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OUR 70th SEASON  
**2019-2020**

**WINTER/SPRING – FEBRUARY-MAY**



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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 from some outstanding young musicians. We are pleased to continue this effort with a competition on March 28, 2020.

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

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

SFCM audiences have heard some wonderful young musicians perform in the last four years. We look forward to hearing the competitors this spring.

**The public is invited to attend the competition.**

**When:** Saturday, March 28, 2020, beginning at 1:00 PM

**Where:** Park Central Presbyterian Church,  
504 E. Fayette St., Syracuse

**Application deadline:** February 28, 2020

Please check our website, [www.SyrFCM.org](http://www.SyrFCM.org), for complete rules for the 2020 competition.



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



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

**Contents**

	Page
Join Us in 2020-2021 for Our 71st Season	8
President's Message	9
SFCM Executive Committee and Other Leaders	9
About Syracuse Friends of Chamber Music	10
MID-WINTER CONCERT: A TREASURY OF TRIOS	14
BERLIN PHILHARMONIC PIANO QUARTET	22
DORIAN WIND QUINTET	28
JUPITER and JASPER STRING QUARTETS	38
Wondering about the weather....	42
Our 70th Season at a Glance	42
Want to play some chamber music yourself?	42
Music Terms Used in This Program	45
Krasner Memorial Fund and Award	48
Index of Advertisers	49
Our Contributors	50

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# JOIN US IN 2020-2021 FOR OUR 71st SEASON

## THE MONTROSE TRIO

**Saturday, October 3, 2020**

A new group of old friends opens our season. In 2013, two former members of the Tokyo String Quartet—violinist Martin Beaver and cellist Clive Greensmith—joined forces with world-famous pianist Jon Kimura Parker to form the Montrose Trio. A recent review (*Albuquerque Journal*): “While all are soloists in their own right, they play as a unit melding seamlessly with an impeccable sense of ensemble, giving vibrant performances that let each work reveal itself in all it has to say.” This is a new ensemble in our series, but we are welcoming back all three of these world-famous artists. Expect a spectacular night of shining performances!

## AKROPOLIS REED QUINTET

**Saturday, October 17, 2020**

Celebrating their 10th anniversary and hailed by *Fanfare Magazine* for their “imagination, infallible musicality, and huge vitality,” the Akropolis Reed Quintet has won seven national chamber music prizes. This lively fivesome features oboe, clarinet, bass clarinet, alto saxophone, and bassoon in an ensemble that has premiered more than 70 new works. They bring us their lively personalities, outstanding skills, and an adventurous repertoire spanning over 400 years of musical history.

## PACIFICA QUARTET

**Saturday, November 14, 2020**

Back for their fifth appearance for SFCM, the Pacifica Quartet brings virtuosity and an exuberant performance style to the traditional and the new in the string quartet repertoire. Over the past twenty-five years the Pacifica Quartet has achieved international recognition as one of the finest chamber ensembles performing today. A *New York Times* reviewer, writing about their performance of a Beethoven quartet, says, “Their alluring sound proved breathtaking in the poignant *Lento assai*, which unfolded with spine-tingling intensity.” We welcome them back enthusiastically!

## MID-WINTER CONCERT: CLASSIC SONATAS

**Saturday, February 6, 2021**

John Oberbrunner has planned another wonderful program for us, featuring outstanding Central New York musicians. Sonatas by Sergei Prokofiev and César Franck as well as a Bach trio sonata will make for a great evening of music featuring flute, violin, and piano.

## SHANGAI QUARTET

**Saturday, March 27, 2021**

One of the world’s foremost chamber ensembles, the Shanghai Quartet melds impressive technique and emotional breadth while moving seamlessly between masterpieces of western music, traditional Chinese folk music, and cutting-edge contemporary works. Formed in Shanghai in 1983, the group is now based in the U.S. The quartet is the subject of a full-length documentary, *Behind the Strings*. We welcome them to Syracuse.

## RUSSIAN RENAISSANCE

**Saturday, April 17, 2021**

Russian Renaissance has established itself as one of today’s most electrifying and exhilarating ensembles. Through stunning performances of everything from tango and folk to Classical and jazz, Russian Renaissance redefines the possibilities for their traditional Russian folk instruments (balalaika, domra/domra alto, button accordion, and balalaika contrabasso) while capturing the attention of audiences worldwide. What makes Russian Renaissance truly special is their ability to both dazzle with breathtaking style and touch the hearts of listeners of all ages and backgrounds. Enjoy a special night of music!

## DOVER QUARTET

**Saturday, May 1, 2021**

Following their wonderful concert here in 2014, we have been looking for an opportunity to bring this group back. Since they catapulted to international stardom following a stunning sweep of the 2013 Banff Competition, at which they won every prize, the Dover has become one of the most in-demand ensembles in the world. The Quartet’s rise from up-and-coming young quartet to occupying a spot at the top of their field has been “practically meteoric” (*Strings*). With its burnished warmth, incisive rhythms, and natural phrasing, the Quartet’s distinctive sound has helped confirm its status as “the young American string quartet of the moment” (*New Yorker*). A magnificent close to our season!.

*For more information, see: [www.SyrFCM.org](http://www.SyrFCM.org)*



## Syracuse Friends of Chamber Music

### A MESSAGE FROM OUR PRESIDENT

The Syracuse Friends of Chamber Music enjoyed three exciting and superb concerts in the first half of our 70th season played by the Juilliard String Quartet, the Argus Quartet, and the Gryphon Trio. We now look forward to four more concerts by superlative groups of musicians.

Our ability to program consistently, every year, a series of chamber music concerts by such well-loved and virtuosic ensembles speaks eloquently of SFCM's prominent place in the cultural life of Central New York. Much credit for this record must go to the Programming Committee, which collects suggestions from many people, researches the ensembles, devises a program for each season, and negotiates dates and contracts with the groups. However, we could not produce these wonderful series of concerts without the enthusiastic, steadfast and dependable support of our community of concert attendees, subscribers, donors, and sponsors.

SFCM has so much to offer to the musical life of Syracuse that we should make every effort to attract new people to our concerts. So, once again, I would ask you, our regular concert goers, to spread the word, share your enthusiasm, and bring your friends.

Our first concert, "A Treasury of Trios," is the traditional mid-winter performance featuring some of the extraordinary first class talent within our own region. We are grateful to John Oberbrunner for organizing these mid-winter concerts for the past several years. Nine marvelous musicians will combine in various ways to perform a variety of trios. Later we will hear four internationally renowned visiting ensembles: the Berlin Philharmonic Piano Quartet, the Dorian Wind Quintet and finally both the Jupiter and Jasper Quartets in the same concert.

I wish you all enjoyment and inspiration at these concerts!

Sincerely,  
 Bob Oddy  
 President of SFCM, 2019-2021

## SFCM EXECUTIVE COMMITTEE AND OTHER LEADERS

### EXECUTIVE COMMITTEE

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

### FINANCE AND INVESTMENT COMMITTEE

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

### PROGRAMMING COMMITTEE

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

### OTHER FUNCTIONS

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Youth competition	Richard Moseson, Tom McKay
Midwinter concert	John Oberbrunner
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Archivist	Matthieu van der Meer
Concert night operations	Audrey and Lee Turner
Outreach coordinators	Deirdre Stam, Marcia McGill

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



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

# About Syracuse Friends of Chamber Music . . .

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

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

Krasner's initial vision for SFCM was to combine internationally

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

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

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

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

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

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

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

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



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



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# HAMILTON COLLEGE PERFORMING ARTS 2019-20 SEASON

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

Friday, September 20, 7:30 pm

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



## **Tempesta di Mare: Baroque chamber players**

Saturday, October 5, 7:30 pm

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

## **Chimpanzee (off-broadway puppet theatre)**

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

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

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



## **PUSH Physical Theatre**

Saturday, November 16, 7:30 pm

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

## **Symphoria**

Sunday, January 26, 3 pm

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

## **Tessa Lark, violin**

Friday, February 7, 7:30 pm

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



## **Sō Percussion**

The Quartet Reimagined

Friday, February 28, 7:30 pm

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

## **Eroica Trio**

Friday, April 3, 7:30 pm

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



## **Stefon Harris + Blackout**

Saturday, April 18, 7:30 pm

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

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## A TREASURY OF TRIOS

Xue Su, flute                      Peter Rovit, violin                      Lindsay Groves, cello  
Martha Grener, flute              Arvilla Wenland, viola              Sar-Shalom Strong, piano  
Alan Kolsky, clarinet              Gregory Wood, cello              Ida Tili-Trebicka, piano

*SFCM dedicates tonight's concert to long-time board member and past president  
Josh Goldberg, with best wishes for him in his new home*

### PROGRAM

**Trio in E-flat Major, K.498, "Kegelstatt" (1786)**

Kolsky, Wendland, Strong

*Andante*  
*Menuett*  
*Allegro*

**Wolfgang Amadeus Mozart**

(1756-1791)

**Serenade for flute, violin, and viola, op. 25 (1801)**

Su, Rovit, Wendland

*Entrata. Allegro*  
*Tempo ordinario d'un Menuetto*  
*Allegro molto*  
*Andante con Variazioni*  
*Allegro scherzando e vivace*  
*Adagio*  
*Allegro vivace e disinvolto*

**Ludwig van Beethoven**

(1770-1827)

### INTERMISSION

**Trio for flute, cello, and piano (1944)**

Grener, Wood, Strong

*Moderato*  
*Adagio*  
*Allegro Spiritoso*

**Norman Dello Joio**

(1913-2008)

**Piano Trio no. 3 in F Minor, op. 65 (1883)**

Rovit, Groves, Tili-Trebicka

*Allegro, ma non troppo*  
*Allegretto grazioso*  
*Poco Adagio*  
*Finale. Allegro con brio*

**Antonin Dvořák**

(1841-1904)

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## Concert Notes . . .

### Wolfgang Amadeus Mozart (1756-1791) *Trio in E-flat Major, K.498 "Kegelstatt" (1786)*

A long glide, a clatter of pins, and then the last four pins falling slowly. Mozart's "Kegelstatt Trio" begins with a long E-flat, followed by a flurry of notes in a rapid turn, then a four-note downward arpeggio. This opening motif, nine notes long, seems to represent the clatter and fall of nine-pins in the bowling game of *Kegel* (nine-pins, skittles). *Kegelstatt* refers to the place where the game is played. The motif is extensively developed in the first movement.

The trio got its nickname from this motif, and from the fact that Mozart and his friends Gottfried and Franziska von Jacquin had parties where they would play games, converse, and make music. Mozart wrote several pieces for performance at the Jacquin house, particularly for pianist Franziska, one of Mozart's students. On an autograph manuscript of a horn duet written a week before this trio, he wrote "Vienna, 27 July 1786 while playing Kegel." The name "Kegelstatt" has always been associated with this trio too, although there is no similar manuscript notation indicating Mozart's intention to make that association. The opening motif, though, seems to make a clear connection. The trio was performed at the Jacquin house with Franziska playing the piano, Mozart playing the viola, and Anton Stadler playing the clarinet.

The clarinet was invented in the early 1700s. This is the first important chamber work featuring the clarinet with a stringed instrument and piano (rather than with other wind instruments). Stadler's playing inspired Mozart's love of the clarinet. He went on to compose his wonderful quintet and his concerto for clarinet, both dedicated to Stadler. The trio, the quintet, and the concerto are to this day unsurpassed masterpieces of the clarinet repertoire.

### Ludwig van Beethoven (1770-1827) *Serenade for flute, violin, and viola, op. 25 (1801)*

In order to study with Haydn and to establish his reputation, Beethoven moved from his home city of Bonn to Vienna in 1792. It is not surprising that a young virtuoso pianist would focus much of his early work there on compositions for piano, for ensembles including piano, and for traditional combinations of instruments (such as the string quartet and symphony). But Beethoven also experimented with more novel combinations, such as this serenade's trio of flute, violin, and viola. Parts of the serenade were sketched out as early as 1797, but the full work was not completed until 1801.

Probably written for outdoor performance, this lovely, playful serenade was popular and even profitable for young Beethoven. The fanfare-like themes of the opening *Entrata* are light and airy in this instrumentation. A gently elegant traditional *minuet* (with two trio sections) follows, and the quicker third movement is also in *minuet-trio* form. The *Andante* with variations gives each performer a chance to shine in solo. After a very brief *scherzo*, we slow to *adagio*, but only briefly, for the sixth movement (under two minutes in length). The last movement is a wonderful, propulsive escapade in *rondo* form (ABACABA + coda).

### Norman Dello Joio (1913-2008) *Trio for flute, cello, and piano (1944)*

Norman Dello Joio, born in New York, got off to an early start in music. His father was an organist, pianist, composer, and vocal coach (some Metropolitan Opera stars were among his clients), and his godfather was organist at St. Patrick's Cathedral. Dello Joio began his own career as a church organist and choir director at age 14 and later received a scholarship to The Juilliard School.

During post-graduate studies at Yale, his teacher Paul Hindemith told him, *Your music is lyrical by nature, don't ever forget that.* Dello Joio stated that, although he did not completely understand at the time, he came to understand what Hindemith meant: *Don't sacrifice necessarily to a system. Go to yourself, what you hear. If it's valid, and it's good, put it down in your mind. Don't say "I have to do this because the system tells me to." No, that's a mistake.*

As a composer, Dello Joio received many awards, including the New York Critics' Circle Award in 1948 and the Pulitzer Prize in 1957. He composed for vocal ensembles, for symphonic band, for orchestra, for piano, and for chamber ensembles. In 1965 he won an Emmy for his music for the television program *The Louvre*. He held numerous faculty appointments, including positions at Sarah Lawrence College, the Mannes College of Music, and Boston University.

If you have ever wanted to play the flute, the cello, or the piano, this trio suite will remind you why. The lovely melodies and the wonderful interplay bring out some of the best characteristics of each of the instruments. The lightness of the first movement, the intense expressiveness of the second, and the joyful spirit of the third join to make this a suite that you will want to hear again.

### Antonín Dvořák (1841-1904) *Piano Trio in F Minor, op. 65 (1883)*

The opus 65 Trio comes at the period of Dvořák's life when he was gaining considerable recognition and his style was becoming less distinctively Czech, more international. He had developed a friendship and professional association with Brahms; the seriousness of tone through most of this work might remind us of Brahms rather than Dvořák, especially if we are thinking of Dvořák's earlier Slavonic dances.

At the well-received premiere in 1883, the composer played the piano. A commentator on an early performance said, *The most valuable gem brought to us amid the plethora of concerts in recent weeks is undeniably Dvořák's new Piano Trio in F Minor. It demonstrates that the composer finds himself at the pinnacle of his career. If we disregard the smaller genres, it is particularly the Symphony in D Major, the String Sextet, and now the Trio in F Minor which rank Dvořák among the world's greatest modern masters.* This work stands as a piano-trio masterpiece.

In Dvořák's initial conception, the first movement would have been followed by the slow movement, with a lighter movement (traditionally a *minuet* or *scherzo*) before the *finale*. This is the most common order for such four-movement works. But in its final form, this work has an intense first movement and an

almost equally long, intense slow movement. We know from his notes that Dvořák made a switch in the order before the first performance; it made sense to move the lighter (and shorter) *Allegretto grazioso* to second position, between the two longer movements.

Though not a traditional *minuet* or *scherzo* in 3/4 time, the *Allegretto grazioso* movement (in 2/4 time) is in *minuet-trio* form. Rhythmic and varied, beginning with triplet figures in the strings accompanying the duple rhythm of the piano's melody, the movement is propelled by varying cross-rhythms.

A *Finale* in 3/4 time is as unusual as a 2/4 *scherzo*, but that is what we have. A light dance-like melody begins the *Allegro con brio*, but the diverse themes and motifs of this movement develop very dramatically. A brief break to return to the light dance-like melody leads to a rapid, swirling finish.

Tom McKay

## ABOUT THE ARTISTS . . .

**Martha Grener, flute** is a freelance artist and music educator. Noted for solo recitals and chamber music, she has performed for many local concert series including Civic Morning Musicals, Liverpool Library, Goldenberg, Motto Music, *Joyful Noise*, Utica College Concert Series, and more. In 2014 her flute/harp group Duo L'Adour won a Sammy award for *Dare to Dream: a series of reveries for flute & harp*. Ms. Grener has performed with Symphoria, the Catskill Symphony Orchestra, and the Clinton Symphony. She is also a dedicated, passionate music educator both in public school at West Genesee and in her private studio. She was a featured performer at SFCM's midwinter concerts in 2016 and 2018.



After graduating from Northwestern University, **cellist Lindsay Groves** came to Syracuse to audition for the Syracuse Symphony, and she has served as assistant principal, principal, string quartet member, and substitute cellist in the orchestra's various incarnations since then. She also served for a year as principal cellist of the Hawaii Symphony, 21 years as assistant principal for the North Carolina Eastern Music Festival, 3 years with the Kennedy Center Opera House Orchestra, and a year with the North Carolina Symphony. In addition, she has performed with the Baltimore, Albany, Monterey, and Cape Symphonies; the Buffalo and Binghamton Philharmonics; the Cayuga Chamber Orchestra; and the Kenai Peninsula Festival Orchestra. She has been a featured soloist in concertos by Dvorak, Haydn, Schumann, and Elgar in New York, North Carolina, and Alaska, and she has been a featured chamber musician at festivals in California, North Carolina, Colorado,



Alaska, Florida, Italy, Switzerland, and China. In 1980 she founded (and for eleven years directed) the Skaneateles Festival, an on-going 12-concert summer series. Inspirational chamber music collaborators have included Nicholas Eanet, Schlomo Mintz, Laurie Smukler, Victor Dancencko, Hilary Hahn, Martha Katz, Li Li, Nabuko Imai, Paul Coletti, Ian Hobson, Awadagin Pratt, Ruth Laredo, and Andre Michel Schub. Ms. Groves was a featured performer at SFCM's midwinter concerts in 2014 and 2017.

**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 and North Carolina Symphonies, the Buffalo Philharmonic, the Chautauqua Symphony Orchestra, the Skaneateles Festival, Glimmerglass Opera, and the Colorado Music Festival. He was a featured performer at SFCM's midwinter concerts in 2016, 2017 and 2019.



As a chamber musician, recitalist, and soloist, **violinist Peter Rovit** has performed throughout the United States and at music festivals such as Aspen, Taos, Yellow Barn, Hot Springs, Skaneateles, and Musical Spring in Saint Petersburg (Russia). A concerto competition winner at both the Hartt School and at SUNY Stony Brook, Mr. Rovit has also performed as a soloist with the Montgomery, Fort Smith, and Tuscaloosa Symphonies, the Oklahoma City Philharmonic, and Symphoria. He was a recipient of the prestigious Montgomery Symphony Violin Fellowship, has been a member of the Quartet Oklahoma, associate concertmaster of the Oklahoma City Philharmonic, and concertmaster of the Tuscaloosa Symphony. He is now Symphoria's concertmaster and plays violin in local chamber groups. Mr. Rovit was a featured performer at SFCM's midwinter concerts in 2017 and 2018.



**Sar-Shalom Strong** is well-known as both soloist and collaborative **pianist**. For over 30 years, he has worked with many international artists and with 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, the A Little Summer Music series, 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. He was a featured performer at SFCM's midwinter concerts in 2018 and 2019.

**Xue Su** is 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 that include the New Haven, Princeton, and Albany Symphonies. She is a guest teacher at the Manhattan School of Music's Orchestral Performance program, as well as at The Juilliard School Pre-College. During the 2018-2019 season, Ms. Su made 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 concerts in 2018 and 2019.



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**Pianist Ida Tili-Trebicka** has performed in England, the Netherlands, France, Italy, Albania, Canada, the U.S., and China. She has been featured on radio and TV in Italy, Canada, Albania, and the U.S. She has performed at festivals such as Song Collaborators Consortia in Baton Rouge LA, the Trinity Concert Series in Watertown NY, the Clayton Opera House Series in Clayton NY, and most recently at the North Carolina Bach Festival in Raleigh NC. She has collaborated with distinguished artists in the U.S. and Europe, including members of the Takacs, Cassatt, and Lark Quartets, members of the Athens and Thessaloniki Philharmonic Orchestras in Greece and the RAI National Symphony Orchestra in Italy, and many singers.



Winner of the Albanian National Piano Competition, Ms. Tili-Trebicka was honored with the Albanian Excellence Award by the president of Albania and the Albanian Excellence Organization. She won the Civic Morning Musicals Competition Piano Award, and the Ruth Edson Award for Excellence in Piano Performance. She was honored with the Ovation Award by Syracuse Sounds of Music Association in September 2019 and received a Top Teacher Award from Steinway & Sons in February 2019.

Ms. Tili-Trebicka made her New York City debut in 2001 at the Merkin Hall at Kaufman Music Center and continues to play in the city regularly. A frequent chamber music performer with Symphoria musicians, she also plays newly commissioned works with the Society for New Music. She can be heard on the Society's recording "Music Here and Now" for the Inova label.

Ms. Tili-Trebicka is the co-founder of the Forty-Fingers Piano Quartet, the AMIDA Piano-Duo, and the St. Peter's Cazenovia Concert Series. She performs regularly with these groups in the Central New York area. She is an associate professor of teaching and is the coordinator of the keyboard department at Setnor School of Music at Syracuse University.

**Arvilla Wendland** joined Symphoria's **viola** section in 2013. Previous appointments include principal violist of the Mississippi Symphony, violist of the Mississippi Quartet, and assistant principal violist of the Oklahoma City Philharmonic. Ms. Wendland has performed at Alice Tully Hall, with the Quartz Mountain Chamber Players, and as part of the Brightmusic Chamber Music Series. She was featured in the Young Artist Concert Series at the Aspen Music Festival and has also performed for the National Conference of the Society of Composers and the Oklahoma and Alabama Viola Societies. In Central New York, Ms. Wendland has performed for the Society for New Music, Ensemble X, Syracuse Friends of Chamber Music, Civic Morning Musicals' *Live! at the Everson*, *Joyful Noise*, Merry-Go-Round Playhouse, and Cornell's *Mayfest*. Peter Rovit and Ms. Wendland will be featured with Symphoria on March 1, 2020, playing Mozart's *Sinfonia Concertante* for violin, viola, and orchestra. Ms. Wendland earned MM and BM degrees from The Juilliard School. She plays an English viola made by Nathaniel Cross.



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Sweet Dreams.

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**Gregory Wood** is assistant principal **cello** of Symphoria and was acting principal cello for the 2014-2015 season. Mr. Wood has performed as assistant principal cello of the Syracuse Symphony and as a substitute cellist for the Detroit and Cincinnati Symphonies. He is adjunct professor of both cello and chamber music at the Syracuse University Setnor School of Music, and is adjunct professor of cello at Onondaga Community College.

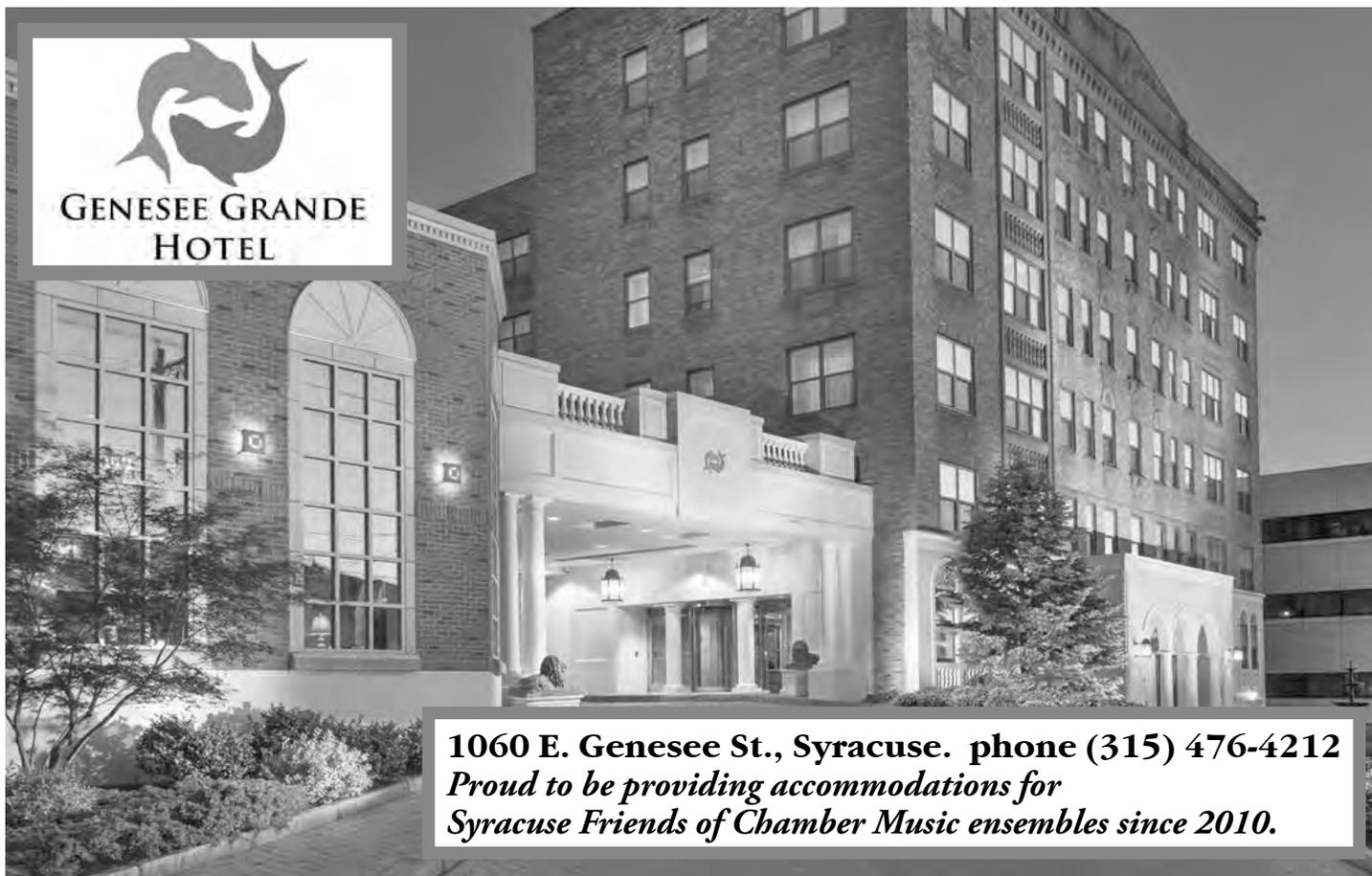


Mr. Wood has a BM degree from the University of Cincinnati College-Conservatory of Music, where he studied cello with Lynn Harrell, Jack Kirstein, and Zara Nelsova and won the CCM concerto competition. While there, he also studied chamber music with the LaSalle Quartet. He completed an MM degree in music education at Syracuse University.

Mr. Wood has performed as soloist with the Syracuse Symphony Orchestra. He received the Civic Morning Musicals 2006 Excellence in Chamber Music Award and has played numerous recitals for that organization. In addition, he has performed with and for the Jewell Trio, the Society for New Music, the Skaneateles Festival, and Syracuse Friends of Chamber Music. He played principal cello with the Endless Mountain Music Festival in 2019, and has performed with Josh Groban, Roger Daltry, the Finger Lakes Opera Orchestra, and the Trans-Siberian Orchestra. He was a featured performer at SFCM's midwinter concerts in 2014 and 2017.



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H.W. Smith School Auditorium

# BERLIN PHILHARMONIC PIANO QUARTET

Luis Esnaola, violin  
Matthew Hunter, viola  
Knut Weber, cello  
Markus Groh, piano

## PROGRAM

**Phantasy for Piano Quartet, H.94 (1910)**

**Frank Bridge**  
(1879-1941)

**Piano Quartet (2017)**

*Ein Ding*  
*Kinderspott*  
*Duet für Vier*  
*Ruhig*  
*Die Wolfjungen*

**Danny Elfman**  
(b. 1953)

## INTERMISSION

**Piano Quartet no. 1 in G Minor, op. 25 (1861)**

*Allegro*  
*Intermezzo: Allegro ma non troppo*  
*Andante con moto*  
*Rondo alla Zingarese: Presto*

**Johannes Brahms**  
(1833-1897)

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

## Concert Notes . . .

**Frank Bridge (1879-1941)**

***Phantasy for Piano Quartet, H.94 (1910)***

Businessman and ardent amateur musician Walter Wilson Cobbett thought it unfortunate that chamber music composers seemed to have settled on a format of long works separated into discrete sections. He didn't think that format was very audience-friendly. But he had money and an idea – he would sponsor an annual competition among British composers. Contestants would write relatively brief, one movement chamber “Phantasies.” These would be modern equivalents of works for consorts of viols by British composers of the 16th and 17th centuries. Cobbett made the following specification:

*The parts must be of equal importance, and the duration of the piece should not exceed twelve minutes. Though the Phantasy is to be performed without a break, it may consist of different sections varying in tempi and rhythm.*

The first contest was announced in 1905. Frank Bridge won a subsequent contest in 1907 with a piano trio. In 1910, Cobbett asked him to write a phantasy piano quartet. We hear the result tonight.

Bridge was born into a working-class English family in 1879. His musical talent became evident early. He was a scholarship violin student at the Royal Academy of Music where he also studied composition with Charles Stanford, a forceful character of conservative tastes. Bridge focused on viola in his professional playing career and also worked as a conductor. Among his chamber music partners in the 1910s were both Maurice Ravel and Gabriel Fauré. His early compositions are tonal and follow in the conservative steps of his teacher, Stanford. But in the 1920s, Bridge's style took a radical turn and became more experimental.

Tonight's work is from the earlier, tonal period. Although it is one continuous work, it divides into discernible parts. The first section is marked *Allegro moderato*. After the introduction, a march-like subject begins; a lyrical melody follows, played over the cello's arpeggios. Next comes a very British sounding section in the *Andante moderato* – perhaps a hint of Londonderry Air? The work closes with a sprightly *Allegro ma non troppo*, rather more romantic than the Elizabethan consort model might suggest!

**Danny Elfman (b. 1953)**

***Piano Quartet (2017)***

Danny Elfman, a self-taught composer, has written the music for over 100 feature films by filmmakers like Tim Burton, Sam Raimi, and Gus Van Sant. He wrote the familiar TV themes for *Desperate Housewives* and *The Simpsons*. He has been nominated for four Oscars, and he won two Emmys, a Grammy, six Saturn Awards for Best Music, the 2002 Richard Kirk Award, and the Disney Legend Award in 2015. Not bad for someone who gravitated toward science, not music, when he was a kid!

Elfman was born in L.A. and grew up with movies. In the early 1970s, he became musical director of a street theater performance art troupe led by his brother, Richard. That morphed into the new wave band Oingo Boingo, for which Elfman was lead singer and songwriter. Tim Burton asked Elfman to write the score for *Pee-wee's Big Adventure* in 1985. That got Elfman's movie music

writing career off and running. In addition, he has written concert music, music for the stage, for TV, and for advertising.

The Piano Quartet was co-commissioned by the Lied Center for Performing Arts at the University of Nebraska and the Berlin Philharmonic Piano Quartet, who premiered it on February 6, 2018 in Lincoln, Nebraska.

Kristy Geslain interviewed Elfman for Episode 3 of the *This is Lincoln Center* podcast while he was writing tonight's work. Here are some of his remarks:

*[For the Piano Quartet,] I wanted to write music that was not film music, and didn't sound like I was writing down to a concert audience; that would be challenging for a film music audience, but not so challenging as to be alienating. There's an area in between.*

. . .  
*What I've learned in film music is that if I give something of a melody that a listener can grab hold of, that you can do incredibly strange things with orchestration, with texture, with what's around it. But it still gives their ear something to hold on to.*

. . .  
*My son, when he was five, was listening to *The Rite of Spring*, and he'd listen to it over and over again. I realized that there was a solid base rhythmically, and bits of melody that were pulling him in, so all the cacophony around it was okay, because his ear was following these things that were very simple to follow. And so I started kind of applying that to some of my own music . . . and found that audiences were fine with that. So taking that a step further now in concert music is learning from that lesson, trying to find something . . . looking for that hybrid to bring them in.*

So what do you think? Did he succeed?

**Johannes Brahms (1833-1897)**

***Piano Quartet no. 1 in G Minor, op. 25 (1861)***

Brahms was in his 20s when he wrote his first piano quartet. The world premiere took place in Hamburg in late 1861 and featured his dear friend, pianist Clara Schumann. He chose this same piece for his first performance in Vienna a year later. It was his debut both as pianist and as composer in that famous musical city. The event was a great success and brought Brahms to the attention of the Viennese musical elite.

At the time, a quartet for piano and three strings was unusual. Mozart wrote two, and Schumann wrote one, but that was all. The innovative work was considered “symphonic” in its size and its range of color and expression. In fact, Brahms' younger Viennese contemporary Arnold Schoenberg chose to orchestrate it.

The first movement *Allegro* is in sonata form—themes, development, recapitulation, and coda. Much of it is built on the one-bar motif that underlies the first theme. Clara Schumann thought it went too far beyond the boundaries of tradition, but Brahms held to his vision. Now it is seen as evidence of Brahms' innovative genius.

Initially, Brahms labeled the second movement *Scherzo*, as was the custom. But it wasn't intended to go especially fast, so Clara Schumann suggested he call it *Intermezzo* instead. Note the opening melody played by violin and viola. It spells out Clara's name as her late husband, Robert Schumann, had done: musical

notes B and G replace letters L and R, so the melody goes C-B-A-G-A.

Echoes of a military march (in 3/4 time!) punctuate the slow and lyrical third movement *Andante* in its middle section.

The *Finale* was immediately popular. It is written in what was then understood to be “Gypsy” style. The movement is in the form of a *rondo*, so the catchy tune comes back again and again. Listen for the piano. At times, it imitates a cimbalom, a Hungarian hammered dulcimer. The invigorating energy and excitement generated in this *Finale* guaranteed a positive audience reaction to the work!

Beth Oddy

## ABOUT THE ENSEMBLE . . .

The Berlin Philharmonic Piano Quartet was established in 1985 as a chamber music ensemble of the Berliner Philharmoniker. After 30 successful years, a new generation took over. The reconstituted ensemble introduced itself in the Chamber Music Hall in September 2015. With founding violinist Rainer Mehne, they performed Frank Martin’s *Piano Quartet*, thus demonstrating that they wanted to carry on the artistic spirit of the original ensemble. Today the Quartet consists of three members of the orchestra – violinist Luis Esnaola, violist Matthew Hunter, and cellist Knut Weber – as well as renowned pianist Markus Groh.

The four musicians devote themselves to the piano quartet genre, a form that is less prominent than the string quartet. This fascinating combination has inspired nearly every great composer since the time of Viennese classicism, and an impressive body of literature is the result. In addition to familiar classic, romantic,

and modernist works, the Quartet’s repertoire includes unknown and rediscovered compositions.

In 2018, the Quartet premiered a new work by American film composer Danny Elfman in Nebraska (that we hear tonight). SONY Classics released a recording of this work last spring; the German premiere took place earlier this month.

## ABOUT THE ARTISTS . . .

A native of Madrid, **violinist Luis Esnaola** grew up in a family where music always played an important role. From childhood, he found the violin fascinating because of its great expressive capabilities. He first studied the instrument at the New England Conservatory under Donald Weilerstein. He continued his training at the Academy of Music Hanns Eisler Berlin under Antje Weithaas, where he graduated with an MM degree in 2012.

While still studying, he was offered a place at the Berliner Philharmoniker’s Orchestra Academy where he became a student of Christophe Horak. His time at the Academy made a great impression on him, Esnaola says. He discovered not only the special nature of the orchestra’s music making, but also the qualities that make a top musician: absolute dedication and commitment to the music and a high level of motivation. He received further inspiration from master classes with, among others, Dorothy DeLay, Itzhak Perlman, Rainer Kussmaul, and Christian Tetzlaff.

Winner of a range of competitions, Esnaola gained orchestral experience as section leader of the second violins in the Tonhalle-Orchestra Zurich in addition to his time with the Berliner Philharmoniker. In September 2016, he joined the first violin



section of the Berliner Philharmoniker. He is also active as a chamber musician and soloist.

**Matthew Hunter** was 26 when he discovered the **viola**. He was pursuing a career as a violinist and had devised a special training program for that instrument: if he could play Beethoven's *Violin Concerto* in tune on the larger viola, then – according to his theory – the piece would be child's play for him on the violin. He became so infatuated with the viola's dark chocolate tone that he made the switch over to the deeper instrument. Shortly after that he won the Gee International Viola Competition.

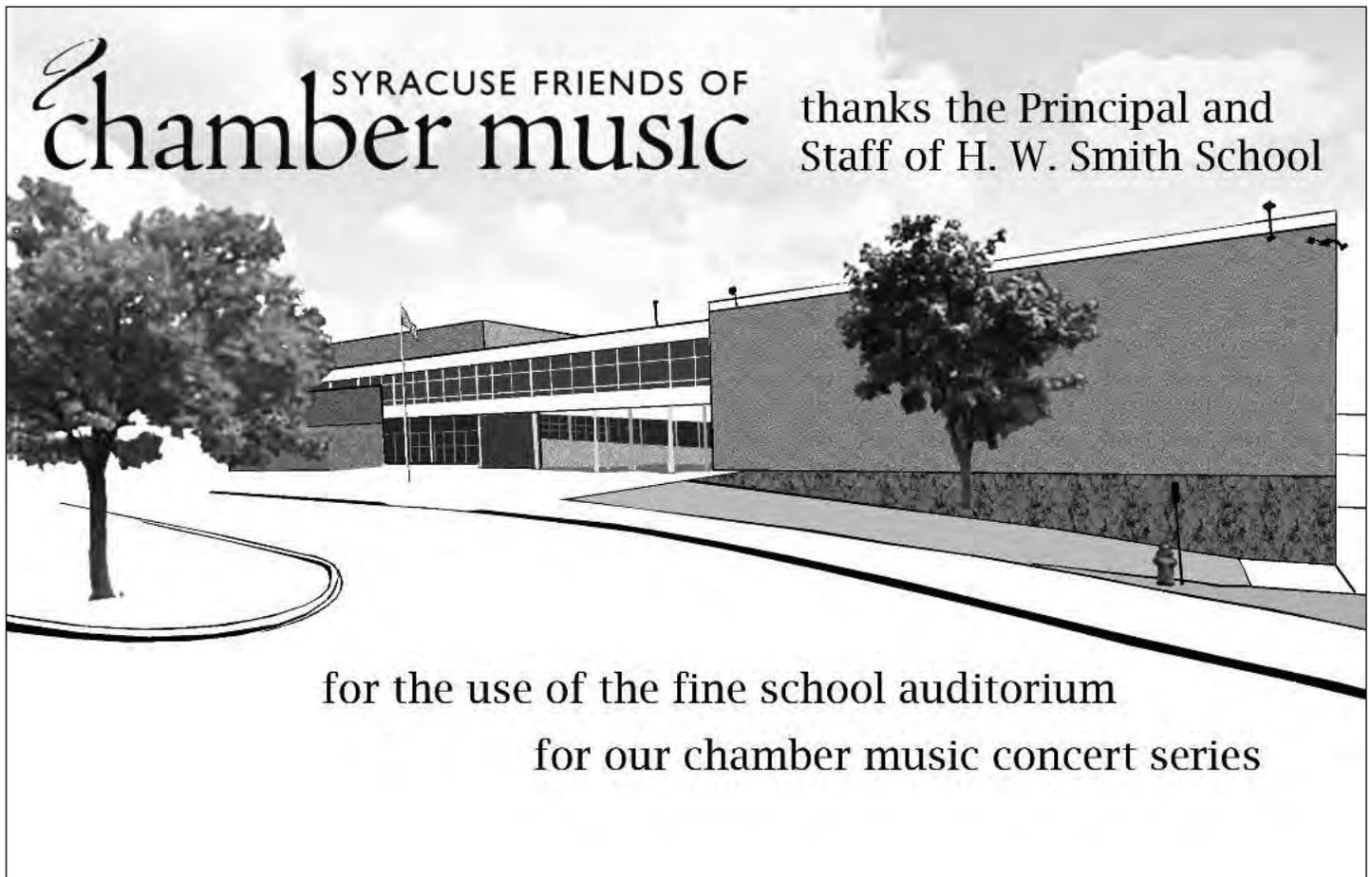
Hunter, who began music lessons at the age of seven, cites as his formative teachers Julian Olevsky, Roman Totenberg (former assistant to Carl Flesch in Berlin), Michael Tree, and Jaime Laredo. In 1985 he became Masao Kawasaki's assistant at the University of Cincinnati's College–Conservatory of Music. He also earned a BA degree in philosophy at Dartmouth College as well as an MM degree and an artist's diploma.

Matthew Hunter came to the Berliner Philharmoniker from Ottawa, where from 1991–1995 he was associate principal viola of Canada's National Arts Centre Orchestra. He is a versatile musician who also plays the guitar (for example in performances of Mahler's Seventh Symphony), makes arrangements, and plays in several Philharmonic chamber ensembles, including the Berlin Philharmonic Stradivari Soloists.

His older sister's friend played the **cello**. **Knut Weber**, then exactly five years old, was especially taken with the low strings and knew at once: "That's my instrument!" He'd been searching for a suitable one and, in any event, wanted to learn an instrument

you could play while sitting. The cello seemed absolutely ideal. He received his first musical training from the Slovenian cellist Milos Mlejnik. Later he studied in Cologne with the Alban Berg Quartet and Claus Kanngiesser as well as with Wolfgang Boettcher in Berlin, where in 2002 he passed his concert exam with distinction. Further significant encouragement came from Heinrich Schiff, Frans Helmerson, David Geringas, Siegfried Palm, and the Beaux Arts Trio. Mr. Weber was a scholar and principal cellist of the Gustav Mahler Youth Orchestra before being engaged by the Berliner Philharmoniker. Chamber music is a major focus of his activities. He is a member of the group 12 Cellists of the Berlin Philharmonic and also appears regularly as a soloist and in various chamber ensembles in Europe, Asia, and North and South America.

**Pianist Markus Groh** won first prize in the prestigious Queen Elisabeth Competition Brussels in Belgium in 1995, the first German to do so. Since then, he has established himself as one of the most versatile pianists of his generation. His worldwide concert activities include performances with the London Symphony, the Cleveland Orchestra, the New York Philharmonic, the Philadelphia Orchestra, the National Symphony in Washington D.C., the San Francisco Symphony, the New Japan Philharmonic, and the St. Petersburg Philharmonic. Markus Groh performs solo recitals all over the world in some of the most important venues of cities like Amsterdam, Athens, Berlin, Brussels, Frankfurt, London, Munich, New York, Tokyo, Toronto, Vancouver, Vienna, Washington D.C., and Zurich. His first solo recording featured Franz Liszt's *B Minor Piano Sonata*, his *Fantasy and Fugue on B-A-C-H* and *Totentanz* and received outstanding reviews. A second all-Brahms SACD was showered with rave reviews as well. Mr. Groh lives in Berlin and New York.



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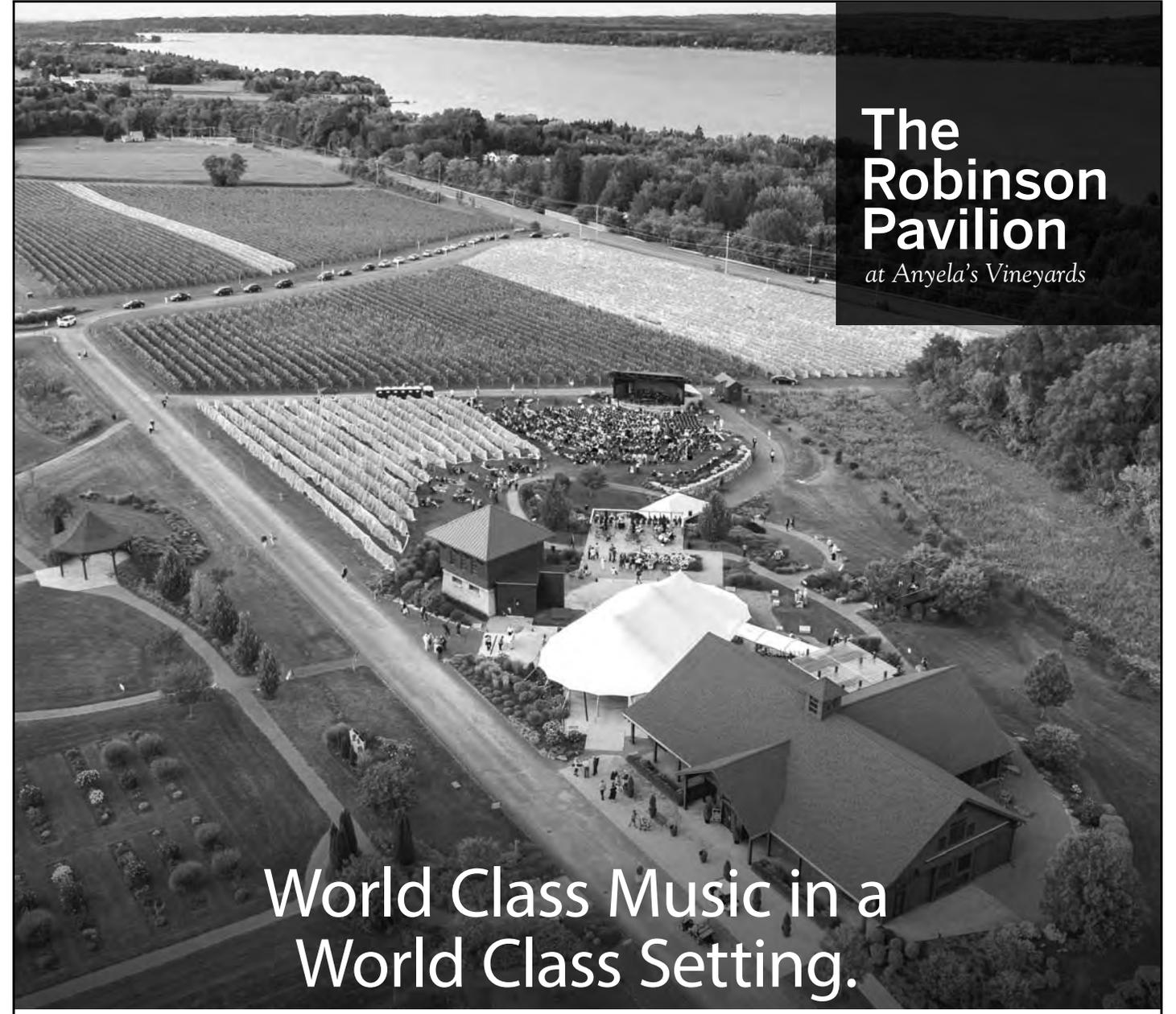
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70th Season – Sixth Concert  
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H.W. Smith School Auditorium

# THE DORIAN WIND QUINTET

Gretchen Pusch, flute  
Gerard Reuter, oboe  
Benjamin Fingland, clarinet  
Karl Kramer-Johansen, horn  
Adrian Morejon, bassoon

## PROGRAM

### Renaissance Suite (1980)

*Donna, di dentro dalla tua casa*  
*J'ay pris amours*  
*Il est bel et bon*  
*Ricercare belo*  
*- Canzon sopra "Il est bel et bon"*  
*In meinem Sinn*

arr. **Ronald Roseman** (1933-2000)

**Heinrich Isaac** (1450-1517)  
**Heinrich Isaac**  
**Pierre Passereau** (?-c. 1547)  
**Girolamo Cavazzoni** (c. 1520-after 1577)  
**Heinrich Isaac**

### Trois pièces brèves (1930)

*Allegro*  
*Andante*  
*Assez lent/Allegro scherzando/Vivo*

**Jacques Ibert** (1890-1962)

### Ecosystems (2019) \*\*\*U.S. premiere\*\*\*

The Coral Reef  
Northern Lights  
The Rain Forest

**Billy Childs** (b. 1957)

## INTERMISSION

### Fugue in G Minor, BWV 578 (c.1705)

**Johann Sebastian Bach** (1685-1750)  
arr. **Mordechai Rechtman** (b. 1926)

### Summer Music, op. 31 (1956)

**Samuel Barber** (1910-1981)

### Kleine Kammermusik, op. 24, no. 2 (1922)

**Paul Hindemith** (1895-1963)

*Lustig. Mäßig schnelle Viertel*  
*Walzer. Durchweg sehr leise*  
*Ruhig und einfach*  
*Schnelle Viertel*  
*Sehr lebhaft*

# Concert Notes . . .

## The Wind 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.

Last year we heard the works by Nielsen and Poulenc at our midwinter concert, and in 2016 we heard the works by Janáček and Milhaud. Tonight we will hear three more compositions at the core of the literature for wind quintet: the Ibert suite, the Hindemith quintet, and Samuel Barber's *Summer Music*. We are also privileged to hear the U.S. premiere of *Ecosystems* by Billy Childs, an important addition to this continually developing body of work. And the program takes us back to the roots of the chamber wind ensemble with Roseman's *Renaissance Suite* and a wonderful arrangement of a Bach fugue.

### Ronald Roseman (1933-2000) *Renaissance Suite* (1980)

Ronald Roseman had a distinguished career as an oboe soloist, chamber player, teacher, and composer. In this *Renaissance Suite*, he compiled sacred and secular songs from the sixteenth century into a compelling suite for modern wind quintet. Outdoor concerts of the time required a "loud consort" consisting of wind instruments such as cornetti (brass instruments), sacbuts (trombones), and shawms (double reed instruments). Such ensembles could perform the popular pieces of the day outdoors or in large concert halls for ceremonial occasions.

*Donna, di dentro dalla tua casa* Heinrich Isaac  
(Lady, within your house)

*J'ay pris amours* (I have taken love) Heinrich Isaac

*Il est bel et bon* (He is handsome and good) Pierre Passereau

*Ricercar bello – Canzon sopra 'Il est bel et bon'* Girolamo Cavazzoni  
(A ricercar using the melody of 'He is handsome and good')

*In meinen Sinn* (In my mind) Heinrich Isaac

Dutch composer Heinrich Isaac, working especially in Germany and in northern Italy, had considerable impact on his contemporaries and on the development of western music. In Italy he composed numerous "carnival songs," like "Donna, di dentro dalla tua casa," that were performed in the weeks of festivities leading up to Lent. The popular songs were arranged for ensemble performance.

Isaac's "J'ay pris amours" is a French chanson, a style popular in Florence in the sixteenth century. "J'ay pris amours" illustrates a common practice among composers of the time – reworking the songs of others, both as homage to the original and as a way to show off their compositional skill. Originally written by

an unknown French composer a few decades earlier, "J'ay pris amours" was reworked at least 27 times by various composers, including three versions by Isaac.

The two movements that follow illustrate the practice of reworking songs even more clearly, since we have the original (in an instrumental arrangement) and a reworked version. Pierre Passereau's "Il est bel et bon" is a light-hearted chanson, full of fun and energy. The lyrics imitate the clucking of chickens, as do the sharp, dry articulations of this arrangement. Girolamo Cavazzoni's "Ricercar bello – Canzon sopra 'Il est bel et bon'" alters the melody and the style significantly, turning it into a complex, flowing, highly-ornamented work.

"In meinem Sinn," the final movement of the *Renaissance Suite*, returns to Heinrich Isaac. Originally a canonic work for four instruments or voices, it is here arranged for the five voices of the wind quintet.

**Heinrich Isaac** (c. 1450-1517) was of south Netherlandish origin. He wrote masses, motets, songs (in French, German, and Italian), and instrumental music. Isaac influenced the development of music in Germany.

**Pierre Passereau** (active 1509-1547) was French, one of the most popular composers of "Parisian" chansons in the 1530s. His output consisted almost exclusively of chansons, most of them "rustic" in character.

**Girolamo Cavazzoni** (c. 1520-after 1577) was an Italian organist and composer. He worked in Venice and Mantua and published two influential collections of organ music written before about 1549.

### Jacques Ibert (1890-1962) *Trois Pièces Brèves (Three Short Pieces)* (1930)

Jacques Ibert studied at the Paris Conservatory and won its top prize on his first attempt, despite studies interrupted by service in World War I. He pursued a very successful composing career, writing (sometimes in collaboration with others) seven operas, five ballets, incidental music for plays and films, works for piano solo, choral works, and chamber music. He wrote several chamber works for woodwinds. The suite on today's program is one of the most famous works in the woodwind quintet repertoire.

Ibert selected the three short pieces from incidental music he wrote for a play. In these he deftly joins the five disparate tone qualities of the wind quintet in a beautifully constructed set of pieces based on very appealing melodies. This is a work that can be enjoyed easily and often.

### Billy Childs (b. 1957) *Ecosystems* (2019) U.S. premiere

Acclaimed jazz pianist and composer Billy Childs has written works for orchestra, for chorus, and for a variety of chamber ensembles. The Dorian Quintet commissioned his 1996 sextet, the beautiful *A Day in the Forest of Dreams*, and recorded it with Billy Childs playing the piano. He has won five Grammy awards, two for best arrangement for voice and instruments, two for best instrumental composition, and one for best jazz instrumental album. He has received ten other Grammy nominations, as well as a Composer's Grant from Chamber Music America, a Guggenheim Fellowship, a Doris Duke Performing Artist Award, and an American Academy of Arts and Letters Award. He has

performed and recorded with an astonishing range of other star performers, including (for a few examples) the Kronos Quartet, Freddie Hubbard, the Los Angeles Philharmonic, Sting, Yo-Yo Ma, and Renée Fleming. He is now the President of Chamber Music America.

*Ecosystems* received its world premiere at the Macao International Music Festival in December 2019, and tonight is its U.S. premiere.

**Johann Sebastian Bach (1685-1750)**  
***Fugue in G Minor, BWV 578 (c.1705)***  
arr. **Mordechai Rechtman (b.1926)**

Bach's *Fugue in G minor* for organ, BWV 578, is known as the Little Fugue, to distinguish it from the later and longer Great Fantasia and Fugue in G minor (BWV 542). One of Bach's best known fugues, the *Little Fugue* has been arranged for a variety of ensembles, including a version for orchestra arranged by Leopold Stokowski.

Mordechai Rechtman's arrangement of this four-part fugue uses the distinct sounds of the five instruments of the wind quintet; you will hear varied combinations of sounds, as you might from a skilled organist. Enjoy the magnificent interplay of these voices as the fugue develops.

Rechtman, an Israeli bassoonist, conductor, educator, and arranger, was born in Germany and emigrated to Palestine with his parents in 1934. In 1948, as a bassoonist with an ensemble of the Israel Philharmonic Orchestra, he played Hatikva, the Israeli national anthem, at the signing ceremony of the Israeli Declaration of Independence. In January 2019, the Dorian Quintet released an album featuring his arrangements of organ works by Bach.

**Samuel Barber (1910-1981)**  
***Summer Music, op. 31 (1956)***

Samuel Barber is one of the most celebrated American composers of the 20th century. His *Adagio for Strings* (1936) has a permanent place in the concert repertoire of orchestras and string quartets. He received the Pulitzer Prize for Music twice: for his opera *Vanessa* (1956-57) and for the *Concerto for Piano and Orchestra* (1962). His *Knoxville: Summer of 1915* (1947) for soprano and orchestra is widely performed. At the time of Barber's death, nearly all of his compositions had been recorded.

*Summer Music*, Samuel Barber's only chamber composition for wind instruments, has established itself as a core work of the wind quintet repertoire. The Chamber Music Society of Detroit commissioned a work for winds and strings in 1953, but it evolved into a wind quintet as Barber worked with the elements of the composition. A quintet of first-chair players from the Detroit Symphony premiered it in 1956.

This wonderful rhapsody is a continuous series of elegantly composed episodes. From the beginning you will understand its attraction. The lazy opening duo-motif with horn and high bassoon invites recollection of summers past, setting the scene for the dragonfly-like swooping and darting of the flute and then the clarinet. The languorous oboe melody leads to several varied, energetic, rhythmically complex tutti sections. The duo-motif of the opening returns with slight variations and changes in instrumentation throughout the work, taking us back each

time to memories of summers past. Overlapping arpeggios bring summer's heat to mind, and new adventures develop throughout.

This work requires virtuoso performers who can meet its prodigious technical demands, synchronize distinct overlapping rhythms, and make it all seem easy, light, and "summery." Then for 12 minutes you can recall (or imagine) experiences of summer.

**Paul Hindemith (1895-1963)**  
***Kleine Kammermusik, op. 24, no.2 (1922)***

Paul Hindemith, born in Germany, left for Switzerland in 1938 and moved to the United States in 1940. He continued his distinguished career as a composer and teacher in the United States from 1940 to 1953, principally at Yale University. He moved back to Switzerland in 1953 and retired from teaching and composition in 1957, continuing to conduct and record for the remaining years of his life.

Hindemith's very early work was romantic, but in 1922 he began to publish a series of chamber music works in a more modernist style. He rejected the twelve-tone system of Schönberg, instead synthesizing neo-classical forms and styles with interesting counterpoint and a flexible approach to tonality and polytonality.

Paul Hindemith's *Kleine Kammermusik* is at the heart of the wind quintet literature. The crazy opening melody in the clarinet has used all twelve notes of the scale within a few bars and extends over two octaves in range, but this music is characterized by shifting tonality and polytonality, not atonality.

The quintet is full of humor in its first two movements. The much slower third movement begins gently, and it is explicitly marked "*nicht scherzando!*" when the low flute notes, the clarinet, and the muted horn combine in a dark ostinato accompaniment to a haunting melody played by the oboe and then by oboe and bassoon together. The fourth movement (less than a minute long) includes a micro-cadenza for each of the five instruments, and the fifth movement takes us on an exhilarating ride to its conclusion.

– Tom McKay

**ABOUT THE DORIAN WIND QUINTET . . .**

Recognized by critics, audiences, and colleagues alike for its polished and passionate performances, the Dorian Wind Quintet is known worldwide as one of chamber music's pre-eminent and longest continuously-active ensembles. The Quintet has traveled around the world, concertizing in 48 of the 50 United States and Canada, touring Europe eighteen times, and playing throughout the Middle East, India, Africa, and Asia. In 1981 the Dorian made history as the first wind quintet to appear at Carnegie Hall.

Since its inception at Tanglewood in 1961, the Dorian has collaborated with many of the most transcendent and legendary artists in the world of classical music during the 20th and 21st centuries, including Phyllis Bryn-Julson, Jean Casadesus, Phyllis Curtin, Lukas Foss, the American Brass Quintet, Claude Frank, Lorin Hollander, Ruth Laredo, Minoru Nojima, Kevork Mardirossian, Jean-Pierre Rampal, James Tocco, Mary Beth Peil, and the Apple Hill String Quartet.

The Quintet has appeared at numerous festivals, including the Stravinsky Festival at Lincoln Center, the International Festival in Warsaw, Caramoor International Music Festival, North Carolina

New Music Initiative, Newberry Spring Festival (Great Britain), Ontario's Stratford Festival, San Luis Obispo Festival, Chamber Music Festival of Aguascalientes, Mexico, and the New American Music Festival in Sacramento.

The Quintet has served as the resident ensemble for the Mannes College of Music, Brooklyn College, Hunter College, and the State University of New York. The group was in residence at Dartington Hall and Newberry (both in England), the Tanglewood Music Festival, and (for over 10 years) at the Festival Institute at Round Top, Texas.

To date, the Dorian is responsible for nearly 40 commissions of 20th and 21st century wind music from major composers, including: Luciano Berio, Joan Tower, Mario Davidovsky, Bruce Adolphe, Lukas Foss, Jacob Druckman, Billy Childs, Lee Hoiby, David Del Tredici, Sir Richard Rodney Bennett, and George Perle. The Dorian Quintet's commission of George Perle's *Wind Quintet no. 4* won the Pulitzer Prize for Music in 1986, making history as the first Pulitzer ever awarded for a wind quintet. The group has recorded on the Vox, CRI, Serenus, New World, and Summit Records labels.

The Dorian Quintet partners with the Pro Musicis Foundation to expand and restructure its outreach efforts in New York City: bringing chamber music of the highest quality to residents of assisted living facilities, rehabilitation facilities, hospitals, schools, community centers, and retirement communities. The goal is to provide access for audiences that are prevented from attending regular concert venues, spread joy and inspiration to people in difficult situations, and to continue the Quintet's effort to enrich its beloved New York City community.

Recent performance highlights for the Dorian Wind Quintet have included the New York City premiere and subsequent touring of Amanda Harberg's wind quintet, commissioned for the group; a return to the Chamber Music Festival of Aguascalientes in Mexico, for a weeklong residency; a residency with University of Nevada Las Vegas, which included performance and outreach activities with local music programs; a tour of Ohio and Pennsylvania, including concerts with the Logan Series in Erie, Pennsylvania, and Rocky River Chamber Music Society in Ohio; and a return to Canada after a long absence, with performances at Mooredale Concerts in Toronto, as well as The Jeffery Concerts in London, Ontario. The Dorian Quintet has undertaken several recent recording projects as well, including a new all-Bach album, recorded at Princeton University's Richardson Hall.

The Dorian Wind Quintet's 2019-2020 season is full of exciting projects and performances: as a recent winner of a Chamber Music America commissioning grant, the Dorian Quintet gave the world premiere of *Ecosystems* by jazz legend Billy Childs at the Macao International Music Festival; the group took its "Bon Appetit" program on the road, most recently to the Skaneateles Festival and the Grand-County Concert Series in Colorado; the group returned to Mexico in February with two concerts at San Miguel Pro Musica; and in the spring the Dorian Quintet makes its return to the venerable Syracuse Friends of Chamber Music series.

The members of the Dorian Wind Quintet are all highly regarded performers associated with other prominent performing ensembles, venues, and musical institutions. They have united out of a mutual passionate commitment to the advocacy and performance of the wind chamber music repertoire.



**Flutist Gretchen Pusch** made her Carnegie Recital Hall debut as winner of the Artist International Competition. She has appeared frequently in recital and as concerto soloist in North America, Europe, and Asia. A member of the Dorian Wind Quintet, she has also collaborated in chamber music concerts with Peter Schickele, Anthony Newman, Maxence Larrieu, and Paula Robison, among others. Ms. Pusch has performed with the American Symphony, American Composers Orchestra, Brooklyn Philharmonic, New Jersey Symphony, Philharmonia Virtuosi, and on Broadway. She has been heard on radio, television, and recordings for CRI, VAI, Panasonic, Summit, Innova, Mode, and Windham Hill. Formerly on the faculty of Rutgers University, Ms. Pusch currently serves on the flute faculty of The Juilliard School's Music Advancement Program and the International Festival Institute at Round Top and is a teaching artist for several fellowship outreach programs. She served on the jury of the 2011 Maxence Larrieu International Flute Competition in Nice, France. She is a graduate of Boston University and studied with Julius Baker, James Pappoutsakis, and Keith Underwood. She joined the DWQ in 2000.

**Gerard Reuter** began his **oboe** studies at The Juilliard School at the age of nine and continued there as a pupil of Lois Wann. He attended the Royal College of Music, studying with Terrence MacDonagh and Michael Winfield. Mr. Reuter is a favorite at summer music festivals such as Caramoor and Marlboro and has toured Europe and the United States with the Orpheus Chamber Orchestra. He has been principal oboist of American Ballet Theatre, An die Musik, Parnassus, and the New York Philomusica. As the recipient of the 1992 Pro Musicis International Award, Mr. Reuter was presented in solo recitals in New York, Boston, Washington D.C., Los Angeles, Rome, Hong Kong, and Paris. He joined DWQ in 1980.

With performances conveying "spiritedness and humor", "unflinching precision and energy", "eloquence and passion", "dazzling technique" (*New York Times*) and playing described as "something magical" (*Boston Globe*), "compellingly musical" (*New York Times*) and "thoroughly lyrical . . . expert" (*Philadelphia Inquirer*), **Benjamin Fingland** interprets a diverse range of **clarinet** literature. A proponent of the music of our time, he works closely with living composers. In addition to being a founding member of the critically-acclaimed new music collective (counter) induction, he plays with many of the leading contemporary performance ensembles on the East Coast. He is also an artist faculty member of the annual Composers Conference and a guest faculty member of the Bennington Chamber Music Conference.

Mr. Fingland has performed worldwide as a recitalist and soloist. He has also collaborated, recorded, and toured with a wide variety of other artists ranging from Brooklyn Rider and the Horszowski Trio to Pierre Boulez and the Ensemble Intercontemporain to jazz legend Ornette Coleman and pop icon Elton John.

Principal clarinetist of the New Jersey Festival Orchestra, he has also held principal clarinet positions with the Prometheus Chamber Orchestra and the New Haven Symphony and has played with the Orpheus Chamber Orchestra. He has bachelor and master of music degrees from The Juilliard School and is on the faculty of the Third Street Music School Settlement in New York City. He joined the DWQ in 2012.

Praised by *New York Times* reviewers for his "teeming energy" and "precise control," **bassoonist Adrian Morejon** has established himself as a solo, chamber, and orchestral musician. As a soloist, Morejon has appeared throughout the U.S. and Europe with the Talea Ensemble, IRIS Orchestra, Boston Modern Orchestra Project (BMOP), and the Miami Symphony. An active chamber musician, he has appeared with the Chamber Music Society of Lincoln Center, the Boston Chamber Music Society, Chamber Music Northwest, the Portland Chamber Music Festival, and others. Morejon is co-principal bassoonist of IRIS Orchestra and has performed with the Philadelphia Orchestra, the Orchestra of St. Luke's, Orpheus Chamber Orchestra, and others. He was awarded a Theodore Presser Foundation Grant, won 2nd prize at the Fox-Gillet International Competition, and shared the top prize at the Moscow Conservatory International Competition. An alumnus of the Curtis Institute and Yale School of Music, Morejon is currently on the faculty at the Boston Conservatory, the Longy School of Music, and Purchase College. He joined DWQ in 2013.

Norwegian **horn** player **Karl Kramer-Johansen** is a member of the Jupiter Symphony Chamber Players. A winner of many prizes and awards in the American Horn Competition (1997 and 1999), in 2001 he won the American Scandinavian Society Cultural Award. Mr. Kramer is also active as a recitalist, lecturer, conductor, and composer. He has recorded for the Philips and Aurora labels. The *New York Times* wrote of his performance of Milton Babbitt's *Around the Horn*, "This is essentially a stand-up routine for a virtuoso soloist, excellently communicated by Karl Kramer." He joined DWQ in 2005.

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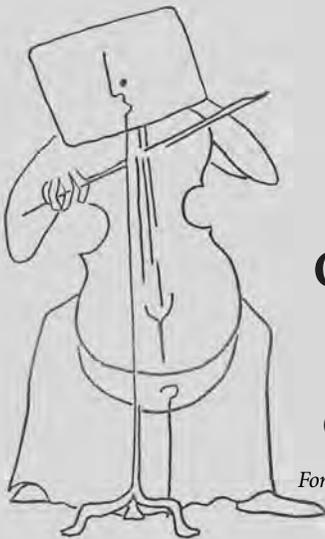
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Daniel McDonough, cello

## The Jasper String Quartet

J Freivogel, violin  
Karen Kim, violin  
Sam Quintal, viola  
Rachel Henderson Freivogel, cello

## PROGRAM

### String Quartet no. 10, op. 74, “Harp” (1809)

The Jupiter String Quartet

*Poco adagio – Allegro*

*Adagio ma non troppo*

*Presto*

*Allegretto con variazioni*

Ludwig van Beethoven

(1770-1827)

### Frozen Dreams, from 4 Seasons | 4 Composers (2020)

The Jasper String Quartet

Lera Auerbach

(b. 1973)

### Wild Summer, from 4 Seasons | 4 Composers (2018)

The Jasper String Quartet

Joan Tower

(b. 1938)

## INTERMISSION

### Octet in E-Flat Major, op. 20 (1825)

*Allegro moderato ma con fuoco*

*Andante*

*Scherzo: Allegro leggierissimo*

*Presto*

Felix Mendelssohn

(1809-1847)

## Concert Notes . . .

### Ludwig van Beethoven (1770-1827) *String Quartet no. 10, op. 74, "Harp" (1809)*

The year 1809 started especially well for Beethoven. In February, three of his rich patrons – Archduke Rudolf, Prince Lichky, and Prince Lobkowitz – agreed to support him financially if he agreed to stay in Vienna rather than move to Germany. He would no longer have to support himself from commissions. In this more comfortable situation, he also thought about getting married. But the year's promise was not fulfilled. Therese Malfatti, his teenaged pupil, turned down his marriage proposal, and Napoleon's troops invaded and occupied Vienna.

The May invasion brought great hardship to the city – rising prices, food shortages, and demands for money. Beethoven's patrons fled, and his sources of income dried up. The value of his comfortable stipend dropped precipitously, and he again found himself in financial need. In July he wrote to his publisher, *We have passed through a great deal of misery. I tell you that since May 4th, I have brought into the world little that is connected; only here and there a fragment. The whole course of events has affected me body and soul. . . . What a disturbing, wild life around me; nothing but drums, cannons, men, misery of all sorts.* The first piece he wrote after these events was the quartet we hear tonight. Under the circumstances, it is a surprisingly upbeat work.

Beethoven's publishers gave the Quartet its nickname, "The Harp." It refers to the pizzicato arpeggios played by the lower strings in the first movement *Allegro*. But first, there is a slow introduction. The *Allegro* that follows is in sonata form – themes, development, recapitulation, and coda. That coda shines a spotlight on the first violin. The melodic second movement takes a hybrid form – it has elements of rondo, sonata, and theme with variations. Listen for returns of the beautiful opening theme, elaborated and ornamented. The effect is serene, although perhaps a bit uneasy.

Think of the dot-dot-dot-dash rhythm from Beethoven's 5th Symphony, written the previous year. Then imagine it much faster. Now listen for it in this third movement *Scherzo*. The *Presto* opening section is followed by an even faster trio. The very quiet ending of the *Scherzo* moves without stopping into the fourth movement *Finale*, a set of six variations on a lovely theme. The variations transform the theme in ways that sometimes make it hard to recognize. These variations have been compared to jazz solos, each changing the mood and character of the theme in inventive ways. Notice that the odd-numbered variations are stronger and more active while the even-numbered ones are gentler and more lyrical. The work ends quietly, an unexpected finish.

Beethoven dedicated this quartet to Prince Franz Joseph von Lobkowitz, one of his patrons.

## 4 Seasons | 4 Composers

For the 2019-2020 season, the Jasper String Quartet commissioned Lera Auerbach, Akira Nishimura, Chris Theofanidis, and Joan Tower to write 4 Seasons | 4 Composers, a work bringing the brilliant muse of the seasons to the string quartet genre. We will hear two parts of this new work tonight.

### Lera Auerbach (b.1973) *Frozen Dreams (2020)*

Lera Auerbach is a poet, composer, concert pianist, and visual artist. She has published more than 100 compositions – operas and ballets as well as orchestral and chamber works. Auerbach is equally prolific in literature and the visual arts (especially painting and sculpture) and simultaneously expresses ideas visually, in words, and through music. Her work is championed by leading artists, conductors, stage directors, and choreographers. She is a regular contributor to the Best American Poetry blog, has published three books of poetry and prose in Russian, and is the author of several librettos. Born in Chelyabinsk, a city in the Urals bordering Siberia, Lera Auerbach became one of the last artists to defect from the Soviet Union, in 1991 while still in her teens. She holds degrees from the Hanover University of Music, Drama, and Media and The Juilliard School, where she received the P. and D. Soros Fellowship and studied piano with Joseph Kalichstein and composition with Milton Babbitt.

This poem by Lera Auerbach was sent as a program note for tonight's new work:

#### "Frozen Dreams" The Seasons

I  
Life is an ouroboros. Spring  
Doesn't keep count, but accurately binds  
Everything and everyone, life and death.  
For centuries, this world's rebirth has turned  
The earth. Only God, surely, knows  
What lies behind this endless rotation.

When life lies ahead, we are more honest;  
Stripping down the earth, we lay our deposit on love.  
At times like this we can be happy in a cell  
And the poorest shelter can become our palace.  
At this age, the year seems long  
And we battle windmills like the Don.

II  
The days pass, and in this time of life  
Spent Spring feels Summer's farewell breath behind.  
We grow used to maturity, and it always  
Reminds us of home, of our native land,  
Of household chores, and of the family,  
Of work and the titles we have taken on . . .

This time of hot middays, when the sun  
Stares straight into its own reflection  
It's single eye shattering the water  
(Life allows us to submit to the flow) –  
Stamping out grains of dust with yellow rays  
It reaches the height of its paralyzed state.

III  
The days pass and the birds fly by, away.  
The leaves fall, fall, but still they cannot  
Quite find a way to settle on the ground . . .  
At times my thoughts cohere –  
A sign offered up my senses  
Like a question put to a departing God.  
Life resembles a flowing garment. Sewn

Out of days like a toga's folds, the last  
Made from foreknowledge of coming winter.  
The cradle is draped with sunset's shroud.  
And the fir tree's fractured trunk  
Crooked, like a hanging question mark.

#### IV

The days pass. Crows' nests –  
Old rags on the bare branches.  
The snow settling on your temple  
No longer even melts, and iron nails  
Start to come loose, and the frame of the house  
Breaks up, springing leaks like a canoe

Or like an ancient ship. And the heart's gasp  
Oppresses. Something weighs down on your breast  
Sounds are muffled . . . The deadly scaffold  
Rises up suddenly, a cross on your path;  
So unexpected is it that you have  
Time for just three words: "For everything – forgive."

© by Lera Auerbach (originally in Russian). English translation  
by Maria Donde and Lera Auerbach

### **Joan Tower (b. 1938)** ***Wild Summer (2018)***

Joan Tower is widely regarded as one of the most important living American composers. During a career spanning more than fifty years, she has made lasting contributions to musical life in the United States as composer, performer, conductor, and educator. Her works have been commissioned by major ensembles, soloists, and orchestras, including the Emerson, Tokyo, and Muir quartets; soloists Evelyn Glennie, Carol Wincenc, David Shifrin, Paul Neubauer, and John Browning; and the orchestras of Chicago, New York, St. Louis, Pittsburgh, Baltimore, Nashville, Albany NY, and Washington D.C. among others. In 2019 the League of American Orchestras awarded her its highest honor, the Gold Baton, at the League's 74th national conference. She is Asher Edelman Professor of Music at Bard College, where she has taught since 1972.

Here is Joan Tower's comment on the piece:

*Wild Summer was commissioned by the Jasper String Quartet as part of a four-season set composed by four composers. I was asked to represent summer. The first thoughts I had about summer were memories of when I was younger and going to school. Although I was expected to get a summer job, it was also a time for a vacation to finally be free and to have a really good time. Since I was a rather wild teenager, I vividly remember being intent on doing as much dancing, partying, and going after the boys as possible. This goal had an intense manic side to it that bordered on an anxiety, a possible failure of actually having a good time, sort of the like the vacation you fantasized about that never quite worked out the way you expected. This nine-minute piece alternates between a driving, wild, and manic type of energy and a relaxed, meditative, slow feeling – a breathing and recuperating space (on the beach).*

### **Felix Mendelssohn (1809-1847)** ***Octet in E-Flat Major, op. 20 (1825)***

Almost unbelievably, Felix Mendelssohn was only 16 when he composed this masterpiece. Where did he get the idea? Nothing like it existed at the time. Louis Spohr had written a double string

quartet, but it generally kept the two sets of stringed instruments separate. Mendelssohn, on the other hand, combined the eight strings in a variety of interesting ways. There are antiphonal moments where the two groups of strings echo each other, but in general, the texture is almost orchestral. Spohr himself said the Octet *belong[s] to quite another kind of art, in which the two quartets do not concert and interchange in double choir with each other, but all eight instruments work together*. Mendelssohn made his intentions clear in a comment in the original score: *The Octet must be played by all the instruments in symphonic orchestral style. Pianos and fortes must be strictly observed and more strongly emphasized than is usual in pieces of this kind*. He actually rescored the third movement scherzo for orchestra in 1829 and used it for the third movement of his Symphony no. 1 in C minor.

The *Allegro* highlights the first violin. First, the violin soars through many arpeggios accompanied by throbbing strings. A second theme is more restrained. The mood darkens briefly in the development section, but then the movement ends with a restatement of the themes and a lively coda. The second movement *Andante* provides a gentle moment of quiet.

The third movement *Scherzo* is something altogether different! Said to be inspired by a verse from Goethe's *Faust*, it takes us to a magical place.

Wisps of cloud and mist  
Are lit from above  
Breeze in the foliage and wind in the reeds  
And all is scattered.

Mendelssohn's sister Fanny wrote that her brother meant the *Scherzo* to be played *staccato* and *pianissimo*, for *everything is new and strange, yet at the same time utterly persuasive and enchanting. One feels very near to the world of spirits, lifted into the air, half inclined to snatch up a broomstick and follow the aerial procession. At the end, the first violin takes flight, light as a feather – and all is blown away*. The movement is suggestive of the familiar *Scherzo* from *Midsummer Night's Dream*, written the following year.

Mendelssohn, who had studied the works of Bach, ends the work with a busy fugue. Listen for an echo of a line from Handel's *Messiah* – "And He shall reign for ever and ever" from the Hallelujah Chorus.

The Octet was dedicated to Mendelssohn's violin teacher, Eduard Rietz, and presented to him as a twenty-third birthday present. The virtuosic first violin part was written for Rietz. Toward the end of his short life, Mendelssohn described the Octet as *my favorite of all my compositions* and added, *I had a most wonderful time in the writing of it!*

– Beth Oddy

## **ABOUT THE ARTISTS . . .**

The **Jupiter String Quartet** is a particularly intimate group, consisting of violinists Nelson Lee and Meg Freivogel, violist Liz Freivogel (Meg's older sister), and cellist Daniel McDonough (Meg's husband, Liz's brother-in-law). Now enjoying their 17th year together, this tight-knit ensemble is firmly established as an important voice in the world of chamber music. Together, the Jupiter and Jasper Quartets extend the family network: the Jasper's J Freivogel is the brother of Meg and Liz, and Rachel Henderson Freivogel is his wife.



The quartet chose its name because Jupiter was the most prominent planet in the night sky at the time of its formation and the astrological symbol for Jupiter resembles the number four.



The Jupiter Quartet has performed in some of the world's finest halls, including New York City's Carnegie Hall and Lincoln Center, London's Wigmore Hall, Boston's Jordan Hall, Mexico City's Palacio de Bellas Artes, Washington, D.C.'s Kennedy Center and Library of Congress, Austria's Esterhazy Palace, and Seoul's Sejong Chamber Hall. Their major music festival appearances include the Aspen Music Festival and School, Cape Cod Chamber Music Festival, Rockport Music Festival, Caramoor International Music Festival, Music at Menlo, the Banff Centre, the Seoul Spring Festival, and many others.

Their chamber music honors and awards include the grand prizes in the Banff International String Quartet Competition and the Fischhoff National Chamber Music Competition; the Young Concert Artists International auditions in New York City; the Cleveland Quartet Award from Chamber Music America; an Avery Fisher Career Grant; and a grant from the Fromm Foundation. From 2007-2010, they were in residence at the Chamber Music Society of Lincoln Center's Chamber Music Two. Since 2012, they have been artists-in-residence at the University of Illinois in Champaign-Urbana, where they maintain private studios and direct the chamber music program. The quartet has also held numerous master classes for young musicians at universities and festivals throughout the U.S.

The Jupiter String Quartet feels a particular connection to the core string quartet repertoire; they have presented the complete Bartok and Beethoven string quartets on numerous occasions. Also strongly committed to new music, they have commissioned works by Syd Hodkinson, Hannah Lash, Dan Visconti, Mark Adamo, Pierre Jalbert, and Kati Agócs.

Their latest album *Alchemy* (Marquis Classics, 2019) with Australian pianist Bernadette Harvey features world premiere recordings by Pierre Jalbert, Steven Stucky, and Carl Vine. The quartet's discography also includes numerous recordings on labels including Azica Records, Marquis Classics, and Deutsche Grammophon.

Winner of the prestigious CMA Cleveland Quartet Award, Philadelphia's **Jasper String Quartet** is in residence at Temple University's Center for Gifted Young Musicians. The group founded and directs the Jasper Chamber Concerts. The Jaspers – J Freivogel and Karen Kim, violins; Sam Quintal, viola; and Rachel Henderson Freivogel, cello – have been hailed as “sonically delightful and expressively compelling” (*The Strad*). The *New York Times* named their album *Unbound* as one of the 25 best classical recordings of 2017.

Formed at Oberlin Conservatory, the Jaspers began pursuing a professional career in 2006 while studying with James Dunham, Norman Fischer, and Kenneth Goldsmith as Rice University's graduate quartet-in-residence. In 2008, the quartet continued its training with the Tokyo String Quartet as Yale University's graduate quartet-in-residence.

That same year, the Jaspers swept through the competition circuit, winning the grand prize and the audience prize in the Plowman Chamber Music Competition, the grand prize at the Coleman Competition, first prize at Chamber Music Yellow Springs, and the silver medal at the 2008 and 2009 Fischhoff Chamber Music Competitions. They were also the first ensemble honored with Yale School of Music's Horatio Parker Memorial Prize, an award established in 1945 and selected by the faculty for “best fulfilling . . . lofty musical ideals.” In 2010, they joined the roster of Astral Artists after winning their national auditions.

The Jasper Quartet performs pieces emotionally significant to its members ranging from Haydn and Beethoven through Berg, Ligeti, and living composers. They have commissioned string quartets from some of today's best composers, including Aaron Jay Kernis, Andrew Norman, Nicholas Omiccioli, Conrad Tao,

and Annie Gosfield. Critics and audiences commend the Jasper String Quartet's "programming savvy" (*clevelandclassical.com*). They have performed throughout the United States and in Canada, England, Italy, Japan, Korea, Norway, and Panama.

The Quartet's latest release on Sono Luminus features their commission of Aaron Jay Kernis' *Quartet no. 3* and Debussy's *String Quartet op. 10*. This, their fifth album, joins their recordings of Beethoven's *op. 59, no. 3*, and *op. 131*; Schubert's *Death and the Maiden*; and the first recordings of quartets by Donnacha Dennehy, Annie Gosfield, Judd Greenstein, Ted Hearne, David Lang, Missy Mazzoli, and Caroline Shaw.

The Quartet has performed hundreds of outreach programs in schools and enjoys educational work of all types. In 2019, the ensemble received its third Picasso Project Grant from Public Citizens for Children and Youth. This grant supports the Quartet's work with a South Philadelphia Public Elementary School throughout the spring, culminating in a performance together. In addition, the Fischhoff National Chamber Music Association recognized the Quartet's "outstanding and imaginative programming for children and youth in the United States" with their 2016 Educator Award.

The Jasper String Quartet is named after Jasper National Park in Alberta, Canada.



## Wondering about the weather . . .

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Berlin Philharmonic Piano Quartet

Dorian Wind Quintet

Jupiter Quartet and Jasper Quartet

Saturday, October 5, 2019

Saturday, October 26, 2019

Saturday, November 9, 2019

Saturday, February 8, 2020

Sunday, February 23, 2020 (2 pm)

Saturday, April 18, 2020

Saturday, May 2, 2020

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

*Annie and Julie Hartenstein*



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# Music Terms Used in This Program

**Adagio:** slow (at ease)

**Poco adagio:** a little bit adagio

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

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

**Allegretto con variazioni:** An *allegretto* theme followed by variations on the theme

**Allegretto grazioso:** gracefully *allegretto*

**Allegro:** lively, fast

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

**Allegro leggierrissimo:** lively and very light (as light as possible)

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

**Allegro moderato:** moderately fast

**Allegro moderato ma con fuoco:** moderately fast but with fire

**Allegro molto:** very lively, very fast

**Allegro scherzando:** fast and playful

**Allegro spiritoso:** fast and spirited

**Allegro vivace e disinvolto:** A lively and casual *allegro*

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

**Andante con moto:** *andante* with motion

**Andante moderato:** moderately *andante*

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

**Animato:** animated, lively

**Assez lent:** rather slow

**Atonality:** lacking a tonal center; having no key. (Arnold Schönberg's twelve-tone system was intended to guarantee that there would be no single tonal center.)

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

**BWV:** *Bach-Werke-Verzeichnis*. This is the standard catalogue of Bach's compositions, assigning a number to each one. Edited by Wolfgang Schmieder.

**Cadenza (micro-cadenza):** an improvised or written-out passage featuring a soloist. Usually free in rhythmic style, it can be a place for the soloist to show off alone while the others pause (or sometimes sustain a single note). A micro-cadenza is a very short cadenza.

**Canzona, Canzon, Chanson:** song

**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

**Consort:** a term used for musical ensembles, especially of the 16th and 17th centuries. This may refer to chamber ensembles (indoor ensembles) or to ensembles performing outdoors.

**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.

**Cross-rhythms:** rhythms of different kinds played at the same time, such as duple eighth-notes played at the same time as triplets. This can produce rhythmic tension and propulsion.

**Die Wolfjungen:** the wolf cubs

**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

**Duet für Vier:** duet for four

**Durchweg sehr leise:** very soft throughout

**Ein Ding:** a thing

**Entrata:** An entrance piece.

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

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

**Kammermusik:** chamber music

**Kleine Kammermusik:** little chamber music

**Kinderspott:** children's teasing

**Largo:** very slow

**Lebhaft:** lively

**Sehr lebhaft:** very lively

**Lent:** slowly

**Lustig:** funny

**Mäßig schnelle Viertel:** moderately fast quarter notes

**Menuet, Menuett, 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.)

**Moderato, Modéré:** at a moderate tempo

**Motet:** a short piece of choral music, typically polyphonic and unaccompanied

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

**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).

**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.

**Pianissimo:** very soft

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

**Polytonality:** using multiple tonal centers (keys) simultaneously; for example, as when one instrument plays in the key of C while another plays in the key of A Flat

**Presto:** very fast

**Ricercar:** Literally meaning “seeking out,” it was a very flexible designation for instrumental pieces in the sixteenth century. In the case of the piece by Cavazzoni, it probably indicates a variation on a theme (perhaps “seeking out” the possibilities for development within the theme).

**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.

**Rondo alla Zingarese:** Rondo in a gypsy style

**Ruhig:** calm

**Ruhig und einfach:** calm and simple

**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.

**Schnelle Viertel:** fast quarter notes

**Serenade:** a musical greeting performed in the evening for a lover, friend, person of rank or other person to be honored

**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

**Suite:** a collection of pieces (movements)

**Tonality:** having some note as the tonal center. Having a particular key. See **polytonality** and **atonality**.

**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.”

**Turn:** a musical embellishment; specifically, a sequence of four notes following an initial note, going up, back, down, and back to the initial note.

**Variazioni:** variations (on a theme)

**Vivace:** lively, faster than *allegro*

**Vivo:** lively

**Walzer:** waltz

**Wolfungen:** wolf cubs

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### SCULPTING SILENCE

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Hergenhan Auditorium, Newhouse III, Syr. Univ.

### THE DOLL

Thursday, October 3, 7:30pm

Palace Theater, 2384 James St., Syracuse  
PREMIERE of score by Diane Jones for 1919  
silent film – a fairy tale for grown-ups

### LOVE SONGS & WINNERS

Sunday, November 17, 2:30 pm

St. David's Episcopal, Jamar Drive, DeWitt

### MINIMALISM'S CHAMPIONS

Friday, January 31, 7:30 pm

Onondaga Community College – Academic II Bldg.

### VISION OF SOUND

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Friday, Feb. 28, 7:30pm, Carrier Theater,  
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Repeated Saturday, Feb. 29, 7:30 pm at  
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Music for viola da gamba to the power of 3  
David Morris, Beiliang Zhu,  
Lisa Terry, *viola da gamba*  
Leon Schelhase, *harpsichord*  
Deborah Fox, *theorbo*  
French, German, and English  
viol music
- ❖ **II. A Baroque Noel \***  
**Friday, December 13, 2019**  
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\*Concerts will be held at First Unitarian Universalist, 109 Waring Road, Syracuse, except for concert II, which will be held at St. Paul's Cathedral, 220 East Fayette Street.

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

- ❖ **III. "Nevertheless, she persisted"**  
**Friday, January 31, 2020**  
Music of strong women—  
Elizabeth Jacquet de la Guerre,  
Antonia Bembo, George Frideric Handel and more.  
Laura Heimes, *soprano*, with chamber ensemble
- ❖ **IV. The Panther and the Rose**  
**Friday, March 13, 2020**  
Italian medieval music by Landini, Ciconia, and others  
Andrew Rader, *countertenor*;  
Jonas Budris, *tenor*;  
Dongmyung Ahn, *vielle*;  
Christa Patton, *harp and recorder*;  
Deborah Fox, *medieval lute*
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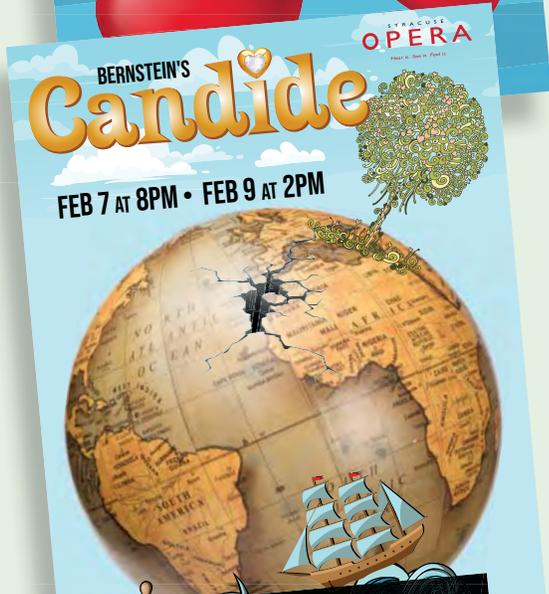
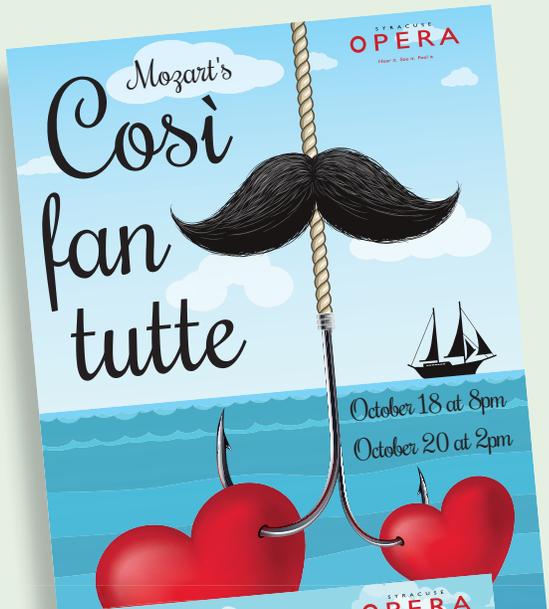
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