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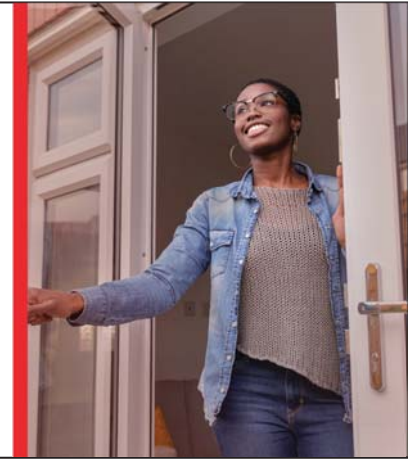
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Nagi Aitbayeva, *violin*

Kari Maxian, *viola*

Abigail Feng, *cello*



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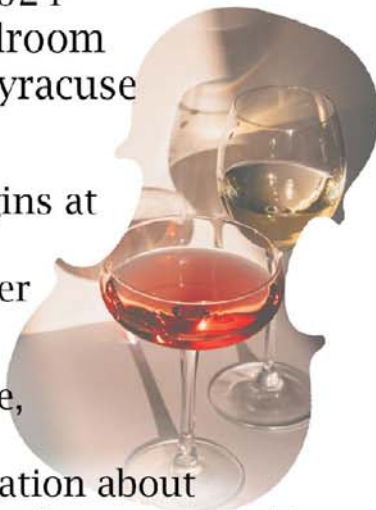


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for music.” – Ludwig van Beethoven**



SYRACUSE FRIENDS *of* CHAMBER MUSIC

74th SEASON 2023-2024

Winter/Spring 2024

Contents

	Page
Celebrating our 75th Anniversary Season in 2024-2025!	8
President's Message	9
SFCM Executive Committee and Other Leaders	9
About Syracuse Friends of Chamber Music	10
MIDWINTER CONCERT: A QUARTET OF TRIOS!	14
ATOS TRIO	20
WINDSYNC	28
AMERICAN STRING QUARTET	34
Music Terms Used in This Program	39
Our 74th Season at a Glance	40
Krasner Memorial Fund and Award	44
Index of Advertisers	45
Our Contributors	46

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Celebrating our 75th Anniversary in 2024-2025!

PACIFICA QUARTET

October 5, 2024

As we prepared for our 75th Anniversary season, we asked ourselves which ensembles we have really loved over the years. Near the top of the list was the Pacifica Quartet. Admired around the world for their “give-and-take that makes every piece seem like a conversation” *Pittsburgh Post Gazette*, the Pacifica is undoubtedly one of the foremost American quartets performing today. *Sponsored by RAV Properties.*

QUARTETTO DI CREMONA

November 2, 2024

When we first heard this Italian foursome just two seasons ago, we knew we had to have them back. The internationally-acclaimed Cremona does full justice to the name it bears – the town in Italy that was home to the golden age of violin makers. *Sponsored by Dr. Joseph W. Flanagan, M.D.*

PARKER QUARTET WITH FLEUR BARRON

November 23, 2024

Next season a *singer* will be coming to us with the wonderful Parker Quartet. Fleur Barron has been creating quite a sensation internationally. The *London Times* called her “a knock-out performer.” She will join the Parker in the world premiere of a piece co-commissioned by SFCM in which composer Anthony Cheung explores the many ways music can facilitate cross-cultural dialogue.

MIDWINTER CONCERT

January 18, 2025

A Symphoria chamber orchestra joins forces with community partners to present music of Mozart, Mendelssohn, and Bach in this varied program of uplifting music.

THE NAUGHTON PIANO DUO

March 15, 2025

Twin sisters Christina and Michelle Naughton have captivated audiences around the world with their seemingly mystical communication. “They have to be heard to be believed” raved the *Washington Post*. At Tanglewood a few summers ago, they “lit up the stage, leaving the audience calling for more.” *Boston Globe* As the sisters join two hearts and four hands at two pianos, be prepared for an electrifying experience. *Sponsored by FLX TAX.*

FRAUTSCHI/NAKAMATSU/MANASSE TRIO

April 5, 2025

We welcome back three friends and superb musicians: two-time GRAMMY nominee violinist Jennifer Frautschi; Cliburn Piano Competition Gold Medal winner Jon Nakamatsu; and Jon Manasse, former principal clarinet of the Metropolitan Opera. Their program will spotlight their individual talents as well as explore gems of the chamber music literature.

IMANI WINDS

May 10, 2025

When this splendid woodwind quintet returns to close our series, they will perform a new work that SFCM is commissioning for them. The composer is Loren Loiacono of Syracuse University’s Setnor School of Music, a prolific composer of orchestral, chamber, and choral music whose works have been performed by the Detroit, St. Louis, and Albany Symphonies, and many others. A fitting culmination of our 75th Anniversary celebration!

For more information, see: SyrFCM.org

SYRACUSE FRIENDS OF CHAMBER MUSIC

A MESSAGE FROM OUR PRESIDENT

Welcome to our vibrant 2024 spring concert series. All my good wishes to you for a year of health, happiness, and beautiful music. We are grateful for your continued support and for our partners at H.W. Smith School. Without you, our audience members, subscribers, and donors, we could not fulfill our mission to bring world-class chamber music to the greater Syracuse community.

We open our concert series this spring with a Quartet of Trios, each comprised of superb threesomes of Central New York's finest musicians performing gems by, among others, Schubert and Brahms. In March, the thrilling ATOS Trio will perform on piano, violin, and cello. This trio is known on world stages for its impressive artistic unity. In April, WindSync, a group of exhilarating Houston-based musicians, will play wind quintet classics and adaptations of other music. For our season finale in May, we welcome back the emotionally powerful American String Quartet, musicians acclaimed internationally for their luxurious sound.

I am excited to invite you to a special event to kick off our **75th anniversary season** next fall! It will take place in the Grand Ballroom at the Marriott Syracuse Downtown on Friday, September 27, 2024. The evening's program will include a cocktail reception, a **concert by the brilliant Juilliard String Quartet**, and a celebratory dinner. We hope you will mark your calendars and join us on this joyous occasion. You can see a preview of our regular 75th Anniversary season on page 8.

This organization could not exist without its volunteer Board of Directors. These community members are generous with their time and spirit in roles that involve governance, finance, planning, and operations. If you would like to join us as a volunteer, please let me know. We will welcome your energy!

I extend our appreciation to the sponsors of our concerts and to the businesses that have chosen to advertise in our program. I urge you to take note of them. By patronizing them and telling them you saw their ads in this program you help us maintain low ticket and subscription prices.

One final note: to provide world-class chamber music to everyone, we offer free admission to our concerts to all full-time students and holders of EBT/SNAP cards.

Enjoy the concert!

Sincerely,

Ginny Robbins

President of SFCM, 2023-2025

SFCM EXECUTIVE COMMITTEE AND OTHER LEADERS

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About Syracuse Friends of Chamber Music . . .

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

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

Krasner's initial vision for SFCM was to combine internationally known musicians with talented regional professional performers. He formed a string quartet which included his wife, violinist Adrienne Galimir Krasner. During the 1950s, the Krasner Quartet was the centerpiece of SFCM programs. In the 1960s, Krasner began to attract internationally known groups to Syracuse – for instance, he brought the Juilliard Quartet to Central New York for the first time. By the early 70s, SFCM focused on programming distinguished chamber music



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

groups from all over the world, at the same time continuing to showcase professional artists from the local community. In addition, Krasner encouraged the performance of 20th century chamber music and brought a number of its more prominent composers to Syracuse.

Louis Krasner left Syracuse for Boston in 1976. The next music director, Henry Palocz, continued the outstanding programming that had been a hallmark of SFCM from the beginning. In 2008, after 32 years of dedicated and distinguished service, Palocz became music director emeritus, and Richard Moseson was appointed SFCM's third music director. Jonathan Chai became programming director in 2013, and in 2017 Travis Newton took on that position. Travis guided us through the difficulties and uncertainties of pandemic programming, and Richard continued his great work as director of music operations through this challenging time.

For many years, Krasner Award-winning SFCM board member John Oberbrunner coordinated a mid-winter concert performed by outstanding regional musicians – in keeping with Louis Krasner's original vision. After the 2021 concert, John passed the baton to others. Three members of the Programming Committee have produced another excellent program for January 2024.

Highlights of recent years

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

In 2015, SFCM commissioned a new work from composer Marc Mellits, premiered by the Dublin Guitar Quartet at their March 2016 concert. SFCM is very proud to have made this outstanding event possible and to have initiated this important new contribution to chamber music literature. And it was a special treat to have Marc Mellits in attendance last fall for the premiere of the DGQ's arrangement of his work *Titan*.

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

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

The pandemic created major challenges for all arts organizations. We are proud that we were able to arrange with our artists to produce and distribute a full season of recorded concerts for 2020-2021 as well as a 2021-2022 season of concerts in both live and recorded formats. We have now returned fully to live programming.

Our 75th season in 2024-2025 will start with an extraordinary extra event, a gala dinner and concert with the Juilliard String Quartet, in September. Our subscription series follows with seven spectacular programs, including two newly commissioned works, to mark our special anniversary season.

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Want to play some chamber music yourself?

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

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



74th Season – Fourth Concert
Saturday, January 13, 2024
7:30 p.m.
H.W. Smith School Auditorium

MIDWINTER CONCERT: A QUARTET OF TRIOS

Sonya Williams, violin Heidi Hoffman, cello
Heejung Yang, violin Allan Kolsky, clarinet
Scott Cuellar, piano

PROGRAM

Pieces for Clarinet, Viola, and Piano, op. 83 (1909)
clarinet, viola, piano

Andante
Allegro con moto
Allegro agitato
Nachtgesang (Nocturne). Andante con moto
Allegro vivace, ma non troppo

Max Bruch
(1838-1920)

String Trio in C Major, op. 2 (1933)

violin, viola, cello
Allegretto vivo
Scherzo. Vivo
Andante
Rondo. Vivo

Jean Françaix
(1912-1997)

INTERMISSION

String Trio in B-flat Major, D. 471 (1816)

violin, viola, cello
Allegro

Franz Schubert
(1797-1828)

Trio for Clarinet, Cello, and Piano, op. 114 (1891)

clarinet, cello, piano
Allegro
Adagio
Andantino grazioso
Allegro

Johannes Brahms
(1833-1897)

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

Concert Notes . . .

Max Bruch (1838-1920)

Pieces for Clarinet, Viola, and Piano, op. 83 (1909)

Born five years after Brahms and three years before Dvořák, German composer Max Bruch was squarely within the romantic era. Known for his choral work in his own time, he also composed operas, orchestral works, and chamber music. In addition, he was active as a teacher and conductor. Today he is mainly known for a violin concerto, for his *Kol Nidrei* for cello and orchestra, for a *Scottish Fantasy* for orchestra, and for his eight pieces for clarinet, viola, and piano.

Bruch's eight pieces for trio were composed for his son, Max Felix, a professional clarinetist, who gave the first performance in 1909. They were never intended to be an eight-movement suite; Bruch even warned against doing that. Rather, musicians can make a selection of pieces for any performance. In this tradition, the musicians have selected five of the pieces for tonight's concert. In the first three of these, Bruch shows his mastery of melody and his skill in bringing the three instruments together to express a mood: contemplative in the first, more agitated in the second and third. The fourth, *Nachtgesang* (Nocturne) develops its simple melody as a lovely serenade. The last of the five is the only one in a major key; reminiscent of a Mendelssohn scherzo in its rapid lightness, it makes a sparkling close.

– Tom McKay

Jean Françaix (1912-1997)

String Trio in C Major, op. 2 (1933)

Jean Françaix's musician parents recognized and nurtured his talent from a young age; from his childhood he studied composition with Nadia Boulanger. She wrote to his parents, "I don't see why we should waste our time teaching him harmony. He already knows harmony. I don't know how he knows, but he knows; he was born knowing harmony. Let's try counterpoint." He joined the international group of her students leading the way in 20th century music (a group including, for example, Aaron Copland, Elliott Carter, Astor Piazzolla, Walter Piston, Virgil Thomson, and Philip Glass).

As much as we can savor the rich romantic works of Bruch, Schumann, and Brahms, I think that we will all enjoy the refreshment this trio brings, its contrasting neo-classical style adding its brilliance and crisp wit to our evening. An early work from 1933, three of its four movements are marked *vivo*, lively. Françaix also wrote two major ballets that year, and the energy in these bright, crisp, playful movements might be related to his thinking about dance. The contrasting third movement (*Andante*) is a graceful song.

– Tom McKay

Franz Schubert (1797-1828)

String Trio in B-flat Major, D. 471 (1816)

By 1816, when he was still a teenager (studying composition with Antonio Salieri), Schubert had completed an impressively large body of work, including five symphonies, numerous piano works, hundreds of songs, and 11 string quartets and other chamber works. There are also many fragmentary works in his catalogue; in some cases works that were partially lost, and in other cases, works that were never finished. Tonight we will hear the first movement of a trio that was never completed. There is also a partially written slow movement, but no third or fourth movement.

This completed movement is a lovely gem. Perfectly illustrating sonata form, the melodies are the product of a young songwriter's inspiration, and the movement is a testament to the developing composer's skill. Enjoy!

– Tom McKay

Johannes Brahms (1833-1897)

Trio for Clarinet, Cello, and Piano, op. 114 (1891)

Johannes Brahms was fifty-seven years old in 1890, and he indicated to several friends that he was planning to retire from composition, saying that he had "achieved enough; here I had before me a carefree old age and could enjoy it in peace." But early in the following year he was excited by the clarinetist Richard Mühlfeld's sensitive playing and was inspired to work again. Over the next few years, Brahms produced four important chamber works involving the clarinet, now staples of the literature: this great trio, the sublime quintet for clarinet and strings, and two wonderful sonatas (for clarinet and piano). He also went on to compose additional piano pieces, songs, and organ works, never quite settling in to the carefree and peaceful old age that he had anticipated.

Much in this trio is often described as "autumnal," telling us something about the tone of the work as well as the age of the composer. Here are some things that you can listen for.

The movements have contrasting styles, and one feature of this is the different kinds of themes at the base of each movement. The first movement, *allegro*, features wide intervals, with themes that stretch out over a multi-octave range in a way that is natural for clarinet, cello, and piano. By the twelfth bar, the cello has covered a range of three and half octaves and the clarinet has played through almost three octaves of its range. Moving up and down like this at a rapid tempo is very "instrumental," and if you know the symphonies of Brahms, you may find this reminiscent of the wide intervals in the opening movements of the third and fourth symphonies. The movement ends fading away in rapid scales and arpeggios.

The themes of the *Adagio* second movement have more singable intervals and a more limited range. This contributes to the impression of this as a luscious operatic duet between the clarinet and cello, with a rich accompaniment from the piano.

The lovely third movement is more dance-like than song-like, and more like a waltz or ländler than like the traditional minuet or scherzo.

The fourth movement introduces another way of using thematic material, based on an alternation between two different rhythmic patterns. In the cello and piano opening, we first hear a rhythmic triplet feel (*trip-o-let, tripolet* and *laah-di daah*...). But this relaxed rhythm is interrupted with more agitated motifs that have a clear quadruple rhythm (groups of four sixteenth notes, like *PUT-it-on-the NIGHT-stand-by-the LIGHT*...). Whenever a triplet rhythm goes on for more than a few bars, you might think that a triplet-based dance melody is starting. But it is soon cut off by a quadruple or duple rhythmic pattern. The vigor of the themes and the rhythmic alternation, juxtaposition, and even superposition throughout the movement propel it to a strong and exciting finish.

– Tom McKay

ABOUT THE ARTISTS . . .

Pianist **Scott Cuellar** won gold medals at the 2016 San Antonio and at the 2013 Virginia Waring International Piano Competitions. He has presented solo piano recitals at major venues around the world, including Carnegie Hall's Weill Recital Hall, Vienna's Konzerthaus, the Newport Music Festival, the Polytheatre Chongqing, and the Shenyang Conservatory of Music in the People's Republic of China. Scott has been a guest recitalist at numerous universities, and he has appeared as a soloist with the San Antonio Symphony, the Louisiana Philharmonic, the Rochester Symphony Orchestra, the Shepherd School Symphony Orchestra, the Oberlin Orchestra, the Lima Symphony Orchestra, and several others. Previously an assistant professor at the Oberlin Conservatory, he is now an assistant professor in the Setnor School of Music at Syracuse University.



Cellist **Heidi Hoffman** is originally from Bainbridge Island, Washington. At the age of 17, she soloed with the Seattle Symphony as winner of the Seattle Young Artists Competition. She received her Bachelors of Music and Performer's Certificate from the Eastman School of Music, and a Masters of Music and Doctorate in Cello Performance from the State University of New York at Stony Brook. Awarded a Fellowship to the Tanglewood Music Festival, she performed under conductors Seiji Ozawa and Leonard Bernstein, among others. Heidi became a member of the Syracuse Symphony cello section in 1996 and is now the principal cellist of Symphoria. She has taught at Wells College, Cornell University, and Ithaca College, and she was a full-time member of the Grant Park Symphony Orchestra in Chicago from 1997-2004, where she continues to play part-time. She has been fortunate to play with many NYC chamber and orchestral groups, such as the American Symphony Orchestra, the Jupiter Symphony, and the Tchaikovsky Chamber Orchestra, traveling to Japan, Germany, Russia, France, Guatemala, and Turkey.



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 Mozart, Nielsen, Copland, Finzi, and Weber. Allan previously held positions with the Louisiana Philharmonic and Utah Symphony. 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. Allan currently teaches clarinet at both Hamilton College and Onondaga Community College.



Violinist **Sonya Stith Williams** is the associate concertmaster of Symphoria. With Symphoria, Sonya has performed as a soloist and as acting concertmaster, and she has chaired committees and served on their Board of Directors. She was a member of the Syracuse Symphony and has played with other orchestras in the region, including the Buffalo Philharmonic. She is also an active chamber musician and has performed on many chamber series and recitals in the region including Civic Morning Musicals, the Skaneateles Festival, Syracuse Friends of Chamber Music, and as a member of the Finger Lakes Trio. She received her BM and MM from the Eastman School of Music and currently teaches at both LeMoyne College and SUNY Oswego.



Korean-born **Heejung Yang** is currently the principal violist of Symphoria and of the Amadeo Philharmonic Society. She has also performed as a guest with other orchestras and ensembles in the New York City area. She is passionate about chamber music; her string quartet took first place in the 2022 Ruth Widder String Quartet Competition. Heejung came to New York to study viola; she earned her Masters Degree at the Manhattan School of Music. She is now pursuing an Artist Diploma in Classical Viola at Montclair State University in New Jersey.





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74th Season – Fifth Concert
Saturday, March 2, 2024
7:30 p.m.
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ATOS TRIO

Annette von Hehn, violin
Stefan Heinemeyer, cello
Thomas Hoppe, piano

PROGRAM

Wunderkinder

Piano Trio no. 3 in B-flat Major, K. 502 (1786)

Allegro
Larghetto
Allegretto

Wolfgang Amadeus Mozart
(1756-1791)

Piano Trio in D Major, op.1 (1910)

Allegro non troppo, con espressione
Scherzo
Larghetto
Finale. Allegro molto e energico

Erich Wolfgang Korngold
(1897-1957)

INTERMISSION

Piano Trio no. 2 in C Minor, op. 66 (1845)

Allegro energico e con fuoco
Andante espressivo
Scherzo. Molto allegro quasi presto
Finale. Allegro appassionato

Felix Mendelssohn
(1809-1847)

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

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Concert Notes . . .

The ATOS Trio calls tonight's program "Wunderkinder" meaning "child prodigies." Each of the three composers astonished the musical establishment of his time with precocious abilities as pianist and composer. All three grew into mature musicians, but Mozart and Mendelssohn died in their mid-30s, and Korngold felt that he was thwarted, unable to fulfill his promise. Nevertheless, each one left us quantities of marvelous music!

Wolfgang Amadeus Mozart (1756-1791) *Piano Trio no. 3 in B-flat Major, K. 502 (1786)*

The piano trio blossomed later than the string quartet – for several reasons. First, the piano had to displace the harpsichord and mature a bit before these trios could come into their own. Second, composers had to learn to balance unlike instruments, piano and strings. And third, the genre itself needed development. Early combinations of piano, violin, and cello were "accompanied sonatas" in which the keyboard dominated and the strings doubled some of the piano notes or accompanied – and sometimes were optional. Haydn expanded the role of the strings in his piano trios, but Mozart gave them real independence. Still, the piano in tonight's trio plays an almost concerto-like part.

In a career that had many ups and downs, Mozart was enjoying an interlude of real success when he wrote this trio. He wrote three beloved piano concerti in 1786, numbers 23-25. *The Marriage of Figaro* opened to great acclaim in May that year. He finished this trio in November. He was soon to write the Prague Symphony, no. 38. It was a period of amazing creativity if not financial security.

Listen carefully to the first theme in the *Allegro*, presented by the piano and commented upon by the strings. You will hear it in various guises throughout this movement. In conventional sonata form, it would be followed by a second theme, but in this work the second theme is just the first theme in a different key and with different scoring. Then Mozart again breaks with convention: a completely new theme appears at the beginning of the development section, introduced by the violin. But an elaborated version of the original theme comes back to end the movement with verve.

The *Larghetto* introduces a melody, presented as a dialog between piano and violin, and recurring in rondo form. This gentle material brackets a simpler middle section.

The *Allegretto* finale has elements of both rondo and sonata form – the initial theme recurs, rondo style, but it also goes through a development process as in a sonata. The piano sparkles. At the end, the violin and cello trade comments, as if vying to get the last word.

– Beth Oddy

Erich Wolfgang Korngold (1897-1957) *Piano Trio in D Major, op. 1 (1910)*

As a child, Erich Korngold was often compared to Mozart. Both were amazing child prodigies who produced remarkable musical works at tender ages. Both had aggressively pushy fathers who tried to engineer their sons' careers. Some critics suggest that Korngold was the more promising, because his youthful works broke new ground rather than reflecting the surrounding culture. As children, both were admired and celebrated by the cultural

leaders of their time. But while Mozart went on to have a stellar career, Korngold's reputation was diminished by the enmity his father created among fellow musicians and by the effects of 20th Century events.

Julian Korngold was Vienna's most prominent music critic, and he used his reviews to trash those who did not enthusiastically support his son. As a way to escape his father's control and later to escape from Nazi persecution, Korngold migrated toward more popular forms of music – first operettas, later music for Hollywood movies. He was extremely successful in this new direction, winning two Academy Awards and numerous other accolades. But after the war, when Korngold tried to reenter the European classical music scene, the European establishment was distinctly uninterested. Korngold's neo-Romantic style was out of fashion; musical tastes had moved on. Korngold died thinking of himself as forgotten. His reputation as a classical composer has only recently been revived.

Tonight, we hear evidence of Korngold's early promise. He wrote this trio when he was 12; it was first performed in Munich shortly before his 13th birthday. Within the next couple of months, premieres were held in New York and Vienna (where the ensemble included Bruno Walter, already known across Europe as an orchestral conductor, playing piano.)

The piano first plays the opening theme of the *Allegro non troppo* movement. This theme returns later in the movement – triple forte. The three instruments share the second theme as equal partners. Note the interesting conversations among the instruments and the intensely chromatic melodies – and marvel that this is the work of a 12-year-old!

The *Scherzo* begins as a lively dance in triple meter. The movement gets quieter as it progresses. Listen for the violin's gorgeous slow melody in the trio section. The cello starts the third movement *Larghetto* with a slow meditation accompanied by piano. After a dramatic climax, the music shimmers to a gentle fadeout.

There are two main themes in the *Allegro molto e energico*, one driving and one more lyrical. They seem to vie for dominance as they alternate throughout the movement. You might hear echoes of themes from each of the preceding movements if you listen carefully. A huge piano glissando and some bracing chords end the piece in fine fashion.

– Beth Oddy

Felix Mendelssohn (1809-1847) *Piano Trio no. 2 in C Minor, op. 66 (1845)*

We think of Felix Mendelssohn primarily as a composer now, but during his lifetime he was also known as a brilliant pianist, as a conductor (of the leading Leipzig Gewandhaus Orchestra), as an educator (he founded the Leipzig Conservatory), and as a guest performer much in demand throughout Europe. By 1844, he was exhausted and in urgent need of a break. He spent the early part of the following year holed up with his family near Frankfurt and devoting his time to composing. Tonight's trio was one of the products of this interlude.

Mendelssohn played in the premiere in December 1845. He gave the manuscript to his sister Fannie for her 40th birthday and dedicated the work to composer and violinist Louis Spohr. This was the last of his chamber works that he would see published. His health never fully recovered, and he died from a series of strokes in 1847.

The first movement *Allegro* provides evidence of Mendelssohn's position at the junction of Classical and Romantic music. He fastidiously follows Classical sonata form, but the overall dramatic effect is clearly Romantic, full of anxiety, sorrow, restlessness, and triumph.

The piano introduces the first theme, replete with agitated arpeggios climbing and falling back down. The strings then pick up the unsettled arpeggio theme. Listen for the strings to announce the second theme, *forte*, before it relaxes into a more gentle but melancholy melody. For both themes, the accompaniment maintains a feeling of controlled tension. See if you can hear the clever way Mendelssohn handles the coda: the piano plays the initial arpeggio theme at normal speed while the strings play a stretched-out version of it.

The *Andante* provides a quieter, more introspective interlude. The theme is a "song without words," a lovely wistful melody that rocks gently in 9/8 rhythm. It is introduced by the piano, but developed in a romantic string duet. The contrasting *Scherzo* is trademark Mendelssohn – impossibly fast, effervescent, sparkling, and nimble. The composer himself admitted that it was "a trifle nasty to play."

The *Finale* is a rondo in the form ABACABACB. The recurring A theme (in minor mode) starts with a leap up followed by a tumble down – that will help you identify it. The B sections are in major mode and are more relaxed and melodic. In the C episodes, Mendelssohn incorporates a majestic chorale. It evokes famous Lutheran chorales, but is in the end an original melody. Listen for its final triumphant restatement, urging the trio to a magnificent finish.

– Beth Oddy

ABOUT THE ATOS TRIO . . .

"Three voices, one sound: The kind of pitch-perfect unanimity of phrasing, tone, feeling and interpretation that distinguishes the finest chamber ensembles." (*Detroit Free Press, USA*)

Pianist Thomas Hoppe, violinist Annette von Hehn, and cellist Stefan Heinemeyer have been conquering the world's major concert series together since 2003. Around the globe, the ATOS Trio is hailed by audiences and met with critical acclaim. From winning the Kalichstein-Laredo-Robinson International Trio Award, the gold-standard prize for trios in the US, to a prestigious recognition as "New Generation Artists" by the BBC; from prizes in London, Graz, and Melbourne to concerts in all the major festivals and venues from Oceania to Carnegie Hall; the ATOS Trio pushes expression and dynamics to the limits, with its incredibly distinctive, warmly expressive, and extremely unified trio sound – far beyond the comfortable, familiar, and expected.

"They were Austrians in Haydn, Czechs in Dvořák, and Russians in Shostakovich." (*O Estado de São Paulo, Brazil*)

They have been heard at great venues such as London's Wigmore Hall, Concertgebouw in Amsterdam, the Teatro Colon in Buenos Aires, the Sala São Paulo, Carnegie Hall, and the Berlin Philharmonic; at festivals such as City of London, Cheltenham, Budapest Spring Festival, and Gilmore Michigan; in performances at the Schleswig-Holstein Music Festival, the Rheingau Music Festival, the Festspiele Mecklenburg-Vorpommern, and the Ludwigsburger Schlossfestspiele.

Hear them in enthusiastically received CD recordings of classical and romantic repertoire (Beethoven, Brahms, Schubert, Schumann, Mendelssohn); in complete premiere recordings of Heinrich von Herzogenberg and Josef Suk; and most recently in a celebration of French, Russian, Czech and Viennese music (The French album, The Russian Album, The Czech Album, The Vienna Album). Their total dedication to the music, their joy, and their almost magically differentiated interpretation set new standards.

"...One of the elite Piano Trios playing before the public today." (*The Washington Post, USA*)



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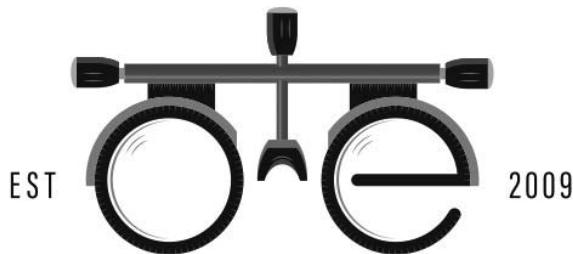
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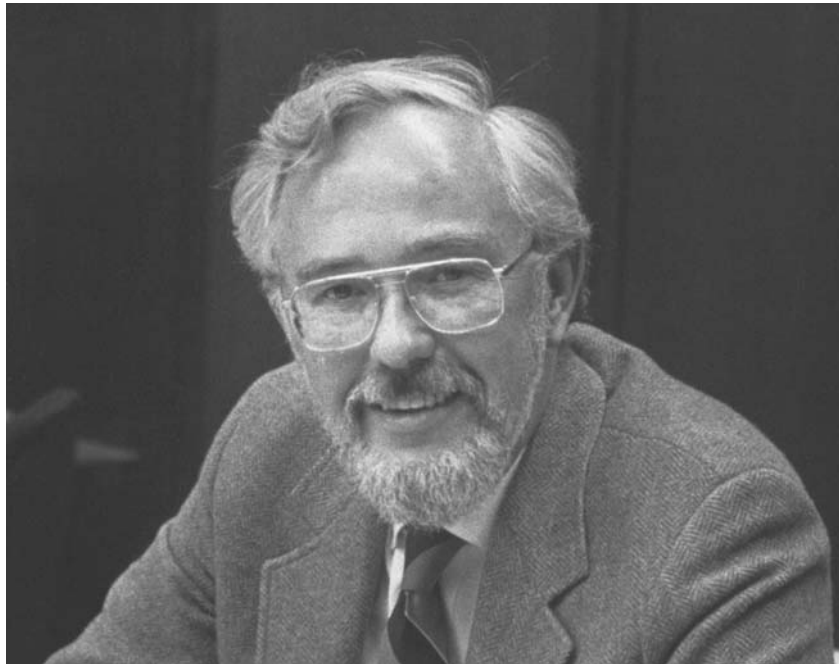
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*thanks Deirdre Stam and her family for
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to honor the memory of David Stam, 1935-2023.*



David came to Syracuse in 1986 to lead the SU Library system. Previously the Director of Research Libraries at the New York Public Library, he was also a historian who specialized in Polar exploration. Although he lived with ALS for 16 years, David was a fixture at SFCM concerts, buzzing about in his motorized wheel chair, greeting friends, and enjoying the performances. His zest for life throughout his illness was inspiring.

David and Deirdre met in 1962 while they were both bassoonists in the New Cecilia Chamber Orchestra in New York City. Together, they were devoted to classical and contemporary music and theater, especially to chamber music. SFCM has benefitted from their devotion: both were active members of our board for many years. Now, Deirdre continues that work. Heartfelt thanks to them both for their important contributions to the success of Syracuse Friends of Chamber Music!



74th Season – Sixth Concert
Saturday, April 6, 2024
7:30 p.m.
H.W. Smith School Auditorium

SFCM thanks Jonathan and Michele Chai for sponsoring this concert.

WINDSYNC

Garrett Hudson, flute
Emily Tsai, oboe
Graeme Steele Johnson, clarinet
Kara LaMoure, bassoon
Anni Hochhalter, horn

PROGRAM

Sambada (2022)

Miguel del Águila
(b. 1957)

Serenade in C Minor, K. 388 (1782)

Allegro
Andante
Menuetto in canone
Allegro

W.A. Mozart
(1756-1791)
arr. Mordechai Rechtman
(1926-2023)

INTERMISSION

Flora (2023)

Century Plant
The Governess
Joshua Tree

Viet Cuong
(b. 1990)

Summertime (1935)

George Gershwin/arr. WindSync
(1898-1937)

Bolero (1928)

Maurice Ravel/arr. WindSync
(1875-1937)

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Concert Notes . . .

Miguel del Águila (b. 1957) *Sambeada* (2022)

The musical style of Uruguayan-American composer Miguel del Águila combines drama, driving rhythms, and nostalgic nods to his South American roots. He composed *Sambeada* for WindSync in June 2022 to commemorate the ensemble's recent recording project of Del Águila's music (at Abbey Road Studios in London). This short work is a humorous samba dance that starts cool and relaxed and ends in a rhythmic frenzy. The oboe and French horn players are called to be multi-instrumentalists, performing percussion for the samba rhythm that underlies the piece.

The composer describes *Sambeada* as "a lively dance featuring ostinato rhythms, idioms and colors inspired by Brazilian Samba and Bossa Nova. Written mainly in 13/16 time signature, the music becomes increasingly lively and joyous finally triggering a syncopated dance where the horn leads the ensemble as it imitates a Latin trumpet."

W. A. Mozart (1756-1791) *Serenade in C minor, K. 388* (1782)

In a letter dated July 27, 1782, Mozart wrote to his father that he was writing a piece of *Nacht musique* (night music), a designation typically given to music for evening social events. While historians are unsure about the exact chronology of the Serenade in C Minor, most likely it is the work mentioned in Mozart's letter. The manuscript, however, shows that Mozart ultimately titled the work *Parthia* (partita) before changing his mind again and inscribing *Serenada* (serenade).

Mozart's difficulty in classifying the Serenade in C minor speaks to its weight. Dramatic, profound, and at times even ominous, the piece proceeds more like a symphony than like party music. Particularly notable are the third movement, an ingenious canon, and the fourth movement, a virtuosic theme and variations.

The 1780s were the heyday of *Harmoniemusik*, small wind bands employed as entertainers by arts patrons like Habsburg Emperor Joseph II, Viennese noble Prince Schwarzenberg, and music connoisseur Prince Aloys Joseph Liechtenstein. The Serenade in C minor, scored for pairs of oboes, clarinets, horns, and bassoons, was likely written for one of these *Harmoniemusik* patrons. WindSync performs an arrangement by bassoonist and conductor Mordechai Rechtman, who used both the original score and Mozart's own quintet arrangement for strings as references.

Viet Cuong (b. 1957) *Flora* (2023)

"As a child I was a standard grade explorer, catching bugs and traipsing around in the yard of our suburban Georgia home. But, somewhere along the way, I developed a fear of insects and a dislike for dirt. At the start of adolescence, I became a decidedly indoor kid. This remained true for many years, until as an adult I returned to Georgia and rented a home with a yard to take care of. Like so many people during the pandemic, I became a gardener. I shed some of that aversion to worms, got back in the dirt, and came to love tending to our little patch of earth. It also served to make me more aware of all the plant life around me, wild and otherwise. When life brought me from the lush environs of the southeast to the deserts of the southwest, I didn't leave behind my interest in the flora. This piece features three musical

vignettes dedicated to some of the plants that make it work here in the Mojave, my home."

– Viet Cuong, 2023

Flora was commissioned for WindSync by Chamber Music Tulsa to celebrate Chamber Music Tulsa's 70th season. Its premiere performance was on October 14, 2023.

George Gershwin (1898-1937) *Summertime* (1935)

George Gershwin is one of America's best-loved composers, and *Summertime* is one of Gershwin's best-loved tunes. The piece was originally composed as an aria for the opera *Porgy and Bess*, based on a novel by Dubose Heyward. Heyward adapted the novel for the opera, writing the libretto himself, and Gershwin traveled to South Carolina to meet the author and to soak up the summer setting before composing this famously languid music. Deeply influenced by Black music, Gershwin insisted on an all-Black cast for the original 1935 production, a controversial choice at the time. *Porgy and Bess* was often staged as a musical in subsequent productions, and it was adapted as a film in 1959. Only after a 1976 revival by Houston Grand Opera was its place in the American opera canon firmly established.

Maurice Ravel (1875-1937) *Bolero* (1928)

In 1928, actress and dancer Ida Rubenstein commissioned Maurice Ravel to score a ballet from music by the Spanish composer Isaac Albeniz. Ravel opted to write original material instead, but he did have a taste for Spanish dance forms, and he experimented with the idea of a fandango before settling on the bolero. The Spanish version of bolero features a driving triplet rhythm on the second beat of each measure and may be danced solo or as a couple. Ravel intentionally wrote his bolero without any development, challenging himself to repeat the same material throughout the piece and build excitement using musical colors and dynamics alone. The academic nature of this compositional process left Ravel quite critical of his own work and bewildered by its success.

In WindSync's version of Bolero, each instrument passes the solo, then plays in combination with the instruments around it, allowing the audience to observe the timbres of the ensemble. While the accompaniment of a Spanish bolero is traditionally covered by castanets, WindSync uses Ravel's choice of a snare drum.

– Notes by WindSync

ABOUT WINDSYNC . . .

WindSync has established itself as a vibrant chamber ensemble performing wind quintet masterworks, adapting beloved music to their instrumentation, and championing new works by today's composers. The quintet breaks down the "fourth wall" between musicians and audience by moving communicatively, speaking from the heart, and often performing from memory, creating an intimate connection. This personal performance style, combined with the ensemble's three-pronged mission of artistry, education, and community-building, lends WindSync its reputation as "a group of virtuosos who are wonderful people, too" (Alison Young, *Classical Minnesota Public Radio*).

WindSync launched an international touring career after winning the 2012 Concert Artists Guild Victor Elmaleh competition and the 2016 Fischhoff National Chamber Music competition. The ensemble has appeared in recital at some of North America's best-known venues, including Ravinia, Weill Recital Hall at Carnegie

Hall, Strathmore Mansion, and the Library of Congress. Their commissions and premieres include *The Cosmos*, a concerto for wind quintet and orchestra by Pulitzer finalist Michael Gilbertson, collaborative works for quintet and percussion with Ivan Trevino and Erberk Eryilmaz, and recent works by Mason Byner and Akshaya Avril Tucker. WindSync's album *All Worlds, All Times* was released on Bright Shiny Things in 2022, debuting at No. 2 on the Billboard Traditional Classical chart.

WindSync's thematic programming responds to the people and places where they work. In the members' artistic hometown of Houston, they curate a concert season and present the Onstage Offstage Chamber Music Festival, spotlighting everyday public spaces as gathering places for culture. The ensemble's educational work includes frequent tour stops at public schools and ongoing collaborations with youth music groups, and their concerts for young people reach over 5,000 students per year. In recognition of this work, WindSync was the recipient of the 2022 Fischhoff Ann Divine Educator Award.

Garrett Hudson, flute

Garrett Hudson is a founding member of WindSync. The Canadian flutist's roots lie in Winnipeg, Manitoba, where he made his solo debut with the Winnipeg Symphony at the age of 16. During his training, Hudson performed with the National Academy Orchestra of Canada and l'Orchestre de la Francophonie in Montreal, Quebec. He earned degrees from the University of British Columbia, under Scottish flutist Lorna McGhee, and Rice University's Shepherd School of Music, where he studied with renowned flute pedagogue Leone Buyse. A sensitive communicator both on stage and off, Hudson has coached woodwind students at the Eastman School of Music, Northwestern University, the University of Iowa, and the University of Texas. He lives in Houston, Texas, where he maintains a teaching studio at the beginner through professional levels.



Emily Tsai, oboe

Noted by *DMV Classical* as having "a consistently lovely tone and [taking] her melodic twists and turns with stylish assurance," Emily Tsai began playing oboe at age ten after having begun musical studies at age four on the violin. Based in Washington, DC, she is the Assistant Principal Oboe of the Washington National Opera and the Kennedy Center Opera House Orchestra and is Lecturer of Oboe at the University of Maryland. As a soloist, she has performed with the Alba Festival Orchestra, Amadeus Orchestra, and Paragon Philharmonia. Tsai holds degrees from the Eastman School of Music and University of Maryland, and her teachers include Mark Hill, Richard Killmer, and Malcolm Smith. She also holds a degree in Ecology and Evolutionary Biology from the University of Rochester. Tsai is a Lorée Artist and plays exclusively on Lorée oboes and English horns.



Graeme Steele Johnson, clarinet

Praised for his "elegant and rounded sound" (*Albany Times Union*) and "effortless . . . unmatched" technique (*The Clarinet Online*), Graeme Steele Johnson is an artist of uncommon imagination and versatility. His diverse artistic endeavors range from a TEDx talk comparing Mozart and *Seinfeld*, to his reconstruction of a forgotten 125-year-old work by Charles Martin Loeffler, to performances of his own arrangements with such artists as the Miró Quartet, Valerie Coleman and Han Lash. Johnson's recent and upcoming appearances include the Library of Congress, Morgan Library, Chamber Music Northwest, Bridgehampton Chamber Music Festival, Ravinia, Emerald City Music, Maverick Concerts and Yellow Barn, as well as solo recitals at The Kennedy Center and Chicago's Dame Myra Hess series. Johnson is the winner of the Hellam Young Artists' Competition and the Yamaha Young Performing Artists Competition. He holds graduate degrees from the Yale School of Music, and his major teachers include David Shifrin, Charles Neidich, Nathan Williams and Ricardo Morales.



Kara LaMoure, bassoon

Kara LaMoure approaches the bassoon as a performer, educator, and creative. She is a prolific arranger of chamber music for winds, and her interest in the creation and curation of music has led to premieres of works for solo bassoon by Akshaya Avril Tucker and Adeliia Faizullina. LaMoure is a founding member of the Breaking Winds Bassoon Quartet, a comedic crossover group known for its web presence and special connection with young musicians. A committed teaching artist, LaMoure has coached youth orchestras in the United States, Switzerland, Honduras, Mexico, and Brazil. She holds degrees from the Eastman School of Music and Northwestern University, where she studied with John Hunt and Christopher Millard, and she is an alumna and current instructor in Eastman's cutting-edge Institute for Music Leadership.



Anni Hochhalter, horn

Born in California and raised in Las Vegas, Nevada, Anni Hochhalter became interested in chamber music and innovation in the arts after touring as a young musician with ensembles across North America, Europe and Asia. Currently executive director and musician chair of WindSync, she oversees WindSync's activities as a touring ensemble and as a nonprofit organization, including educational work, concert production, and the Onstage Offstage Chamber Music Festival. Hochhalter is a graduate of Stanford University's Executive Program in Social Entrepreneurship. Outside of WindSync, she is principal horn of the McCall Music Festival in McCall, Idaho, and she performs on vocals, electronics, and horn with the band Late Aster. Hochhalter studied horn at the University of Southern California with leading studio and orchestral musicians Rick Todd, James Thatcher and Kristy Morrell, with additional summer training at Chautauqua Music Festival and Texas Music Festival.



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AMERICAN STRING QUARTET

Peter Winograd, violin
Laurie Carney, violin
Daniel Avshalomov, viola
Wolfram Koessel, cello

PROGRAM

String Quartet in B-flat Major, op. 18, no. 6 (1800)

Allegro con brio

Adagio ma non troppo

Scherzo: Allegro

La Malinconia: Adagio — Allegretto quasi Allegro

Ludwig van Beethoven

(1770-1827)

Blueprint for String Quartet (2016)

Caroline Shaw

(b. 1982)

Pizzicato for String Quartet (2001)

Vivian Fung

(b. 1975)

INTERMISSION

String Quartet in A Minor, D. 804, “Rosamunde” (1824)

Allegro ma non troppo

Andante

Menuetto. Allegretto

Allegro moderato

Franz Schubert

(1797-1828)

Concert Notes . . .

Ludwig van Beethoven (1770-1827) *String Quartet in B-flat major, op. 18, no. 6 (1800)*

Although Beethoven's early years were hard, he was lucky to live in Bonn, a hotbed of cultural activity. His musical talent was recognized, and he was given the instruction he needed. He became well known, primarily for his abilities on the piano—as performer, as improviser, and as composer.

Although he had been composing from a very early age, Beethoven didn't take on the task of writing for string quartet until he was around 30. Working with four independent people playing separate single lines was very different from writing for one person capable of playing multiple lines and huge chords with two hands. He had to learn to think differently. His first efforts in this direction came to fruition in his opus 18 set of six quartets. Tonight we hear the last of these. Although it clearly shows Beethoven's debt to Haydn and Mozart, it also points toward his future development as an innovative and brilliant composer of works for all sorts of instruments.

The first movement follows established sonata form – exposition of themes, development, recapitulation. It gets off to an energetic start, with the first violin playing the theme, at times in conversation with the cello. Behind them, the second violin and viola chatter away in rapid commentary, subdividing the already speedy beat. A second, more sedate theme follows, providing both players and audience a bit of respite. Beethoven incorporates elements of both parts of the exposition into the development section. Listen for bits of the first theme being tossed around among the players.

Established form is also present in the second movement *Adagio*. An elegant melody in the first violin part starts things off, followed by a darker second theme played in octaves in first violin and cello. Then an embellished version of the first theme recurs (ABA'). Listen for the change in mood from minor to major toward the end of the movement.

Beethoven breaks the rules for the third movement *Scherzo*. It takes the place of the more established Minuet/trio section. Listen for the triple meter. There are so many off-beat accents and cross rhythms in the *scherzo* sections you could be forgiven for missing that underlying rhythm. In contrast, the central trio section spotlights the first violin in a remarkable (and remarkably difficult) solo, accompanied by the other strings playing rhythmically regular legato lines.

The last movement of this last quartet in Beethoven's opus 18 opens with an unexpected somber, somewhat mysterious and slow introduction, "La Malinconia." The composer included a direction to the players: "This part must be played with the greatest delicacy." Each of three pensive hymns is followed by an increasingly intense and dynamically varied chordal section. In his *Guide to Chamber Music*, Melvin Berger writes: "From the point of view of musical development, this introduction is decades ahead of the rest of opus 18. In some ways, it presages the late quartets of the 1820's, with its moving evocation of grief and despair; it provides, as well, an insight into the depths of Beethoven's emotional state."

Suddenly, a cheerful allegretto in 3/8 time breaks out of the bleakness. Listen for the repeated return of its main theme in slightly modified form – this is a rondo. Twice you'll hear an

echo of "La Malinconia," but the dance maintains the upper hand in the tug of war. The work concludes with an incredible prestissimo of unison eighth notes.

– Beth Oddy

Caroline Shaw (b. 1982) *Blueprint for String Quartet (2016)*

At the tender age of 30, Caroline Shaw became the youngest-ever recipient of the Pulitzer Prize in Music (2013) for her *cappella* composition, *Partita for 8 Voices*. She wrote it for the ensemble Roomful of Teeth, a group with which she sings. A multitasking woman, she is also an active producer, violin soloist, and chamber musician. On her website, Shaw characterizes herself as "a musician who moves among roles, genres, and mediums, trying to imagine a world of sound that has never been heard before but has always existed."

The Wolf Trap Foundation commissioned a new work for the Aizuri Quartet in 2016. The group contacted Shaw, and she agreed to work with them. First she asked what else they would perform at their Wolf Trap concert. She lighted on Beethoven's op. 18 no. 6 string quartet, and decided to use it as a blueprint for her composition. Here is her 2016 program note about the piece:

The Aizuri Quartet's name comes from "aizuri-e," a style of Japanese woodblock printing that primarily uses a blue ink. In the 1820s, artists in Japan began to import a particular blue pigment known as "Prussian blue," which was first synthesized by German paint producers in the early 18th century and later modified by others as an alternative to indigo. The story of *aizuri-e* is one of innovation, migration, transformation, craft, and beauty. *Blueprint*, composed for the incredible Aizuri Quartet, takes its title from this beautiful blue woodblock printing tradition as well as from that familiar standard architectural representation of a proposed structure: the blueprint.

This piece began its life as a harmonic reduction – a kind of floor plan – of Beethoven's string quartet op. 18 no. 6. As a violinist and violist, I have played this piece many times, in performance and in joyous late-night reading sessions with musician friends. (One such memorable session included Aizuri's marvelous cellist, Karen Ouzounian.) Chamber music is ultimately about conversation without words. We talk to each other with our dynamics and articulations, and we try to give voice to the composers whose music has inspired us to gather in the same room and play music. *Blueprint* is also a conversation – with Beethoven, with Haydn (his teacher and the "father" of the string quartet), and with the joys and *malinconia* of his op. 18 no. 6.

– Beth Oddy

Vivian Fung (b. 1975) *Pizzicato for String Quartet (2001)*

Born in Alberta, Canada, into a family who had escaped from Cambodia and the Khmer Rouge, Vivian Fung is an award-winning composer with an international bent – and an international reputation. Educated at The Juilliard School, she has traveled widely, exploring the cultures of Southwestern China, North Vietnam, Spain, and Indonesia. Her wide-ranging works – orchestral, operatic, chamber, vocal, and solo – blend western musical forms with an eclectic mix of musical ideas from many cultures. Her violin concerto won the 2013 JUNO Award for Classical Composition of the year.

Pizzicato, written as a stand-alone piece, later became the third movement of Fung's String Quartet no. 1. In it, the string players put aside their bows and use their hands to elicit music from their instruments. Listeners can hear echoes of Chinese plucked instruments (the pipa and qin) and the rhythms of the Indonesian gamelan. The American String Quartet did the first reading of the piece in 2001 and worked with the composer to produce the kind of pizzicato sound she imagined.

– Beth Oddy

Franz Schubert (1797-1828) ***String Quartet in A Minor, D. 804,*** ***“Rosamunde” (1824)***

Schubert composed his first string quartets – at least 11 – as a teenager. They were intended for his family – his father, brothers, and himself – to play for friends and other family members. But when he left home, he stopped writing for this configuration. He was 27 before he really returned to composing for small string ensemble, when he produced some of his most beloved work: the “Death and the Maiden” D minor quartet, the Octet, and tonight’s piece, the “Rosamunde” quartet. In March 1824, he wrote to a friend, Leopold Kupelweiser, “I have written two quartets...and an octet, and I intend to write another quartet. In this manner, I want to pave the way to a grand symphony.” The two quartets were dedicated to violinist Ignaz Schuppanzigh, leader of a famous ensemble that had worked closely with Beethoven on his later quartets. Interestingly, Schuppanzigh liked *Rosamunde* but was not at all happy with *Death and the Maiden*. His quartet premiered *Rosamunde* in March 1824. This was the only time one of Schubert’s full quartets was performed publicly while he lived. It was also the only one of his chamber pieces published in his lifetime.

Although 1824 was a remarkably productive period in Schubert’s composing life, he was at the same time suffering from depression and illness. He had been diagnosed with syphilis in 1822, and symptoms were becoming inescapable. He had always been moody, and he had financial problems. In that letter to his friend Kupelweiser describing the work he had been doing, he also

quoted Goethe to describe his state of mind: “My peace is gone, my heart is sore, I shall find peace never and nevermore...” Thus tonight’s work moves between hopeful yearning and sad, melancholy regret.

This tension between optimism and despair is evident throughout the first movement *Allegro*. The first violin sings the first theme, a wistful melody; the accompanying instruments provide the turbulent context. Listen for reoccurrences of this theme later in the movement. The second theme is similarly song-like. It unexpectedly moves into a sunnier major key toward the end of the *Allegro*.

The second movement *Andante* explains the nickname of this piece. It is based on the theme from another work Schubert had recently completed: incidental music for a play, *Rosamunde, Princess of Cyprus* by Hermine von Chézy. (The play received a grand total of two performances in late 1823 before being forgotten.) The graceful melody undergoes variations that change its character from serene to deeply dramatic and back again.

Schubert repurposes his own work again in the third movement *Minuet*. More like a sad waltz, it begins with a direct quote from his 1819 song, “Die Götter Griechenlands” (“The Gods of Greece”). Schiller’s text begins “Beautiful world, where are you?” That yearning sentiment fills the movement, although it is somewhat offset by the more confident middle trio section.

The final *Allegro* is in A major, a more optimistic key, and is organized as a rondo – listen for recurring themes. But it remains wistful in spite of its more light-hearted “rustic dance” tone. “Hungarian” grace notes bring a bit of gypsy flavor to it.

– Beth Oddy

ABOUT THE **AMERICAN STRING QUARTET . . .**

Internationally recognized as one of the world’s finest quartets, the American String Quartet has spent decades honing the luxurious sound for which it is famous. The Quartet celebrated



Photo by Peter Schaar

its 45th anniversary in 2019, and, in its years of touring, has performed in all fifty states and has appeared in the most important concert halls worldwide. The group's presentations of the complete quartets of Beethoven, Schubert, Schoenberg, Bartók, and Mozart have won widespread critical acclaim, and their MusicMasters Complete Mozart String Quartets, performed on a matched quartet set of instruments by Stradivarius, are widely considered to have set the standard for this repertoire.

Recent seasons featured performances of the Quartet's major project together with the National Book Award-winning author Phil Klay and the poet Tom Sleigh, which offers a groundbreaking program combining music and readings that examines the effects of war. The Quartet also collaborated with the renowned author Salman Rushdie in a work for narrator and quartet by the film composer Paul Cantelon built around Rushdie's novel, *The Enchantress of Florence*. These tremendously imaginative collaborations cement the American String Quartet's reputation as one of the most adventurous and fearless string quartets performing today, as comfortable with the groundbreaking as with the traditional.

The Quartet's 2023-24 season includes performances for the Phoenix Chamber Music Society, Syracuse Friends of Chamber Music, Chamber Music Hamilton, and Madeline Island Chamber Music. Season highlights include collaborations with harpist Mariko Anraku and pianist Wendy Chen.

The Quartet's diverse activities have also included numerous international radio and television broadcasts, including a recent recording for the BBC; tours of Asia; and performances with the New York City Ballet, the Montreal Symphony, and the Philadelphia Orchestra. Recent highlights include performances

of an all-sextet program with Roberto and Andrés Díaz, many tours of South America, and performances of the complete Beethoven cycle of string quartets at the Cervantes Festival in Mexico and the Tel Aviv Museum in Israel.

The American's additional extensive discography can be heard on the Albany, CRI, MusicMaster, Musical Heritage Society, Nonesuch, and RCA labels. Most recently the group released "Schubert's Echo," which pairs Schubert's monumental last quartet with works bearing its influence by Second Viennese masters Alban Berg and Anton Webern. This repertoire posits that the creative line from the First to the Second Viennese Schools is continuous – and evident when these works are heard in the context of each other.

As champions of new music, the American has given numerous premieres, including George Tsontakis's Quartet No. 7.5, "Maverick;" Richard Danielpour's Quartet No. 4; and Curt Cacioppo's a distant voice calling. The premier of Robert Sirota's American Pilgrimage was performed around the U.S. in the cities the work celebrates. The Quartet premiered Tobias Picker's String Quartet No. 2 in New York city in celebration of the 90th anniversary of the Manhattan School of Music.

Formed when its original members were students at The Juilliard School, the American String Quartet's career began with the group winning both the Coleman Competition and the Naumburg Award in the same year. Resident quartet at the Aspen Music Festival since 1974 and at the Manhattan School of Music in New York since 1984, the American has also served as resident quartet at the Taos School of Music, the Peabody Conservatory, and the Van Cliburn International Piano Competition.

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Music Terms Used in This Program

A cappella: for voice without instrumental accompaniment (literally in the chapel)

Adagio: slow (at ease)

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

Adagio sostenuto: Slow and sustained

Agitato: agitated

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

Allegretto quasi allegro: Almost *allegro*

Allegretto vivo: moderately fast and lively

Allegro: lively, fast

Allegro agitato: agitated *allegro*

Allegro appassionato: intense (passionate) *allegro*

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

Allegro con moto: *allegro* with motion

Allegro energico e con fuoco: energetic *allegro* with fire

Allegro, ma non troppo: fast, but not too fast

Allegro moderato: moderate *allegro*

Allegro molto, molto allegro: very fast

Allegro molto e energico: very fast and energetic

Allegro non troppo, con espressione: *allegro* but not too fast, with expression

Allegro vivace: lively *allegro*

Allegro vivace, ma non troppo: lively *allegro*, but not too fast

Molto allegro quasi presto: very fast, almost *presto*

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

Andante con moto: *andante* with motion

Andante espressivo: *andante* with expressiveness

Andantino: Usually it means a little faster than *andante*, but sometimes it means a little slower than *andante*.

Andantino grazioso: graceful *andantino*

Appassionato: with passion

Arpeggio: the notes of a chord played in sequence rather than at the same time

Canon: a contrapuntal (counterpoint-based) compositional technique that employs a melody with one or more imitations of the melody (like “Frere Jacques”)

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

Con fuoco: with fire

Con moto: with motion

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.” Fugues and canons are forms of counterpoint.

D. number: for Deutsch, the cataloguer of Schubert’s music

Energico: energetic; with energy

Forte: strong; loud

Gamelan: a traditional Indonesian ensemble using mostly percussion instruments

Glissando: sliding (sliding over the keys on a piano or smearing notes together on other instruments, such as clarinet or trombone)

Ländler: a folk dance in 3/4 time popular in Austria, Bavaria, German Switzerland, and Slovenia at the end of the 18th century.

Larghetto: rather slow and broad

Malinconia: melancholy; sadness

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

Menuetto in canone: *minuet* with a canon

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 in this middle section. Lully (1632–1687), for example, often featured two oboes and bassoon.)

Molto: very

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

Nachtgesang: nocturne. A piece intended for an evening performance or one that is evocative of the night.

Neo-classical: drawing on the forms and/or styles of an earlier classical period

Non troppo: not too much

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.

Opus number (op.): *Opus* or the shortened form *op.* after the title of a piece of music means “work.” The number that follows, assigned by the composer or by someone cataloging the composer’s works, usually indicates the approximate

chronological position of the work in the composer's output. Sometimes an abbreviation standing for a particular catalogue replaces the more general opus indication: BWV (Bach Werke Verzeichnis, Bach works catalogue), K (for Köchel, catalogue of Mozart's music), Z (for Zimmerman, the catalogue of Purcell's music), etc.

Pipa: lute-like Chinese plucked string instrument

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

Presto: very, very fast

Qin: Chinese plucked string instrument

Romanticism: a characteristic of music from a period that began in the early 19th century. It is related to the European artistic and literary Romantic Movement that arose in the second half of the 18th century. In the Romantic period, music became more explicitly expressive and was often programmatic, dealing with the literary, artistic, and philosophical themes of the time. Beethoven is generally regarded as the first great Romantic composer.

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

Samba: an energetic Brazilian dance

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

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.

Sostenuto: Sustained; with connected notes (the opposite of *staccato*).

Staccato: each note brief and detached

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

Vivace: lively, faster than *allegro*

Molto vivace: very *vivace*

Vivo: lively

Waltz: a ballroom dance in triple time

Wunderkinder: child prodigies (singular: *wunderkind*)

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In Memoriam
Volker Weiss

Volker Weiss, accomplished materials-science scholar, pioneering university administrator, lover of sports, recreation and music, and entertaining raconteur, died on November 7. A long-time SFCM Board member, he will be remembered for his commitment to community and music. He was still actively engaged with old friends at SFCM's concert just three days before his death.



SFCM Youth Chamber Music Competition

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After three years of virtual competition (necessitated by pandemic considerations), we are happy to announce that this season's event will be held in-person at Syracuse's Park Central Presbyterian Church on Saturday, February 10, 2024. We hope our SFCM audience will be able to hear the winners of the competition at the beginning of one of our spring concerts.



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Artist Pianos	25
Robert Ashford	7
Audi Cicero	outside back cover
Bill Rapp Subaru	47
Bond, Schoeneck & King Attorneys	2
Dr. Mark I. Boulé	26
Bousquet Holstein PLLC	48
Burdick BMW	3
Candlelight Music	26
Central New York Community Foundation	50
Jonathan and Michele Chai	29
Civic Morning Musicals	18
Community Bank	inside back cover
Creative Dental Concepts	12
DiMarco, Abiusi & Pascarella CPAs	52
Eastman School of Music	32
Edgewood Gallery	12
Financial Visions Group	49
Dr. Joseph W. Flanagan, M.D.	24
FLX TAX LLC	21
Geneva Music Festival	19
Hamilton College Performing Arts	49
Hematology-Oncology Associates of CNY	42
Hosmer Violins	17
Key Bank	4
Lavender Blue	4
Lee Piano Services	13
Le Moyne College	33
Dr. Ewa Lukasik	19
Midgley Printing	52
Modern Endodontic Specialists	13
MoPro Mobility and Healthcare	18
NYS Baroque	18
Robert Oddy Stained Glass Artist	1
Original Eyewear	26
RAV Properties	6
Schola Cantorum	41
SFCM 75th Anniversary Dinner	5
Sisskind Funeral Service	43
Skaneateles Festival	38
Smith Contemporary Furniture	11
Society for New Music	43
In Memory of David Stam	27
Syracuse Gastroenterological Associates	37
Syracuse Orthopedic Specialists	32
Syracuse Sweat Club	52
Tarolli Massage Therapy	48
Velocity Clinical Research	5
Dr. James M. Vlassis	18
WCNY Classic FM	51
WRVO	inside front cover
Wells Fargo Advisors	4

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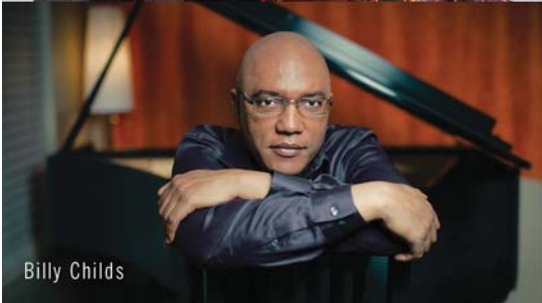
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LEGACY IN ACTION

GWEN WEBBER-MCLEOD

My parents decided when they had four girls that they were going to teach us to take the world by storm. They saw educating us — teaching us about philanthropy and community service — as a way to fight racism and sexism.

I believe that the eye is the limit and I want to be known as a woman whose every step, every breath, left a gentle impression of good in the world. I am already being remembered the way I want to be. This is evidence my legacy is in action.

With strategic intent, I have designated my legacy gift to the Black Equity & Excellence Fund to ensure that the region remains an equitable place for my people. I hope my gift can be leveraged to give organizations serving Black children the opportunity to expose them to people, places and things beyond what could be limiting for them.



Read more of Gwen's story at cnycf.org/webbermcleod

Gwen Webber-McLeod pays homage to Harriet Tubman outside the NYS Equal Rights Heritage Center & Auburn NY Visitor Center. The bronze statue, sculpted by Brian P. Hanlon, is accompanied by a plaque featuring a quote from Harriet Tubman at an 1896 suffrage convention that reads: "I was the conductor of the Underground Railroad for eight years, and I can say what most conductors can't say — I never ran my train off the track and I never lost a passenger."



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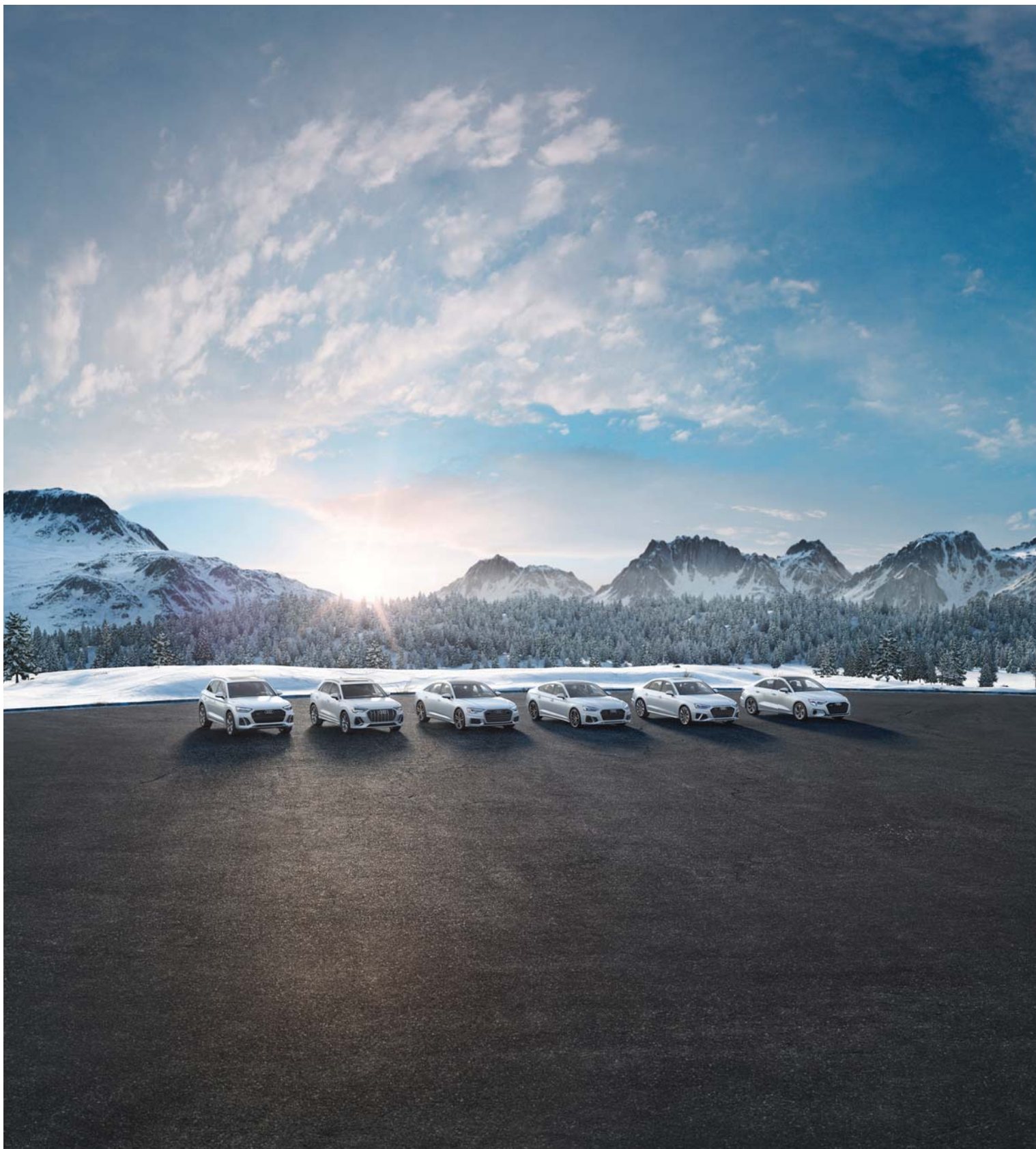
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