Schumann’s piano works, *BBC Music Magazine* states, “Nakamatsu clarifies Schumann’s mid-range saturated textures to a remarkable degree, reveling in its fantastic imaginings with rapier-like precision and effortless command.”

Since 1997, Mr. Nakamatsu has served on multiple international piano competition juries and has also been invited as a guest speaker at numerous institutions including the Van Cliburn Foundation, Stanford University, and The Juilliard School.

Mr. Nakamatsu studied privately with Marina Derryberry and has worked with Karl Ulrich Schnabel, son of the great pianist Artur Schnabel. He is a graduate of Stanford University with a bachelor’s degree in German Studies and a master’s degree in Education.

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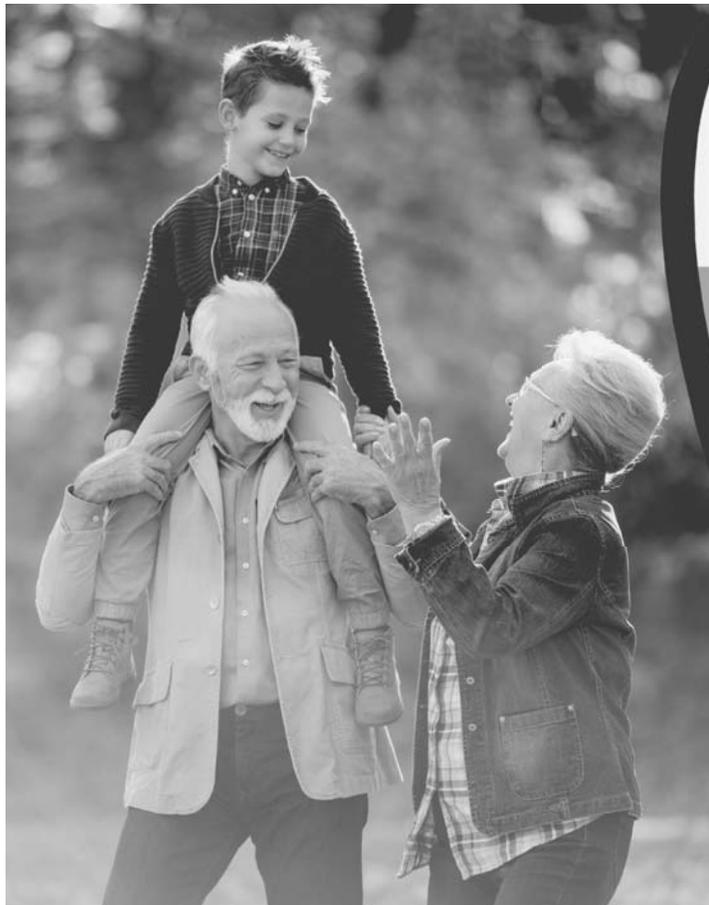
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Jonathan Levick, CRC®

Senior Vice President - Investment Officer
500 Plum Street 5th Floor
Syracuse NY 13204
(315) 474-9270
jonathan.levick@wellsfargoadvisors.com
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WITH ANTHONY MCGILL, CLARINET

Simin Ganatra, violin
Austin Hartman, violin
Mark Holloway, viola
Brandon Vamos, cello

PROGRAM

Quintet for Clarinet and String Quartet (2018)

Forgotten Emblems
Awashoha
Alas, My Identity
Celebrated Emblems

James Lee III
(b. 1975)

String Quartet no. 12, op. 96, "American" (1893)

Allegro ma non troppo
Lento
Molto vivace
Finale. Vivace ma non troppo

Antonín Dvořák
(1841-1904)

INTERMISSION

String Quartet in G Major (1929)

Andante

Florence Price
(1887-1953)

Shotgun Houses (2018)

ShotGun Houses
Grand Avenue
Rome 1960

Valerie Coleman
(b. 1970)

Concert Notes . . .

James Lee III (b. 1975)

***Quintet for Clarinet and String Quartet* (2018)**

African-American composer James Lee III hails from St. Joseph, Michigan and holds a Doctor of Musical Arts Degree from the University of Michigan. He is prolific: his broad array of works for orchestra has been performed by the National Symphony, the Detroit Symphony, and the Philadelphia Orchestra, among others. He has also produced a sizeable body of work for solo piano, mixed chorus, string quartet, and other groups. In 2014, he was a Fulbright scholar and visiting professor at the State University of Campinas, São Paulo, Brazil. He is now a professor of music at Morgan State University in Baltimore.

Lee completed the *Quintet for Clarinet and String Quartet* in November 2018. Like a number of his other works, it is inspired by profound religious conviction coupled with a commitment to diversity and inclusiveness.

The Pacifica Quartet and Anthony McGill first performed Lee's quintet during the pandemic. They had to cancel their 2020-2021 tour, so they looked for an alternative, a way to share their work safely. In the end, they produced a live recording of a program including the world premier of Lee's quintet, and they made it available to audiences far and wide on March 21, 2021.

James Lee offers this composer's note on tonight's work:

Quintet for Clarinet and String Quartet is a four-movement work inspired by historical aspects of indigenous Americas. The first movement, *Forgotten Emblems* uses what I call an "inverted shofar theme" that can be heard at the beginning of Nathaniel Dett's "The Ordering of Moses" and William Dawson's "Negro Folk Symphony." This movement also refers to various paintings of "An Emblem of America" from the eighteenth century. [These generally show dark skinned people in Native American dress, sometimes with Columbia, a female figure representing the new United States.] There are also many moments when I try to imitate an Indian powwow. I named the second movement *Awashoha*, which is a Choctaw Indian word that means to "play somewhere." This serves as the scherzo movement. Movement three serves as a kind of lament and references the reclassification of many indigenous people and the removal to other regions of the country. Then finally, movement four is a short dance celebration of the lives represented in the various paintings of "An Emblem of America."

– Beth Oddy

Antonín Dvořák (1841-1904)

***String Quartet no. 12, op. 96, "American"* (1893)**

In the fall of 1892, Dvořák took up a position in New York City as artistic director of the new National Conservatory of Music. Its benefactor, Jeannette Thurber, had made him an offer he couldn't refuse: he would be paid 15 times his salary in Prague! He had a very busy year, and by the following summer he was in need of respite. Offered an opportunity to spend the summer in Spillville, Iowa, in a small community of Czech immigrants, he eagerly accepted. His wife and all six of his children joined him there. He was delighted to be back with his family in a rural community that felt like home. Within a few days of his arrival, he had sketched out tonight's quartet. In another 13 days, he

had fully fleshed out the score: "Thank God! I am content. It all went so quickly!"

Some of Dvořák's critics argued that the quartet lacked "erudition" and sophistication. He countered, "When I wrote this quartet in the Czech community of Spillville in 1893, I wanted to write something for once that was very melodious and straightforward, and dear Papa Haydn kept appearing before my eyes, and that is why it all turned out so simply. And it's good that it did."

What are the components of that apparent simplicity? First, the piece makes extensive use of a pentatonic scale – five notes rather than the usual seven. Think of the black notes on a piano. The resulting open sound is characteristic of much American folk music, but also of folk music from many other cultures. Critics disagree on whether this open sound reflects the influence of American music or simply shows Dvořák's interest in folk music more generally (especially from his home country).

Another element that contributes to the perceived simplicity of the work is its focus on the main melodic line. Dvořák avoids complex development of themes and thick accompaniments to solo lines. This directness does not conform to traditional string quartet practice, which distressed some critics. But in spite of their quibbles, the public loved the quartet – and still does. It remains one of the most popular chamber works in the repertoire.

The pentatonic first theme of the *Allegro*, introduced by the viola, floats on top of shimmering strings. The first violin follows this up with a more tentative second theme, also pentatonic. The denser and more dramatic development is mostly based on the first theme, but listen for the fugato section that echoes the second theme. A restatement of both themes brings the movement to a close.

The lovely *Lento* movement is shaped like an arch. The melancholy melody, introduced by the first violin, begins quietly. It is picked up by the cello, and the music gradually builds to an impassioned climax before fading to a quiet close.

The third movement has a form A-B-A-B-A. The A sections are rhythmically quirky, with off beats and cross rhythms. Listen for the sound of a bird singing high in the first violin part. Dvořák transcribed this song after hearing it frequently on his walks. He thought it was produced by a scarlet tanager, but it seems more likely that it was the song of a red-eyed vireo – a bird known for being easy to hear but hard to see. The B sections slow down the main theme and move it to a minor key.

The joyful *Finale* is in the form of a rondo: A-B-A-C-A-B-A. The recurring A theme is again pentatonic. Listen for the C section in the middle of the movement. It is a slower chorale, possibly derived from a hymn. The piece concludes with high-spirited and exuberant energy.

– Beth Oddy

Florence Price (1887-1953)

***String Quartet in G Major: Andante* (1929)**

Florence Price was born in Little Rock, Arkansas, to a dentist father and a music-teacher mother, both of mixed race. Her parents encouraged her musical talents – she was only four when she first performed publicly on the piano, and she

published her first composition at age 11. She graduated from high school as class valedictorian at 14, and graduated with honors from the New England Conservatory five years later with a double major in organ and piano teaching. While there, she studied composition with George Whitefield Chadwick and composed her first symphony. After graduation, she returned to the South and began teaching, eventually heading the music department of what is now known as Clark Atlanta University.

In 1912, she married lawyer Thomas Price and returned to Little Rock. They had three children, and she set up a successful piano-teaching studio. But the situation for black people in the south was going from bad to worse, so they decided to move the family to Chicago in 1927. She called that city home for the rest of her life.

Unfortunately, the move resulted in a crisis in her marriage. Florence divorced her husband in 1931 and began a particularly productive period of composition. In 1932, she won a prize for her *Symphony in E minor*. The Chicago Symphony Orchestra premiered it in 1933; it was the first piece by a Black woman to be played by a major American orchestra. For the next 20 years she continued to compose and was championed by some, but she never became part of the mainstream. As she said in a letter to Koussevitzky, "...I have two handicaps . . . those of sex and race. I am a woman, and I have some Negro blood in my veins." The music world was as prejudiced as the rest of the country, so her career was curtailed.

After her death in 1953, her many unpublished works were lost. But then something remarkable happened. A family moved into an abandoned house in St. Anne, Illinois, in 2009, and they started to renovate it. They came upon boxes of manuscript music, most with "Florence Price" written on them. Not knowing anything of such a composer, they looked online and learned of her stellar but hobbled career. Price had spent her summers in that house, and for the more than 50 years since her death, much of her output had been languishing there. Today Florence Price's reputation is again growing as groups premier and perform her now much larger collection of known works.

Putting this piece after the Dvořák quartet is an interesting programming move. Dvořák championed the idea of using folk song as a basis for "national" music. Several of the compositions from his time in the United States are said to contain echoes of "American" music, including the quartet we just heard. But Dvořák wrote as an outsider; Price composes from her own experience as a mixed-race woman in this country. Hers could truly be considered "American" music.

The lovely melody that opens and closes the Andante sounds like a spiritual although it is not. In the more lively middle section, listen for the viola accompanied by a spooky pizzicato in the other strings. A cheerful dance interrupts, but the spooks come back before the opening melody brings the piece to a serene close.

– Beth Oddy

Valerie Coleman (b. 1970) ***Shotgun Houses (2018)***

Valerie Coleman is an internationally acclaimed, Grammy® nominated flutist and composer. Named Performance Today's 2020 Classical Woman of the Year, she is the flutist of the contemporary ensemble Umama Womama, an alumna of Chamber Music Society of Lincoln Center Bowers Program (formerly known as CMS Two), laureate of Concert Artists Guild

competition, and the creator/former flutist of the ensemble Imani Winds. She offers this note about tonight's work:

Shotgun Houses is the first of three installments that celebrate the life of Muhammad Ali, a man who carried the pride of Louisville with him everywhere throughout his career. The title refers to the architectural landscape of his childhood community of West Louisville, which was once considered an indicator of poverty, but has since developed a historical nostalgia. In this first installment, I took a personal look at the young man, Cassius Clay, with the intention of introducing West Louisville, a community in which Ali and I were raised.

The first movement, *ShotGun Houses*, is a sketch of the neighborhoods of West Louisville in the 1950s period. Inspiration for the movement came from observing photos and tracing the path to get to Ali's childhood home on Grand Ave. from my own childhood home just blocks away.

With a down-home wail, the beginning is a nod to Southern life and the view of shotgun houses, all lined up in a row. Soon after, the music shifts and the clarinetist's upper register is prominently featured, symbolizing the bold personalities that all West Louisville children learn early on within their interactions: to verbally boast and tease one another as a part of playing in the streets. This was a time when the area was a thriving suburb, filled with a generation of people who, in large, embraced a determined responsibility towards their community. The rhythmic groove is a determined stomp, played with momentum within the strings, while the clarinetist answers within a declarative ricochet. *ShotGun Houses* ends gently with a dark realization of blight that the neighborhood has experienced in the present day.

Ali's home on *Grand Avenue* titles the second movement, and the music is a simple ballad to his mother. In my research, every photo I found of Ali with his mother shows a kiss or embrace, and it is clear to see the pure love from that innocent child that remained with the champion throughout his life. The clarinet is sweet in sound here, as Ali wanted to give his mother a better life than what *Grand Avenue* could provide.

Rome 1960 is the final movement of the first installment, and appropriately so, as the result of the 1960 Olympics was truly the launch into Ali's professional career.

It begins with a young Cassius Clay, Jr. training on a speed bag (the balloon-like bag that hangs upside down), as shown through the rapid repetitive rhythm between cello and viola. The music also reflects the imagery of a young Clay jogging through the West End of Louisville to start his daily training every morning before sunrise. The clarinet begins to season the rhythm with a bubbling of musical commentary to reflect Ali's own prose during workout sessions when the news cameras came to visit. The first section ends with a short cadenza, depicting Ali's first airplane flight overseas into Rome.

With the ringing of the bell (as depicted by the clarinet), what follows is a mini-musical documentary of the gold medal match between Ali and the reigning European champion, complete with hits, blows (orchestrated through a combination of string pizzicati and clarinet shrieks), and finessed defensive movements. In the first round, Zbigniew Pietrzykowski takes the lead. In the second round, they are evenly matched; the clarinet and cello end the round in a sustained dissonance to depict two boxers in a clinching (embraced) position before being broken up by the referee and the match bell. At this

point, Ali quickly reflects on what needs to be done and, within the *Meno mosso* section of sobering and slow melody, realizes that the very last round should leave no doubt that he is the Olympic champion. As the “bell” rings one final time, a rejuvenated and determined Ali dances in the ring with a recapitulation of the opening material, reminding the listener of humanity’s determination, manifested through Ali’s greatness.

This is a work that I dedicate to my neighborhood, Ali’s neighborhood of West Louisville. May his legacy remind us of the greatness that we are all capable of achieving.

– Valerie Coleman

ABOUT THE ARTISTS . . .

The Pacifica Quartet

With a career spanning nearly three decades, the multiple Grammy Award-winning Pacifica Quartet has achieved international recognition as one of the finest chamber ensembles performing today. The Quartet is known for its virtuosity, exuberant performance style, and often-daring repertory choices. Having served as quartet-in-residence at Indiana University’s Jacobs School of Music for the past decade, the Quartet also leads the Center for Advanced Quartet Studies at the Aspen Music Festival and School, and was previously the quartet-in-residence at the Metropolitan Museum of Art. In 2021, the Pacifica Quartet received a second Grammy Award for *Contemporary Voices*, an exploration of music by three Pulitzer Prize-winning composers: Shulamit Ran, Jennifer Higdon, and Ellen Taaffe Zwilich.

Formed in 1994, the Pacifica Quartet quickly won chamber music’s top competitions, including the 1998 Naumburg Chamber Music Award. In 2002 the ensemble was honored with Chamber Music America’s Cleveland Quartet Award and

the appointment to Lincoln Center’s The Bowers Program (formerly CMS Two), and in 2006 was awarded a prestigious Avery Fisher Career Grant.

The Pacifica Quartet has proven itself the preeminent interpreter of string quartet cycles, harnessing the group’s singular focus and incredible stamina to portray each composer’s evolution, often over the course of just a few days. Having given highly acclaimed performances of the complete Carter cycle in San Francisco, New York, Chicago, and Houston; the Mendelssohn cycle in Napa, Australia, New York, and Pittsburgh; and the Beethoven cycle in New York, Denver, St. Paul, Chicago, Napa, and Tokyo (in an unprecedented presentation of five concerts in three days at Suntory Hall), the Quartet presented the monumental Shostakovich cycle in Chicago, New York, Montreal, and at London’s Wigmore Hall. The Quartet has been widely praised for these cycles, with critics calling the concerts “brilliant,” “astonishing,” “gripping,” and “breathtaking.”

Following the pandemic period, in addition to continuing to perform extensively from the quartet repertoire, the Pacifica Quartet is prioritizing collaboration with its esteemed group of friends and collaborators. Upcoming performances and recordings include projects with clarinetist Anthony McGill, guitarist Sharon Isbin, and pianist Marc-André Hamelin. In addition, the Quartet will collaborate with soprano Karen Slack for a performance at Carnegie Hall in a program featuring the world premiere of a new work by James Lee III.

An ardent advocate of contemporary music, the Pacifica Quartet commissions and performs many new works including those by Keeril Makan, Julia Wolfe, and Shulamit Ran, the latter in partnership with the Music Accord consortium, London’s Wigmore Hall, and Tokyo’s Suntory Hall. The work – entitled



Photo Credit: Lisa-Marie Mazzucco

Glitter, Doom, Shards, Memory – had its New York debut as part of the Chamber Music Society at Lincoln Center series.

In 2008 the Quartet released its Grammy Award-winning recording of Carter's Quartets nos. 1 and 5 on the Naxos label; the 2009 release of Quartets nos. 2, 3, and 4 completed the two-CD set. Cedille Records released the group's four-CD recording of the entire Shostakovich cycle, paired with other contemporary Soviet works, to rave reviews: "The playing is nothing short of phenomenal." (*Daily Telegraph*, London) Other recent recording projects include Leo Ornstein's rarely heard piano quintet with Marc-André Hamelin, the Brahms piano quintet with the legendary pianist Menahem Pressler, the Brahms and Mozart clarinet quintets with clarinetist Anthony McGill, and their Grammy Award-winning *Contemporary Voices* album.

The members of the Pacifica Quartet live in Bloomington, Indiana, where they serve as quartet-in-residence and full-time faculty members at Indiana University's Jacobs School of Music. Prior to their appointment, the Quartet was on the faculty of the University of Illinois at Champaign Urbana from 2003 to 2012, and also served as resident performing artist at the University of Chicago for seventeen years.

Anthony McGill

Hailed for his "trademark brilliance, penetrating sound and rich character" (*New York Times*), clarinetist *Anthony McGill* enjoys a dynamic international solo and chamber music career and is principal clarinet of the New York Philharmonic – the first African-American principal player in the organization's history. He is the recipient of the 2020 Avery Fisher Prize, one of classical music's most significant awards.



McGill appears as a soloist with top orchestras, including the New York Philharmonic, Metropolitan Opera, and the Baltimore, Boston, Chicago, and Detroit Symphony Orchestras. He performed alongside Itzhak Perlman, Yo-Yo Ma, and Gabriela Montero at the inauguration of President Barack Obama, premiering a piece by John Williams. As a chamber musician, McGill collaborates with the Brentano, Daedalus, Guarneri, JACK, Miró, Pacifica, Shanghai, Takács, and Tokyo Quartets, and performs with leading artists including Emanuel Ax, Inon Barnatan, Gloria Chien, Yefim Bronfman, Gil Shaham, Midori, Mitsuko Uchida, and Lang Lang.

He serves on the faculty of The Juilliard School and is the Artistic Director for Juilliard's Music Advancement Program. He holds the William R. and Hyunah Yu Brody Distinguished Chair at the Curtis Institute of Music. In 2020, McGill's #TakeTwoKnees campaign protesting the death of George Floyd and historic racial injustice went viral.

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An English Evening: December 2/3, 2022

Cozy consorts and songs for singers, viols, and lute.

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Exquisite yet earthy French music!
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Leon Schelhase, harpsichord

Dit de la Harpe: March 10/11, 2023

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Marcella/Marcello: April 14/15, 2023

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7:30pm, First Unitarian Universalist,
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Saturday concerts

7:30pm, First Unitarian Society
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NYS Baroque

Tickets and info:
www.nysbaroque.com

Music Terms Used in This Program

Allegro: lively, fast

Allegro con fuoco: *Allegro* with fire

Allegro ma non troppo: fast, but not too fast

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

Andante con moto: *andante* with motion

Bacchanale: an orgiastic musical composition, often depicting drunken revelry (named after Bacchus, the god of wine)

Cadence: the harmonic closing of a phrase

Cadenza: a virtuoso solo passage, sometimes improvised by the performer, leading to a cadence

Capriccio: a lively piece of music, typically one that is short and free in form

Chanson: song

Concertant (Concertante): (adj.) affording opportunity to display brilliance in a solo part

Fantaisie: a fanciful piece of music, free in form

Gavotte: a medium-paced French dance in 4/4 time, popular in the 18th century

Harmonics: On string instruments, very high notes can be played by lightly touching the string with the finger instead of pressing it down. These notes are the harmonics (ordinarily heard only as faint overtones of a lower note).

Ländler: an Austrian couple dance of rural origin in triple time that was a precursor of the waltz but slower and performed with stamping and somewhat dragging steps

Lento: slow

Libretto: the text of an opera or other long vocal work

Liebeslieder: love songs

Pentatonic scale: a five-note scale. (If you use just the black keys on the piano to span an octave, you will play a pentatonic scale. You can play five different pentatonic scales, depending on which note you pick as your starting point.)

Phantasmagoria: a sequence of real or imaginary images like those seen in a dream

Pizzicato (pizzicati, plural): plucking the string to produce sound (rather than bowing), or the note(s) so produced

Recitative: a style of delivery in which a singer adopts the rhythms and delivery of ordinary speech. In opera, a recitative often leads into an aria.

Rondo form: often used for the final movement of a symphony or chamber work. A principal theme is repeated between subsidiary sections. Thus we might describe the succession of themes as ABABA, or ABACA, or ABACABA, for example. A rondo ordinarily involves vivacious melodies performed at quick tempos, with performers (or composer) sometimes adding embellishments, especially in the return of the principal (A) theme.

Shaped-note (shape note): musical notation originating in England and used for many years, mostly in hymnals, in some traditions in New England and the Southern United States.

Stomp: a rhythmic dance marked by heavy footfalls

Vivace: lively, faster than *allegro*

Vivace non troppo: *vivace*, but not too much

Molto vivace: very *vivace*

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for his

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of the Atlantic Brass Quintet
concert last fall.

SYRACUSE FRIENDS *of* CHAMBER MUSIC

Our 2022-2023 Season at a Glance

Juilliard String Quartet	October 1, 2022
Quartetto di Cremona	October 29, 2022
Atlantic Brass Quintet	November 19, 2022
Midwinter Concert – Voices Raised	January 14, 2023
Hub New Music	March 18, 2023
Frautschi-Manasse-Nakamatsu Trio	April 1, 2023
Pacifica Quartet with Anthony McGill	April 29, 2023

SFCM Youth Chamber Music Competition

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. Since the resumption of our Youth Chamber Music Competition in 2015, Syracuse Friends of Chamber Music has heard some outstanding young musicians.

All participating ensembles perform before two judges and receive written evaluations. The students in one or two of the ensembles are selected to receive prize money. There is no entry fee.

As in the last two seasons, this year's competition will be virtual. Ensembles will submit video recordings for evaluation by our judges. We hope our SFCM audience will be able to hear the winners of this season's competition at the opening of our April 1 concert.

Please check our website, SyrFCM.org, for complete rules for the 2023 competition. Applications must be received by February 20, 2023. Video recordings are due by March 20, 2023.

1971-72 – 2022-23 (51st season)



SNM at OCC's ARTS ACROSS CAMPUS
Friday, Feb. 3, 11:15 a.m.

Recital Hall, Academic II building, OCC

Music by: Alexandros Darna, Israel winner, 2022 (b. 1998) *Minnaloushe*, 2020; Nathaniel Dett (1882-1943) *Cinnamon Grove*, 1928. **Plus** songs & arias by Tom Cipullo (b. 1956), Jake Heggie (b. 1961), Michael Daugherty (b. 1954), Isabelle Aboulker (b. 1938) & Persis Vehar (b. 1937) **PREMIERE**

Society Players: Andrea Scheibel, Noah Fields, Sar Strong. **And guests:** Katherine C. Joslyn (OCC alum.) & Josh Corcoran

VISION OF SOUND (17th VOS)

■ Friday, Feb. 17, 7:30 p.m.

Palace Theater, 2384 James St, Syracuse, NY

■ Saturday Feb. 18, 7:30 p.m.

Performing Arts Center, Hobart-William Smith Colleges, Geneva, NY

■ Sunday Feb. 19, 3 p.m.

2023 Wellin Hall, Hamilton College, Clinton, NY

Music by: Jaclyn Breeze, Ryan Chase, Christopher Cresswell, Loren Loiacono, Carrie Magin, Ivan Malcolm, Mark Olivieri, 'Doc' Michael Woods

Choreographers: Anthony Alterio, Maya June Dwyer, Michelle Ikle, Sarah Jacobs, Kelly Johnson, Aldo Kattón Santiago, Caitlin Mahon, Diana Torba

Performed by Society Players

REPAIR

Sunday, March 26, 2 p.m.

Hergenhan Auditorium, Newhouse III, Syracuse University

Music by: Stacy Garrop, *Glorious Mahalia*; Anthony R. Green (composer-in-residence); Flannery Cunningham; a new work by James Gordon Williams (part of Syracuse Symposium's year-long series on REPAIR)

PRIZE WINNERS

Friday, May 5, 7:30 p.m.

St. Paul's Episcopal, 220 E. Fayette, Syracuse

Music by: SNM commissioned composers Steve Ferre, Octavio Vazquez & Israel/Pellman Prize winner Christian-Frédéric Bloquert

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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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Jeff Knauss with his family

My parents instilled in me from a young age that working hard, having good values, showing empathy and caring about others was what's important. I am grateful to have had the opportunities I did growing up and feel a responsibility to give back to help anyone who didn't have the same.

I set up a donor-advised fund at the Community Foundation to facilitate my giving and contribute to our community's greater good. I believe that by helping to provide career pathways for young adults, we can work towards breaking the cycle of generational poverty early on. Everyone deserves the chance to be successful, no matter the circumstance they're born into.

My wife, Heta, and I believe that if you make small acts of kindness a part of your day to day life, then it will be built into who you become. We have taught our children that giving should encompass all forms—gifts of time, talent and treasure. Our fund serves as a way to engage them in philanthropy and the decision-making process of where our money goes and where we volunteer our time.

GIVING FOR THE GREATER GOOD: JEFF KNAUSS



Read more of Jeff's story at
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