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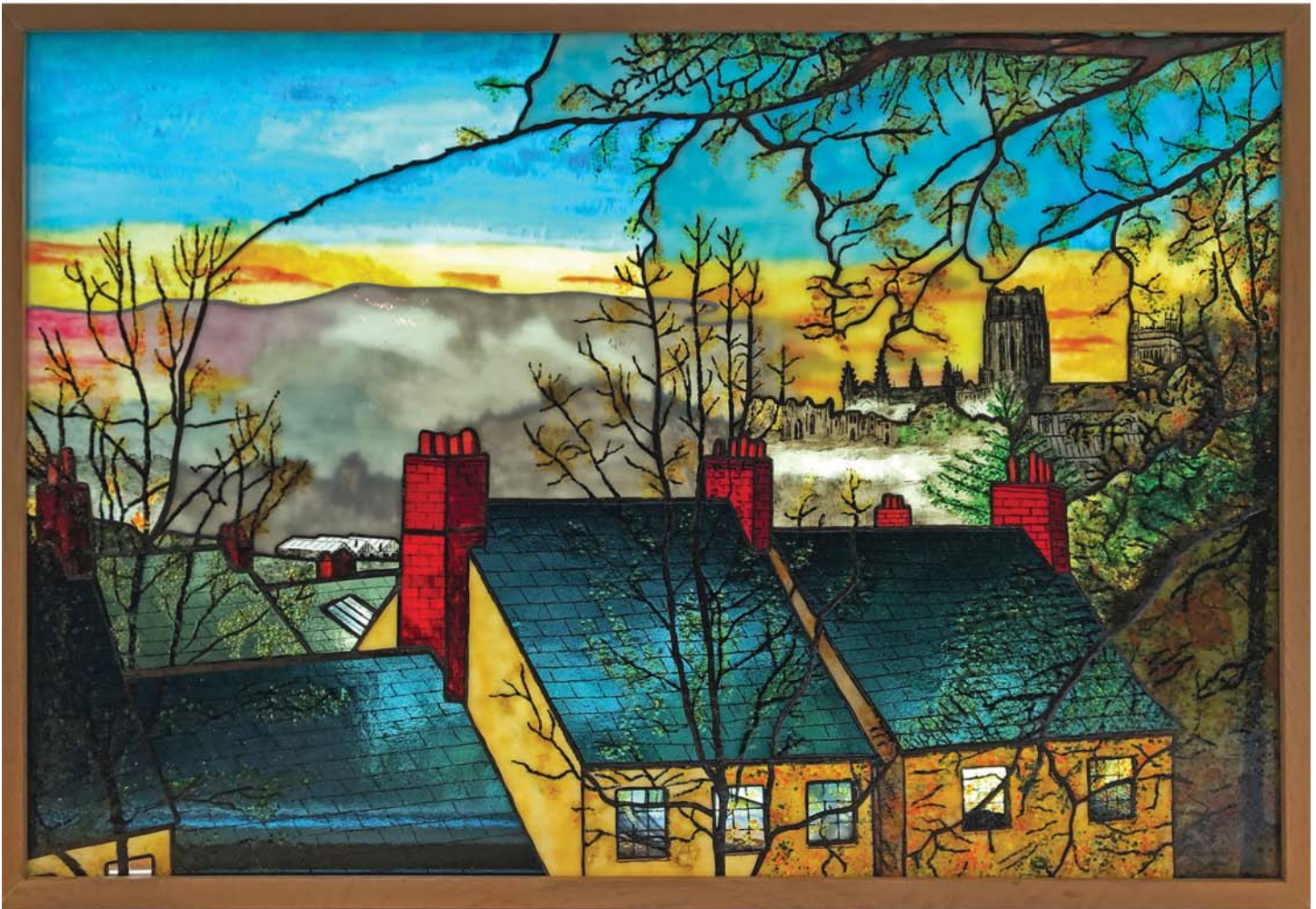
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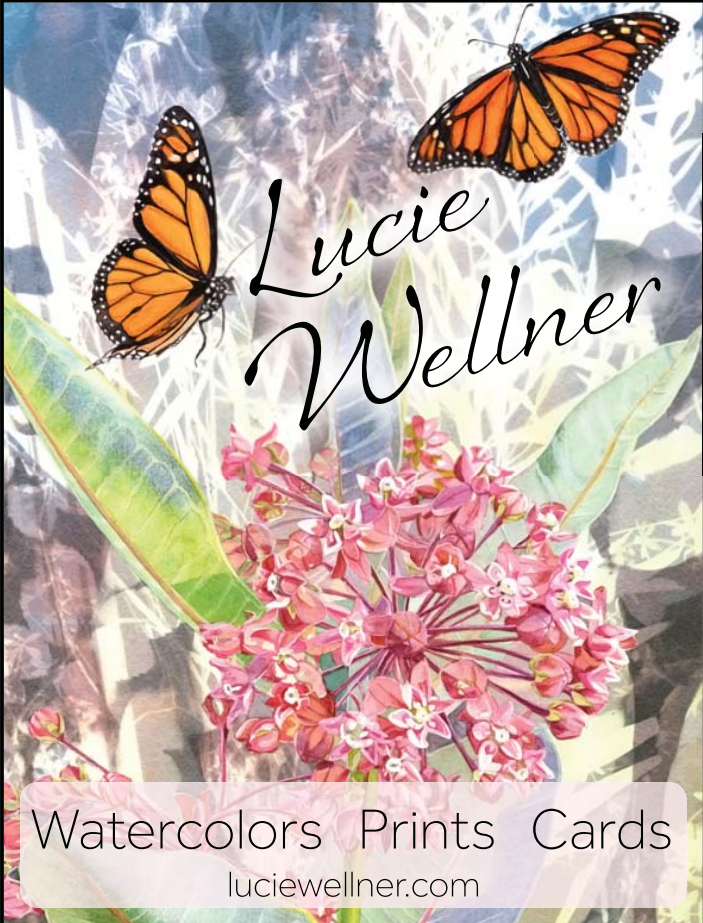
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—Harold Arlen



77 yrs

SYRACUSE FRIENDS of CHAMBER MUSIC

77th SEASON 2026-2027

Fall 2026

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Our 77th Season at a Glance

PACIFICA QUARTET

September 26, 2026

One of the finest string quartets in the world brings us an outstanding program, one they call “Revolutionary Anniversaries: The Late Beethoven (200th) and America’s 250th.” It begins with a rich and melodious work by African American composer Florence Price, continues with Dvořák’s “American” quartet, and finishes with Beethoven’s Quartet no. 13, which includes two of the most famous movements in the whole string quartet repertoire, the *Cavatina* and the *Grosse Fuge*. **Sponsored by Marina Artuso.**

CAMERATA RCO

October 24, 2026

We welcome nine members of Amsterdam’s esteemed Royal Concertgebouw Orchestra for their first SFCM concert. As much as they love performing great orchestral music, these musicians also enjoy the intimacy of playing in chamber groups. We will be treated to a variety of instrumental combinations – an early Beethoven string trio, a Mozart quintet for piano and winds, and a popular Beethoven septet for winds and strings – in this concert of classically elegant works.

ALIAS BRASS COMPANY

November 7, 2026

This is the Alias Brass Company’s first concert for SFCM. We welcome these virtuoso performers to Syracuse! Their *Nostalgia* program includes new works for brass quintet, arrangements of standards from the Baroque and Classical periods, classic songs, and a bit of more recent jazz and pop. Come and enjoy brilliantly performed chamber music with something for everyone! **Sponsored by RAV Properties.**

MIDWINTER WINDS AND PIANO

January 23, 2027

A quintet of wind players from the Syracuse Orchestra (flute, oboe, clarinet, French horn, bassoon) will perform two great American works for wind quintet, Irving Fine’s beautifully crafted *Partita* and Samuel Barber’s luscious *Summer Music*. Piano joins the winds for the remaining works: Beethoven’s exciting *Quintet* for piano and winds and Poulenc’s *Sextet* for piano and winds, a stirring work that audiences love. **Underwritten by the SFCM Krasner Memorial Fund.**

DANISH STRING QUARTET

February 13, 2027

“There are simply two kinds of string quartets: the Danish, and the others.” – *Boston Classical Review*. This outstanding group plays precise and exciting interpretations of works from the string quartet repertoire. Expect to be dazzled by Gabriella Smith’s *Carrot Revolution* (composed in 2015) and an emotionally intense quartet (no. 14) by Dmitri Shostakovich. After intermission, settle in for some of their spell-binding arrangements of Danish (and other) folk music! You will quickly know why this is one of the world’s most sought-after string quartets.

TELEGRAPH QUARTET

March 20, 2027

The Telegraph Quartet, formed in 2013, is new to SFCM. The *New York Times* calls their work “full of elegance and pinpoint control . . .” The Quartet has won the prestigious Walter W. Naumburg Chamber Music Award and the Grand Prize at the Fischhoff Chamber Music Competition. We will hear the gorgeous “impressionist” quartet by Claude Debussy and the intense, dramatic, late romantic Quartet no. 1 by Johannes Brahms. Between them, the Quartet will play Polish composer Karol Szymanowski’s Quartet no. 1, a work that has been described as a blend of late romanticism and impressionism. **Sponsored by Dr. Joseph Flanagan.**

JUPITER QUARTET WITH JON NAKAMATSU

April 17, 2027

The final concert of the season sees the return of two of our favorites: the lively and exciting Jupiter String Quartet and Gold Medalist of the 1997 Van Cliburn Piano Competition Jon Nakamatsu. The Jupiter quartet will play Mozart’s “Dissonant” Quartet along with the haunting *Respiri* by Korean-American composer Juri Seo. Then we’ll hear the Jupiter and Jon Nakamatsu together in the Dvořák quintet, with its unforgettable *dumka* movement. What a great way to end the season! **Sponsored by David Abrams in honor of SFCM’s 77th Anniversary.**

For more information, see SyrFCM.org

A MESSAGE FROM OUR PRESIDENT

Welcome to the Syracuse Friends of Chamber Music 77th season! We are so grateful that you made the decision to become a part of this special music community, whether that might be for just tonight's concert, the entire season, or for many seasons to come. Many individuals labored long and hard to bring you an outstanding series of concerts this season. We'll hear ensembles that are new to SFCM as well as several returning artists. We hope that you will agree with our feeling that this concert venue is, indeed, "where music meets magic." I am reasonably confident that you will experience both in this auditorium tonight.

As a volunteer organization, we depend upon multiple concentric and even overlapping circles of partners, friends, supporters, and volunteers to present an outstanding schedule of concerts each year. This extended musical "village" includes accomplished musicians, our loyal advertisers, sponsors, and donors, our valued Syracuse City School District partners, scores of dedicated volunteers, and our treasured audience members from a cross-section of the community.

I invite you to interact – creatively, deeply, and often – with this remarkable ecosystem: show your appreciation for the musicians performing this evening through your applause; share your enthusiasm for the music you hear tonight with another attendee (perhaps the person sitting next to you, whether a family member or a stranger); take advantage of the refreshments at intermission to support programs that serve students who attend Grant Middle school (our host); shop at several of the fine businesses whose ads are found throughout the pages of this program; invite a student to attend one (or more) of our concerts for free; and be sure to tell colleagues, friends, and family members that this auditorium is, indeed, a place "where music meets magic." Everyone – including the audience – has a role to play in sustaining this longstanding tradition of chamber music excellence in Syracuse. Let's all do our part.

Finally, we dedicate this entire season to the memory of Deborah Pellow, a former board member who died last year. Although she left us far too soon, her spirit, love of music, and commitment to this organization live on. We are proud to dedicate our 77th season to her memory in gratitude for her many heartfelt and generous contributions that help sustain this tradition of outstanding chamber music.

Enjoy the music and the magic!

Sincerely,
Steve Kulick
President, SFCM

SFCM EXECUTIVE COMMITTEE AND OTHER LEADERS

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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. 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. Stamatis Kyrkos stepped in as the next programming director in 2024.

For many years, Krasner Award-winning SFCM board member John Oberbrunner coordinated a mid-winter concert performed by outstanding regional musicians – in keeping with Louis Krasner's original vision. After the 2021 concert, John passed the baton to others who have continued this tradition.

Highlights of recent years

In 2014, SFCM adopted a policy of admitting all full-time students free to its concerts, helping to build future audiences for chamber music. We continue that policy at Grant Middle School.

In 2016 we revived our youth chamber music competition. Impressive young ensembles have competed each year since then, and our audiences have heard inspiring performances from winning groups.

Our seventieth anniversary season (2019-2020) featured some of the finest music on the planet, although the pandemic shutdown meant that the last two concerts could not take place as planned. Both were rescheduled for September 2020 and presented as video recordings viewed online. We met the pandemic's continuing challenges in subsequent seasons with recorded concerts 2020-2023, transitioning back to live performances in subsequent seasons.

We started celebrating our 75th anniversary season in September 2024 with a gala dinner and performance by the Juilliard String Quartet at the Marriott Syracuse Downtown. Five of that season's subscription concerts featured favorite ensembles from recent years (based on an audience questionnaire), and we commissioned two works to mark the anniversary. We also moved to Grant Middle School. We look forward to offering our concerts in this beautifully renovated, acoustically marvelous space for many years.

During the 2024-25 season, SFCM began interacting more with the larger community. We sponsored a variety of musical activities at host Grant Middle School. These included providing supplies for their band and orchestra, commissioning a new work for the band to perform, and sponsoring performances by small groups of professional musicians at the school. See page 9 to learn more about our expanding Community Engagement efforts.



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

COMMUNITY ENGAGEMENT

The SFCM Community Engagement Committee, currently led by Marina Artuso, has expanded its reach into the Syracuse area through partnerships with the Syracuse City School District and other local organizations.



In spring 2026, Grant Middle music teachers and their colleagues adopted the educational theme of the “Harlem Renaissance,” which was explored in a variety of disciplines. SFCM sponsored a Harlem Renaissance music event organized by Syracuse University Prof. Marianne Solivan. Her music students performed various jazz pieces and spoke with the middle school students about how this music genre has evolved and shaped popular culture. SFCM sponsored two additional assembly hall concerts at Grant Middle: a string quartet in fall 2025 and a Woodwind Quintet ensemble in late spring. We also sponsored a Woodwind Quintet performance at the McKinley-Brighton School.

Our focus on young talent continued with a new partnership with the Central New York Association of Music Teachers to support its youth instrumental competitions and winners’ performances. Our sponsorship of the competition enabled CNYAMT to provide awards, secure judges, and showcase the talent of local young musicians at the Winners Recital. SFCM was also a major supporter of CNYAMT’s Lesson Tuition Program that helps students who might not otherwise develop their musical talents to continue their lessons and grow in confidence. Another first was our collaboration with the Skaneateles Festival on August 19 in featuring the Syracuse Orchestra Wind Quintet alongside the Terra Quartet in “A Walk in the Woods” at Baltimore Woods Nature Center in Marcellus NY.

SFCM was a major sponsor of a concert offered by the St. Peter’s Concert Series in Cazenovia featuring the theme “Echoes of Bohemia” performed by a piano trio. For a second season, SFCM was a major financial supporter of Festival of Music Series 2026’s Young Artist Concert on July 21 at the Tucker Missionary Baptist Church in Syracuse.

We thank our donors, concert sponsors, and advertisers who make these exciting community efforts possible.



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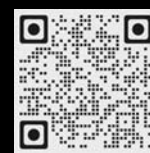
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SYRACUSE FRIENDS *of* CHAMBER MUSIC

dedicates its 77th season to the memory of

Deborah Pellow



March 21, 1945 - May 29, 2025

A professor of anthropology at Syracuse University for over 40 years, Deborah was a pioneer in urban anthropology whose fieldwork spanned the globe. She approached people with intense curiosity and compassion, whether they were colleagues, students, people she met in Ghana, Nigeria, Japan, or China or fellow attendees at chamber music concerts. She was a dedicated supporter of the arts, known for her sharp intellect, global curiosity, and deep

community involvement. As a board member, she led SFCM's recent efforts to engage with the local community. As we gather for this season's performances, we honor her contributions, her love of music, and her remarkable life. We will sorely miss her enthusiasm and zest for life. Her generosity led her to leave a large bequest to SFCM, for which we are most grateful.

Thank you, Deborah.



We thank Marina Artuso for her generous sponsorship of tonight's concert.

PACIFICA STRING QUARTET

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

PROGRAM

String Quartet no. 1 in G Major (1929)

Allegro

Andante moderato – Allegretto

Florence Price

(1887-1953)

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 no. 13, op. 130

with Grosse Fuge finale (1825)

Adagio, ma non troppo – Allegro

Presto

Andante con moto, ma non troppo. Un Poco scherzoso

Alla danza tedesca. Allegro assai

Cavatina. Adagio molto espressivo

Grosse Fuge: Allegro – Meno mosso e moderato – Allegro – Meno mosso e moderato –

Allegro molto e con brio

Ludwig van Beethoven

(1770-1827)

SYRACUSE FRIENDS *of* **CHAMBER MUSIC**

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September 26, 2026



In honor of Florence Price and the many
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Concert Notes . . .

Florence Price (1887-1953)

String Quartet in G Major (1929)

Florence Price was born in Little Rock, Arkansas, to a dentist father and a music-teacher mother. 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.

Programming this work with the Dvořák quartet makes possible an interesting comparison. 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, including the string quartet, are said to contain echoes of “American” music. But Dvořák wrote as an outsider; Price composes from her own experience as a Black woman in this country.

String Quartet no. 1 has just two movements, and each of these could stand on its own as a fine contribution to the chamber music repertoire. The first movement is elegant and squarely in the European Romantic tradition. The slow to moderate tempo of the lush introductory section takes us to the 3/4-time *Allegro* that carries through the rest of the movement.

The lovely melody that opens and closes the second movement sounds like a traditional spiritual, although it is an original melody displaying Price’s American experience. In the livelier middle section, the viola’s minor-key melody is accompanied by a spooky pizzicato in the other strings. A cheerful dance interrupts, but the spookiness returns before the opening melody brings the piece to a serene close.

– Beth Oddy and Tom McKay

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: 15 times his salary in Prague! He had a very busy year, and by the following summer he needed 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 works in the chamber 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 softly. 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 the form A-B-A-B-A. The A sections are rhythmically quirky, with offbeats and cross rhythms. High in the first violin part, listen for the sound of a bird singing. 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

Ludwig van Beethoven (1770-1827) *String Quartet no. 13, op. 130, with Grosse Fuge,* *op. 133 (1825)*

There are two versions of Beethoven's String Quartet no. 13. The first, the one we hear tonight, has six movements, ending with the famous *Grosse Fuge*. The other version replaces the *Grosse Fuge* with a different final movement (the last musical work that Beethoven completed). That is what is published as his op. 130.

Why two versions? The first audiences to hear the quartet loved movements 1 through 5, but they found the *Grosse Fuge*, more than fifteen minutes of challenging music, too taxing, especially at the end of such a long quartet. The publisher encouraged Beethoven to write a replacement *Finale* and added an incentive: he would publish the *Grosse Fuge* separately (as op. 133), with a separate payment. That made this plan attractive to Beethoven. The replacement is also a great work, but it does not match the originality and power that grabs us when we hear his original *Finale*, the *Grosse Fuge*.

A quartet with six movements is unusual. Between the opening movement and the *Finale* of most string quartets, there are usually two movements, a "dance" movement (in minuet-trio form) and a slow movement. Beethoven doubles that, with two long slow movements, each preceded by a very brief "dance" movement.

Every movement of this quartet is a gem, but the last two, the *Cavatina* and the *Grosse Fuge*, deserve special attention.

A *cavatina* is a simple operatic solo or a similar songlike instrumental piece. The fifth movement *Cavatina* has been described as the most beautiful movement Beethoven ever wrote and "of surprisingly simple design with an indescribably haunting character" (musicologist Kai Christensen, *earsense.com*). Beethoven himself said that he had composed this *cavatina* "truly in the tears of melancholy" and that "never had his own music made such an impression on him." (Reported by Karl Holz, the second violinist of the string quartet that premiered it.) Astronomer Carl Sagan selected it as the final piece on the Voyager Golden Record, a recording with a broad sample of Earth's sounds, languages, and music sent into outer space in 1977 on the two unmanned Voyager probes. It was also performed at Sagan's memorial service. Savor its emotional pull for the few seconds between that movement and the *Grosse Fuge* that follows.

The *Grosse Fuge* can seem like a work from a later century. A typical fugue begins with a lone voice presenting a theme that the fugue will build on. In this case, though, the full quartet introduces the principal thematic material in unison at the outset. The brief, angular theme of just eight notes is played three times, first with long notes, then quickly, then quickly again, a fifth lower. This basic theme is not something you are likely go away humming. As the fugue develops, this short theme can be heard from one or more of the instruments at almost all times, while accompanying ideas develop around it. The inter-weaving and layering of voices

that is characteristic of fugues is often dense, and it makes for an intense experience, harkening back to Bach's fugues and looking forward to the music of the future.

Beethoven regarded the *Grosse Fuge* as one of his great accomplishments. At the premiere, the audience called for encores for the two short dance movements (movements 2 and 4) of the quartet. When Beethoven learned this, he is reported to have said, "And why didn't they encore the Fugue? That alone should have been repeated! Cattle! Asses!"

– Tom McKay

ABOUT THE ARTISTS . . .

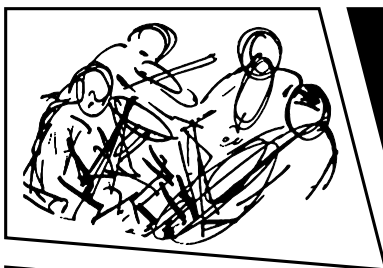
With a career spanning three decades, the multiple GRAMMY Award-winning Pacifica Quartet has achieved international recognition as one of the finest chamber ensembles performing today. Known for delivering performances that are "engrossing, characterful...with a luminescent tranquility [and] spine-tingling intensity" (*The New York Times*), the Quartet is celebrated for its virtuosity, exuberant performance style, and fearless repertory choices. Its sound, distinguished by "warmth of phrasing, dynamic control and superbly coordinated ensemble balance" (*Gramophone Magazine*), has solidified the ensemble as one of the most essential voices in American chamber music.

Formed in 1994, the Pacifica Quartet quickly rose to prominence, winning chamber music's top competitions. With its powerful energy and captivating, cohesive sound, the Pacifica has established itself as the embodiment of the contemporary American string quartet. As advocates for new music, the Quartet has commissioned and premiered works by many of this century's foremost composers while also earning recognition as preeminent interpreters of complete quartet cycles of great masters of the past.

Based in Bloomington, Indiana, the Pacifica Quartet has served as full-time faculty and Quartet-in-Residence at Indiana University's Jacobs School of Music since 2012. They previously held residencies at the University of Illinois at Urbana-Champaign (2003-2012), the Metropolitan Museum of Art in New York (2009-2012), and the University of Chicago, where they served as resident performing artists for 17 years.



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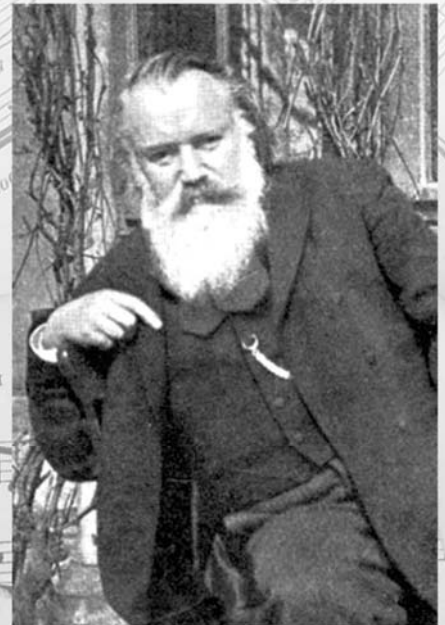
March 20, 2027



Claude Debussy



Karol Szymanowski



Johannes Brahms

CAMERATA RCO

PROGRAM

String Trio op. 9, no. 3 in C Minor (1797-1798)

Allegro con spirito

Adagio con espressione

Allegro molto e vivace

Finale – Presto

Ludwig van Beethoven

(1770-1827)

Quintet for Piano and Winds, K.452 (1784)

Largo – Allegro moderato

Larghetto

Allegretto

Wolfgang Amadeus Mozart

(1756-1791)

INTERMISSION

Septet for Strings and Winds, op. 20 (1799-1800)

Adagio – Allegro con brio

Adagio cantabile

Tempo di menuetto – Trio

Tema con variazioni. Andante

Scherzo. Allegro molto e vivace – Trio

Andante con moto alla marcia – Presto

Ludwig van Beethoven

(1770-1827)

This project is made possible through the CNY Arts Grants for Regional Arts and Cultural Engagement regrant program thanks to a New York State Senate Initiative supported by the NYS Legislature, the Office of the Governor, and administered by the New York State Council on the Arts.

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

Concert Notes . . .

Ludwig van Beethoven (1770-1827)

String Trio op. 9, no. 3 in C Minor (1797-1798)

By 1797, Beethoven had been living and working in Vienna for five years. He was well known in aristocratic circles as a brilliant pianist and improviser. His widespread fame as a composer was to come later but, of course, he was composing – 7 piano sonatas, 4 piano trios, 3 piano quartets, 4 string trios, a quintet for piano and winds, and 2 wind sextets, among others, at that point. When this fifth string trio was published, Beethoven wrote that it was “the best of my works.” He had begun to write his opus 18 string quartets by then, though, and never produced another string trio.

As you listen to this trio, set overall in the key of C Minor, note the frequent shifts from minor to major tonality and back again, especially in movements 1, 3, and 4. This constant battle between darkness and light increases dramatic effect.

The vigorous first movement *Allegro* is written in sonata form. It starts off with a stern descending four-note figure played in unison. Listen for repeats of this figure, sometimes interrupted by dramatic syncopated chords, throughout the intense and restless movement.

The lyrical second movement provides contrast in the sunnier key of C major. Here Beethoven seems to prefigure the quartets by writing for four voices, using double stops on his three instruments to get the effect. Slowly and fluidly, the violin introduces themes that are taken up by the viola and cello in a set of interwoven duets.

A prickly C minor *Scherzo* follows, full of uneasy syncopated vitality in its unusual 6/8 time. The movement’s central trio shifts from minor to major tonality and features graceful arpeggios. A return to initial ideas concludes the movement, but with an unexpected twist – the sound fades to a whisper at the end.

The *Finale*, marked *Presto*, is restless and full of scurrying triplet figures. Listen for a surprise at the end, as the C Minor Trio disappears into thin air on a quiet C Major chord.

– Beth Oddy

Wolfgang Amadeus Mozart (1756-1791)

Quintet for Piano and Winds, K. 452, (1784)

Mozart was in full stride as a composer in 1784. He had already written most of his symphonies, 15 piano concertos, 16 string quartets, the *C-Minor Mass*, and *Idomeneo*. Given all of that, what work do you think he wrote to his father about, saying, “I consider it the best piece I have yet completed.”? You might be surprised to learn that the quintet for piano and winds that we hear tonight received that honor.

The quintet, scored for piano, oboe, clarinet, horn, and bassoon, was designed to cross boundaries. It is substantial enough to be played in major public concerts while remaining a chamber work that could be performed for aristocrats in small spaces. The premiere took place at one of Mozart’s public subscription concerts in April 1784. In a letter to his father, he wrote that he had presented “two grand concertos and then a quintet, which called forth the greatest applause.” Mozart had successfully created a work that worked in both private and public settings.

In this quintet, the winds do not just support and decorate a piano piece; they are treated individually with unique roles to play. But Mozart had to solve technical problems to make this work. Wind players face constraints that don’t affect strings: They must breathe, and this limits the length of sustained sound they can produce. Also, the four wind instruments have very different voices and are therefore harder to blend than strings that differ mostly in size. Mozart dealt with these issues in several ways. First, he created short melodic lines that wind players could manage on a breath. He varied tone color by frequently changing the combinations of instruments playing those phrases. Piano and winds alternate passages, piano combines with one or two winds in changing groupings, and within the winds, the instrumental colors shift frequently, thus balancing the various sonorities.

The first movement begins with a brief, slow introduction featuring each of the players in turn. A sprightly *Allegro* follows, set in sonata form. The five instruments all play significant roles and demonstrate idiosyncratic characteristics. Much of the movement is a dialog between the piano and various configurations of the winds.

The mellow and lyrical *Larghetto* movement starts simply. It is again in full sonata form. Listen for the second theme – the individual winds are given solo moments to shine here. A more dramatic middle section changes to minor mode as an agitated piano is accompanied by gentle chords in the winds. That section ends with a surprising series of harmonic modulations in the piano while the winds soar.

The final *Allegretto* is a high-spirited five-part rondo (A-B-A-C-A) with a couple of extra features. Before the final return of the A section, Mozart inserts a surprise cadenza, not just for the piano, but for all five instruments together. A trill in the oboe indicates the end of the long cadenza, the final A section returns, and the work comes to a stirring close with a piano flourish.

– Beth Oddy

Ludwig van Beethoven (1770-1827)

Septet for Strings and Winds, op. 20 (1799-1800)

As the 19th century dawned, Beethoven was making a name for himself in Vienna as an expert pianist and innovative composer. Aristocrats were starting to commission works and hire him to teach piano to their children. And he was not yet plagued with the onset of deafness.

Written during this happy period, the Septet we hear tonight became wildly popular, enhancing Beethoven’s reputation and its reach. The work is scored for two groups of instruments – 3 strings and 3 winds – with a double bass supporting both forces. Arrangements – for solo piano, two guitars, piano four-hands, piano quartet, string quartet, wind band, etc. – appeared, and they made the Septet accessible to a wide variety of amateur musicians. Beethoven himself made a trio arrangement for violin or clarinet, cello, and piano, and published it as Opus 38. For the rest of Beethoven’s life, this Septet was played more often than any other of his works.

At the time of its creation, Beethoven was very pleased with the Septet. He wrote to his publisher after its first public performance in April 1800, “This septet has truly delighted me.” But as its popularity mushroomed and endured, Beethoven became frustrated. His newer and more experimental works never acquired the same level of public approbation. By 1815, he was heard to complain, “That damn work! I wish it could be burned!” We can be glad that it was not.

A slow introductory *Adagio* begins the work, leading into a joyful and graceful *Allegro* in regular sonata form. A full coda brings the first movement to a close. The second movement *Adagio cantabile* emphasizes lyrical solo melodies played by various instruments, especially the violin and clarinet.

You may recognize the theme for the third movement *Minuet*. Beethoven borrowed it from the second movement of his Piano Sonata op. 49, no. 2, written in 1796. Note the humorous change in character in the central trio. Mellow comments from the strings elicit distressed responses from the winds. The theme for the fourth movement set of variations sounds like a folk song, but a definite source has never been identified. In the five variations, the instruments combine and recombine in multiple configurations producing a wide range of musical textures and colors.

The rather rough and lusty *Scherzo* theme is introduced by the horn. In stark contrast, the central trio features a lovely, simple cello solo, supported by the other strings and bassoon. The movement closes with a repeat of the initial *Scherzo* theme. To begin the final movement, Beethoven first inserts a rather solemn introduction in a minor key. But that mood doesn't last. Very soon, the violin introduces a high-spirited final *Presto*. Violin and cello together present the second subject. A virtuosic violin cadenza precedes the movement's final recapitulation and conclusion.

– Beth Oddy

ABOUT THE ARTISTS . . .

"Camerata RCO is a unique ensemble. We are all members of the Royal Concertgebouw Orchestra in Amsterdam, and we enjoy playing in the orchestra tremendously. However, we like to expand this joy by playing together in a small ensemble as well.

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"Camerata RCO plays many concerts in the Netherlands and abroad. The ensemble has certain residencies in Holland where a special bond has grown with the audience. We have performed worldwide in cities such as New York, Minsk, Tokyo, Seoul, Vienna, Rome, Honolulu and Madrid.

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ALIAS BRASS COMPANY

Jonathan Bhatia and T.J. Tesh, trumpets

Natalie Brooke Higgins, horn

Dunwoody Mirvil, trombone

Clayton Maddox, tuba

PROGRAM: NOSTALGIA

Escape (2006)

Kevin McKee (b. 1980)

Procession of the Nobles
from *Mlada* (1894)

Nikolai Rimsky-Korsakov (1844-1908)
arr. Rolf Smedvig

Stardust (1927)

Hoagy Carmichael (1899-1981) &
Mitchell Parrish (1900-1993) arr. Jack Gale

Amazing Grace

Traditional arr. Luther Henderson

Quintet (2002)

Michael Kamen (1948-2003)

La La Land (2016)

Justin Hurwitz (b. 1985) arr. Brandon Ridenour

Vuelta del Fuego (2008)

Kevin McKee (b. 1980)

INTERMISSION

Theme from *The Green Hornet* (1966)

Billy May (1916-2004) arr. Scott Sutherland

Summertime
from *Porgy and Bess* (1935)

George Gershwin (1898-1937)
arr. Phil Snedecor

If I Only Had a Brain
from *The Wizard of Oz* (1939)

Harold Arlen (1905-1986) &
Yip Harburg (1896-1981) arr. Larry Engstrom

Fugue on a Theme from *Tetris*

Russian Traditional arr. Madeline Lee

**It Don't Mean a Thing If It Ain't Got
That Swing** (1931)

Duke Ellington (1899-1974)
arr. David Kosmyna

Carmen Suite
Music from *Carmen* (1875)

Georges Bizet (1838-1875) arr. Madeline Lee

Concert Notes . . .

The program for tonight is subject to change, and the musicians of the Alias Brass Company like to tell you about the pieces during the concert. So here we will just say a little about two of the composers, leaving the rest to them.

Kevin McKee (b. 1980)

Escape (2006)

Vuelta del Fuego (2008)

Kevin McKee is an American composer whose primary emphasis is brass chamber music. He was born and raised in Yreka, CA, a little mountain town in the heart of the "State of Jefferson" (Northern California).

Before he was a composer, Kevin was an active performer. "I started playing trumpet in the 5th grade, got the trumpet "bug" in the 8th grade and have identified myself as a trumpet player ever since." He holds degrees in trumpet performance from Sacramento State University and the University of Maryland, and he continues to play trumpet and teach in the DC area.

Kevin was inspired to write his first composition, *Escape* for brass quintet, after attending the 2006 MMCK chamber music festival in Japan. In setting out to write *Escape*, he has said, "My goal was simple: write something fun. Fun to play, fun to listen to, FUN. I wanted it to be something that felt good to play." He has enjoyed growing his catalogue ever since. His music has been performed on every non-ice-covered continent and can be heard on over 50 recordings. He is a member of ASCAP, through which he has been a recipient of many ASCAP Plus awards.

Escape will open tonight's program, and *Vuelta del Fuego* will close the first portion of the concert (before intermission). Both are brilliant works, with *Vuelta del Fuego* showing a strong Latin American influence.

– Tom McKay

Michael Kamen (1948-2003)

Quintet (2002)

Born in New York City on April 15, 1948, Michael Kamen showed musical talent from infancy. He played any instrument he came across and sang everything from bluegrass to Bach. He attended New York's High School of Music and Art. Then while studying oboe at Juilliard, he and friends formed a rock-classical fusion band called The New York Rock and Roll Ensemble, which appeared on the first of Leonard Bernstein's Young People's Concerts with the New York Philharmonic; it was Bernstein himself who introduced Kamen to symphonic arranging and composing.

In his early career as a composer he wrote music for ballets, worked with major rock stars (David Bowie, Eurythmics, Kate Bush, Tim Curry), and established himself as one of the top composers for Hollywood films (over eighty films, including the *Lethal Weapon* and *Die Hard* series, *Robin Hood: Prince of Thieves*, *101 Dalmatians*, *X-Men*, *License To Kill*, *Band of Brothers*, *Highlander*, *Event Horizon*, *The Dead Zone*, *Last Action Hero*, *Frequency*, *Edge of Darkness*, *Brazil* and *The Iron Giant*). His varied work also includes a saxophone concerto for David Sanborn, a guitar concerto for Eric Clapton, and music

for Metallica with Symphony Orchestra (*S&M*, *Symphony and Metallica*, performed with the Orchestra of St Luke's in New York City, the Berlin Symphony Orchestra, and the San Francisco Symphony Orchestra; the recording, with the San Francisco Symphony Orchestra, went multi-platinum).

Also of note: In 1996 Kamen, together with actor Richard Dreyfuss and director Stephen Herek, established the non-profit *Mr. Holland's Opus Foundation*. They were inspired by working together on the acclaimed and Oscar nominated motion picture "*Mr. Holland's Opus*" and its story of the profound effect that motivated and dedicated music teachers can have on their students. The Foundation's mission is to keep music alive in schools and give children access to the proven positive effects of learning and playing music.

The powerfully emotional piece on today's program ("*Quintet*") was written for the Canadian Brass Quintet and has become a standard in the brass quintet repertoire.

– Tom McKay

ABOUT THE ARTISTS . . .

The Alias Brass Company, founded in 2013, is a collaboration of five uniquely talented artists and educators from across the nation. The Alias Brass Company's performances include standards and original compositions, along with concepts that blend virtuosic musicianship with a high level of entertainment. From Baroque and Classical to Jazz and Pop, the Alias Brass Company's shows are "a sure-fire hit; chamber music of the future with something for everyone!"

The Alias Brass Company demonstrates their artistic range with an array of different shows that take audiences on an emotional journey by combining diverse elements of classical music, modern pop-culture, and all things in between to create an experience that is both engaging and exciting. Receiving critical acclaim for captivating, diverse, and innovative performances, Alias Brass continues to dazzle audiences across North and South America.

Committed to promoting an image of music that is inclusive, the Alias Brass Company presents works that represent a variety of global styles, genders, and cultures, striving to fulfill their mission of ensuring that music remains sustainable and thriving. Through setting an example that powerful music can be created by and for anyone, Alias creates a gateway into classical music for future musicians and music lovers alike.

Members of the Alias Brass Company are true champions of music education, dedicated to inspiring the next generation through wide-reaching and relevant workshops for young audiences. Alias is active throughout the school year providing clinics, master classes, and demonstrations to young musicians and non-musicians alike, focusing on innovation, creativity, technique, and expression through music.

No stranger to the international stage, the Alias Brass Company has performed at such venues as the Banff Centre for the Arts Summer Music Series and the International Horn Symposium in Natal, Brazil. The ensemble has performed countless concerts throughout the United States and Canada.

Individually, the members of the Alias Brass are university educators and very active performers.



Jonathan Bhatia teaches trumpet at the University of Nevada, Reno, and plays second trumpet in the Reno Philharmonic Orchestra. He was a prizewinner at the International Prize Competition in Tuscany, Italy, a featured artist at the International Trumpet Guild Conference in Hershey Pennsylvania, and a contributing artist at the International Horn Symposium in Natal, Brazil. He has performed widely with numerous orchestras and chamber ensembles and is a founding member of the Alias Brass Company and the BrassHaus Network.



Dunwoody Mirvil is Assistant Professor of Trombone at Stetson University (Florida), where he leads trombone instruction and mentors students in both music education and performance. Prior to his appointment at Stetson, Dr. Mirvil served as Director of Trombone at Florida Memorial University and as Assistant Professor of Low Brass at Southeastern University (FL). An active performer, Dr. Mirvil is second trombonist with the Colour of Music Festival Orchestra and has appeared with ensembles across North Florida and South Georgia,



Dr. T.J. Tesh assumed his position as Assistant Professor of Trumpet at The University of Southern Mississippi in August of 2016. T.J. relocated to Mississippi after an exciting and successful career as a freelance trumpeter and music educator in the Los Angeles area, where his career included performances with music legends like Stevie Wonder, Natalie Cole, Patti Austin, Take 6, Quincy Jones, Dave Koz, Gordon Goodwin's Big Phat Band, the San Diego Symphony Orchestra, and many others. Prior to that he toured internationally with several brass quintets. T.J. is now

including the Tallahassee Symphony Orchestra, Sinfonia Gulf Coast Orchestra, and Albany Symphony Orchestra (GA). He has made multiple appearances at the International Trombone Festival and has performed with the U.S. Army Field Band's Jazz Ambassadors and the Maneuver Center of Excellence Army Brass Band at Fort Benning.

principal trumpet in the Meridian (Mississippi) Symphony and acting principal trumpet in the Gulf Coast Symphony Orchestra. His solo recording, *Adaptations for Trumpet*, was released in November of 2017.



Tuba player **Clayton Maddox**, a native of South Bay, Florida, is an active soloist, educator, and freelance musician. He is currently Lecturer and Adjunct Instructor of Music at Henderson State University (Arkansas) and the Huel D. Perkins Fellow at Louisiana State University, where he is pursuing doctoral studies. Clayton has placed in many solo tuba competitions, including the Leonard Falcone International solo artist competition and the International Tuba and Euphonium Conference solo artist and chamber

music competition. He has been a guest artist with orchestras including the Jacksonville Symphony Orchestra, Tuscaloosa Symphony Orchestra, Tallahassee Symphony, and the Orquesta Sinfónica in Monterrey, Mexico.



Natalie Brooke Higgins is an active performer, educator, administrator, and entrepreneur located in Reno, Nevada. She currently holds the positions of hornist and founding member of both the BrassHaus Network and the Alias Brass Company, affiliate artist with the Rodney Marsalis Philadelphia Big Brass, media coordinator for the International Horn Competition of America, and Assistant Professor of Horn at the University of Nevada, Reno. A prizewinner in the International Winds, Brass, and Percussion Enkor Competition, she has performed with many

orchestras including the Atlanta, Charlotte, National, and Kansas City Symphony Orchestras, the Reno Philharmonic, and the American and Banff Festival Orchestras. She has served widely as an adjudicator and clinician.

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Music Terms Used in This Program

6/8 time: Six eighth-notes per measure. Although the rhythm can be divided differently, ordinarily this indicates two groups of three notes, so that the music can have both a triplet feel (groups of three notes dominate) and a duple feel (because each measure has two groups of three, i.e., two main “beats”).

Adagio: slow (at ease)

Adagio cantabile: *adagio* in a smooth, singing style

Adagio con espressione: *adagio* with expression

Adagio, ma non troppo: slow, but not too slow

Adagio molto espressivo: very expressive *adagio*

Alla danza tedesca: like a German dance

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

Allegro: lively, fast

Allegro assai: very *allegro*

Allegro con brio: *allegro* with energy (spirit, verve)

Allegro con spirito: *allegro* with spirit

Allegro ma non troppo: fast, but not too fast

Allegro moderato: moderate *allegro*

Allegro molto: very fast

Allegro molto e vivace: very fast and lively

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

Andante con moto: *andante* with motion

Andante con moto alla marcia: *andante* with motion like a march

Andante moderato: moderately *andante*

Cadence: the harmonic closing of a phrase

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

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

Chorale: a work for a choir in a hymn-like style

Coda: a “tail,” or closing section at the end of a piece

Con brio: with energy (spirit, verve)

Con spirito: with spirit

Dumky: The plural form of *dumka*; refers to traditional Eastern European songs. The traditional *dumka* is a sung lament, but in Dvořák’s music a *dumka* is a piece that moves quickly between sadness and joyful excitement.

Fifth: the musical interval between the first and fifth notes of a scale (for example, C to G)

Fugato: fugue-like

Fugue (Fuge, fuga): a contrapuntal composition in which

a short melody or phrase is introduced by one part and successively taken up and developed by others

Grosse Fuge: large or grand fugue

Larghetto: somewhat quicker than *largo*

Largo: very slow

Lento: slow

Meno mosso: less motion

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

Minuet-trio form: This is the form for *minuets* and most *scherzos* as well as for many other dance forms. It consists of an opening section, followed by a contrasting “trio” section in a related key, then returning to a shorter presentation of the opening section. (ABA’) (The trio section is so-called because *minuets* in the seventeenth century often featured a trio of instruments in this middle section. Lully (1632-1687), for example, often featured two oboes and bassoon.)

Moderato: at a moderate tempo (faster than *andante* but slower than *allegro*)

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.)

Pizzicato: plucking the string to produce sound (rather than bowing)

Presto: very fast

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 ABACADA, 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.

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

Poco scherzoso: a little like a *scherzo*

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

Tema con variazioni: theme and variations

Trio: In addition to its use to refer to a three-musician ensemble, this can refer to the middle section of a minuet or other dance form. See “Minuet-trio form.”

Triplet: three notes within a single beat (or other unit of tempo)

Unison: playing or singing the same notes together

Vivace: lively, faster than *allegro*

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

Molto vivace: very *vivace*

SFCM Youth Chamber Music Competition

Each spring, SFCM sponsors a chamber music competition for young people in grades 6-12. The primary purpose 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. 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. Usually, a winning group plays at the beginning of one of our spring SFCM concerts.

The 2026 event was held at Park Central Church in downtown Syracuse on February 28. A string quartet, a wind quintet, and a flute quintet participated. The students were from the Rochester and Syracuse areas.

The Meridian String Quartet, coached by James Marshall of the Hochstein School in Rochester, won the Best Ensemble Award. They performed the *Allegro moderato* from Ravel's String Quartet in A Minor, op. 13, and the *Adagio – Allegro vivace* from Mendelssohn's second string quartet. Runner-up was the CASEY Wind Quintet from Fayetteville Manlius High School.



The Meridian String Quartet

Noah Busch, violin; Ceyda Lenio, violin; Karthik Jaligama, viola; Helena Dixon, cello

Please check our website, SyrFCM.org, in December for information about the 2027 competition.



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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. 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 David at dsvendsen@verizon.net. 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 each CHAMPS member's interest in hosting a meeting. This is a complimentary service, and we hope you'd like to join us.

THE KRASNER MEMORIAL FUND

SFCM's Krasner Memorial Fund was set up to facilitate the expression and performance of chamber music by helping SFCM pay artists' fees and expenses. A gift to the Krasner Memorial Fund would be a perfect way to include SFCM in your estate planning.

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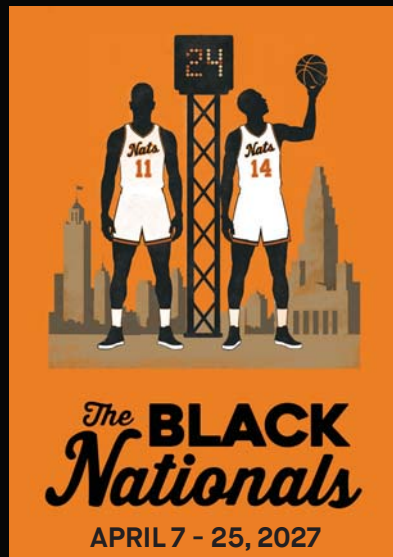
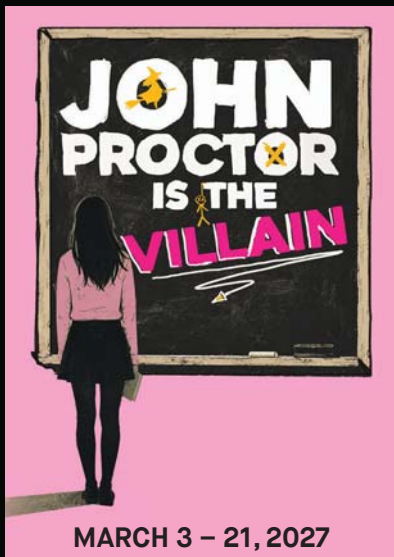
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Linda sits at her piano at the Oneida Lake Arts & Heritage Center.

I had long envisioned creating a central gathering place for artists and people of all ages to learn, share and grow together. Founding the Oneida Lake Arts & Heritage Center allowed me to tap into my history and passions while achieving my dream.

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Read more of Linda's story
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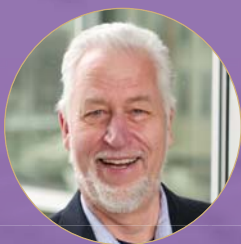


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