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OUR 69th SEASON
2018-2019

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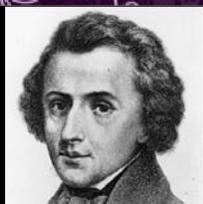
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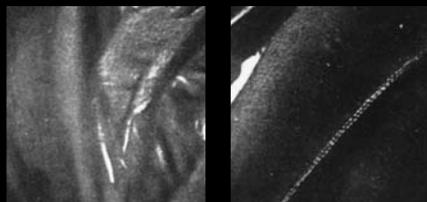
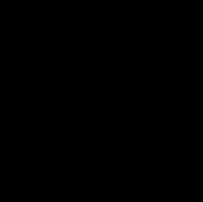
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SFCM Youth Chamber Music Competition

Since the resumption of our Youth Chamber Music Competition in 2015, Syracuse Friends of Chamber Music has heard some outstanding young musicians. We are pleased to announce that this year's competition will take place on Saturday, March 16, 2019.

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

All participating ensembles perform before two judges and receive written evaluations. The students in one or two of the ensembles will be selected to receive prize money, and one group may be selected to perform at the beginning of our annual subscription concert on April 13, before the Kalichstein-Laredo-Robinson Trio. There is no entry fee for this competition.

SFCM audiences heard some wonderful young musicians in 2016, 2017, and 2018, and we look forward to hearing the competitors this spring.

Please check our website, www.SyrFCM.org, for complete rules.



The Lilac Quartet, 2018 winner of **Best Ensemble Award**: Heyu Zhuang, violin, Charles Finney School; Yawen Ding, violin, Pittsford Sutherland High School; Erin Allen, viola, The Harley School; Jacqueline Hager, cello, Brighton High School. The string quartet was coached by Shannon Nance at the Hochstein School of Music and Dance in Rochester NY.



SYRACUSE FRIENDS OF CHAMBER MUSIC
69th SEASON 2018-2019
Winter/Spring 2019

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JOIN US IN 2019-2020 FOR OUR 70th SEASON

Next year we will celebrate Syracuse Friends of Chamber Music's 70th anniversary!

To honor the occasion, we have an extraordinary season of music planned.

JUILLIARD STRING QUARTET

Saturday, October 5, 2019

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

ARGUS QUARTET

Saturday, October 26, 2019

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

GRYPHON TRIO

Saturday, November 9, 2019

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

A TREASURY OF TRIOS

Saturday, February 1, 2020

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

BERLIN PHILHARMONIC

PIANO QUARTET

Sunday, February 23, 2020 at 2:00 p.m.

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

DORIAN WIND QUINTET

Saturday, April 18, 2020

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

JUPITER QUARTET AND JASPER QUARTET

Saturday, May 2, 2020

Completing our 70th anniversary season in style, we present *two* of our favorite string quartets at a single concert. These vibrant ensembles will join forces to perform the wonderful Mendelssohn Octet. We are delighted that they are able to come together for this special conclusion to our season.

See SyrFCM.org for more information.



Syracuse Friends of Chamber Music

A MESSAGE FROM OUR PRESIDENT

Welcome to the second half of the Syracuse Friends of Chamber Music 2018–2019 concert series! I am delighted that SFCM is able to present world-class music to the Central New York community in an impressive variety of ensembles, instruments, and repertoires. We continue our 69th season with the traditional winter concert, featuring local musicians of the Symphoria Woodwind and Brass Quintets. They are followed by the Frisson Ensemble, with no fewer than nine players who offer an exciting mix of old and new music. Later in March, the much acclaimed Escher Quartet will play for us. The Kalichstein-Laredo-Robinson Trio concludes our season in April.

SFCM is an all-volunteer organization. The work of dedicated volunteers makes it possible to bring internationally recognized talent while maintaining very reasonable ticket prices. I thank the board members for continuing their work in support of our concert season.

Please look through your program. The businesses that have chosen to advertise there are also helping us maintain low ticket prices, and I encourage you to patronize them and to tell them that you saw their advertisements in the SFCM program.

In an effort to grow future chamber music audiences we continue to offer free admission to all full-time students and to holders of EBT/SNAP cards.

I invite all chamber music lovers to join us for these exhilarating performances.

Sincerely,

Matthieu van der Meer

President of SFCM 2017–2019

SFCM EXECUTIVE COMMITTEE AND OTHER LEADERS

EXECUTIVE COMMITTEE

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|------------------|---|
| President | Matthieu van der Meer |
| Vice President | Bob Oddy |
| Secretary | Dan Rose |
| Treasurer | Stamatios Kyrkos |
| Programming | Travis Newton |
| Music Operations | Richard Moseson |
| Other members | Margaret Skwarnicka, Tom McKay, Virginia Robbins |

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PROGRAMMING COMMITTEE

T. Newton, R. Moseson, M. van der Meer, T. McKay, Lindsay Groves, Albrecht Diem, John Oberbrunner, Josh Goldberg, Jonathan Chai, Jaklin Kornfilt, Ida Trebicka

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| Midwinter Concert | John Oberbrunner |
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Many others also make important contributions to SFCM's activities. Thanks to all who help!

Keep the Music Coming!

Donations from supporters of music in Central New York make it possible for us to keep ticket prices very low and admit students to concerts without charge. There are several ways to donate:

- You can send any amount to the Syracuse Friends of Chamber Music, by mail or through our website.
- You can support our long range planning by designating a donation to the Krasner Fund, perhaps to honor or remember a chamber music lover.
- You can sponsor or co-sponsor one of our concerts.
- You can include SFCM in your estate planning by making a gift in your will or by designating SFCM as a beneficiary of a retirement fund or insurance policy.

Check our website, www.syrFCM.org, or contact us at sfcm00@gmail.com or 315-682-7720 for details about these giving choices. All contributions are tax deductible.

About Syracuse Friends of Chamber Music . . .

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

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

Krasner's initial vision for SFCM was to combine internationally

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

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

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

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

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

In the spring of 2016 we also revived our youth chamber music competition. What great results we have had! Each year, five wonderful youth ensembles competed (2016-2018). Our audience enjoyed outstanding performances from the winners at the opening of a spring concert each year, and we expect to hear some wonderful young musicians again this spring.

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

We are dedicating our entire 69th season to the memory of Henry Palocz (1925-2018).



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



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Hamilton College Performing Arts Season Highlights

JACK QUARTET

The Washington Post calls the JACK Quartet “the go-to quartet for contemporary music, tying impeccable musicianship to intellectual ferocity and a take-no-prisoners sense of commitment.” This performance includes a premiere by Hamilton’s Ryan Carter involving audience participation featuring motion-controlled interactive electronic sounds synthesized on and diffused from mobile devices.

Saturday, February 23, 7:30 p.m.

PING CHONG + COMPANY: BEYOND SACRED: VOICES OF MUSLIM IDENTITY

“A chorus of voices gently demolishing the notion of Muslim culture as monolithic. Beyond Sacred is an exercise in empathy, not polemics: a lesson in human understanding, drawn from real lives.” — *The New York Times*

Beyond Sacred: Voices of Muslim Identity illuminates the daily experiences of five young Muslim Americans who came of age in a post-9/11 society. The cast members are from different cultural and ethnic backgrounds and reflect a wide range of Muslim identities, including: those who have converted to Islam, those who were raised Muslim but have since left the faith, those who identify as “culturally” Muslim, and those who are observant on a daily basis.

Saturday, March 2, 7:30 p.m.

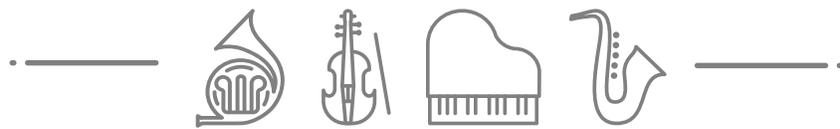
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Hailed as “the premier men’s vocal ensemble in the United States” (Fanfare), Cantus presents Alone Together. In today’s technological society, our ability to communicate has never been more advanced; nevertheless, people and communities still struggle to connect in meaningful ways. This program explores the challenges of connecting in our modern age through works by Beethoven and Bernstein paired with such contemporary composers as Jennifer Higdon, David Lang, and Gabriel Kahane. Alone Together will also feature a new, multi-movement work by Libby Larsen.

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

call 315-859-4331 or visit www.hamilton.edu/performingarts for tickets and more information

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THREE CHEERS FOR THE WOODWINDS AND BRASS!

| | |
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| Xue Su, flute | John Raschella, trumpet |
| Jillian Honn, oboe, English horn | Roy Smith, trumpet |
| Allan Kolsky, clarinet | Jon Garland, horn |
| Julie Bridge, horn | Timothy Taylor, trombone |
| Rachel Koeth, bassoon | Brett Copeland, tuba |
| Sar-Shalom Strong, piano | |

PROGRAM

WOODWINDS

Quintet, op. 43 (1922)

Allegro ben moderato

Menuet

Prelude / Theme and variations

Sextet (1931-1932, rev 1939)

Allegro vivace

Divertissement. Andantino

Finale. Prestissimo

Carl Nielsen

(1865-1931)

Francis Poulenc

(1899-1963)

INTERMISSION

BRASS

Canzona Bergamasca, SSWV 64 (pub. 1621)

Samuel Scheidt

(1587-1654)

Canzona per Sonare No 4 Ch.189 (pub. 1608)

Giovanni Gabrieli

(c. 1555-1612)

Suite from the Water Music (1717)

George Frideric Handel

(1685-1759)

The Art of the Fugue: Contrapunctus 1 (pub. 1751)

Johann Sebastian Bach

Little Fugue in G minor, BWV 578 (1707?)

(1685-1750)

Carmen Fantasia

George Bizet

(1838-1875)

La Rose Nuptiale (pub. 1885)

Calixa Lavallée

(1842-1891)

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

In Memoriam
Henry Palocz
1925 – 2018

Henry Palocz was Music Director of SFCM from 1976 to 2008. He brought us the world's greatest chamber music during those 32 years; we now have a team of volunteers to continue what he did. At SFCM's 50th anniversary celebration, he received the first Krasner Award for major contributions to the appreciation and performance of chamber music in Central New York.

Henry was born in Budapest, Hungary, and immigrated to the U.S. during the aftermath of the Hungarian anti-communist revolution in 1956. He was a research biochemist, and for the last 35 years of his career he improved antibiotics developed at Bristol Meyers. He loved travel, art, history, walking, and storytelling. We miss him.



Henry Palocz and his wife Agnes in 2004.

Concert Notes . . .

The woodwind quintet

In the early 1800s, Franz Danzi and Anton Reicha pioneered the development of the wind quintet, a descendant of chamber ensembles that usually used instruments in pairs (a sextet of two oboes, two horns, and two bassoons, for example). Flute, oboe, clarinet, French horn, and bassoon combine in a fundamentally heterogeneous ensemble, called either a *woodwind quintet* or *wind quintet*. The variety of tonal colors made possible by this mixture of instruments has made it a chamber music staple. A special flourish of compositions occurred in the early 1920's, when quintets by Hindemith and Nielsen and the Janáček sextet *Mladi* (adding bass clarinet) were all published. Ibert's *Three Short Pieces* (1930), Poulenc's *Sextet* for piano and winds (1932-1939), and Milhaud's suite *La Cheminée du Roi René* (1939) appeared in the decade that followed. Tonight we hear two compositions at the core of the continually developing literature for wind quintet.

Carl Nielsen (1865-1931)

Quintet, op. 43 (1922)

Danish composer Carl Nielsen wrote six symphonies, several choral pieces, two operas, and works for a wide variety of other ensembles.

The wind quintet was dedicated to five of Nielsen's friends, the members of the Copenhagen Wind Quintet. Nielsen had hoped to write concertos for all five of these musicians as well, but he completed only two before his death (the frequently performed flute and clarinet concertos). The use of the different instruments in the quintet will give you some sense of the musicians' personalities, and the three movements are filled with Nielsen's sense of humor. Nielsen himself wrote this in a program note: *"The quintet for winds is one of the composer's latest works, in which he has attempted to render the characters of the various*

instruments. At one moment they are all talking at once, at another they are quite alone." Performed frequently during Nielsen's life, the quintet was also played at his funeral.

The first movement is in traditional sonata form, but with some untraditional elements. Bassoon and horn have major roles in stating some lovely themes, and the staccato "chicken" sounds that are sometimes interjected are said to represent the chickens around and under the farmhouse where the quintet rehearsed.

The neo-classical *Menuet* brings the upper winds more to the fore. Note the nice contrast between the melodic and traditional clarinet theme and the canon in the trio section.

The Prelude of the third movement is the most jarring section of the quintet. The English horn (in place of oboe) ties this prelude together and gives the quintet a different sound profile. The flute makes an agitated contribution, and the stable and traditional clarinet of the preceding movement seems now to have gone entirely mad. But it all ends tranquilly and leads us to the stately hymn that is the basis for the variations making up most of this movement. In the eleven variations you will especially hear the character of the instruments and players for whom Nielsen wrote this quintet.

A return of the theme, this time in 4/4 instead of 3/4, closes the work, ending with one of the most famous notes in the wind quintet literature. Ordinarily B-flat is the lowest note for the bassoon, but Nielsen ends the quintet with a resounding low A. If you watch, you might see how Rachel does it (with a little help). *T.M.*

Francis Poulenc (1899-1963)

Sextet (1931-32, revised 1939)

French composer and pianist Francis Poulenc's compositions include songs, solo piano works, chamber music, choral pieces, operas, ballets, and orchestral music. His individual sonatas for flute, for oboe, and for clarinet (all with piano) are staples of the repertoire for those instruments.

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Poulenc himself played piano for the premiere of the Sextet (for woodwind quintet with piano) in 1933. The premiere had mixed reviews, and Poulenc expressed dissatisfaction with the way he had put things together in the first version. He revised the work in 1939 and told composer Nadia Boulanger that “*There were some good ideas in [the original] but the whole thing was badly put together. With the proportions altered, better balanced, it comes over very clearly.*” He continued to perform the piece, including a performance in 1960 with the Philadelphia Woodwind Quintet, composed of members of the Philadelphia Orchestra. This is one of the greatest chamber works for piano and winds.

The first movement’s attention-getting opening is followed by a gallop that dominates the movement. Adding a piano to a wind quintet makes possible a rhythmic push that is much more pronounced than what can be achieved with wind instruments alone. A brief bassoon solo leads to a sumptuous middle section in which the piano, oboe, and horn soar, singing out the wide intervals of Poulenc’s melodies. A brief flute passage in the low register is also breath-takingly luscious. The gallop retakes the stage to carry us along to the close of the movement.

The second movement also has a contrasting middle section, but this time we begin and end slowly, with the oboe singing out again at the opening of the movement. The frolicking middle section throws its melody from instrument to instrument, a few bars at a time, before slowing down to return us to the lovely slow theme, closing with a questioning minor chord.

The closing movement’s *prestissimo* is alternately racing and expansive, with great opportunities for the horn to come forward. Once again a bassoon interlude leads to a lush slow theme with wide intervals, from the oboe and the horn at first, developing into bracing chords from the whole ensemble to bring the quintet to a close. *T.M.*

The brass quintet

The brass quintet has become a common concert ensemble only since the mid-twentieth century. Popular virtuoso ensembles like the American Brass Quintet and the Canadian Brass have made it attractive for composers and arrangers to contribute to the literature for this engaging grouping consisting of two trumpets, French horn, trombone, and tuba (or bass trombone in place of tuba). Arrangements of wind music from the 1600s and 1700s, such as those we are hearing as part of tonight’s program, are especially effective with modern brass instruments.

John Raschella will tell us more about tonight’s works from the stage.

Samuel Scheidt (1587-1654)

Canzona Bergamasca, SSWV 64 (pub. 1621)

arr. Conrad De Jong

Giovanni Gabrieli (c. 1555-1612)

Canzona per Sonare no. 4 Ch.189 (pub. 1608)

arr. Graeme Page

George Frideric Handel (1685-1759)

Suite from the Water Music (1717)

arr. Frederick Mills

Johann Sebastian Bach (1685-1750)

The Art of the Fugue: Contrapunctus 1 (pub 1751)

arr. Robert King

Little Fugue in G minor, BWV 578 (1707?)

arr. Ronald Romm

George Bizet (1838-1875)

Carmen Fantasia (1988)

arr. Bill Holcombe

Calixa Lavallée (1842-1891)

La Rose Nuptiale (The Wedding Rose) (pub 1885)

arr. Howard Cable

ABOUT THE ARTISTS . . .

Xue Su plays principal flute for Symphoria. Currently residing in New York City, she is dedicated to a career in orchestral performance and music education. Ms. Su performs regularly with the New York Philharmonic, and has appeared as guest principal flute with orchestras including the New Haven, Princeton, and Albany Symphonies. She is a guest teacher at the Manhattan School of Music’s Orchestral Performance program and at The Juilliard School Pre-College. In March, Ms. Su will make her Symphoria solo debut performing Lowell Liebermann’s virtuosic *Concerto for Flute and Orchestra*, with Music Director Lawrence Loh conducting. She was featured as a soloist at SFCM’s midwinter concert in 2018.

Jillian Honn currently holds Symphoria’s principal oboe chair, a position she won at just 20. During her tenure with Symphoria, Ms. Honn has been a featured soloist for Mozart’s *Sinfonia Concertante*, Mozart’s *Oboe Concerto in C major*, and most recently Jennifer Higdon’s *Oboe Concerto*. An avid chamber musician, she has participated in the LaVeck Concert Series, Syracuse Friends of Chamber Music, a Little Summer Music in Vienna, and Sunset Concerts. Ms. Honn has also been a guest musician with the Rochester Philharmonic, Buffalo Philharmonic, South Florida Symphony Orchestra, and the New World Symphony, among others. A recent graduate of the Eastman School of Music (BM, PC, ALP ‘16), she maintains a private oboe studio, teaches at Hamilton and LeMoyne Colleges, and serves as the Music Librarian for Symphoria.

Allan Kolsky joined the Syracuse Symphony as principal clarinet in 2002, and is now principal clarinet with Symphoria. He has appeared as soloist with both Symphoria and the SSO in clarinet concertos by Nielsen, Mozart, Finzi, and Weber. Mr. Kolsky previously held positions with the Louisiana Philharmonic and Utah Symphony and is currently an adjunct music instructor at Hamilton College. He has also performed with the Cincinnati Symphony, the North Carolina Symphony, the Buffalo Philharmonic, the Chautauqua Symphony Orchestra, the Skaneateles Festival, Glimmerglass Opera, and the Colorado Music Festival. He was a featured soloist at SFCM’s midwinter concert in 2017.

Julie Bridge is acting principal horn for Symphoria; she was formerly associate principal horn for the Syracuse Symphony Orchestra, where she played from 1994. She has performed with the Dallas, San Antonio, Buffalo, Albany, Harrisburg, Fort Worth, Grand Rapids, and Erie orchestras. She earned her undergraduate degree from the Cleveland Institute of Music and her Master’s degree from Southern Methodist University.

Rachel Koeth is Symphoria’s principal bassoonist and a native of Portland, Oregon. She completed a Bachelor of Music degree at the University of Iowa and performed with regional orchestras such as the Waterloo-Cedar Falls Symphony, the Iowa City Chamber Orchestra, and the Ottumwa Symphony. Rachel continued her studies at Stony Brook University in New York, where she earned masters and doctoral degrees. She has performed with the Three Villages Chamber Players and the Stony Brook University Baroque Ensemble. In 2012 she was a finalist for the Meg Quigley Vivaldi

Competition, and received the Lauren V. Ackerman Memorial Chamber Music Prize with her Stony Brook University woodwind quintet. Ms. Koeth has also performed at the Norfolk Chamber Music Festival and the National Orchestral Institute and Festival. She enjoyed teaching at Suffolk County Community College and is currently nurturing the growth of young musicians in her private studio here in Syracuse.

Sar-Shalom Strong is well-known as both soloist and collaborative pianist. For over 30 years, he has worked with many international artists and fine musicians who live and perform in upstate New York. He has soloed with the Utica Symphony, Hamilton College Orchestra, and Symphoria, and he has performed for the Syracuse Symphony Orchestra, the Society For New Music, Civic Morning Musicals, the Skaneateles Festival, A Little Summermusic, the Jewell Piano Trio, the Oasis Center of Syracuse, Hamilton College, Utica College Mohawk Valley Community College, and the Walker Lecture Series (Concord, NH). Mr. Strong is a lecturer in piano and coordinator of staff pianists for Hamilton College, where he has taught since 2001. Before that, he was associated with Colgate and Syracuse Universities. In 2012, he was a judge for the *Humans in Space Youth Art and Music Competition* sponsored by NASA. In 2016 he celebrated the release of eight CDs recorded with Ronald Caravan, clarinetist/saxophonist, on Mark Recordings with Naxos distribution. He was featured as a soloist at SFCM's midwinter concert in 2018.

John Raschella is currently principal trumpet with Symphoria and was principal trumpet of its predecessor, the Syracuse Symphony Orchestra. He has been co-principal trumpet for the Pittsburgh Symphony and has performed with the Philadelphia Orchestra and with the symphony orchestras of Houston, Minnesota, Buffalo, Rochester, and Jacksonville. He has recorded with the Pittsburgh and Syracuse Symphony Orchestras. He was a featured performer at the International Trumpet Guild Conference, and in the summers he has performed at the Skaneateles Festival and as principal trumpet of the Eastern Music Festival in North Carolina and the Spoleto Festival in Italy. Mr. Raschella attended the Manhattan School of Music and the Curtis Institute of Music. He taught at Ithaca College and is currently on the faculties of Syracuse University and Hamilton College. In addition, he has given master classes at the Curtis Institute, Ithaca College, and Nazareth College, among others. He was a featured soloist at SFCM's midwinter concert in 2018.

Roy Smith plays in Symphoria's trumpet section. He has performed with the Rochester and Buffalo Philharmonic Orchestras, Greensboro Symphony, Winston Salem Symphony, Roanoke Symphony, and New World Symphony. He currently serves as

adjunct lecturer of trumpet and dance at SUNY Geneseo and has also taught at SUNY Fredonia, Houghton College, the Hochstein School of Music and Dance, Lima Christian School, and the Csehy Summer School of Music. He studied at Northwestern University and Roberts Wesleyan College.

Jon Garland is a member of the Symphoria horn section and a member of the Symphoria Board of Trustees. He was assistant principal horn of the Syracuse Symphony Orchestra from 1997 to the orchestra's demise. Jon attended The Juilliard School, the Mannes College of Music, and the Aspen Music Festival, where he was a fellowship recipient. He has also performed with the Honolulu Symphony, Charleston Symphony Orchestra, Buffalo Philharmonic, and the Harrisburg and Seattle Symphony Orchestras. He joined the faculty of the Syracuse University Setnor School of Music in 2002 and also serves on the faculty at Hamilton College. When Mr. Garland is not playing in the orchestra or teaching, he does administrative work at the Symphoria office. He was a featured soloist at SFCM's midwinter concert in 2017.

Tim Taylor, an active trombonist and educator in western and central New York, serves as principal trombone of Symphoria. A native of Landing, New Jersey, he received his bachelor's degree in music education from Ithaca College and his master's degree in trombone performance and literature from the Eastman School of Music. He has performed with the Rochester Philharmonic, South Florida Symphony Orchestra, Cayuga Chamber Orchestra, The Who, Lindsey Stirling, Evanesence, and Cortland Repertory Theater. As an educator, he has taught trombone and euphonium at Onondaga Community College and was 6th grade band director in the Canandaigua City School District. He maintains a studio of private students at Mobile Music in Canandaigua, New York. During the summer of 2017 Mr. Taylor was a Fellow at the Alessi Seminar in Eugene, Oregon.

Brett Copeland, tuba, is a multi-faceted musician who is actively performing, composing, teaching, and exploring new musical possibilities with music technology. He maintains a freelance career as a performer, composer, and teacher of tuba and music technology, currently based in Rochester, NY. He played principal tuba with the Venice Symphony (FL), South Shore Symphony Orchestra (FL), and the Ash Lawn Opera (VA), and currently performs with Symphoria. He is also an active chamber musician as a member of Flower City Brass, a quintet based in Rochester, NY. Recently, Flower City Brass attended and performed at festivals in Sweden and Germany in addition to performing as soloists with the Eastman Wind Ensemble. He has given solo recitals at art galleries, festivals, and universities, primarily programming electro-acoustic compositions.

In Memoriam **Milton Sack** *1917 – 2018*

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

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



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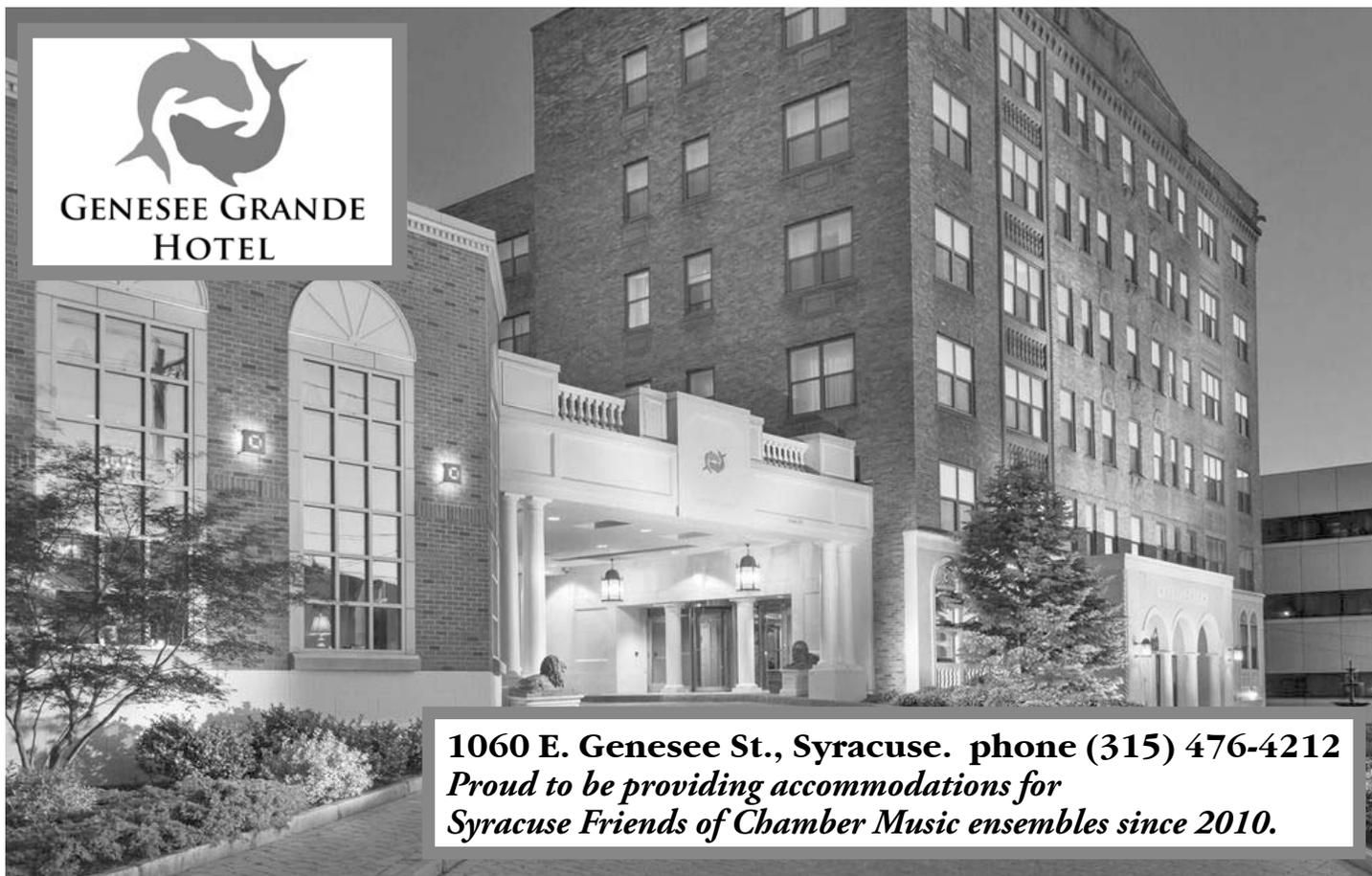
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69th Season – Fifth Concert
Saturday, March 2, 2019
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FRISSON ENSEMBLE

Ji Weon Ryu, flute

Thomas Gallant, oboe

Bixby Kennedy, clarinet

Trevor Nuckøls, horn

Rémy Taghavi, bassoon

Adelya Nartadjieva, violin

Caeli Smith, viola

Julian Schwarz, cello

Sam Suggs, contrabass

PROGRAM

Syrinx (1912)

flute

Flute Quartet no. 1 in D Major, K. 285 (1777)

flute, violin, viola, cello

Allegro

Adagio

Rondeau. Allegro

Nonet no. 2, H. 374 (1959)

full ensemble

Poco Allegro

Andante

Allegretto

Claude Debussy

(1862-1918)

Wolfgang Amadeus Mozart

(1756-1791)

Bohuslav Martinů

(1890-1959)

INTERMISSION

Quintet for strings and winds, op. 39 (1924)

oboe, clarinet, violin, viola, contrabass

Tema con variazioni

Andante energico

Allegro sostenuto, ma con brio

Adagio pesante

Allegro precipitato, ma non troppo presto

Andantino

Sergei Prokofiev

(1891-1953)

Divertimento in C Major (before 1772)

oboe, viola, contrabass

Allegro molto

Aria

Menuetto

Andante

Presto

Michael Haydn

(1731-1806)

Till Eulenspiegel's Merry Pranks (1895)

Chamber version (1953) arranged by Franz Holenstühl

violin, clarinet, bassoon, horn, contrabass

Richard Strauss

(1864-1949)

Concert Notes . . .

Claude Debussy (1862-1918)

Syrinx (1912)

All flutists want to include Claude Debussy's *Syrinx* in their repertoire. It is a brilliant gem of a piece, displaying Debussy's impressionist style in the voice of a single instrument.

First written as incidental music to the play *Psyché* by Gabriel Mourey (a play that was never completed), it was to be called "Flûte de Pan"; but one of Debussy's songs already had that title, so it was instead named after the nymph Syrinx that Pan pursued.

One version of the Pan and Syrinx myth is this: The god Pan falls in love with Syrinx, but Syrinx does not return his feeling. She flees, and the water nymphs help her to hide by transforming her into a marsh reed that makes a haunting sound when disturbed by the water. Pan cuts the reeds to make his pipes, unwittingly killing his love but carrying her spirit in the music of the pipes. Debussy's piece is generally interpreted as Pan's lament at the loss of his love.

The solo is often performed off stage because it is thought that when Debussy added a dedication to the flutist Louis Fleury, it was intended that he would play it off stage during the intermission of one of Debussy's ballets. T.M.

Wolfgang Amadeus Mozart (1756-1791)

Flute Quartet in D Major, no. 1, K. 285 (1777)

K. 285 is the first of three quartets commissioned by the wealthy Dutch merchant and amateur flutist Ferdinand Dejean. Mozart composed it in December 1777, while he was in Mannheim on the first leg of a tour in search of suitable employment after he left his position in Salzburg.

The quartet displays the flute beautifully, despite Mozart's attested dislike for the instrument. The second movement, especially, provides an opportunity for the flute sound to glow above the delicate pizzicato string accompaniment. This is all quintessential Mozart, and there is nothing better than that.

Some of Beethoven's early chamber works are based on themes he found in his study of Mozart's work; the first movement of this quartet provided material that Beethoven used in a duet for clarinet and bassoon. T.M.

Bohuslav Martinů (1890-1959)

Nonet no. 2, H. 374 (1959)

Bohuslav Martinů is one of the great Czech composers, along with Antonín Dvořák and Leoš Janáček. He performed as a violinist with Czech orchestras before going to Paris in 1923 to study composition. He continued his professional life in France after that, and visited his home town of Polička in the summers until the Nazis occupied Czechoslovakia. They identified him as a resistor, based on a 1939 work he wrote in tribute to the resistance forces. As World War II developed, Martinů left France for Switzerland and then the United States.

Martinů wrote the *Nonet No. 2* for the Czech Nonet, which (to this day) has the same instrumentation as Frisson. Written in the last year of Martinů's life, the work's orchestration has the qualities of a small orchestra; it is filled with a variety of instrumental textures and moods, from very brooding to exhilarating and technically challenging. Thomas Gallant and T.M.

Sergei Prokofiev (1891-1953)

Quintet for Strings and Winds, op. 39 (1924)

Prokofiev's quintet is based on music that he wrote for a ballet commission from Boris Romanov, a young dancer-choreographer. Romanov was developing an evening of short ballets that would depict loosely plotted scenes in the lives of circus players. Like most aspiring choreographers, Romanov had little money, and an orchestra was out of the question, especially since he had ideas of touring with the piece. The number of musicians available to his troupe was limited to five, and Prokofiev decided to write for the unusual combination of oboe, clarinet, violin, viola, and double bass. Apparently Prokofiev at first hoped that he could expand the ensemble by having the players double on other instruments. His bubble was soon burst. He wrote to another friend, *The double bassist won't take up the trombone, nor the viola player the bass drum.*

From the outset, Prokofiev planned a score that would also be the basis for a concert piece, ensuring life beyond the ballet production. The ballet has very rarely been revived, so the Quintet is heard more often in its concert version, even though performances by such an unusual ensemble are infrequent.

In the work Prokofiev shows an interest in imitative polyphony (such as canons) and in the transformation of themes through inversion and diminution. This may help to represent the motions of the circus artists, mimicking each other's actions as they perform. The instrumentation itself is one of the work's chief delights, offering rarely heard combinations of sounds. Prokofiev makes very full use of the resources available, writing string parts that include such specific timbres as muting, harmonics, and *sul ponticello*, a glassy effect achieved by bowing close to where the string meets the instrument's bridge.

What a treat to have a mixed ensemble like Frisson to bring the piece to life for us! T.M.

Michael Haydn (1731-1806)

Divertimento in C Major (before 1772)

Johann Michael Haydn was the younger brother of Franz Joseph Haydn. Michael was well connected and well thought of in his time. The brothers admired each other's work and remained close throughout their lives; Joseph had a special regard for Michael's religious works. Michael knew and collaborated with Mozart and taught Carl Maria von Weber. He was offered prestigious positions in the Esterházy court and the court of the Grand Duke of Tuscany.

In the two hundred or so years since they lived, the work of Mozart and Joseph Haydn has received much more attention than that of Michael Haydn. This is probably not due to the intrinsic quality of the work; a symphony by Michael Haydn was often performed when it was erroneously believed that Mozart wrote it, but has received few performances since it was identified as Michael Haydn's work. History has latched on to the genius of Joseph Haydn and Mozart as our source for Austrian classical music before Beethoven. There is a lot there with just those two, but when we bring Michael Haydn into the mix there is even more for us.

Today we get to hear a delightful divertimento for an unusual trio of oboe, viola, and contrabass. A divertimento is a collection of brief pieces, usually based on dance or song forms intended to be light-hearted and amusing (diverting), often to be played

after dinner or in outdoor concerts. This C major divertimento is a beautiful example of this eighteenth century form, bringing out more than you dare to expect from three disparate voices like these. Imagine an oboe and a contrabass playing a classical duet; it would sound like beings from different worlds trying to play together. Adding just one more voice, the viola, Michael Haydn ties them all together into a beautifully functioning unit. T.M.

Richard Strauss (1864-1949)

Till Eulenspiegel's Merry Pranks (1895)

Chamber version (1953) arranged by Franz Holenstöhl

The orchestral tone poem, *Till Eulenspiegel's Merry Pranks*, chronicles the misadventures and pranks of a German peasant folk hero. The music follows the rebellious Till through the countryside as he rides a horse through a market, upsetting goods and wares, pokes fun at the strict Teutonic clergy, flirts with and chases girls, and mocks serious academics. Finally caught by the authorities, he is marched off to his execution despite last minute attempts to joke his way out.

Strauss's original is scored for 12 or more woodwind musicians, 11 to 18 brass, varied percussion support, and a large string section. But tonight there is no orchestra. Those who are familiar with the lush orchestral version can take delight in hearing the familiar motifs in an intimate chamber setting, with a small mixed ensemble portraying Till's exploits. Of course we need a French horn and a clarinet for Strauss's two most memorable themes representing Till, a violin for the love themes, and a bassoon to represent the stuffy academics. With just these and the mighty support of the contrabass, the arranger Franz Holenstöhl has constructed a light and joyful retelling of the story. You will have fun listening to this whether or not you are familiar with the orchestral version. T.M.



ABOUT FRISSON ENSEMBLE . . .

Led by artistic director and oboist Thomas Gallant, Frisson is an explosive group of rising classical stars who are among the best of the recent graduates of top music schools including Juilliard, Curtis, and Yale. The group has an impressive tour schedule this season, including debuts in New York City at the Morgan Library and Museum, in Los Angeles, and at the Bermuda Festival. Members of the group have already performed at such prestigious venues as the Verbier, Aspen, Marlboro, and Ravinia Festivals as well as at Carnegie Hall and Lincoln Center's David Geffen Hall. Frisson programs include music with different combinations of strings and winds, and the core group of violin, viola, cello, bass, flute, oboe, clarinet, bassoon and horn perform such works as the Beethoven *Septet*, Prokofiev *Quintet*, Schubert *Octet*,

and Martinů *Nonet*. Frisson also expands into larger ensembles for performances of the complete Brandenburg Concerti or the symphonies of Haydn and Mozart. Frisson is based in New York City.

Frisson Ensemble appears by arrangement with General Arts Touring, Inc.

ABOUT THE ARTISTS . . .

Flutist **Ji Weon Ryu** enjoys a versatile career as a soloist, chamber musician, and orchestral player. She recently won the principal flute position in the Albany Symphony Orchestra. As an orchestral musician, she has performed with the New York Philharmonic, Princeton Symphony Orchestra, Syracuse Symphony Orchestra (Symphoria), and the New York String Orchestra. In the summer of 2018, she was invited to the Verbier Festival Orchestra in Switzerland, where she worked closely with such renowned conductors as Christoph Eschenbach, Valery Gergiev, and Gianandrea Noseda.

Ji Weon has also maintained an active solo career in both the U.S. and her native country Korea since her solo debut with the Seoul Philharmonic Orchestra at the age of 12. Her recent solo engagements include Kumho Asiana Cultural Foundation's Young Artist Concert Series. Ji Weon has won top prizes at the New York Flute Club Competition, Artur Balsam Duo Competition, and the 42nd NFA Young Artist Competition.

Oboist **Thomas Gallant**, one of the world's few virtuoso solo performers on this instrument, has been praised by *The New Yorker* magazine as "a player who unites technical mastery with intentness, charm, and wit." He won first prize in the Concert Artists Guild International New York Competition and is one of very few musicians ever to win this competition as an oboe soloist. His solo and chamber music performances have taken him to David Geffen Hall, Weill Recital Hall, and the Frick Collection in New York City, to Washington, DC, Los Angeles, Chicago, and Philadelphia, to the Spoleto Festival in Italy, and to the Mostly Mozart Festival at Lincoln Center. He appeared as guest soloist with the Kronos Quartet at the Ravinia Festival and has collaborated with flutist Jean-Pierre Rampal, with Cuarteto Casals from Spain, with the Colorado, Calder, Tesla, and Lark Quartets, with Cuarteto Latinoamericano, and with the Adaskin String Trio. Notable performances include a concert of solo and chamber music works for the oboe at the Library of Congress in Washington, DC, and tours across the United States as soloist with Camerata Bariloche from Argentina and the String Orchestra of New York City. Upcoming concerts include tours of China and Europe.

Originally from Maryville, Tennessee, clarinetist **Bixby Kennedy** has been a fellow of Ensemble Connect, performing in Carnegie Hall and at Juilliard and serving as a teaching artist in the public schools for that program. Admired for his "suppleness and beauty of tone" (Allan Kozinn, *Portland Press Herald*), Bixby has performed concerti with the Minnesota Orchestra, Houston Symphony, Bloomington Sinfonietta, and Indiana University Symphony. Additionally, he has garnered prizes from the Minnesota Young Artist Competition, ECSO, Hellam, Ima Hogg, Boston Woodwind Society, and Indiana University competitions. As a chamber musician, Bixby has performed throughout the US and Europe appearing in Carnegie Hall, Alice Tully Hall, The Kennedy Center, Music from Angel Fire, and the Caramoor Festival. Bixby performs classical repertoire on period and replica instruments throughout the US with Grand Harmonie Orchestra. He is associate principal clarinet in the New Haven

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Hailed by the *New York Times* as “outstanding” and an “excellent soloist”, **Trevor Nuckøls** travels the globe as an internationally renowned horn soloist, chamber musician, and orchestral performer. He won first prize at the International Horn Society’s Premiere Soloist Competition, at the Juilliard Concerto Competition, and at the Music Academy of the West Concerto Competition. He received the Barry Tuckwell Award. He has soloed with the Münchner Bachsolisten, Mozarteum Bläserphilharmonie, Camerata Salzburg, Sarasota Orchestra, Axiom Ensemble, and The Juilliard Orchestra. He performs as solo horn of the Munich Chamber Orchestra, and has performed with the Wiener Kammerorchester, Wiener Mozart Orchester, Göttinger Barockorchester, Philharmonie Salzburg, Saint Paul Chamber Orchestra, Miami City Ballet, Frisson Ensemble, Hora Decima Brass Ensemble, Duo Corgano, and the Chamber Music Society of Lincoln Center. He has performed at festivals including Salzburg, Lucerne, Pacific, Cartagena, Music Academy of the West, Tanglewood, and Marlboro. He studied at the Interlochen Arts Academy, The Juilliard School, and the Universität Mozarteum Salzburg. His major teachers include Radovan Vlatković, Frøydis Ree Wekre, Hermann Baumann, Michelle Baker, Gene Berger, and Michael Corcoran.

Bassoonist **Rémy Taghavi** is an active performer and educator in the New York City area with interests spanning the entire musical spectrum. He has performed, toured, and recorded with numerous groups and festivals across the US, Canada, Ecuador, and Japan, and he joined the New Haven Symphony Orchestra as principal bassoon in 2018. Rémy is a co-founder of the Annapolis Chamber Music Festival and a member of the chamber ensemble SoundMind. He has been an associate member of the Civic Orchestra of Chicago and a guest principal bassoonist with the Cape Symphony. Rémy recently completed a two-year fellowship with Ensemble Connect, a program of Carnegie Hall, The Juilliard School, the Weill Music Institute, and the New York City Department of Education. Mr. Taghavi holds faculty positions at the University of Massachusetts Amherst, Rocky Ridge Music Center’s Young Artist Seminar, and the Evening Division at The Juilliard School. He graduated magna cum laude from the University of Southern California, received a Master’s degree from The Juilliard School, and is a DMA candidate at Stony Brook University.

Praised by *Straits Times* as “outstanding enough to grace the stages of the world’s great orchestras,” violinist **Adelya Nartadjieva** has performed throughout Asia, Europe, and the US. A dedicated chamber musician, Adelya has performed at Yellow Barn, the Heifetz International Music Institute, and Four Seasons. She has collaborated with Leon Fleisher, Gil Shaham, and members of the Emerson and Juilliard String Quartets. She is currently a member of Sejong Soloists and the Jupiter Symphony Chamber Players. A native of Tashkent, Uzbekistan, Adelya holds a Masters degree from the Yale School of Music and a first-class honors degree from the Yong Siew Toh Conservatory of Music in Singapore. Her recent awards include first prize at Yale’s Woolsey Concerto Competition, an education grant from the Rachel Barton Pine Foundation, and the Broadus Erle Prize from the Yale School of Music. Adelya was an Ensemble Connect fellow for the prestigious Carnegie Hall program from 2016-2018.

Violist **Caeli Smith** was born in Philadelphia and made her debut as a soloist at age ten with the Philadelphia Classical Symphony.

Caeli holds Bachelor of Music and Master of Music degrees from The Juilliard School, where she was a principal violist of the Juilliard Orchestra and received the William Schuman Prize for Outstanding Achievement and Leadership in Music. She has collaborated with many distinguished musicians in chamber music settings, including Leon Fleisher, Ani Kavafian, Roger Tapping, Catherine Cho, and André Watts. In 2015, Caeli was a prizewinner in the Juilliard Concerto Competition and appeared as a soloist with the Juilliard Orchestra in Alice Tully Hall.

Caeli has performed at Ravinia’s Steans Music Institute, the Perlman Music Program’s Chamber Music Workshop, and the Verbier Academy, where she served as a principal violist of the Verbier Festival Orchestra. She is a founding member and associate director of Frisson. Caeli is on the violin faculty of the HeifetzPEG program of the Heifetz Institute, and she is a member of the Teaching Artist faculty of the New York Philharmonic. As a teenager, she was a frequent performer and recurring cast member on NPR’s radio program From The Top. Her print articles have appeared in *Strings*, *Teen Strings*, and *Symphony* magazines. She is a fellow with Carnegie Hall’s Ensemble Connect for the 2018-2020 seasons.

Cellist **Julian Schwarz** was born to a multigenerational musical family. Since making his debut at age eleven with the Seattle Symphony, he has toured internationally as soloist, recitalist, and chamber musician. In 2013, he won first prize in the professional cello division of the Schoenfeld International String Competition in Hong Kong, and in 2016 he won first prize at the Boulder International Chamber Music Competition’s “The Art of Duo” with Canadian pianist Marika Bournaki. During the 2017-18 season, Mr. Schwarz premiered a concerto by Lowell Liebermann with a consortium of six orchestras and maintained an active performance calendar with the New York Classical Players, Solisti Ensemble, and at Bargemusic. Julian serves as assistant professor of cello at Shenandoah Conservatory, and is on the faculty of Eastern Music Festival, Lunenburg Academy of Music Performance, piano Sonoma, and The Juilliard School, assisting Joel Krosnick. Mr. Schwarz plays on a Neapolitan cello made by Gennaro Gagliano in 1743, is an active contributor to *Strings Magazine’s* Artist Blog, and sits on the music committee of the National Arts Club.

Sam Suggs, bassist, was named Concert Artists Guild’s New Music/New Places Fellow at the 2016 Concert Artists Guild International Competition. He received an award for extraordinary creativity at the 2017 Bradetich Foundation International Double Bass Competition and was named “New Artist of the Month” by *Musical America*.

As a performer-composer, Sam is committed to expanding the literature of the double bass canon by connecting living music of the past and present – reviving old music through improvisation, composing new works in traditional styles, and also creating paradigm-shifting original music. Recent commissions from BMI/CAG and ISB were premiered at the Sheen Center for Thought and Culture in New York City.

A scholar of his instrument with a particular passion for music from the 17th and 18th centuries, Sam premiered his own construction of Haydn’s lost *Violone Concerto*. As a collaborative bassist he has performed at the Mostly Mozart Festival, Chamber Music Northwest, Carnegie Hall, and Lincoln Center. Sam has received commissions for fresh arrangements and theatrical/film scores from Chamber Music Society of Lincoln Center, Phoenix Chamber Music Society, and Yale’s Schools of Drama and Art.



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69th Season – Sixth Concert
Saturday, March 23, 2019
7:30 p.m.
H.W. Smith School Auditorium

ESCHER STRING QUARTET

Adam Barnett-Hart, violin
Danbi Um, violin
Pierre Lapointe, viola
Brook Speltz, cello

PROGRAM

String Quartet in C Major, op. 20, no. 2, Hob.III:32 (1772) **Franz Joseph Haydn**
(1732-1809)
Moderato
Capriccio. Adagio
Minuet. Allegretto
Fuga a quattro soggetti. Allegro

String Quartet no. 5, Sz. 102 (1934) **Béla Bartók**
(1881-1945)
Allegro
Adagio molto
Scherzo. Alla bulgarese
Andante
Finale. Allegro vivace

INTERMISSION

String Quartet no. 1 in E Minor “From My Life” (1876) **Bedřich Smetana**
(1824-1884)
Allegro vivo appassionato
Allegro moderato alla Polka
Largo sostenuto
Vivace

Concert Notes . . .

Franz Joseph Haydn (1732-1809)

String Quartet in C Major, op. 20, no. 2, Hob.III:32 (1772)

Haydn was 40 years old when he composed the Opus 20 quartets. He was already a famous and respected composer, the Kapellmeister for Austro-Hungarian Prince Nikolaus Esterházy. He was responsible for the musical life of the court, for which he produced operas and oratorios as well as symphonic and chamber concerts. He also composed prolifically, writing a steady stream of new music for the prince's amusement.

Haydn began composing music for four stringed instruments in the 1750s, but these were not what we think of today as full string quartets. His earliest such works, written when he was 18, are *divertimenti* – works for violin accompanied by the lower strings. In the next twenty years, he wrote another dozen works for 4 strings, introducing new ideas along the way. But then in 1772 Haydn composed the set of 6 Opus 20 quartets in which he began to define the nature of the string quartet as we now know it – the special interplay of instruments that Goethe called *four rational people conversing*. The Opus 20 quartets mark the change that caused Haydn to be labeled the father of the string quartet. These are some of his innovations:

- **Equal voices.** In these quartets, the instruments play equal roles. Note the opening of tonight's quartet. Beginning a piece with a cello solo accompanied by higher strings was unheard of at the time.
- **Development of sonata form.** A movement written in sonata form has an exposition in which themes are presented, a development section where the themes are transformed, and a recapitulation in which the themes are restated. Haydn takes this restatement beyond simple repetition by further developing the movement's themes.
- **Depth of expression.** In these quartets, Haydn experiments with expressive techniques such as ending a movement quietly rather than with the customary loud flourish. Not everything needed to be lightweight and cheerful.
- **Length and symmetry of phrases.** Common practice at the time was to write melodies that divided neatly into four and eight measure chunks. In these quartets, Haydn experiments with asymmetrical phrases and syncopations. For instance, the minuet in tonight's quartet is built of tied suspensions in the first violin, viola, and cello, so the listener loses all sense of downbeat. A minuet was a court dance, but this one would be very hard to dance to.
- **Use of counterpoint.** Three of the Opus 20 quartets, including the one we hear tonight, end in fugues. This tightly controlled formal technique is associated with the earlier Baroque period, and stands in opposition to the freedom of then-current rococo style. *Enormous importance lies in these fugues, writes British musicologist Sir Donald Tovey. Besides achieving in themselves the violent reconquest of the ancient kingdom of polyphony for the string quartet, they effectively establish fugue texture from henceforth as a normal resource of sonata style.*

B.O.

Béla Bartók (1881-1945)

String Quartet no. 5, Sz. 102 (1934)

One of the defining characteristics of Bartók's fifth string quartet is its symmetry. The work as a whole is built like an arch, centered on the middle *Scherzo*. Individual movements are likewise structured symmetrically.

This quartet has five movements rather than the more customary four. The central *Scherzo*, itself made up of three symmetrical parts, is framed by slow movements two and four, and those in turn are framed by the fast first and last movements. The spritely *Finale* reflects the introductory *Allegro*, and the slow *Andante* reflects the *Adagio molto*. This overall symmetry can be seen within movements as well. In the first movement, for instance, each of the three sections of exposition returns in reverse order and inverted (played upside down) in the recapitulation.

Bartók became fascinated by Eastern European folk music after he heard a servant girl singing a melody while she cleaned his room in 1904. It was like nothing he had heard before. This event led him to explore the music and dance of indigenous people throughout Hungary, Romania, and Slovakia. He wrote down or recorded more than 6,000 songs in his travels and later made sure they were published. As you might expect, his compositions thereafter reflected his deep immersion into folk idioms.

For instance, you can hear this influence in tonight's *Scherzo: Alla bulgarese*. Each bar of the main *scherzo* is made up of nine beats, unevenly broken into groups of 4+2+3. In the middle trio section, 10 beats are broken into groups of 3+2+2+3. This lurching rhythm is characteristic of Bulgarian folk music.

The two slow movements of this quartet are examples of Bartók's "night music" style, with eerie dissonances, imitations of natural sounds, and lonely melodies. Elements introduced in the *Adagio molto* return in darker mood in the *Andante*.

Although the piece was written before Bartók moved to the United States, it was commissioned by Elizabeth Sprague Coolidge, an American well known for her support of music and musicians, and was dedicated to her. The Kolisch Quartet played the premier performance in Washington DC on April 8, 1935. B.O.

Bedřich Smetana (1824-1884)

String Quartet no. 1 in E Minor "From My Life" (1876)

Smetana was born in Litomyšl, Bohemia, now a part of the Czech Republic and about 100 miles from Prague. He grew up in a musical family, but without formal training. He seems to have learned to play the violin and piano by osmosis. By the time he was five, he and his father played a Haydn string quartet with two other musicians. He made his piano debut when he was six, at an entertainment for Emperor Francis I of Austria. He started composing at eight. His general education was good, but he was nineteen before he studied music in any formal way.

In Smetana's day, Bohemia chafed under the Austro-Hungarian Empire. In 1848, he wrote several revolutionary pieces and fought in support of an unsuccessful attempt to overthrow the regime. The experience awakened in him a deep desire to explore and promote music that captured Bohemian experience.

Today we think of Prague as a hotbed of music and culture, but that was not the case when Smetana arrived in that city, then

a part of Bohemia, in 1843. With Liszt's help, he founded a first school of music there in 1848. On his return after a period spent in Sweden, Smetana devoted himself to developing his country's musical culture. Through his activities as composer, critic, conductor, and founder, he was instrumental in the musical flowering of his homeland.

In 1874, Smetana started having severe headaches, first signs of the complete deafness that was to come only a few months later. Like Beethoven, he continued to compose long after he was able to hear any of his works performed. The quartet we hear tonight was one of these later works, written in 1876. Smetana wrote to his close friend Josef Srb-Debrnov about what he was trying to convey in the piece:

My intention was to paint a tone picture of my life. The first movement depicts my youthful leanings toward art, the Romantic atmosphere, the inexpressible yearning for something I could neither express nor define, and also a kind of warning of my future misfortune . . . The long insistent note in the finale owes its origin to this. It is the fateful ringing in my ears of the high-pitched tones that in 1874 announced the beginning of my deafness. I permitted myself this little joke, because it was so disastrous to me.

The second movement, a quasi-polka, brings to mind the joyful days of youth when I composed dance tunes and was known everywhere as a passionate lover of dancing.

The third movement . . . reminds me of the happiness of my first love, the girl who later became my wife.

The fourth movement describes the discovery that I could treat national elements in music and my joy in following this path until it was checked by the catastrophe of the onset of my deafness, the outlook into the sad future, the tiny rays of hope of recovery, but remembering all the promise of my early career, a feeling of painful regret.

That is roughly the aim of this composition, which is almost a private one and therefore deliberately written for four instruments conversing among themselves about the things that have so momentarily affected me. Nothing more than that.

B.O.

ABOUT THE ESCHER STRING QUARTET . . .

The Escher String Quartet has received acclaim for its profound musical insight and rare tonal beauty. A former BBC New Generation Artist, the quartet has performed at the BBC Proms at Cadogan Hall and is a regular guest at Wigmore Hall. In its hometown of New York, the ensemble serves as Season Artists of The Chamber Music Society of Lincoln Center, where it has recently performed quartet cycles of Beethoven and Zemlinsky.

The 2018-2019 season finds the Escher Quartet touring the U.S. extensively, performing in numerous cities and venues including New York's Alice Tully Hall, Washington D.C.'s Kennedy Center, the Segerstrom Center for the Arts in Costa Mesa, Chicago's Harris Hall, West Palm Beach, Baltimore, and Pasadena, among others. Internationally, the quartet returns for a season-long residency at London's Wigmore Hall, where it will present three self-curated programs highlighting American and American-influenced compositions.

Within months of its inception in 2005, the ensemble came to the attention of key musical figures worldwide. Championed by the Emerson Quartet, the Escher Quartet was invited by



both Pinchas Zukerman and Itzhak Perlman to be Quartet in Residence at each artist's summer festival: the Young Artists Program at Canada's National Arts Centre, and the Perlman Chamber Music Program on Shelter Island, NY. The quartet has since collaborated with artists including David Finckel, Leon Fleischer, Wu Han, Lynn Harrell, Cho Liang Lin, Joshua Bell, Paul Watkins, and David Shifrin. In 2013, it became one of the very few chamber ensembles to be awarded the prestigious Avery Fisher Career Grant.

Known for its wide stylistic interests, the Escher Quartet has collaborated with jazz saxophonist Joshua Redman, vocalist Kurt Elling, and legendary Latin artist Paquito D'Rivera; it also tours regularly with Grammy award-winning guitarist Jason Vieaux.

The Escher Quartet has made a distinctive impression internationally, with recent debuts at venues including the Amsterdam Concertgebouw, Berlin Konzerthaus, London's Kings Place, Slovenian Philharmonic Hall, Les Grands Interprètes Geneva, Tel Aviv Museum of Art, and Auditorium du Louvre. With a strong collaborative approach, the group has appeared at festivals such as the Heidelberg Spring Festival, Budapest's Franz Liszt Academy, Dublin's Great Music in Irish Houses, the Risør Chamber Music Festival in Norway, the Hong Kong International Chamber Music Festival and the Perth International Arts Festival in Australia.

Alongside its growing International profile, the Escher Quartet continues to flourish on its home continent, performing at the Aspen Music Festival, Bowdoin Music Festival, Toronto Summer Music, and the Ravinia and Caramoor festivals. In 2014, the quartet made a highly praised debut at Chamber Music San Francisco, and in 2015 it presented Schubert quartets at Music@Menlo in California.

Currently string quartet in residence at Southern Methodist University in Dallas, Texas, the quartet fervently supports the education of young musicians and has given master classes at institutions such as the Royal Academy of Music in London and Campos do Jordão Music Festival in Brazil. Some of the Quartet's most socially impactful work takes place in Northeast Ohio, where it serves in residence at the Tuesday Musical Association in Akron and the University of Akron.

Recordings of the complete Mendelssohn quartets, released on the BIS label in 2015-2017, were received with the highest critical acclaim and comments such as ". . . eloquent, full-blooded playing . . . The four players offer a beautiful blend of individuality and accord." (*BBC Music Magazine*) The Escher's most recent recording – beloved quartets of Dvorak, Borodin,

and Tchaikovsky – was met with equal enthusiasm. The quartet recorded the complete Zemlinsky string quartets in two volumes, released on the Naxos label in 2013 and 2014 respectively, to accolades including five stars in the *Guardian* with “Classical CD of the Year,” a recommendation in *The Strad*, “Recording of the Month” on MusicWeb International, and nomination for a *BBC Music Magazine Award*.

The group takes its name from Dutch graphic artist M.C. Escher. It was inspired by the interplay in Escher’s art among individual components working together to form a whole. The Escher String Quartet appears by arrangement with Arts Management Group.

ABOUT THE ARTISTS . . .

American violinist **Adam Barnett-Hart** has attracted worldwide attention for his sensitive musicianship and inspired artistic decisions. As the founding first violinist of the Escher String Quartet, he has performed in many of the most prestigious venues and festivals around the world including Alice Tully Hall and the 92nd Street Y in New York, the Kennedy Center, the Ravinia and Caramoor Festivals, Wigmore Hall, the Louvre, and the Concertgebouw. The quartet was recently awarded an Avery Fisher Career Grant and served as BBC New Generation Artists from 2010-12. As a soloist, Barnett-Hart made his debut performing the Brahms concerto in Alice Tully Hall with the Juilliard Symphony in 2002. He continues to solo with such orchestras as the Colorado Symphony, the Wichita Falls Symphony, the Riverside Symphony, the Colorado Music Festival Orchestra, the Boulder Philharmonic Orchestra, and the Jefferson Symphony. He also tours Korea as concertmaster of the Sejong Soloists. Barnett-Hart studied with Pinchas Zukerman and Joel Smirnoff at The Juilliard School. He plays a Goffredo Capps c.1710.

Danbi Um was second prize winner of the Young Artists Division of the Menuhin International Violin Competition and third prize winner of New Zealand’s Michael Hill International Violin Competition. At the age of ten, she was admitted to the Curtis Institute of Music, where she graduated with a Bachelor of Music degree. She also holds an Artist Diploma from Indiana University, and her teachers have included Shmuel Ashkenasi, Joseph Silverstein, Jaime Laredo, and Hagai Shaham. Danbi Um has appeared as soloist with many U.S. and international orchestras at venues such as the Kennedy Center, Philadelphia’s Kimmel Center for the Performing Arts, Boston’s Isabella Stewart Gardner Museum, the Kumho Arts Hall in Seoul, and the Tel Aviv Museum of Art. She is a winner of Astral Artists’ 2015 National Auditions, and a current member of Chamber Music Society Two of Lincoln Center. Festival appearances for Danbi Um include Marlboro, Ravinia, and Music@Menlo. In April 2018, she gave her CMS recital debut in Lincoln Center’s Rose Studio with Orion Weiss, as part of its “The Art of the Recital” series.” Danbi Um plays a 1683 “ex-Petschek” Nicolo Amati violin, on loan from a private collection.

Pierre Lapointe, violist of the Escher String Quartet, founded the group in 2005 with violinist Adam Barnett-Hart, violinist Wu Jie, and cellist Andrew Janss. The Escher Quartet was a member of Chamber Music Society Two of Lincoln Center from 2006 to 2009 and during that period, Mr. Lapointe collaborated with several of its established artists. In May 2012, Pierre Lapointe completed a thesis on Zemlinsky’s Second Quartet and earned a Doctorate from the Manhattan School of Music. Almost simultaneously, he and the rest of the group finished recording all four Zemlinsky string quartets on the Naxos label. As member of the Escher Quartet, Pierre Lapointe has performed at numerous venues across the U.S. and all over the world. Before deciding

to devote himself entirely to the viola, Pierre Lapointe played the violin and studied composition. His main teachers were Yaëla Hertz Berkson and Calvin Sieb for violin, Paul Yarbrough and Larry Dutton for viola, and Steven Gellman for composition. In 2002, a string quartet by Pierre Lapointe was even presented on the radio show “Jeunes Artistes” of CBC Radio in Canada to great acclaim. Pierre Lapointe received a prize in 2004 from the Lieutenant-Governor of Quebec for his work at the Gatineau Music Conservatory. He was granted a gold medal by the University of Ottawa in 2000 for his undergraduate studies in composition and violin performance. Since June 2010, Pierre Lapointe has played on a viola ingeniously designed and made by luthier Christophe Landon.

Praised for his “fluid virtuosity” and “soulful melodies,” Los Angeles native and cellist **Brook Speltz** has been inspired since childhood by the long tradition of deep musical mastery demonstrated by artists such as Jascha Heifetz, Pierre Fournier, and the Guarneri String Quartet. He joined the Escher String Quartet in 2015 and is a season artist of the Chamber Music Society. He has performed as soloist, chamber musician, and recitalist throughout the U.S., Canada, Latin America, Europe, and Asia. A first prize winner in the prestigious Ima Hogg Competition, he has performed with the Houston Symphony, Colorado Music Festival Orchestra, and International Contemporary Ensemble. He is a regular performer at England’s IMS Prussia Cove and on tour with Musicians from Marlboro. After chamber music tours with Itzhak Perlman and Richard Goode, he was nominated for the inaugural Warner Music Prize prize presented by Warner Music and Carnegie Hall. He has also toured with the cello rock band Break of Reality. The group’s cover of music from *Game of Thrones* has received over 19 million views online. The band’s recent U.S. tour raised funds and awareness for music programs in public schools all around the country. Brook Speltz studied with Eleanor Schoenfeld, went to the Curtis Institute where he worked with Peter Wiley, and then attended The Juilliard School where he studied with Joel Krosnick. He performs on an 1857 J.B. Vuillaume on loan from his father, a cellist and his first inspiration in a family of professional musicians.



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69th Season – Seventh Concert
Saturday, April 13, 2019
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THE KALICHSTEIN-LAREDO- ROBINSON TRIO

Joseph Kalichstein, piano
Jaime Laredo, violin
Sharon Robinson, cello

PROGRAM

Six Canonic Études, op. 56 (1845)

Étude in C Major. *Nicht zu schnell*
Étude in A Minor. *Mit innigem Ausdruck*
Étude in E Major. *Andantino – Etwas schneller*
Étude in A-flat Major. *Innig*
Étude in B Minor. *Nicht zu schnell*
Étude in B Major. *Adagio*

Robert Schumann

(1810-1856)
Arr. Theodor Kirchner

Piano Trio in A Minor (1914)

Modéré
Pantoum: Assez vif
Passacaille: Très large
Final: Animé

Maurice Ravel

(1875-1937)

INTERMISSION

Trio no. 2 for Piano, Violin, and Cello (2011)

Tempo I
Slowly
Fast

André Previn

(b. 1929)

Piano Trio no. 1 in D Minor, op. 49 (1839)

Molto allegro agitato
Andante con molto tranquillo
Scherzo. Leggiero e vivace
Finale. Allegro assai appassionato

Felix Mendelssohn

(1809-1847)

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

Concert Notes . . .

Robert Schumann (1810-1856) *Six Canonic Études, op. 56 (1845)* arr. by Theodor Kirchner

Schumann composed his Op. 56 *Études*, entitled *Sechs Studien in kanonischer Form für Orgel oder Pedalklavier* (Six Pieces in Canonic Form for organ or pedal piano), in the spring and summer of 1845. The *Études* are one result of Schumann's intense study of counterpoint, undertaken with his wife Clara early in 1845. In an attempt to master polyphonic style, he wrote pieces modeled on the works of J.S. Bach. He dedicated this set of canons to his first piano teacher, Johann Gottfried Kuntzsch, who was organist at St. Mary's in Zwickau.

Mozart is known to have used a pedal attachment for his piano in 1785. By about 1800, two types of pedal pianos had been developed: the first a device that used the same strings as the fingered keyboard, and the second a separate unit placed under the grand piano, employing hammers to strike its own strings. It is most likely this second type that the Schumanns acquired, primarily in order to practice organ works at home. Robert made use of this "two pianos in one" instrument in his counterpoint explorations.

Schumann expected the pedal piano to become popular on concert stages, but that didn't happen. By the second half of the nineteenth century, it was mostly forgotten. However, the Op. 56 *Études* were not lost. Composers such as Bizet and Debussy arranged them for piano two- and four-hands and for other groups of instruments.

Thirteen years younger than Schumann, Theodor Kirchner was the composer's student and friend. Somewhere around 1885, he made not one but two arrangements of Schumann's Canonic *Études*, one for piano four hands, and the other for piano trio. It is that trio arrangement we hear tonight.

*B.O., adapted in part from Allmusic.com
with permission from TiVo Corp*

Maurice Ravel (1875-1937) *Piano Trio in A Minor (1914)*

After six years of thinking about writing a piano trio, Ravel began work in earnest in April 1914. Initial progress was slow. Then World War I broke out in August. Ravel raced to finish the trio because he wanted to enlist. *I think that at any moment I shall go mad or lose my mind*, Ravel wrote to a friend. *I have never labored so hard, or with such insane heroic rage*. By September, he was done. He wrote to Stravinsky, *The idea that I should be leaving at once made me get through five months' work in five weeks! My trio is finished*. He dedicated the trio to his counterpoint teacher, André Gedalge.

Ravel made several efforts to enlist in front line combat service, but his constitution was frail, and his height and weight were below the minimum standard. He was also nearly forty and had a mild heart disorder. No branch of service would take him for combat duty. Eventually he became an ambulance driver for an artillery regiment.

Inspiration for the musical content of the Trio came from a wide variety of sources, from Basque dance to Malaysian poetry. But in his customary way, Ravel adhered to traditional musical forms. The Trio follows the classical four-part pattern – two outer movements in sonata form surrounding a scherzo/trio and a slow movement.

According to Ravel, the first movement, *Modéré*, draws on the *zortziko*, a Basque dance form. The movement is written in 8/8 time, but subdivision into a 3+2+3 rhythmic pattern gives the music an uneven lilt. Note the way Ravel separates the instruments in sonic space so they don't cover each other.

The second movement, *Pantoum*, is based on a traditional scherzo and trio in A-B-A form. But it is not written in the traditional way. *Pantoum* refers to a Malaysian verse form in which the second and fourth lines of each four-line stanza become the first and third lines of the next stanza. The development of themes in the scherzo explores this pattern. Three different themes alternate and shift positions according to a precise literary plan across multiple stanzas. Listen for the piano to introduce the trio theme in 4/2 time while the strings continue to play material derived from the scherzo in 3/4 time. The two time signatures coexist in different voices.

The third movement, *Passacaille*, is a passacaglia – an old Baroque "theme and variations" form built around a ground bass melody that repeats through ever changing contexts. The theme is first heard in the piano's opening eight-bar bass line, which is derived from the first theme of the *Pantoum*. The cello joins next, followed by the violin. Each variation raises the theme in pitch and increases its textural density. The climax is reached in the seventh variation, after which the music subsides to the final (tenth) variation played by the piano alone.

Without a pause, the piano presents the five-bar first theme of the *Final* movement against a backdrop of violin arpeggio harmonics and double-stopped trills from the cello. Irregular time signatures are again in use: the movement alternates between 5/4 and 7/4 time, providing additional evidence of Basque influence. As the most orchestral of the four movements, the *Final* exploits the resources of the three players to the utmost. Ravel rounds off the entire work with a brilliant coda. B.O.

André Previn (b. 1929) *Piano Trio no. 2 (2011)*

Born in Berlin to a family of Russian-Jewish descent, André Previn fled Germany with his parents in 1938. He studied piano as a young child in Berlin, then worked with Marcel Dupré in Paris. The family ended up in Los Angeles where Previn became a U.S. Citizen in 1943.

Describing Previn's accomplishments is like writing about three or four famous musicians at once. Early in his career, he received 13 academy award nominations for his film scores and won Oscars for *Gigi* (1958), *Porgy and Bess* (1959), *Irma la Douce* (1963), and *My Fair Lady* (1964). He is one of jazz's most renowned pianists, with more than 80 jazz recordings to his name. (Dizzy Gillespie said, *He has the flow, you know, which a lot of guys don't have and won't ever get.*) Previn has had a distinguished career as a chamber musician, resulting in many additional recordings. He has been principal conductor or music director of the Houston Symphony Orchestra, the London Symphony Orchestra, the Pittsburgh Symphony Orchestra, the Royal Philharmonic Orchestra, the Los Angeles Philharmonic, and the Oslo Philharmonic. His compositions span these genres and reflect these experiences. He was appointed an honorary Knight Commander of the Order of the British Empire by Queen Elizabeth in 1996.

Andre Previn's 90th birthday was last week, on April 6, 2019. Tonight's performers honor him by playing his second piano

trio. Commissioned by Music Accord, a consortium of ten major chamber music presenters, Previn wrote the work for the Kalichstein-Laredo-Robinson Trio in 2011. They first performed it in May 2012 for the Chamber Music Society of Lincoln Center.
B.O. and T.M.

Felix Mendelssohn (1809-1847) *Piano Trio no. 1 in D Minor, op. 49 (1839)*

We think of Mendelssohn as a composer, but his career was centered on conducting at the time this trio was written. By 1839, he had been in Leipzig leading the Gewandhaus Orchestra for four years, and had been married for two. He grew the orchestra in both size and programming, adding new concert series not only for standard orchestral works but also for performances of chamber music, cantatas, oratorios, and “historical” concert overviews of music by composers from Bach to Schumann and Weber. He also improved working conditions for the orchestra’s musicians.

Mendelssohn’s workload was daunting. He toured, guest conducted, and composed incessantly. His duties kept him close to Leipzig for most of 1839, but he did manage to escape in May to conduct in Düsseldorf and in September to oversee the presentation of his oratorio *St. Paul* in Brunswick. He completed the D minor Piano Trio in July, between those two engagements. He showed the new work to friend and composer Ferdinand Hiller, who said that, much as he liked the piece, he thought the piano part was ‘old fashioned.’ As a result, Mendelssohn rewrote the whole piano part to make it less conventional.

Tonight’s trio was popular from its first performance. This is probably because, in addition to its technical achievements, it is full of memorable melodies. Schumann himself reviewed the trio in 1840 and loved it: “*This is the master-trio of our time, even as Beethoven’s in B-flat and D and Schubert’s in E-flat were the masterpieces of their day; it is an exceedingly fine composition which will gladden our grandchildren and great-grandchildren for many years to come.*”

The first movement *Molto allegro agitato* is in sonata form. The cello introduces a graceful and eloquent main theme while the piano provides syncopated accompaniment. The violin then joins in with a distorted version of that theme. A second theme, also introduced by the cello, enters in a more cheerful tonality. Mendelssohn combines both themes in the development. In the recapitulation, he adds a violin counter-melody to support the original theme. Pay attention to this counter-melody – it will be developed further in the next movement.

The piano introduces the second movement *Andante con molto tranquillo* with a delicate melody reminiscent of Mendelssohn’s *Songs Without Words*. The strings repeat and echo the piano. The melody becomes more passionate after the piano recalls the countermelody introduced in the first movement.

The effervescent and virtuosic *Scherzo* is quintessential Mendelssohn – dazzlingly fast and filled with color and good humor.

Mendelssohn’s revisions to the trio after Heller’s critique are especially noticeable in the *Finale allegro*. The fiendishly complex piano part calls on a variety of keyboard techniques, from close chords to sweeping arpeggios and chromatic octaves. The movement takes us on an emotional ride, from aggression to intense yearning and back again, bringing this work to a satisfying conclusion.
B.O.

A note from Joseph Kalichstein:

“Remember the scene in *Amadeus* when Mozart changes a mediocre Salieri idea into an inspired one brimming with life? Well, some geniuses can perform that surgery on their own creations. Mendelssohn, after receiving a tepid response from colleagues for his first Piano Trio, changed it into the version you’ll hear on this program. The result? In Schumann’s words, *the most perfect trio*. It’s a privilege for us to come back to this work to rediscover its wonders.”



ABOUT THE ARTISTS . . .

Can we just be done with it, and declare the Kalichstein-Laredo-Robinson Trio the greatest piano trio on the face of the Earth . . . [they] have outpaced the competition in everything from effortless virtuosity to striking originality, and perhaps most of all in the intimate democracy of their ensemble work.

– Washington Post, March 2014

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For four decades of success the world over, including many award-winning recordings and newly commissioned works, the Kalichstein-Laredo-Robinson Trio continues to dazzle audiences and critics alike with its performances. Since making their debut at the White House for President Carter’s Inauguration in January 1977, pianist Joseph Kalichstein, violinist Jaime Laredo, and cellist Sharon Robinson have set the standard for performance of the piano trio literature. As one of the only long-lived ensembles with all of its original members, the Kalichstein–Laredo–Robinson Trio balances the careers of three internationally-acclaimed soloists while making annual appearances at many of the world’s

major concert halls, commissioning spectacular new works, and maintaining an active recording agenda.

The Trio celebrated its 40th anniversary throughout the 2017-18 season with a complete Beethoven cycle at Boston's Gardner Museum, spread over three weekends, and an all-Beethoven program at the Kennedy Center in Washington DC, where they are ensemble-in-residence. Performances that stretched across the U.S. from the La Jolla Summerfest to New York's Chamber Music Society of Lincoln Center at Alice Tully Hall continued their legacy of introducing new works with a celebratory commission, *Pas de Trois*, written for them by Pulitzer prize-winning composer Ellen Taaffe Zwilich.

Recent season highlights include numerous performances of the appealing Zwilich work as well as André Previn's acclaimed *Trio no. 2*, commissioned for them by the Music Accord presenter consortium; a tour of the United Kingdom including a return to the Wigmore Hall/BBC lunchtime series and many complete Beethoven cycles. In addition to mini-residencies and recitals on prestigious series throughout the U.S., 2017 brought their unique blend to Beethoven's exuberant *Triple Concerto* with the Milwaukee Symphony under the baton Maestro Edo de Waart in his final season as Music Director and to the Westchester Philharmonic with Jaime Laredo as conductor. They also celebrated the great chamber works of Brahms in Detroit with principals from the Cleveland Orchestra as their special guests.

Their recordings include "Passionate Diversions," works written for them by Ellen Taaffe Zwilich, including her *Quintet*, *Septet*, and *Trio* on the Azica label and a double CD set of Schubert on

the Bridge label. The Trio's previous recording projects on Koch include a 4-disc Brahms cycle of the complete trios, Arensky & Tchaikovsky trios, and a beloved two-volume set of the complete Beethoven trios. In addition, Koch re-released many of the Kalichstein-Laredo-Robinson Trio's hallmark recordings, including works of Maurice Ravel, Richard Danielpour, and Dmitri Shostakovich as well as "Legacies," filled with trios written especially for the group by Pärt, Zwilich, Kirchner, and Silverman. The Trio records Silverman's *Piano Trio No. 2, Reveille* this season, which they originally premiered with Sting at New York's 92nd Street Y.

Musical America named the Kalichstein-Laredo-Robinson Trio the 2002 Ensemble of the Year. The 2003-04 season was their first as Chamber Ensemble in Residence at the Kennedy Center, an honor that has continued to thrill the Trio throughout subsequent seasons. They were awarded the Samuel Sanders Collaborative Artists Award by the Foundation for Recorded Music in 2002 and in 2011.

Jaime Laredo and Sharon Robinson serve on the esteemed instrumental and chamber music faculty at the Cleveland Institute of Music, where they began teaching in 2012. Both Mr. Laredo and Ms. Robinson were professors at the Indiana University Jacobs School of Music for seven years prior. Joseph Kalichstein continues as a long-revered teacher at The Juilliard School of Music.

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Music Terms Used in This Program

Adagio: slow (at ease)

Adagio molto: very slow

Adagio pesante: slow and heavy

Alla bulgarese: in Bulgarian style

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

Allegro: lively, fast

Allegro assai appassionato: fast and rather passionate

Allegro ben moderato: very moderate *allegro*

Allegro moderato alla Polka: fast, in a Polka style

Allegro molto: very quick, extremely fast

Allegro precipitato, ma non troppo presto: hurried *allegro*, but not extremely fast

Allegro sostenuto, ma con brio: fast, with sustained notes, but with spirit

Allegro vivace: fast and lively

Allegro vivo appassionato: lively, passionate *allegro*

Molto allegro agitato: very fast and agitated

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

Andante energico: *Andante* with energy

Andante con molto tranquillo: Very calm *andante*

Andantino: ambiguous term; usually means a little slower than *andante*, but can also mean a little faster than *andante*

Animé: animated; lively

Aria: a sung piece, so indicating a singing style

Arpeggio: a spread chord played from the top down or from the bottom up

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

Cantata: a composition for chorus

Canzona, Canzon: song

Canzona Bergamasca: song in the style of a dance from Bergamo, similar to the Tarantella

Canzona per Sonare: song for instruments

Capriccio: in a free tempo

Chromatic: involving the twelve notes in the octave (not just those of a major or minor scale)

Coda: a “tail,” or closing section added to the end of a movement

Contrapuntal: using counterpoint

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

Counter-melody: a melody that is played simultaneously with another more prominent melody

Diminution: one of the techniques of counterpoint and canon writing, altering a theme by shortening note values

Divertimento (pl. divertimenti): applied to a wide variety of 18th century works; usually a collection of several short pieces (movements), often dance forms, for a small ensemble

Divertissement: an amusement (diversion)

Double-stop: the string-instrument technique of playing two notes (on two strings) simultaneously.

Étude: a study; musical “exercise”

Etwas schneller: somewhat faster

Fantasia: a free musical composition structured according to the composer’s fancy

Fugue: a contrapuntal composition in which a short melody or phrase is introduced by one part and successively taken up and developed by others

Fuga a quattro soggetti: fugue based on four themes

Harmonics: used here to refer to very high notes produced by partially stopping the string of a string instrument.

Innig: heartfelt

Inversion: a technique of fugue composition, changing a melody by inverting its intervals (going down a third instead of up a third, for example)

Kapellmeister: the church music director (master of the chapel)

Largo sostenuto: very slow and sustained

Leggiero: light

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

Mit innigem Ausdruck: with heartfelt expression

Moderato, Modéré: at a moderate tempo

Muting: use of something (a mute) to soften and alter the sound, usually for a brass or string instrument. Brass instruments mute by placing something in the bell; string instruments have a small mute that dampens the string’s vibrations (placed at the bridge, the base of the string).

Nicht zu schnell: not too fast

Octave: the interval between one musical pitch and another with double its frequency. In notation, notes separated by an octave (or multiple octaves) have the same letter name. A major scale from one C up to the next C includes eight notes, one octave.

Oratorio: a large musical composition for orchestra, choir, and soloists

Pantoum: a poetic form derived from the pantun, a Malay verse form. It is composed of a series of quatrains; the second and fourth lines of each stanza are repeated as the first and third lines of the next stanza.

Passacaille, Passacaglia: a musical form constructed over a repeated melody, usually in the bass line (perhaps with variation); less often, a repeated sequence of chords.

Pizzicato: plucking the strings with fingers rather than bowing on a string instrument

Polka: a lively dance in 2/4 time

Polyphony: two or more simultaneous lines of independent melody

Presto: very fast

Prestissimo: as fast as possible (very *presto*)

Rondeau: see "Rondo form"

Rondo form: sometimes 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.

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.

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

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

Staccato: with shortened, very detached notes

Sul ponticello: a glassy effect achieved by bowing close to where the string meets the instrument's bridge

Suspension: prolonging a note while the underlying harmony changes, normally on a strong beat

Syncopation: a disturbance or interruption of the regular flow of rhythm; a placement of rhythmic stresses or accents where they wouldn't normally occur

Tema con variazioni: theme and variations

Très large: very sustained

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."

Vif: lively

Assez vif: rather lively

Vivace: lively, faster than *allegro*



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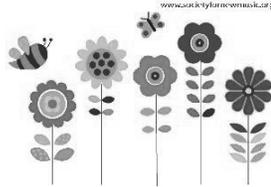
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Antje Lemke
1918 – 2017

Antje Lemke – teacher, librarian, journalist, scholar, activist, feminist, and musician – was an inspiration to those who knew her. Born in Breslau, then a part of Germany, she earned a library degree from the University of Leipzig. During World War II, she used her position as librarian to offer sanctuary to those fleeing the Nazis. Antje emigrated to the U.S. in 1949 after a harrowing escape from Eastern Europe. She was a librarian and professor at Syracuse University for over 30 years. A violinist, she played principal second violin in the early Syracuse Symphony Orchestra. We especially remember and appreciate her important role as a founding member, president, and long-term board member of SFCM. By leaving a bequest in her will, she continued her generous support of this organization.



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Gloria Goldberg
1928-2016

Syracuse Jewish Family Service: Building Well-Being along the Journey

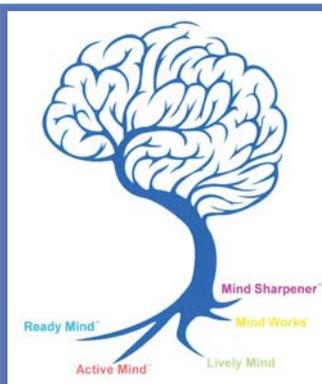
M-Power U: A Learning Community for Early Memory Loss

The first — and only — program of its kind in CNY!

A Brain Power Community: Mondays 9:30 am to 1:30 pm

An Arts & Minds Community: Fridays, 11:30 am to 3:30 pm

- ◆ **EXPLORE** how a healthy lifestyle helps with memory loss. **DISCOVER** ways of building resilience and continuing growth.
- ◆ **LEARN** new tools to navigate uncharted territories of the aging brain. **BUILD** peer relationships and support.
- ◆ **PRACTICE/INTEGRATE** new skills often overlooked and undervalued.
- ◆ **ENJOY** renewed optimism and empowerment in your own life.



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SJFS fall semester *Center for Healthy Living Classes* (offered through Syracuse OASIS)

(held at Menorah Park; info, fees and registration at <https://www.oasisnet.org/Syracuse-NY>):

Thursdays, Sept 20-Nov 8, 1:00 pm—2:15 pm, “Poetry as Spiritual Practice: An

Intergenerational Women’s Experience” (women OASIS members and SU and LeMoyne students) with poet and poetry teacher Gloria Heffernan and co-facilitator Judith Huober

Sundays, 9/30, 10/21, 11/18, 12/16, from 3-5:30 pm: “Views on Aging: Through the Movie Lens”, with SJFS Director Judith Huober

Tuesdays, Oct. 9-Nov. 13, from 2:30-3:30 pm, “Zen and the Art of Graceful Aging” with Peg Miller, LMSW

Tuesdays, Oct. 9-Nov. 20 (no class Oct. 16), from 10am-11:30 am, “Lifelong Brain Health” with Ellen Somers, LMHC



Arts & Minds Symposium

*“A Reason to Get Up in the Morning:
Creative Self Expression and Wellbeing
in Later Life”*

Keynote Speaker: Gary Glazner

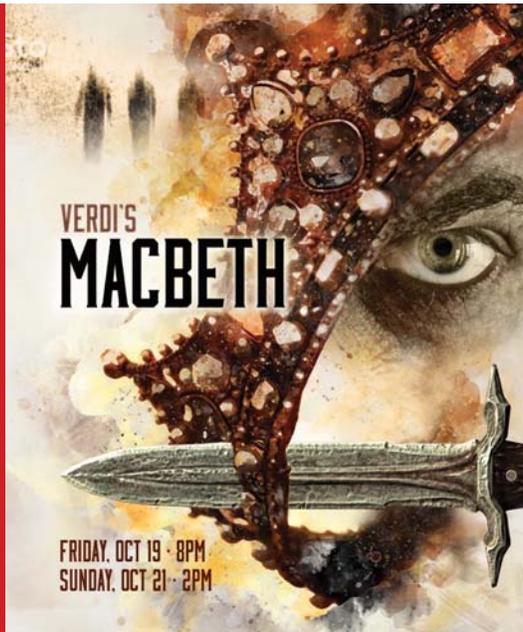
Poet, author, and founder of the Alzheimer’s Poetry Project

Experience, understand, and learn to harness creative and expressive strategies that promote wellbeing in later life. Older adults, family caregivers, and aging services and healthcare professionals alike are invited to attend this one-day event, inspiring us to reach for what it means to be alive and human at any age.

October 31, 2018 from 9:00 am to 5:00 pm

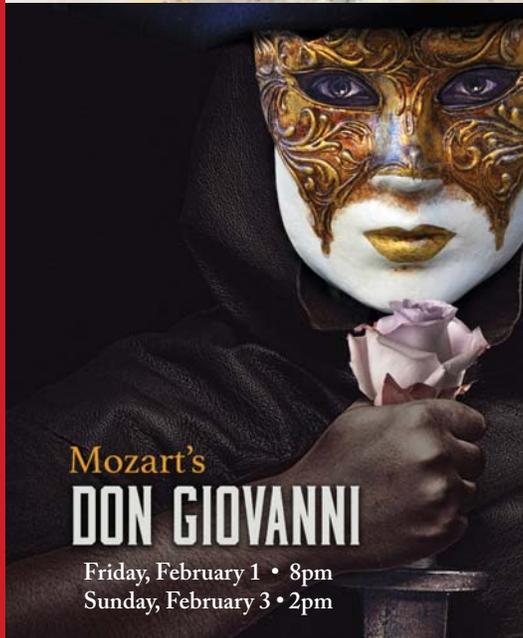
At Menorah Park

For information about all programs including screening, registration, fees, schedules and more, please call 315-446-9111 x234, email info@sjfs.org, or visit www.sjfs.org



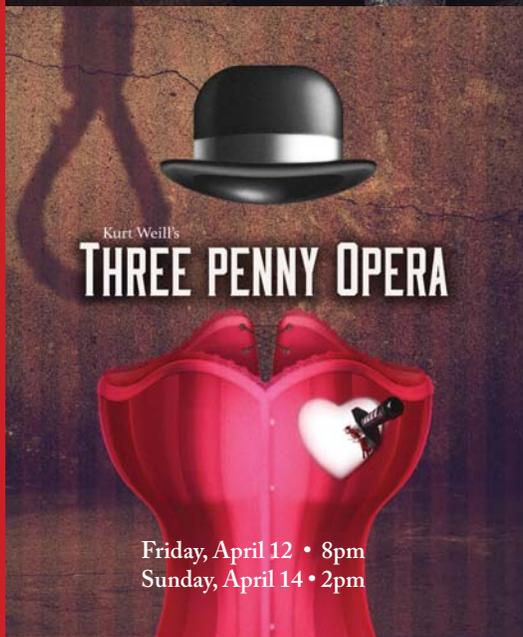
VERDI'S
MACBETH

FRIDAY, OCT 19 • 8PM
SUNDAY, OCT 21 • 2PM



Mozart's
DON GIOVANNI

Friday, February 1 • 8pm
Sunday, February 3 • 2pm



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Friday, April 12 • 8pm
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Jack and Linda Webb sit with their five grandchildren at Green Lakes State Park.

Central New York has been our home since moving here in 1984. We both come from families where giving and helping others was a way of life. Those values stuck with us as we raised our own family, and now we are helping to pass them on to our grandchildren. In the future we look forward to engaging them in the process of making grants from our fund.

We chose to contribute appreciated stock to seed our donor-advised fund. The expertise available at the Community Foundation made establishing our fund convenient. Making grants from our fund is simplified by providing us the ability to allocate grants electronically.

Currently, our fund is supporting a variety of arts, healthcare and human service organizations. Teaming up with the Community Foundation is making it possible for us to feel that in a small way our contribution helps the Central New York community.



Read more of the Webbs' story at CNYCF.org/Webb

Giving Back: Jack and Linda Webb



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