

SYRACUSE FRIENDS of CHAMBER MUSIC

OUR 76th SEASON
2025-2026

WINTER/SPRING
JANUARY-MAY



Dover Quartet | Photo Credit: Roy Cox

WRVO 89.9
PUBLIC MEDIA

n p r Network

NPR NEWS FOR CENTRAL NEW YORK

n p r

**morning
edition**

n p r Network

n p r

**ALL
THINGS
CONSIDERED**

n p r Network

**Weekdays
5 to 10 a.m.**

**Weekdays
4 to 7 p.m.**

**Listen on-air, online and with the
WRVO app.**

wrvo.org



ROBERT ODDY STAINED GLASS ARTIST

*"A Most Incredible Talent:
Studying the stained glass
work of Robert N. Oddy
will lift your
appreciation of the
art form to a new
level"
(Spectrum Glass Co)*

MAGNOLIA IN
STAINED GLASS
AND CAST BRONZE

COMMISSIONS ACCEPTED FOR ORIGINAL ARTWORK

Online gallery and contact information
at **www.RobertOddy.com**





Bond is happy to sponsor the **Syracuse Friends of Chamber Music**, bringing vibrant music to our community for more than 75 years.

 **BOND** SCHOENECK & KING ATTORNEYS

ALBANY BUFFALO ELMIRA LONG ISLAND NEW YORK CITY ROCHESTER
SARATOGA SPRINGS **SYRACUSE** UTICA WESTCHESTER

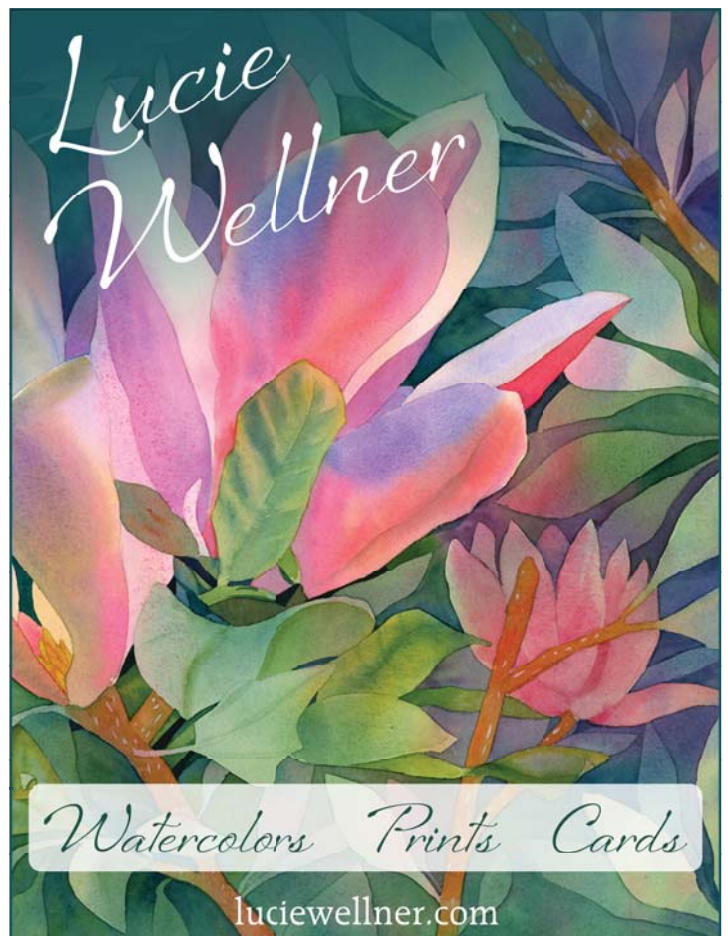
One Lincoln Center, Syracuse, NY 13202 • 315.218.8000 • BSK.COM

SINCE 1972
CORTLAND REPERTORY THEATRE PROFESSIONAL LIVE THEATRE
YEAR ROUND IN TWO VENUES

MAKING MEMORIES THAT LAST A LIFETIME
800-427-6160 • CORTLANDREP.ORG

Lucie Wellner



Watercolors Prints Cards
luciewellner.com

SYRACUSE INTERNATIONAL JAZZ FEST

Visit SyracuseJazzFest.com for
2026 dates & details

THE HISTORIC 40TH EDITION - SUMMER 2026



Syracuse Friends of Chamber Music,
Congratulations on your 76th Season!

Romano Subaru

Proud Supporters of Syracuse Friends of Chamber Music



960 Hiawatha Blvd. W.
(315) 475-7933
www.romanosubaru.com

Showroom Hours:
Monday - Friday 8:30 am - 6:00 pm
Saturday 8:30 am - 3:00 pm

Service Hours:
Monday - Friday 7:30 am - 6:00 pm
Saturday 8:00 am - 1:00 pm



Edgewood Gallery

CONTEMPORARY ART AND CUSTOM FRAMING

Cheryl L. Chappell

216 Tecumseh Road • Syracuse, NY 13224

edgewoodgallery@verizon.net • www.edgewoodartandframe.com

315-445-8111

CARPENTER'S BARN

Cazenovia, NY



**Painting,
Drawing and Art**
*kids and adult classes
by the lake*



CazArts
creative alliance

NEW CLASSES!
CazArts.com
sign up for our newsletter



Gandee Gallery



local and
national
artists

FINE ART

7846 MAIN STREET
FABIUS NY, 13063



TH - SA | 11 - 5
SUNDAY | 11 - 4
OR BY APPOINTMENT



SALT CITY NEW HORIZONS ORCHESTRA

We proudly support the Syracuse Friends of Chamber Music! SCNHO is a community string orchestra for adults aged 21 to 91. Come back and play the string instrument that you love!

www.saltcitynho.weebly.com
saltcitynho@gmail.com

Spring Concert is April 30, 2026 at the Palace Theater, Syracuse. Rehearsals are Thursday evenings in Fayetteville. Everyone is welcome!

SYRACUSE FRIENDS *of* CHAMBER MUSIC

76th SEASON 2025-2026

Winter/Spring 2026

Contents

	Page
Our 76th Season at a Glance	6
President's Message	7
SFCM Executive Committee and Other Leaders	7
About Syracuse Friends of Chamber Music	8
MIDWINTER CONCERT: FEATURING FLUTE	12
ESCHER QUARTET	20
Community Engagement	24
SALIX PIANO TRIO	28
DOVER QUARTET	34
Music Terms Used in This Program	39
Krasner Memorial Fund and Award	42
Index of Advertisers	43
Our Contributors	44

Beautiful Classical Melodies
by Robert Ashford

Listen and download free: nigelclassics.com
Scores are available: sheetmusicplus.com

Our 76th Season at a Glance

JUILLIARD STRING QUARTET

September 27, 2025

The Juilliard Quartet first played for SFCM in 1962. The musicians we will hear are different now, but the group continues to inspire audiences around the world with its unparalleled artistry and enduring vigor. Michelle Ross's recent work, *Birds on the Moon*, is related to two other works to be performed with it, a Bach Prelude and Beethoven's magnificent String Quartet op. 132. And as a special treat in this 26th performance for SFCM, recently retired Quartet member Ronald Copes will play an additional viola part in Dvorák's third String Quintet! **Sponsored by Joseph W. Flanagan, M.D.**

FRISSON ENSEMBLE

October 25, 2025

A "frisson" is a shiver of pleasure. That's what we felt when the Frisson Ensemble played for us in the past. Their varied program this time includes works by Mozart and Robert Schumann that feature superb oboist Tom Gallant (the ensemble's Artistic Director) and luscious piano quartets by Brahms and Fauré. **Sponsored by RAV Properties.**

MODIGLIANI QUARTET

November 8, 2025

Since 2003, this French group has performed at prestigious international venues such as the Théâtre des Champs-Élysées, London's Wigmore Hall, and the Saint-Petersburg Philharmonie. "The Modigliani Quartet clearly belongs to the world's greatest." *Le Monde*. In their previous concert for SFCM, we were impressed with the incredible unity and interpretive excellence of this quartet, perfect for a program of major string quartets by Haydn, Beethoven, and Brahms. **Sponsored by Martin Korn & Sylvia Betcher.**

FEATURING FLUTE

January 17, 2026

At our mid-winter concert, SFCM always presents excellent musicians from our own area. How lucky we are to have the fabulous flutist Xue Su as principal in The Syracuse Orchestra! Flute, harp and strings join for the Roussel Serenade and Debussy Sonata. The Turina trio for piano, violin, and cello is a great complement to those, and Xue Su returns for the closing Weber trio (flute, cello, piano).

ESCHER QUARTET

with guest BRANDON PATRICK GEORGE

February 7, 2026

The Escher Quartet is a regular guest at London's Wigmore Hall and serves as Season Artists of the Chamber Music Society of Lincoln Center. In fact, name a prestigious concert venue; chances are the Escher Quartet has been invited to perform there. Brandon Patrick George has played in SFCM concerts twice since he became the flutist of the Imani Winds, most recently in May, 2025. This program brings the five musicians together in multiple quartet and quintet combinations to bring us marvelous music of Mozart, Verdi, Beach, Barber, and Ginastera. **Sponsored in memory of Liz and Henry Lehmann.**

SALIX PIANO TRIO

March 28, 2026

Violinist Joanna Mauer, cellist Alberto Parrini, and pianist Anna Stoytcheva have been playing together in various combinations for a long time as part of the American Chamber Players. Just two years ago they decided to form a piano trio to explore that rich literature. We will hear great traditional trios by Beethoven and Brahms and a not so traditional trio by Paul Schoenfeld, recalling Vienna cafés and a bit of early jazz. **Sponsored by FLX TAX.**

DOVER QUARTET

May 2, 2026

We end the season on a high note with the return of one of our favorite ensembles – the glorious Dover Quartet. This praise from BBC Music Magazine says it all: "One of the greatest quartets of the last 100 years." Enjoy lush quartets from Schubert and Mendelssohn as well as Polish composer Grażyna Bacewicz's rhapsodic Quartet no. 6. **Sponsored by David Abrams in memory of Cheryl Abrams.**

For more information, see SyrFCM.org

SYRACUSE FRIENDS OF CHAMBER MUSIC

A MESSAGE FROM OUR PRESIDENT

Welcome to the second half of our 76th season. Syracuse Friends of Chamber Music wishes you much health, happiness, and many opportunities to listen to superb music in 2026.

We open the new year with “Featuring Flute” performed by excellent local musicians, including the former principal flutist from the Syracuse Orchestra who will be joined by harp, piano, and strings. After the concert, we will host the entire audience at a reception with the musicians in the school library. The Escher Quartet with flutist Brandon Patrick George will perform on February 7 in multiple quartet and quintet combinations. On March 28, we present the Salix Piano Trio performing great traditional trios by Beethoven and Brahms and a jazzy nontraditional one by Paul Schoenfield. We’ve arranged a fabulous season finale on May 2 with a favorite ensemble, the Dover Quartet.

We are grateful to our partners at the Syracuse City School District and Grant Middle School for hosting our concerts. To demonstrate our appreciation, we have made the music program at Grant Middle a significant focus of our community engagement efforts, as described in more detail in this program.

We would not have been able to bring beautifully arranged chamber music performances to our stage for 76 years without the efforts of our dedicated volunteers, who perform every task from setting the stage to ushering, seeking advertisers, writing essential program notes, and maintaining our website. Nor could we survive without you, our audience members, subscribers, and donors. Thank you for your support.

Our volunteer Board of Directors is comprised of community members who generously share their talents in roles that involve governance, finance, planning, and operations. If you would like to explore how you might help with our work or become a Board member, please let me know. We will find a good fit for your skills.

Lastly, we appreciate the businesses that have placed ads in our program. I urge you to take note of them. By patronizing our sponsors and telling them you saw their ads in the SFCM program, you help us maintain low ticket and subscription prices.

One final note: to provide superb chamber music to new audiences, we offer free admission to all full-time students and holders of EBT/SNAP cards.

Enjoy this evening’s performance!

Sincerely,
Ginny Robbins
President, SFCM

SFCM EXECUTIVE COMMITTEE AND OTHER LEADERS

EXECUTIVE COMMITTEE

President	Virginia Robbins
Vice President	Steve Kulick
Secretary	Beth Oddy
Treasurer	David Abrams
Music Programming	Stamatios Kyrkos
Music Operations	Richard Moseson
Past President	Stamatios Kyrkos
Other members	Marina Artuso Lucie Wellner Amy Zamkoff

FINANCE AND INVESTMENT COMMITTEE

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

PROGRAMMING COMMITTEE

S. Kyrkos, M. Artuso, R. Moseson, Travis Newton, Tom McKay, Lindsay Groves, Jaklin Kornfilt, Ida Tili-Trebicka, Paul Brown, Will Knuth, V. Robbins

OTHER FUNCTIONS

Corresponding secretary	Carol Lipson
Email manager	Jill Sneider
Subscriptions	David Svendsen
Door sales	Bob Oddy
Program ad sales	Lucie Wellner
Program text	Beth Oddy, Tom McKay
Grants	Steve Kulick
Pre-concert host	Audrey Turner
Publicity/marketing	Stamatios Kyrkos
Social media	Emma Scheneman
Hospitality	Amy Zamkoff
Website	Beth Oddy
Youth Competition	Richard Moseson, Tom McKay
Midwinter concert	Lindsay Groves, Tom McKay, Ida Tili-Trebicka

CHAMPS

Archivist	David Svendsen
Community engagement	Jamie Traver
House manager	Marina Artuso
House & stage crew	Jamie Traver M. Artuso, Paul Brown, Dan Ferro, Kathy Ferro, S. Kulick, S. Kyrkos, Chris Moseson, R. Moseson, Jim Reilly, Emma Scheneman, Labeeby Servatius, Malcolm Smith, Jamie Traver, Audrey Turner, Lee Turner, Bob Van Gulick



*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 Orchestra under the direction of Leopold Stokowski.

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

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

chamber music and brought a number of its more prominent composers to Syracuse.

Louis Krasner left Syracuse for Boston in 1976. The next music director, Henry Palocz, continued the outstanding programming that had been a hallmark of SFCM from the beginning. In 2008, after 32 years of dedicated and distinguished service, Palocz became music director emeritus, and Richard Moseson was appointed SFCM's third music director. Jonathan Chai became programming director in 2013, and in 2017 Travis Newton took on that position. Travis guided us through the difficulties and uncertainties of pandemic programming, and Richard continued his great work as director of music operations through this challenging time. Stamatios Kyrkos stepped in as the next programming director in 2024.

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

Highlights of recent years

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

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

Our seventieth anniversary season (2019-2020) featured some of the finest music on the planet, although the pandemic shutdown meant that the last two concerts could not take place as planned. Both were rescheduled for September 2020 and presented as recordings that could be viewed online. We met the pandemic's continuing challenges with recorded concerts in 2020-21, transitioning back to live performances in subsequent seasons.

We started celebrating our 75th anniversary season in September 2024 with a gala dinner and performance by the Juilliard String Quartet. Five of our 2024-2025 subscription concerts featured favorite ensembles from recent seasons (based on an audience questionnaire), and we commissioned two new works to mark the anniversary. We also moved to Grant Middle School—Its auditorium is a wonderful new venue for our concerts. We expect that this beautifully renovated, acoustically marvelous space will continue to be our home base.

In our new home at Grant, we have supported students' musical activities by commissioning a new work for the band and orchestra to perform (presented at the spring band concert in May, 2025), by providing music folders and performance T-shirts for students, and by encouraging the school's staff, students, and families to come to our concerts.

We also sponsored a community-based classical music concert at Tucker Missionary Baptist Church in July. Three outstanding young artists were featured soloists, accompanied by a professional chamber orchestra. We are proud to have added our support to this wonderful event. Our community outreach efforts also include sending small professional ensembles to perform in local schools.



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

SYRACUSE FRIENDS *of* **CHAMBER MUSIC**

thanks

Dr. Joseph W. Flanagan, M.D.

for generously sponsoring
the concert by the
Juilliard String Quartet
on September 27



Congratulations to the SFCM on 76 years of fine chamber music!



*Dentistry, like beautiful chamber music,
is a fine art.
For a virtuoso performance,
you can trust in us.*



Gregory A. Craybas, DDS

The Hill Medical Center • 1000 East Genesee Street, Suite 501 • Syracuse, New York 13210

Telephone: (315) 475-6641 • Visit us at www.cerecuse.com



PEOPLE • INSIGHT • KNOWLEDGE

DiMarco, Abiusi & Pascarella
Certified Public Accountants, P.C.

*Accounting, Auditing and Tax Services
in Central New York for over 65 years.*

4 Clinton Square, Suite 104
Syracuse, NY 13202
315-475-6954
Fax: 315-475-2937

15 Thornwood Drive, Suite 3
Ithaca, NY 14850
607-266-0182
Fax: 607-266-0195

www.dimarcocpa.com
email: dsnyder@dimarcocpa.com

the Norton Putter Gallery
ArtRage
a Project of The CORA Foundation

2025/2026 Exhibitions

NAJEE DORSEY: Poor People's Campaign

**Reclaiming Our Collective Inheritance: A
Palestinian Diaspora Collection**

**VISIONS OF HOPE: Moving Images by Teens
with a Movie Camera**

A RISING TIDE OF PLASTIC IN ART

**25 MILLION STITCHES: One Stitch, One
Refugee. Raising awareness of the global
refugee crisis through art**

Dates

September 6 -
October 25, 2025

November 15, 2025 -
January 17, 2026

February 7 -
March 21, 2026

April 11 -
May 23, 2026

June 6 - July 18,
2026



check out
our website

(315) 218-5711

505 Hawley Ave,
Syracuse, NY 13203

Candlelight Music



Wedding Ceremonies, Receptions,
Parties, Special Events and Concerts

String Quartet, Violin/Piano Duo,
Violin Duo, Violin/Cello Duo,
Solo Piano, Solo Violin



(315) 760-0740

www.candlelightmusic.net

Janice R. Carr
janice@candlelightmusic.net

NYS Baroque

2025 - 2026

October 17-18

Darpana: Mirroring Traditions of Raga & Harmony

December 12-13

The Holly, the Ivy, & the Rose: Carols for the Season
from Medieval England

February 6-7

Dowland Mini-Festival 1: Songs and Ayres

February 20-21

Dowland Mini-Festival 2: Paul O'Dette, lute

April 17-18

Resurrexit! Music for Cornetto and Voice

Fridays in Syracuse, Saturdays in Ithaca

For Tickets & More:

Visit nysbaroque.com

OR

Scan HERE 



[re]DISCOVER the NEW SMITH CONTEMPORARY FURNITURE

A Fresh Perspective on Timeless Design



315.446.2020 | 3184 Erie Blvd E • Dewitt, NY 13214
SMITHCONTEMPORARYFURNITURE.COM

Woman Owned, Women Operated





76th Season – Fourth Concert
Saturday, January 17, 2026
7:30 p.m.
Grant Middle School Auditorium

MIDWINTER CONCERT: FEATURING FLUTE

Xue Su, flute

Sonya Williams, violin

Arvilla Wendland, viola

Ida Trebicka, piano

Lindsay Groves, cello

Heidi Hoffman, cello

Jessica Wilbee, harp

PROGRAM

Sonata for flute, viola, and harp (1916)

Pastorale: Lento, dolce rubato

Interlude: Tempo di minuetto

Finale: Allegro moderato ma risoluto

Claude Debussy

(1862-1918)

Serenade, op. 30 (1925)

flute, violin, viola, cello, harp

Allegro

Andante

Presto

Albert Roussel

(1869-1937)

INTERMISSION

Trio no. 2, op. 76 (1933)

violin, cello, piano

Lento – Allegro molto moderato

Molto vivace – Lento – Molto vivace

Lento – Andante mosso – Allegretto – Allegro vivo

Joaquin Turina

(1882-1949)

Trio, op. 63 (1819)

flute, cello, piano

Allegro moderato

Scherzo: allegro vivace

Shepherd's Lament: andante espressivo

Finale: allegro

Carl Maria von Weber

(1786-1826)

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

Concert Notes . . .

Claude Debussy (1862-1918) *Sonata for flute, viola, and harp* (1916)

In 1914 Claude Debussy planned to write six sonatas for various combinations of instruments. Suffering from cancer, he was able to complete only three before his death. These include the sonata for flute, viola, and harp that we hear tonight. Jacques Durand, his publisher, wrote about the origins of the sonatas:

After his famous String Quartet, Debussy had not written any more chamber music. Then . . . he heard again the Septet with trumpet by Saint-Saëns, and his sympathy for this means of musical expression was reawakened. He admitted the fact to me, and I warmly encouraged him to follow his inclination. And that is how the idea of the six sonatas for various instruments came about.

Although this trio was written near the end of Debussy's life, its magical beauty reminds us of moments featuring flute and harp in his well-known earlier works, like *Prelude to the Afternoon of a Faun* and *La Mer*. Debussy recognized this himself, writing in a letter to Durand: "The sound of it is not bad, though it is not for me to speak to you of the music. I could do so, however, without embarrassment for it is the music of a Debussy whom I no longer know. It is frightfully mournful and I don't know whether one should laugh or cry – perhaps both?" Motifs travel between instruments, enveloping us in an ethereal dream. Unlike *Prelude to the Afternoon of a Faun* and *La Mer*, there is little suggestion about what to picture as we listen; we can allow the pure music to draw us in.

Albert Roussel (1869-1937) *Serenade, op. 30* (1925)

French composer Albert Roussel was born between Claude Debussy (1862) and Maurice Ravel (1875), and his work shows many of the same influences, especially in its harmonic inventiveness.

Although Roussel played music as a child, he did not begin to work towards music as a profession until he was 25 years old, after a seven-year naval career. He studied composition at the Schola Cantorum of Paris, and by 1902 he was teaching composition there; Erik Satie, Edgar Varèse, and Bohuslav Martinů were among his students. During World War I he interrupted his musical career to serve at the front with the Red Cross. This service undermined his health. In 1918 he settled in Brittany, reengaging his career as a composer. The *Serenade* that we hear tonight was composed there (in 1925).

Flutist René le Roy urged Roussel to compose the *Serenade*, and Roussel dedicated it to him. It is one of several chamber works with flute that Roussel composed in the 1920s.

The *Serenade's* first movement is rhythmic and cheerful, with an increasing tempo. The second movement features long, winding melodies, especially from the flute and cello, and the connection to the music of Debussy and Ravel is more apparent in the dreamy quality here. The *Presto* movement begins and ends as a vibrant and rhythmic dance, with a more lyrical middle section. When the viola enters near the beginning, it plays a

rhythmic motif insistently. You will also hear that motif in each of the instruments at many points within the movement. The flute makes a melody out of it, and all three of the strings play it together as we approach the movement's close, with the harp alluding to it in its final notes.

Joaquin Turina (1882-1949) *Piano Trio no. 2 in B Minor, op. 76* (1933)

Born in Seville (Andalusia Province, Spain), Joaquin Turina lived in Paris from 1905-1914, where he studied music and became acquainted with Debussy and Ravel. He then returned to Spain, but the French influence stayed with him for life.

Turina's Piano Trio no. 2 in B Minor, op. 76, is a sparkling work, connecting to classical and Romantic piano trio traditions while employing the harmony, color, and relaxed form of more recent French and Spanish composers. Distinctively Spanish elements show up throughout; even when Turina reminds us of the contemporary French composers who influenced him, it is worth remembering that both Debussy and Ravel were captivated by the sounds of Andalusia, the flavors and idioms of which Turina could employ quite naturally.

The three-movement form connects to the classical piano trios of Haydn and Mozart. The first movement follows a sonata outline with contrasting themes, first in minor then major keys. The second movement is a brief but dense *scherzo* based on a spicy dance rhythm (in 5/8 time) with a more relaxed, soulful middle section. In the *finale*, a rondo, we are treated to brilliant scenes between recurrences of the principal theme. To close, Turina takes a look backward, recalling melodies from previous movements before the final, glowing elaboration of the principal theme.

Carl Maria von Weber (1786-1826) *Trio, op. 63* (1819)

Carl Maria Friedrich Ernst von Weber was a German composer, conductor, and virtuoso pianist and guitarist of the early Romantic period. His operas were well-known, very popular, and very influential in his era. Today the overtures from the operas are probably performed in concert more frequently than the full operas are staged, some of his piano works are still well known, and his several works featuring the clarinet are widely performed. (We heard Jon Manasse and Jon Nakamatsu perform one of these, the *Grand Duo Concertant*, at a concert in April of 2023.)

The *Trio for Piano, Flute, and Cello in G minor* is the only trio he wrote, and it is one of his most substantial chamber pieces. It is dedicated to the flutist Dr. Philipp Jungh, a friend in Prague.

Since this is in a minor key, you might be expecting something somber or stormy. But the general mood is quite upbeat. Though the opening movement begins with an intense theme in G Minor, a major-key theme soon takes over, and a back-and-forth between major and minor keys permeates this movement and those to follow.

The middle movements are a brief, lively *scherzo* and the Shepherd's lament, a pastoral, folk-like reverie. The piano begins the *Finale* in G minor, but when the flute enters, we switch to G major. The interplay of the movement's many melodic episodes takes us to a bright close in G major.

– Notes by Tom McKay

ABOUT THE ARTISTS . . .

After graduating from Northwestern University in cello performance and spending her first professional season in the North Carolina Symphony, **Lindsay Groves** joined the Syracuse Symphony Orchestra as Assistant Principal Cellist and cellist of the Symphony Quartet. She has served three seasons as SSO and Symphoria principal cellist, most recently in 2015-17. Her sabbatical years and summers have been spent as principal of the Hawaii Symphony (2014-15), the Spoleto Festival, the Baltimore Chamber Orchestra, assistant principal of the NC Eastern Music Festival, and member of the JFK Center Opera House Orchestra. She has enjoyed substituting, recording, and touring with symphonies and festivals in Baltimore, Buffalo, Binghamton, Albany, NE Pennsylvania, Ithaca, Fort Myers Florida, Santa Barbara and Monterey California, the Kenai Peninsula in Alaska, Colorado, Switzerland, and China. She soloed with orchestras in the Haydn, Schumann, Elgar, and Dvořák cello concertos, and is a frequent recitalist and chamber music collaborator. She founded the Skaneateles Festival and produced 140 chamber music and chamber orchestra concerts over its first eleven years, featuring artists such as David Zinman and Hilary Hahn. Recent chamber music performances in CNY have been at the Aurora Morgan Library, Skaneateles Holy Trinity Lutheran and First Presbyterian Churches, and St. David's Episcopal Church in Dewitt. In 2022, she performed for Syracuse Friends of Chamber Music at St. Paul's Episcopal Church in concerts with the Frisson Ensemble and with Symphoria colleagues.



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



A resident of New York City, flutist **Xue Su** performs regularly with the Metropolitan Opera and New York Philharmonic while spending her summers at the Glimmerglass Opera. She teaches

as a woodwind section coach for the Juilliard Pre-College as well as the New York Youth Symphony. Xue was previously the Principal Flute of The Syracuse Orchestra for nine seasons and has performed with orchestras including the Buffalo Philharmonic and the New Haven, Princeton, and Albany Symphonies. Xue holds a Master's degree in Orchestral Performance from the Manhattan School of Music where she studied with Robert Langevin as a full scholarship recipient. She received her Bachelor's degree from the Cincinnati College-Conservatory of Music where she studied with Brad Garner. She is also an alum of the Juilliard Pre-College. Her other teachers include Stephanie Mortimore, Renée Siebert, and Randy Bowman.



Pianist **Ida Tili-Trebicka** has performed throughout the United States, Canada, Europe, and China as an orchestral soloist, recitalist, and chamber musician. As a scholar and educator, Ida has presented many master classes in Albania and the United States, and she is in demand as a judge for music competitions.



Ida believes in serving the community. Therefore, she volunteers her time and talent by serving on various arts organizations such as the board of directors at Syracuse Friends of Chamber Music and Civic Morning Musicals (CMM). For her tireless work in Central New York promoting music, she was awarded the Ovation Award by Syracuse Sounds of Music Association in 2019. She has received a Top Teacher award from Steinway and Sons. A teaching professor of piano and co-coordinator of the keyboard area in the Setnor School of Music at Syracuse University, she was honored with the Faculty Award of Excellence.

Arvilla Wendland joined the viola section of The Syracuse Orchestra in 2013. She earned Masters and Bachelors of Music degrees from The Juilliard School, graduating with the Drs. Norman Roland and Marilyn Pearl Special Achievement Award. A recipient of the Kay Logan Chamber Music Award, Arvilla 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 Aspen Music Festival and has performed at the National Conference of the Society of Composers and for the Oklahoma and Alabama Viola Societies. In the Central New York area Arvilla 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 Theater, and Cornell's Mayfest. Arvilla has appeared as soloist with the Onondaga Civic Orchestra and The Syracuse Orchestra.

Previous appointments include Principal Violist of the Mississippi Symphony, violist of the Mississippi Quartet, and Assistant Principal Violist of the Oklahoma City Philharmonic.

Jessica Wilder Hart Wilbee is a professional harpist based in Utica, NY. She began playing the harp when she was 8 years old and attended Eastman School of Music where she earned a Bachelor of Music degree in Harp Performance and was awarded a Performer's Certificate. She has been a harp instructor at Syracuse University, Hamilton College, and Cornell University.



Jessica performs frequently for orchestras in central New York (including The Syracuse Orchestra) and held the position of

Principal Harpist with the Lancaster Symphony in Lancaster, PA from 2015-2019. She loves to perform as a solo harpist, and she is a member of the B Sharp Music Club in Utica, NY. She and her sister, Brittany Hart DeYoung, created Convergence Harp Duo and enjoy playing together, both in Utica and in Mrs. DeYoung's home state of Michigan.

Sonya Stith Williams is currently the Assistant Concertmaster of The Syracuse Orchestra. She studied at the Eastman School, where she earned BM and MM degrees. She played with the Syracuse Symphony for ten years and continued in Syracuse with Symphoria and The Syracuse Orchestra. Other performance venues include the Buffalo Philharmonic, the Skaneateles Festival, Civic Morning Musicals' "In Recital Live" series, Syracuse Friends of Chamber Music, and the LaVeck Concert series. She premiered many new works with Society for New Music. Sonya is a member of the Clinton Quartet and is a faculty member at Le Moyne College.



In Memoriam **Deborah Pellow** *1945-2025*

A seminal figure in her field, Deborah taught anthropology at Syracuse University for more than 40 years. She approached people with intense curiosity and compassion, whether they were colleagues, students, people she met in Ghana, Nigeria, Japan, or China while doing fieldwork, or fellow attendees at chamber music concerts. As a Board member, she led SFCM's recent efforts to engage with the local community. We will sorely miss her enthusiasm and zest for life.

Keep the Music Coming by Donating!

Donations from supporters of chamber music in Central New York make it possible for us to keep ticket prices very low and admit students to concerts without charge.

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

Check our website, SyrFCM.org, or contact us at sfcm00@gmail.com or 315-430-7037 for details about these giving choices. All contributions are tax deductible.



STEINWAY & SONS
authorized dealer

Artist Pianos is a proud sponsor of this and other fine arts organizations in Upstate NY.

Syracuse 5780 Celi Drive, E. Syracuse, NY 13057 (315)446-5660 Albany 664 New Loudon Road, Latham NY 12110 (518) 649-6580

NOW AVAILABLE:

NONINVASIVE THERAPY OPTION FOR ARTHRITIS PAIN

Upstate is pleased to offer low-dose radiation therapy (LDRT) for osteoarthritis. LDRT reduces pain and improves joint function by reducing inflammation that contributes to pain.

**Get back to doing the activities
you enjoy with less pain.**

ANNA SHAPIRO, MD, IS PROVIDING
THIS TREATMENT IN CENTRAL NEW YORK.

To schedule an
initial consultation,
please call
Upstate's
Radiotherapy
Treatment office
at 315-467-3535
or visit our website
upstate.edu/LDRT



UPSTATE
UNIVERSITY HOSPITAL
Radiotherapy Treatment



In Memoriam
Sarah Bailey
 1933-2025

Sarah Bailey was an active volunteer with several local organizations including Syracuse Stage, the Junior League, and the Syracuse Vassar Club. She was the founder of the Metropolitan School for the Arts and served on its Board of Directors for 12 years. With her husband, SFCM Board member Holmes Bailey, she sponsored several SFCM concerts, thus helping the organization to stay in good financial health. Thank you Sarah and Holmes.

JULES WELLNER



Original Works of Ceramic Sculpture

Commissions Welcome

Mobile | (315) 308-1239

Email | jules@wellners.net

Website | JulesWellner.com



SCHOLA CANTORUM OF SYRACUSE

Barry Torres, Music Director

Spring Concerts of Early and Baroque Music

Sunday, April 19, at 3:00 pm

A Truly Complete *Messiah*, in chamber-format

16 Schola voices with an orchestra of 10 will perform the complete, uncut, Handel's *Messiah*, both the Christmas and the Easter portions.
 Arthur Lewis will direct.

Saturday June 13, at 7:30 pm

Happy 50th, Schola!

A reprise of works Schola has sung over the past 50 years: compositions of Du Fay, Ockeghem, Josquin, Lasso, Schütz, Buxtehude, and J.S. Bach.

Pebble Hill Church, 5299 Jamesville Rd, DeWitt

\$20 (seniors \$15, students and children \$5)

more information is at

www.ScholaSyracuse.com

presented with support from our donors, Pebble Hill Church, and the New York State Council on the Arts

Cancer care at HOA ...

Miles Ahead!

(not miles away)

Offering the assurance
of being a certified
Oncology Medical
Home **right here** in CNY.



Hematology-Oncology
Associates of CNY

Personalized cancer care –
when you need us, where you need us.

315.472.7504 | hoacny.com



Scan the
code to
learn more



76th Season – Fifth Concert
Saturday, February 7, 2026
7:30 p.m.
Grant Middle School Auditorium

This concert is presented in memory of Liz and Henry Lehmann.

ESCHER QUARTET

Adam Barnett-Hart, violin

Pierre Lapointe, viola

Bryan Lee, violin

Brook Speltz, cello

Brandon Patrick George, flute

PROGRAM

**Theme and Variations for Flute and String Quartet,
op. 80 (1916)**

Amy Beach
(1866-1944)

Theme. *Lento di molto, sempre espressivo*

Variations

L'istesso tempo

Allegro giusto

Andantino con morbidezza

Presto leggiero

Largo di molto - Presto leggiero

Allegro giocoso

Theme and coda

String Quartet in E Minor (1873)

Giuseppe Verdi
(1813-1901)

Allegro

Andantino

Prestissimo

Scherzo fuga. Allegro assai mosso

INTERMISSION

Adagio for Strings (from String Quartet, op. 11) (1936)

Samuel Barber
(1910-1981)

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

Wolfgang A. Mozart
(1756-1791)

Allegro

Adagio

Rondeau. Allegretto

***Impresiones de la Puna* for Flute and String Quartet (1934)**

Alberto Ginastera
(1916-1983)

Quena. Lento

Canción. Moderato

Danza. Animado

This concert by the
Escher Quartet
has been sponsored in grateful memory of

Liz and Henry Lehmann

for their commitment to music
in our community.

Music gives a soul to the universe,
wings to the mind, flight to the imagination,
and life to everything. —Plato



With thanks,

SYRACUSE FRIENDS *of* **CHAMBER MUSIC**

Concert Notes . . .

Amy Beach (1866-1944)

Theme and Variations for Flute and String Quartet, op. 80 (1916)

American composer and pianist Amy Marcy Cheney Beach performed as a soloist with the Boston Symphony Orchestra in 1892, and her “Gaelic” Symphony premiered with that orchestra in 1896. It was the first symphony composed and published by an American woman. As a pianist, she was also acclaimed for concerts she gave featuring her own music in the United States and in Germany.

The San Francisco Chamber Music Society commissioned her *Theme and Variations for Flute and String Quartet*, a glowing and elegantly crafted work. The string quartet introduces the theme, and the flute enters, alone at first, with a soaring and exotic phrase to start the variations. The first five include light and delightful variants, waltz-like ensemble passages, an impressive largo, and a return of the flute’s exotic opening phrase from the first variation. The sixth variation begins with a fugue and ends with the full quintet playing vivo in what might seem like a brilliant close; but we are not done yet. The strings return to the main theme, and the flute starts its exotic opening phrase again, this time to bring us to a restful pianissimo ending.

Giuseppe Verdi (1813-1901)

String Quartet in E Minor (1873)

Giuseppe Verdi is not just a major operatic composer; his work could be said to constitute one of the major genres of opera. But he composed only one piece of chamber music, the quartet we hear tonight.

When he was a student of composition Verdi had studied the classic quartets of Haydn, Mozart, and Beethoven, but he waited until the year of his sixtieth birthday before he decided to write one himself. While supervising the development of a major production of *Aida* in Naples in 1873, Verdi found himself with some free time when the leading soprano became ill and the premiere needed to be postponed. Rather than taking a break, Verdi composed this string quartet, with the first performance for a small audience just two days after the production of *Aida* finally premiered.

He follows the pattern of the classic quartets for the first three movements, with an opening movement in sonata form, an elegant, song-like slow movement, and a *scherzo (prestissimo)* in minuet-trio form; then he follows Beethoven’s precedent with a brilliant fugue for the *finale*. With wonderful melodies, engaging clarity, and often a lighter touch (Verdi’s fugue is labelled as a *scherzo fuga*, not a *Grosse Fugue* like Beethoven’s), Verdi imbues these traditional forms with a distinctive and appealing style.

Samuel Barber (1910-1981)

Adagio for Strings (from String Quartet, op. 11) (1936)

While in Italy in 1936 Samuel Barber composed his only String Quartet, op. 11, for his friends in the Curtis String Quartet. After finishing the second movement, *Adagio*, he wrote to the Curtis Quartet’s cellist, “I have just finished the slow movement of my quartet today – it is a knock-out!” Arturo Toscanini had a similar reaction when he heard it, and he asked Barber to arrange it for a full string orchestra, a version that is often performed. (Toscanini premiered the orchestral version in an NBC Symphony broadcast 22

in 1938.) Whether played by a string quartet or a string orchestra, the mournful music grabs us so strongly that it has been called the saddest music ever written. It has been featured in funerals and other remembrances for Franklin Roosevelt, Albert Einstein, John F. Kennedy, Princess Grace of Monaco (Grace Kelly), and Barber himself, among many others.

A simple, minor, mostly stepwise melody is the only melodic material of the work. It is enriched by interesting harmonization, by Barber’s deft handling of multiple voices, often in canon, and by his uncanny sense of how to build and release intensity. It seems to fuse the chanting of medieval monks with an intense romanticism and an even more modern sense of harmony. If you haven’t heard it before, you are in for a wonderful new experience. If you have, you will feel it reach inside you again.

Wolfgang Amadeus Mozart (1756-1791)

Flute Quartet in D Major, K. 285 (1777)

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

The quartet displays the flute beautifully, despite Mozart’s attested dislike for the instrument. The second movement, especially, provides an opportunity for the flute sound to glow above a delicate pizzicato string accompaniment. This is quintessential Mozart.

Some of Beethoven’s early chamber works are based on themes he found in his study of Mozart’s work; the first movement of this quartet provided material that Beethoven used in a duet for clarinet and bassoon.

Alberto Ginastera (1916-1983)

Impresiones de la Puna (1934)

Impresiones de la Puna was written early in Alberto Ginastera’s career, when he was 18 and still a student at the music conservatory in Buenos Aires. It connects very directly to the folk music of his native Argentina. The *Puna* of the work’s title is a high, cold, and arid grassland area in the Andes. The *quena* referred to in the title of the first movement is a traditional flute, made of cane or wood, with a sound that is characteristic of Andean music. Throughout this quintet the flute is clearly the featured instrument.

In the first of the three very short movements, *Quena*, the flute plays alone through the middle section, with only sustained notes in the string accompaniment for the opening and close. The second, *Canción* (song), is in the style of a slow barcarolle (boating song), gently inviting us along for the ride, or perhaps for a walk in the flowing grass in this case. A rhythmic Latin dance begins and ends the final movement, with a contrasting, slow, sensuous middle section.

– Notes by Tom McKay

ABOUT THE ARTISTS . . .

Acclaim for the Escher String Quartet’s profound musical insight and rare tonal beauty follows its recordings and performances. A former BBC New Generation Artist and recipient of the Avery Fisher Career Grant, the Quartet has performed at the BBC Proms at Cadogan Hall and is a regular guest at Wigmore Hall. In its home town of New York, the ensemble serves as season artists of the Chamber Music Society of Lincoln Center.

Highlights of the 2025-2026 season find the Escher Quartet performing in many of the great venues and organizations in the



United States, including Alice Tully Hall, The Morgan Library, Ensemble Music Society Indianapolis, Buffalo Chamber Music Society, Arte Musica Montreal, Clark Library Los Angeles, and the Savannah Music Festival, among others. In addition to their North American engagements, the quartet returns once again to Wigmore Hall for a BBC live broadcast recital as well as other engagements in Germany and continental Europe.

The Escher Quartet has made a distinctive impression throughout Europe, with recent debuts including the Amsterdam Concertgebouw, Berlin Konzerthaus, London's Kings Place, Slovenian Philharmonic Hall, Les Grands Interprètes Geneva, Tel Aviv Museum of Art, and Auditorium du Louvre. The group has appeared at festivals such as the Heidelberg Spring Festival, Budapest's Franz Liszt Academy, Dublin's Great Music in Irish Houses, the Risør Chamber Music Festival in Norway, the Hong Kong International Chamber Music Festival, and the Perth International Arts Festival in Australia. Alongside its growing European profile, the Escher Quartet continues to flourish in its home country, performing at the Aspen Music Festival, Bravo! Vail, Santa Fe Chamber Music Festival, Bowdoin Music Festival, Toronto Summer Music, Cape Cod Chamber Music Festival, OKM Festival, Chamber Music San Francisco, Music@Menlo, and the Ravinia and Caramoor festivals.

The Escher Quartet achieved critical success last season in their performances of the entire cycle of string quartets by Béla Bartók in single concert format, both at Chamber Music Society of Lincoln Center and the Santa Fe Chamber Music Festival. Their Bartók project was featured in the *New Yorker* in a substantial report by Alex Ross. Recently, the Escher Quartet has had successful releases of multiple albums—including string quartets by Pierre Jalbert and the Escher's studio recording of the complete Janáček quartets and Pavel Haas Quartet no. 2 with multi-award-winning percussionist Colin Currie (BIS Label). Recordings of the complete Mendelssohn quartets and beloved romantic quartets of Dvořák, Borodin, and Tchaikovsky were released on the BIS label in 2015-18 and received with the highest critical acclaim, with comments such as "...eloquent, full-blooded playing... The four players offer a beautiful blend of individuality and accord" (*BBC Music Magazine*). In 2019, *DANCE*, an album of quintets with Grammy award winning guitarist Jason Vieaux, was enthusiastically received. In 2021, the Escher's recording of the complete quartets of Charles Ives and Samuel Barber was met with equal excitement: "A fascinating snapshot of American quartets, with a recording that is brilliantly detailed, this is a first-rate release all around" (*Strad Magazine*). The quartet has also

recorded the complete Zemlinsky String Quartets in two volumes, released on the Naxos label in 2013 and 2014.

Beyond the concert hall, the Escher Quartet is proud to announce the creation of a new non-profit, ESQYRE (Escher String Quartet Youth Residency Education). ESQYRE's mission as a non-profit classical music organization is to provide a comprehensive educational program through music performance and instruction for people of all ages. In addition to their non-profit work, the Quartet has also held faculty positions at Southern Methodist University in Dallas, Texas and the University of Akron, Ohio.

Within months of its inception in 2005, the ensemble came to the attention of key musical figures worldwide. Championed by the Emerson Quartet, the Escher Quartet was invited by Pinchas Zukerman and Itzhak Perlman to be Quartet in Residence at each artist's summer festival: the Young Artists Program at Canada's National Arts Centre; and the Perlman Chamber Music Program on Shelter Island, NY.

The Escher Quartet takes its name from the Dutch graphic artist M.C. Escher, inspired by Escher's method of interplay between individual components working together to form a whole.



Brandon Patrick George is a GRAMMY-winning flutist whose repertoire extends from the Baroque era to today. He is the flutist of Imani Winds and has appeared as a soloist with the Atlanta, Baltimore, and Albany symphonies, American Composers Orchestra, and the Orchestra of St. Luke's, among others. He has been praised as "elegant" by the *New York Times*, as a "virtuoso" by the *Washington Post*, and as a "knockout musician with a gorgeous sound" by the *Philadelphia Inquirer*. Brandon's

solo performances also include appearances at Lincoln Center, the Metropolitan Museum of Art, 92nd Street Y, Tippet Rise, Bridgehampton Chamber Music Festival, and the Isabella Stewart Gardner Museum.

Prior to his solo career, Brandon performed as a guest with many of the world's leading ensembles including the Los Angeles Philharmonic, the Pittsburgh Symphony Orchestra, the Orpheus Chamber Orchestra, and the International Contemporary Ensemble. He has appeared as guest principal flute with the

Los Angeles Philharmonic, performing at Walt Disney Concert Hall and at the Hollywood Bowl with Music Director Gustavo Dudamel. His ensemble work has allowed him to work closely with some of the foremost musicians and composers of our time.

In September 2023 Brandon's second solo album *Twofold* was released on In a Circle Records. It explores musical dialogues that transcend space, time, and identity by pairing canonical works for solo flute with new compositions. The recording features music by C.P.E. Bach, Claude Debussy, Reena Esmail, Saad Haddad, Shawn E. Okpebholo, Ruth Crawford Seeger, and Toru Takemitsu. *BBC Music Magazine* gave *Twofold* a four-star rating for both the performance and recording, calling the album "a superb collection." *Twofold* follows the success of Brandon Patrick George's debut solo album, *Flute Sonatas and Solo Works*, released in 2020 on Haenssler Classics. His next album will be released on Pentatone in 2026, featuring works by William Grant Still, Carl Reinecke, Lili Boulanger, Florence Price, and Schubert.

Brandon is the proud product of public arts education in Dayton, Ohio. He draws on his personal experiences in his commitment to educating the next generation, performing outreach concerts for schoolchildren every year and mentoring young conservatory

musicians of color embarking on performance careers. Brandon trained at the Oberlin Conservatory of Music with Michel Debost and in Paris with Sophie Cherrier. He received a Master of Music from the Manhattan School of Music, studying with Marya Martin. He continued his studies under the guidance of Lorna McGhee, now principal flutist of the Boston Symphony Orchestra.

Brandon has served on the faculty of the Curtis Institute of Music since 2021 and was appointed to the flute faculty at the Mannes School of Music in January 2025. He has spent many summers on the faculty of the Banff Centre for Arts and Creativity in Canada. In 2024-25, he was the Music Consultant at The Morgan Library & Museum, where he oversaw the development and implementation of its music program.

Management for ESCHER QUARTET:
Arts Management Group, Inc.

Discography for ESCHER QUARTET: Naxos, Bis

Management for BRANDON PATRICK GEORGE:
Jensen Artists

Discography for BRANDON PATRICK GEORGE:
Haenssler Classics

COMMUNITY ENGAGEMENT

Over the last two years, the SFCM Community Engagement Committee, currently led by Marina Artuso, has organized a variety of musical events and begun implementing our core vision enabling different communities within the city to have access to fine music through practice and interaction with local and visiting musicians.

We work with teachers at Grant to determine how we can best support their music program through targeted funding. We are in our second year of very productive collaboration. In May 2024, we were especially thrilled to attend the school's spring concert where 70 band and orchestra students performed the world premiere of the rousing *Grant March*, a piece we had commissioned from local composer Sean O'Loughlin. In November, string quartet members from The Syracuse Orchestra performed works by Mozart, Fanny Mendelssohn, John Williams, and Mark Mellits. Music featured in video games was popular with the 6th-8th grade students. An event celebrating Black history month is planned for Grant during the Spring semester.

We support SFCM's annual Youth Chamber Music Competition. This year it will take place at 10:00 a.m. on February 28 at Park Central Presbyterian Church in downtown Syracuse. You are invited to come and hear some amazing students perform. Last year three string quartets, a piano trio, and a woodwind quintet competed. All of the ensembles were made up of students from the Syracuse and Rochester areas. The Wolfgang Trio from Syracuse won the Best Ensemble Award. The SFCM audience enjoyed their impressive performance before the April 5, 2025, Frautschi-Manasse-Nakamatsu Trio concert. Runner-up was the NAKA Quartet from Rochester.

We pursue new initiatives to give young artists opportunities to play for the local community. Last year we sponsored the July 22 "Young Artists Concert with Orchestra," one of a series of performances in Gregory Sheppard's "Festival of Music Series 2025," all presented at Tucker Baptist Church in the heart of Syracuse's south side. Music Director David Ross led a professional orchestra. Featured soloists were cellist Abby Feng, who currently attends The Juilliard School of Music; soprano Ava Taylor, who attends the Manhattan School of Music; and pianist Hudson Brenner, now a senior at Fayetteville-Manlius High School. We are actively exploring new opportunities for young artists in our musical community.

We would like to extend collaboration to additional partners and to further strengthen opportunities to enrich musical life in Syracuse and the surrounding area. Our efforts will benefit from your involvement. See our website, SyrFCM.org/in-the-community, to link to a survey through which you can give us your thoughts about future community engagement projects. These community initiatives are made possible by the generous support of our donors, concert sponsors, and advertisers.





CHAMBER MUSIC SOCIETY OF UTICA

SPRING 2026

SUNDAYS
@ 2:30 pm

MUNSON

Sinnott Family–Bank of
Utica Auditorium
310 Genesee Street,
Utica NY 13502

Live-Streaming concerts:
UticaChamberMusic.org

Ying Quartet | *January 11*
Christopher Costanza, Cello &
Anne-Marie McDermott, Piano
February 8
Duo Sonidos | *March 15*
Polonsky-Shifrin-Wiley Trio | *April 26*



ENCORE THRIFT SHOP



Encore offers a stunning array of gently used women's
fashion and home decor, all at incredible prices. Plus, every
purchase supports local music organizations!



118 Mill St. Fayetteville, NY
(Rear of Fred Astaire Dance building)

(315) 637-6133 • syracusesoundsofmusic.org

Hours: Tuesday – Friday 11am - 4 pm & Saturday 11am – 2 pm
Donations accepted during open hours



James M. Vlassis
D.D.S., M.S., P.C.

Board Certified Diplomate of the
American Board of Periodontology

*A team approach to
Dental Implants and Periodontics*

100 North Burdick Street
P.O. Box 296
Fayetteville, New York 13066
(315) 637-0777
Fax (315) 637-2337
www.drklassis.com



A world-class series of music, theatre, and dance

Hamilton College Performing Arts

info @ www.hamilton.edu/performingarts

or call (315) 859-4331



Servicing pianos for
Syracuse Friends of Chamber Music
every year since 2008

Lee Piano Services

Bob Lee



Bus. (315) 829-5547

Res. (315) 829-5714



HOSMER VIOLINS

7101 EAST GENESEE ST. FAYETTEVILLE, NY 13066 315 637-1900

www.hosmerviolins.com hosviolin@hosmerviolins.com

VIOLINS, VIOLAS, CELLOS, BOWS, ARTISTIC REPAIRS , APPRAISALS, ACCESSORIES



In Memoriam

Dr. Darvin J. Varon
1955-2025

Psychiatrist Darvin Varon knew how to listen to people, how to comfort them, and how to fill a room with laughter. His early work as an actor and his return to school as an "adult student" informed his career as a psychiatrist at Hutchings Psychiatric Center in Syracuse. He and his partner, Dr. Elinor Spring-Mills, were members of the SFCM Board. They served on the Programming Committee and sponsored concerts for many years.

Thank you Darvin and Elinor.



MARK I. BOULÉ, D.D.S.
PROGRESSIVE FAMILY DENTISTRY

8076 CAZENOVIA ROAD
MANLIUS, NY 13104
315-682-5200
FAX 315-682-2602

DR. MARK I. BOULÉ



76th Season – Sixth Concert
Saturday, March 28, 2026
7:30 p.m.
Grant Middle School Auditorium

We thank FLX TAX for its generous sponsorship of this concert.

SALIX PIANO TRIO

Joanna Maurer, violin
Alberto Parrini, cello
Anna Stoytcheva, piano

PROGRAM

Piano Trio in E-flat Major, op. 1, no. 1 (1795)

Allegro
Adagio cantabile
Scherzo. Allegro assai
Finale. Presto

Ludwig van Beethoven
(1770-1827)

Café Music (1986)

Allegro
Rubato. Andante moderato
Presto

Paul Schoenfield
(1947-2024)

INTERMISSION

Piano Trio no. 1 in B Major, op. 8 (1854, revised 1889)

Allegro con brio
Scherzo. Allegro molto
Adagio
Finale. Allegro

Johannes Brahms
(1833-1897)

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

SYRACUSE FRIENDS of **CHAMBER MUSIC**
thanks

Andrew Russo and FLX TAX
for generously sponsoring the
Salix Piano Trio concert
on March 28, 2026.



FLX TAX LLC

FLX TAX
15 Fennell Street
Skaneateles, NY 13152
(315) 269-2828
www.flxtax.com

Concert Notes . . .

Ludwig van Beethoven (1770–1827) *Piano Trio in E-flat Major, op. 1, no. 1 (1795)*

Beethoven moved permanently from his home in Bonn to Vienna in November 1792. Young and hungry, he wanted to impress the musical aristocrats who congregated there. Although he had already written quite a few other chamber pieces, he decided to give three piano trios the official Opus 1 designation – his first published work. Piano trios were a popular form, and he stood to make a good deal of money selling them. In addition, by performing them, he could show off his stellar keyboard skills. It was a form that Mozart and Haydn had not used extensively, so there was room for an upstart to innovate without constant comparison to existing masterworks.

Beethoven seems to have begun working on op. 1 no. 1 while he was still in Bonn, and he probably completed a first version by the end of 1792. The complete set of three was first performed publicly in early 1794, Beethoven at the piano, at the residence of Viennese Prince Karl Lichnowsky to whom it was dedicated. This was a major event: one of Beethoven's students, Ferdinand Ries, wrote: "Most of the artists and music-lovers were invited, especially Haydn, for whose opinion all were eager. The trios were played and at once commanded extraordinary attention." Beethoven waited almost two years before publishing Opus 1. He did make some revisions, particularly to the third trio—after Haydn suggested it wasn't quite ready for publication. But he may also have had a strategic reason for waiting: perhaps he wanted time to build up anticipation among his potential subscribers/customers. He did earn a tidy sum from these trios when they finally became available to the public.

The young man made substantial changes to existing approaches to trios for piano, violin, and cello. First, Beethoven allowed the strings much more independence; in particular, he brought the cello into full participation rather than just asking it to anchor the piano's bass notes. In addition, he added a fourth movement to the then-expected three, and he employed complex formal structures. These trios were altogether more substantial than the more customary "elevated divertissements" of the day.

The trio starts off with a bang, with "Mannheim Rockets" no less. These rising broken chords were used often by composers who wrote for the illustrious Mannheim orchestra in the mid-18th century. After exploring this device, Beethoven introduces a second theme that begins with three repeated notes and is considerably more restrained than the first. He develops the two themes, adds a recapitulation section, and after an almost-ending, concludes the movement with an extended coda.

The second movement *Adagio* introduces a lovely song-like melody in the piano. The strings then harmonize on that melody. (This is an example of the larger-than-customary role Beethoven wrote for the strings, especially the cello.) The movement is organized as a rondo, so listen for later iterations of the initial theme, separated by contrasting interludes.

The *Scherzo* is Beethoven's addition to the customary three movement trio format. It begins with a high-spirited and cheerful dance. The middle trio section changes character: the strings sustain long lines while the piano quietly and speedily embroiders behind them. Then the initial dance returns, and a coda brings the movement to a close.

Three striking upward leaps of a tenth get the *Presto Finale* off to a jaunty and exhilarating start. You will hear them at the beginning

of every repeat of the main theme. A second theme answers with a downward motif played first by the violin, then cello, piano, and violin again. The movement races to a brilliant conclusion.

Paul Schoenfield (1947–2024) *Café Music (1986)*

Paul Schoenfield started studying piano at the age of six and produced his first compositions at seven. He played on one of the New York Philharmonic's Young People's Concerts with Leonard Bernstein in 1966 and presented his debut Town Hall recital while still a teenager. But music wasn't his only interest. He was a math major as an undergraduate at Carnegie Mellon, then changed to music for his Doctorate in Musical Arts at the University of Arizona. In his career, he was a performer, a composer, and a professor of composition; he retired from the University of Michigan in 2021.

Juilliard's Joel Sachs described Schoenfield's work in these words:

[Paul Schoenfield] is among those all-too-rare composers whose work combines exuberance and seriousness, familiarity and originality, lightness and depth. His work is inspired by the whole range of musical experience, popular styles both American and foreign, vernacular and folk traditions, and the 'normal' historical traditions of cultivated music making, often treated with sly twists. Above all, he has achieved the rare fusion of an extremely complex and rigorous compositional mind with an instinct for accessibility...

Tonight's work, commissioned by the St. Paul Chamber Orchestra, illustrates Sachs' comments. Schoenfield wrote a now-famous note about the genesis of the piece:

The idea to compose *Café Music* first came to me in 1985 after sitting in one night for the pianist at Murray's Restaurant in Minneapolis, Minnesota. Murray's employs a house trio that plays entertaining dinner music in a wide variety of styles. My intention was to write a kind of high-class dinner music – music which could be played at a restaurant, but might also (just barely) find its way into a concert hall. The work draws on many of the types of music played by the trio at Murray's. For example, early 20th-century American, Viennese, light classical, gypsy, and Broadway styles are all represented.

The initial *Allegro* presents an upbeat theme introduced by the strings. As the three performers modify and adapt that theme, darker moments interrupt the fun repeatedly. But light wins in the end: the movement ends on a cheerful note. The main theme in the second movement sounds like a jazzy blues, but it is actually a paraphrase of a traditional Hassidic melody. A middle section, introduced by the cello, is sad and rather nostalgic; it features the string players harmonizing. The initial theme recurs to close the movement. The final *Presto* takes off in a syncopated whirlwind, periodically interrupted by unexpected chords and rhythms, and brings the piece to a joyful finish.

Johannes Brahms (1833–1897) *Piano Trio in B Major, op. 8 (1854, revised 1889)*

Johannes Brahms was well known for destroying compositions with which he was unhappy. Many early works met this fate – he burned his first 20 string quartets (!), but not this first piano trio. It was the first of his chamber compositions to be published, in 1854, when he was 21. Toward the end of his life, he changed publishers. The new one, Simrock, invited him to revise some of his early works including this trio. Brahms took up the challenge.

As he put it, "I didn't provide it with a new wig, just combed and arranged its hair a little." But in fact he made major modifications to the trio, cutting its length by one-third. Only the *Scherzo* was essentially unchanged. Brahms wrote to Clara Schumann on September 3, 1889, "With what childish amusement I whiled away the beautiful summer days you will never guess. I have rewritten my B major Trio. . . . It will not be as wild as before – but will it be better?" Both versions of the trio still exist, but the revised version is most often played and is what we will hear tonight. In it, you can hear both the eagerness and ardor of youth and the virtuosity of a mature master.

An interesting side note: The original version of the trio was first performed in New York City in November 1855, three weeks before the European premiere in Germany. American reviewers, unfamiliar with Brahms' works and reputation, were not kind. On the other hand, the European musical press eagerly awaited each new Brahms composition and gave the trio a very positive reception.

The long and lyrical melody that opens the work was carried over, intact, from the first version. The piano starts it, cello and then violin are drawn in, bringing things to an almost orchestral climax before calming to make way for the second theme. Completely changed for the revision, this second theme is played in unison by the strings. A triplet motive links the two themes and supports much of the development. An abbreviated recapitulation of the earlier thematic material rounds out the movement.



The second movement *Scherzo* is shadowy and mysterious and sometimes dramatic. A virtuosic and vigorous main theme gets masterful polyphonic treatment. The central trio presents an eloquent and nostalgic contrast to the outer elements.

A dialogue between piano and strings makes up the main material of the outer sections of the *Adagio*. These sections remain much as they were in the first version of the trio. Brahms substantially reworked the middle section for the revised version, introducing a gorgeous cello solo.

The *Finale* juxtaposes a melancholy main theme in B minor, begun by the cello above the agitated accompaniment of the piano, with an exuberant secondary subject in B major, played by the piano while the cello adds punctuation off the beat. However, it is the unsettled B minor main theme rather than the more hopeful second subject that brings the work to its restless close.

– Notes by Beth Oddy

ABOUT THE ARTISTS . . .

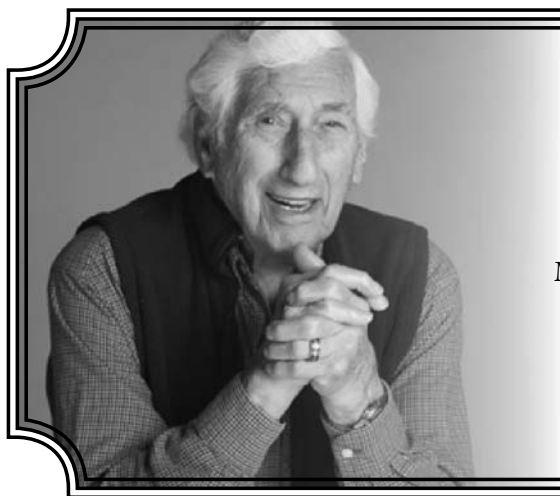
The Salix Piano Trio was founded in New York City in 2023 by three longtime friends and colleagues – violinist Joanna Maurer, cellist Alberto Parrini, and pianist Anna Stoytcheva – out of a desire to explore the rich and vast piano trio canon.

For the past 20+ years, Maurer, Parrini, and Stoytcheva have performed and toured together around the United States in different combinations, notably as members of the American Chamber Players. Their extraordinary, dynamic performances have been enthusiastically praised: "a stunning performance (by Maurer and Stoytcheva) that...turned what might have been just an entertaining evening into a must-hear musical event." (*Washington Post*); "...Maurer and Parrini delivered an outstanding performance; their virtuosic technique and acute sense of pathos helped energize the audience ..." (*Palm Beach Daily News*)

They have always found great joy in crafting musical ideas together, appreciating the ease with which their concepts of sound and interpretation align. Reconnecting as a trio has enabled the artists to weave their deeply expressive, graceful, and passionate styles together in a more intimate combination.

Since their founding, the Salix Piano Trio has performed on the Bulgarian Concert Evenings in New York series, including the Opening Gala at Weill Recital Hall at Carnegie Hall in October 2023.

The name Salix comes from the group's mutual love for the graceful and poetic weeping willow tree (*salix babylonica*).



In Memoriam Sidney Manes 1926-2025

After serving in the South Pacific during World War II, Sidney Manes put himself through college and law school. He then practiced law in Syracuse for over 70 years, specializing in environmental law and in fighting for the underdog. He met his later-life partner Amy Zamkoff at an SFCM concert in 2016 and joined her in hosting receptions after concerts. A charismatic and generous man, Sidney was an example of how to live life to the full. We will miss him.

Thank you to
Syracuse Friends
of Chamber Music
for 76 years
of wonderful
music!

Sisskind Funeral Service LLC



Steven L. Sisskind

Naturally caring
~ Sincere compassion
Monument Consultation

3175 East Genesee Street
Syracuse • New York • 13224
www.sisskindfuneralservice.com
315 • 446 • 4848



The www.folkus.org Folkus Project great acoustic music pure and unpasteurized

Winter/Spring 2026 Lineup

CNY Songbirds..... January 9
Livingston Taylor..... January 23
Newberry & Verch..... February 6
Skye Consort & Emma Bjorling .. February 20
Tim O'Brien & Jan Fabricius March 6
Cantrip March 20
Jay Ungar & Molly Mason..... April 10
Jerron Paxton & Dennis Lichtman April 24
Leslie Mendelson w/Steve McEwan May 1
Garnet Rogers May 15

Tickets & Information at folkus.org

All shows start at 8:00 p.m. (doors open at 7:30)
May Memorial Unitarian Universalist Society
3800 East Genesee Street, Syracuse, NY

With support from CNY Arts, the New York State
Council on the Arts, and Onondaga County



World class music in a world class setting.

Don't miss the exciting 2026 season!

Follow us on social media or sign up for email updates
to receive notifications of early ticket sales and guest artists!



www.SkanFest.org
315-685-7418

Skaneateles  Festival
world class music by the lake



76th Season – Seventh Concert
Saturday, May 2, 2026
7:30 p.m.
Grant Middle School Auditorium

This concert is generously sponsored by David Abrams in memory of his wife, Cheryl Abrams.

DOVER QUARTET

Joel Link, violin
Bryan Lee, violin
Julianne Lee, viola
Camden Shaw, cello

PROGRAM

String Quartet no. 11, D. 353 (1816)

Allegro con fuoco
Andante
Menuetto. Allegro vivace
Rondo. Allegro vivace

Franz Schubert
(1797-1828)

String Quartet no. 4 (1951)

Andante. Allegro moderato
Andante
Allegro giocoso

Grażyna Bacewicz
(1909-1969)

INTERMISSION

String Quartet no. 6 in F Minor, op. 80 (1847)

Allegro vivace assai
Allegro assai
Adagio
Finale. Allegro molto

Felix Mendelssohn
(1809-1847)



The Dover Quartet Concert
May 2, 2026
*is sponsored by David Abrams,
in loving memory of
Cheryl Abrams*

Concert Notes . . .

Franz Schubert (1797-1828)

String Quartet no. 11, D. 353 (1816)

Franz Schubert's father, Franz Theodor, was a schoolteacher, not particularly ambitious, happy to have a steady income. Franz senior's ambition for his four sons was that they become hard-working, respectable schoolteachers like him. Schubert's father and older brothers were good amateur musicians and taught little Franz from an early age. His remarkable abilities did not take long to emerge, as he rapidly surpassed his family and local teachers. In 1808, eleven-year-old Franz won entrance to the Royal Court Chapel School in Vienna, where he received formal training. There he was introduced to the music of Haydn, Mozart, and Beethoven – his hero. By the time he left the Chapel School at age 16, he had composed many songs and chamber works, much piano music, and his first symphony.

At that point, Schubert went home and began teacher training. In 1814, he became an assistant at his father's school, a position that he hated. But he still managed to compose, constantly: in 1815, he produced two symphonies, two masses, one opera, four operettas, four sonatas, pieces for the piano, several small choral works, and 146 songs! By 1816, the year in which he wrote the quartet we hear tonight, he was a frustrated, restless teenager feeling trapped in a job he did not like. By 1818 he had left the world of the schoolteacher for good. He would spend most of the rest of his life staying with various friends, living a bohemian existence, and composing, always composing.

Schubert's early string quartets were written for his family ensemble: brothers Ferdinand and Ignaz on violin, father on cello, and young Franz on viola. At this point in his development, Schubert echoed his classical predecessors. His more mature melody-infused works were yet to come. Quartet number 11, although written in 1816, was not published until 1840, more than a decade after Schubert's death, as op. 125, no. 2.

The quartet begins with a call to attention and a more lyrical response. The first theme gets tossed among the players, punctuated with occasional returns to the initial call to attention. A more fluid second theme is battled about with rhythmic underpinning. The movement ends with a final call.

A lovely melody begins the *Andante*. Listen for the second theme, starting with a chromatic ascending scale. The first violin dances decoratively above the other strings.

Note the way Schubert combines fast triplets with more straightforward quarter notes in the *Minuet*. Listen for a duet with the two violins on one side and the lower strings on the other.

The brilliant *Finale* is less formally regular than the other movements. It is a rondo, so the first theme returns with other material between full or partial iterations. Notice the change of key in some recurrences – the theme is transposed a fourth higher.

Grażyna Bacewicz (1909-1969)

String Quartet no. 4 (1951)

Born into a well-to-do Polish family of musicians, Grażyna Bacewicz performed in her first concert when she was seven, and wrote her first composition at eleven. As did her three siblings, she learned violin, piano, and the basics of music theory from childhood, taught by her father. At nineteen, she entered the

Warsaw Conservatory. After graduating with a degree in violin and composition, Bacewicz headed to Paris, where she studied composition with Nadia Boulanger and violin with Carl Flesch. Bacewicz became a remarkable concert violinist, winning the 1935 Wieniawski Competition and performing all over Europe. From 1936-38, she was principal violinist of the Polish National Radio Symphony Orchestra. In a parallel thread, she was a prolific composer, winning many prizes.

Musical life became difficult under the Nazi regime. Bacewicz moved to Warsaw where she gave music lessons and continued to compose. She participated in the Underground Union of Musicians, secretly performing whenever possible in an attempt to sustain Polish musical culture. When the Warsaw Uprising began, she and her husband fled the city with their 2-year-old daughter, becoming refugees.

After the war ended, Bacewicz taught at the Warsaw Conservatory, sat on competition juries, and served as Vice President of the Polish Composers' Union. She also continued to compose, but Soviet control of the arts made it harder to get her works performed. In 1954, she was in a terrible car accident, ending her performing career. For the remainder of her life, she concentrated on composing and teaching composition. She left us seven violin concertos; two cello concertos, as well as concertos for piano and viola; four symphonies; seven string quartets; five violin sonatas; two ballets; and quantities of chamber music and music for piano and voice.

The quartet we hear tonight was commissioned by the Polish Composers' Union and completed in 1951. It won first prize at the International String Quartet Competition in Liège that September, as well as the Polish National Prize in 1952. The quartet became a required piece at the International String Quartet Competition in Geneva in 1953, and was featured in the first International Festival of Contemporary Music in 1956. The work's three movements are written in classical forms and show an expert violinist's understanding of what works for string players.

The cello leads the long, slow introduction to the first movement, interrupted by a theme and variations with folk elements. Tempi and character shift frequently. The second, more lyrical theme (initially in the cello, and later in the viola) introduces a melancholy mood.

The second movement *Andante* is quite mesmerizing: mysterious, otherworldly, and punctuated by a quiet but perhaps threatening ticking. Note the brief fugal passages.

The quartet ends with a happy *Allegro giocoso*, organized as a rondo. The very rhythmic A theme derives from a Polish oberek, a spirited leaping dance. Variations on that theme recur throughout the movement, separated by contrasting episodes – one played by plucking the strings rather than using the bow. The last refrain hurtles toward a vigorous conclusion.

Felix Mendelssohn (1809-1847)

String Quartet no. 6 in F Minor, op. 80 (1847)

By 1847, Mendelssohn was hugely successful but exhausted and badly in need of rest. When he received word in May that his beloved sister and fellow composer Fanny had died suddenly of a massive stroke, he was devastated. He sank into deep depression. His wife encouraged him to take a vacation in the mountains of Switzerland that summer. At first, he could only paint and go for hikes alone, but on July 29, he wrote to

his younger sister, Rebecca, “I force myself to be industrious in the hope that later on I may feel like working and enjoy it.” In September, with his final string quartet completed, he returned to Leipzig. But he never recovered from the shock of Fanny’s death. Two months later, on November 4, 1847, Mendelssohn himself died from a series of strokes at the age of 38.

English critic Henry Chorley visited Mendelssohn in Interlaken that summer. He characterized the F-minor quartet as “one of the most impassioned outpourings of sadness existing in instrumental music.” The work, dedicated to Fanny, expresses Mendelssohn’s deep sorrow and anger.

Mendelssohn is famous for light, fast music, but here he shows how that style can express anxiety and anguish rather than happiness. The piece opens with spooky and uneasy tremolos. These are followed by a more lyrical though somber theme, but the trembling returns and the movement ends in despair. The music seems unstable, even in its more lyrical moments.

Instead of the usual lighthearted Mendelssohn scherzo, the *Allegro assai* seethes with restless rhythms – a furious, syncopated dance. Demons are at play here, not fairies.

There is a German saying about the key of F minor: “Mehr moll gibt’s nicht” – there is nothing more minor than F minor. Unlike the rest of the piece, the third movement *Adagio* moves away from the relentless sadness of F minor to its relative major, A-flat. This “song without words” gives listeners a bit of respite, but the mood remains deeply sorrowful and despairing, if more peaceful and elegiac.

Desperation and drama return in the *Finale*, written in sonata form. Its pervasive panic offers little in the way of comfort or acceptance. And it demands extreme virtuosity from the musicians who perform it.

– Notes by Beth Oddy



ABOUT THE ARTISTS . . .

Named one of the greatest string quartets of the last 100 years by *BBC Music Magazine* and “the next Guarneri Quartet” by the *Chicago Tribune*, the two-time GRAMMY-nominated Dover Quartet is one of the world’s most in-demand chamber ensembles. The group’s awards include a stunning sweep of all

prizes at the 2013 Banff International String Quartet Competition, grand and first prizes at the Fischhoff Chamber Music Competition, and prizes at the Wigmore Hall International String Quartet Competition. Its honors include the prestigious Avery Fisher Career Grant, Chamber Music America’s Cleveland Quartet Award, and Lincoln Center’s Hunt Family Award. The members are on faculty at the renowned Curtis Institute of Music.

The Dover Quartet’s 2025-26 season features collaborative performances with preeminent artists including Marc-André Hamelin and Edgar Meyer, and performances in internationally renowned venues from Carnegie Hall to Kennedy Center to Konzerthaus Berlin. The Quartet’s most recent commission is from Jerod Impichchaachaaha’ Tate, a citizen of the Chickasaw Nation and a leading composer of American Indian classical music. His new piece, “Abokkoli’ Talooowa” (Woodland Songs), is featured on *Woodland Songs*, the group’s most recent album, which also includes Tate’s new string-quartet orchestration of “Rattle Songs” by the Indigenous singer Pura Fé, originally for her *a cappella* vocal group Ulali. Dvořák’s “American” Quartet, a classic of the repertoire, completes the album, released in August 2025 on the Curtis Studio label.

Recent collaborators with the ensemble include Leif Ove Andsnes, Emanuel Ax, Inon Barnatan, Ray Chen, Anthony McGill, the Pavel Haas Quartet, Roomful of Teeth, and Davóne Tines. The quartet has also recently premiered works by Mason Bates, Steven Mackey, Marc Neikrug, and Chris Rogerson.

The Dover Quartet’s highly acclaimed three-volume recording, *Beethoven Complete String Quartets* (Cedille Records), was hailed as “meticulously balanced, technically clean-as-a-whistle and intonationally immaculate” (*The Strad*). Other discography highlights are *Encores* (Brooklyn Classical), a recording of 10 popular movements from the string quartet repertoire; *The Schumann Quartets* (Azica Records), which was nominated for a GRAMMY for Best Chamber Music/Small Ensemble Performance; *Voices of Defiance: 1943, 1944, 1945* (Cedille Records); and an all-Mozart debut recording (Cedille Records), featuring Michael Tree, the late, long-time violist of the Guarneri Quartet. The Quartet’s recording of Steven Mackey’s theatrical-musical work *Memoir* was released on Bridge Records in 2024.

The Dover Quartet draws from the lineage of the distinguished Guarneri, Cleveland, and Vermeer quartets. Its members studied at Curtis Institute of Music, Rice University’s Shepherd School of Music, New England Conservatory, and Conservatoire Supérieur de Musique et de Danse de Paris. They were mentored extensively by Shmuel Ashkenasi, James Dunham, Norman Fischer, Kenneth Goldsmith, Joseph Silverstein, Arnold Steinhardt, Michael Tree, and Peter Wiley. The Dover Quartet was formed at Curtis in 2008; its name pays tribute to *Dover Beach* by fellow Curtis alumnus Samuel Barber.

The Dover Quartet plays on the following instruments and proudly endorses Thomastik-Infeld strings:

Joel Link: a very fine Peter Guarneri of Mantua, 1710-15, on generous loan from Irene R. Miller through the Beare’s International Violin Society

Bryan Lee: Nicolas Lupot, Paris, 1810; Samuel Zygmuntowicz, Brooklyn, 2020

Julianne Lee: Robert Brode, 2005

Camden Shaw: Samuel Zygmuntowicz, New York, 2024



SYRACUSE FRIENDS of **CHAMBER MUSIC**

thanks

Martin Korn and Sylvia Betcher

who proudly sponsored

Le Quatuor Modigliani

on November 8



Music Terms Used in This Program

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

Adagio: slow (at ease)

Adagio cantabile: *adagio* in a singing style

Adagio con moto: *adagio* with motion

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

Molto adagio: very slow

Poco Adagio: a little *adagio* (somewhat slow)

Adagio non lento: slow but not extremely slow

Agitato: agitated

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

Allegro: lively, fast

Allegro assai: very *allegro*

Allegro assai mosso: very lively (motion-filled) *allegro*

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

Allegro con fuoco: *allegro* with fire

Allegro giocoso: playful *allegro*

Allegro giusto: either a strict *allegro* or a moderate *allegro* (neither too fast nor too slow). (*Tempo giusto* can mean either strict tempo or suitable tempo.)

Allegro moderato: moderate *allegro*

Allegro moderato ma risoluto: moderately fast and lively, but with resolution (determination)

Allegro molto, molto allegro: very fast

Allegro molto moderato: very moderate *allegro*

Allegro vivace: lively *allegro*

Allegro vivace assai: very lively *allegro*

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

Andante con moto tranquillo: *andante* with peaceful motion

Andante espressivo: *andante* with expressiveness

Andante moderato: moderately *andante*

Andante mosso: *andante* with motion

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

Andantino con morbidezza: *andantino* with softness, flexibility

Animado: animated, lively

Appassionato: with passion

Barcarolle: a traditional Venetian folk song sung by gondoliers, characterized by a gentle, rocking rhythm in 6/8 or 12/8 time

Canción: song

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

Cantabile: in a smooth, singing style

Chromatic scale: using all the notes, including the semi-tones; i.e., using the notes corresponding to both the black and the white keys of the piano

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

Con fuoco: with fire

Continuo (also **basso continuo**): a bass line and indications of the chords, ordinarily realized by a bass instrument (for example, a cello or bassoon or contrabass) and a keyboard instrument, though sometimes by a keyboard instrument alone

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.” Fugues and canons are forms of counterpoint.

Danza: dance

Dolce: gentle, sweet

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

Largo: very slow

Largo di molto: very, very slow

Leggiero: light

Lento: slow

Lento di molto: very slow

Lo stesso tempo: the same tempo

Mannheim Rockets: rapid rising broken chords (arpeggios) with a crescendo, used often by composers who wrote for the illustrious Mannheim orchestra in the mid-18th century

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

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

Morbidezza: softness, flexibility, smoothness, delicacy

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

Pianissimo: very soft

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

Presto: very fast

Prestissimo: as fast as possible

Presto leggiero: very fast and light

La Puna: a high, cold, and arid grassland area in the Andes

Quena: a traditional flute, made of cane or wood, with a sound that is characteristic of Andean music

Rondeau: rondo

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

Rubato: with a flexible tempo

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

Italian word *scherzo* means joke, and so the term is also used just to indicate a light, playful style.

Sempre espressivo: Still expressive or always expressive

Sonata: first a work that was played (“sounded”) on an instrument (as opposed to one that was sung, a *cantata*); later usually a work for one or two instrumentalists, sometimes more, generally with several movements. The trio-sonata, with two melody instruments and *basso continuo* accompaniment was popular in the seventeenth and eighteenth centuries.

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.

Tranquillo: peaceful

Tremolo: a performance technique that produces a trembling effect, such as playing a single note over and over very rapidly or rapidly alternating between notes

Vivace: lively, faster than *allegro*

Molto vivace: very *vivace*

SFCM Youth Chamber Music Competition

Each spring, SFCM sponsors a chamber music competition for young people in grades 6-12. The primary purpose is to encourage students in the Central New York area to discover the joy of preparing chamber music for performance under the guidance of a coach. Participating ensembles perform before two judges and receive written evaluations. The students in one or two of the ensembles are selected to receive prize money. There is no entry fee. Usually, a winning group plays at the beginning of one of our spring SFCM concerts.

The 2026 event will be held at Park Central Church in downtown Syracuse on February 28. Applications are due by January 30. Please check our website, SyrFCM.org, for details.

In the 2005 competition the Wolfgang Trio, coached by Laura Smith from The Syracuse Orchestra, won the Best Ensemble Award. They performed the Allegro from Beethoven's Trio in E-flat Major, op. 1, no. 1 before the SFCM April 5, 2025 concert. Runner-up was the NAKA Quartet from the Hochstein School in Rochester.



The Wolfgang Trio

Eric Lee, violin; Daniel Yang, piano; Christian Lee, cello



In Memoriam
Gloria Sage
1936-2025

Gloria Sage was a chemist who spent many years as a scientist at SRC, Inc. in Syracuse. She earned her PhD at Harvard in 1963, the first year they awarded graduate degrees to women. Her major interests included environmental conservation and community development. She led the Outer Comstock Neighborhood Association for 15 years and was one of the founders of the local Sierra Club chapter. In addition, she was a member of the SFCM Board for many years. Thank you, Gloria.



**SHOES for BIG,
WIDE, NARROW,
FUSSY & DIABETIC FEET**



An Old-Fashioned Sit & Fit Store

***MoPro* 472-0707**

MoPro Professionally Fitted Footwear

3232 Erie Blvd East, Dewitt, NY 13214

Want to play some chamber music yourself?



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

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

THE KRASNER MEMORIAL FUND

SFCM's Krasner Memorial Fund is **OUR SUSTAINING FUND**, and was designed with long-range planning in mind. The fund was established to help us weather uncertainties regarding state sponsorship of the arts, as well as to enable us to broaden our outreach program. A legacy to the Krasner Memorial Fund would be a perfect way to include SFCM in your estate planning.

CONTRIBUTORS SINCE 9/1/2023

In Memory of Cheryl Abrams

Ed & Carol Lipson
Richard & Chris Moseson

In Memory of Hamilton Armstrong

Robert Ashford

In Memory of Sarah Bailey

Ed & Carol Lipson
Richard & Chris Moseson

In Memory of John Baldwin

Ed & Carol Lipson

In Memory of Max Casper

Robert Ashford

In Memory of Cynthia Coursen

Richard & Chris Moseson

In Memory of Richard Coursen

Richard & Chris Moseson

In Memory of Gloria Goldberg

Robert Ashford

In Memory of Josh Goldberg

Robert Ashford

In Memory of Ray Homan

Robert Ashford

In Memory of Barbara Kellogg

Robert Ashford

In Memory of Allen Kosoff

Ed & Carol Lipson
Richard & Chris Moseson

In Honor of Richard Levy's

95th birthday
Robert & Mona Buzak

In Memory of Sidney Manes

Ed & Carol Lipson
Richard & Chris Moseson

In Honor of Tom McKay

Beth Scott & Mark Stanbro

In Memory of Giancarlo Moneti

Robert Ashford

In Memory of Vivian Mosbo

Paul Mosbo
Richard & Chris Moseson

In Memory of Louis Moseson

Richard & Chris Moseson

In Memory of Margaret Moseson

Richard & Chris Moseson

In Memory of Jules Pagano

Robert Ashford

In Memory of Deborah Pellow

Andrea Mitchell
Barbara Haas
Ed & Carol Lipson
Richard & Chris Moseson

In Memory of Edith Pennington

Lawrence Lardy
William Lardy
Richard Levy

Paul J. MacArthur

Joyce Ucci
Elaine Xiques
Janice Xiques
Amy Zamkoff

In Memory of Fritz Rohrlach

Robert Ashford

In Memory of Gloria Sage

Ed & Carol Lipson
Richard & Chris Moseson

In Memory of Martin Sage

Robert Ashford

In Memory of Fritz Smith

Robert Ashford

In Memory of Robin Smith

Robert Ashford

In Memory of Darvin Varon

Ed & Carol Lipson
Richard & Chris Moseson

In Memory of Volker Weiss

Cary F. Chabalowski
Jane Feld
Christine Guthorn Flynn
Barry Glickstein
Ed & Carol Lipson
John Martin
Richard & Chris Moseson
Bennie & Eleanora Ware
Jakob Zietler



Please send your donations to: SFCM, P.O. Box 215, DeWitt, N.Y. 13214.

THE KRASNER AWARD

The SFCM Krasner Award, first presented in 1999, honors individuals from the Central New York area who have made major contributions to the appreciation and performance of chamber music. Past recipients of the award are:

Henry Palocz
Helen Boatwright
David & Louise Robinson
Milton & Lucille Sack

John Oberbrunner
Richard Moseson
Travis Newton
Beth & Bob Oddy



Beth & Bob Oddy

Thank you to our advertisers and sponsors . . .

PLEASE SUPPORT OUR ADVERTISERS

The organizations
purchasing space in our
program are sustaining
chamber music.

We encourage you to
make use of their services.

They are our supporters –
we should be theirs.

Information about
advertising in our
program booklet can be
found at our website:
SyrFCM.org

To place an ad,
please contact:
sfcm00@gmail.com

David Abrams	35
Artist Pianos	16
ArtRage Gallery	10
Robert Ashford	5
Audi Cicero	outside back cover
Sylvia Betcher & Martin Korn	38
Bond, Schoeneck & King Attorneys	2
Dr. Mark I. Boulé	27
Burdick BMW	inside back cover
Candlelight Music	11
CazArts Creative Alliance	4
Central New York Community Foundation	47
Chamber Music Society of Utica	25
Cortland Repertory Theater	2
Creative Dental Concepts	10
DiMarco, Abiusi & Pascarella CPAs	10
Edgewood Gallery	4
Encore Thrift Shop	25
Dr. Joseph W. Flanagan, M.D.	9
FLX TAX LLC	29
Folkus Project	32
Gandee Gallery	4
Geneva Music Festival	46
Hamilton College Performing Arts	26
Hematology-Oncology Associates of CNY	19
Hosmer Violins	27
Lee Piano Services	26
Midgley Printing	46
MoPro	41
NYS Baroque	11
Robert Oddy Stained Glass Artist	1
RAV Properties	45
Romano Subaru	3
Salt City New Horizons Orchestra	4
Schola Cantorum of Syracuse	18
Sisskind Funeral Service	32
Skaneateles Festival	33
Smith Contemporary Furniture	11
Syracuse International Jazz Fest	3
Upstate Radiotherapy Treatment	17
Dr. James M. Vlassis	25
WCNY Classic FM	48
Jules Wellner	18
Lucie Wellner Watercolors	2
Wells Fargo Advisors	46
WRVO	inside front cover

SYRACUSE FRIENDS of CHAMBER MUSIC

OUR CONTRIBUTORS

As of December 29, 2025

Impresarios (\$1000 & Up)

David Abrams
Martin Korn & Sylvia Betcher
Dr. Joseph W. Flanagan, M.D.
Robert & Vicki Lieberman
Paul Mosbo, in memory of Vivian Mosbo
Robert & Beth Oddy
Andy Russo
Bequest of Gloria Sage
Deirdre Stam
Douglas B. Sutherland
David Wehrle

Benefactors (\$800 - \$999)

Michael & Wendy Cynamon
Estelle Hahn
Richard Levy

Principals (\$600 - \$799)

Marina Artuso
Robert A. Ashford
Craig J. Byrum
Allen & Nirelle Galson
Dianne Apter & Tom McKay
Richard & Christianne Moseson
Lleni Pach
Harvey & Dorothy Pearl
Andrea Mitchell, in memory of Deborah Pellow
Robert Van Gulick & Virginia Robbins

Patrons (\$500 - \$599)

Lori & Paul Bertalan
Patricia DeAngelis
Matthieu van der Meer & Albrecht Diem
Phil Durfee
Gillian Epstein & Richard Ellison
Edward & Carol Lipson
Johanna Beale & Dr. Charles Frederick Martin
Jan Clausen & John Mathiason
Beth & David Mitchell
Meredith & Tom Perreault
Sandra Hurd & Dr. Joel Potash
Sigi Schwinge

Donors (\$400 - \$499)

Joseph & Deborah Barry
Robert & Mona Buzak
Robert Fechtner
Chris Riley & Mark Feldman
Helen Reed & Ronald Ferguson
Christine Guthorn Flynn
Barbara Haas
Joyce Day Homan
Sebastian Karcher
Dean R. Kolts
Andrea Latchem
Charles & Ann Moore
Janice & Michael Mueller
Jacques Lewall & Paula Rosenbaum
Jane Burkhead & Robert Sarason
Malcolm & Sandy Smith
Helene & George Starr, M.D.
Margaret Thompson

Supporters (\$120 - \$399)

Susan Crocker
Carol Ginsky
Jaklin Kornfilt
Margaret Liuzzi
James MacKillop
John Raes
Karen Uplinger

Friends (\$60 - \$119)

Teresa Brusa
Cyril & Elinor Freeman
Emilee Lawson Hatch
Susan & Gerald Lotierzo
Coy Ludwig
Frederick S. Marty
Barbara Nunn
Jeffrey & Jenna Lou Weitzel
Barbara W. Weller



For support in 2025-2026, we also thank:

The Syracuse Sounds of Music Association • CNY Arts • The Gladys Kriebel Delmas Foundation



Syracuse Sounds of Music Association, Inc.



THE GLADYS KRIEBEL DELMAS
FOUNDATION

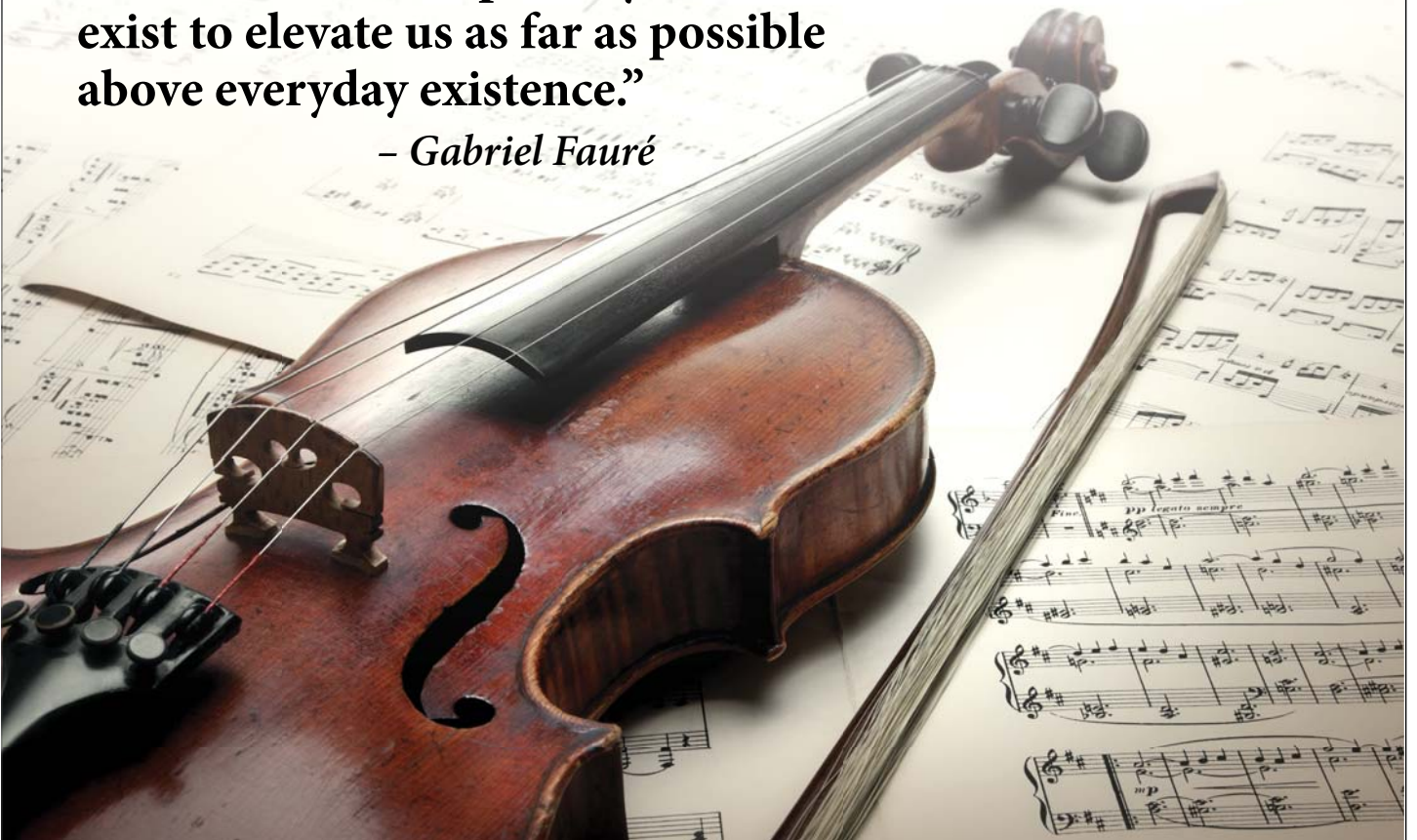


Proudly sponsors

Frisson Ensemble

**“For me, art, and especially music,
exist to elevate us as far as possible
above everyday existence.”**

– Gabriel Fauré





16TH ANNUAL GENEVA MUSIC FESTIVAL May 21 - June 14, 2026

4 weeks of world-class chamber, jazz, & bluegrass music

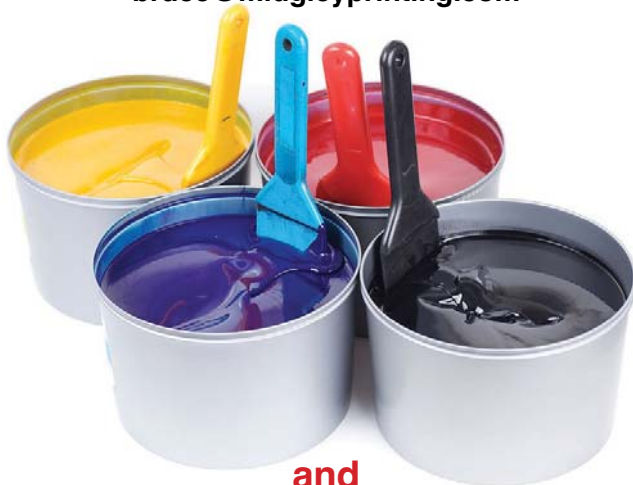


JEREMY DENK, 8TH BLACKBIRD, FRED HERSCH & MORE!

tickets & info: genevamusicfestival.com

**Proud Supporters of the
Syracuse Friends of Chamber Music**

Midgley Printing, Inc.
Serving Central NY for over 60 years
Ph: 315.475.1864
bruce@midgleyprinting.com



and
Meeting the North Country's
printing needs for over
30 years

Ph: 315.782.6623
docoquickprint@midgleyprinting.com



Advisors

Tim Fortner

is proud to support

*Syracuse Friends of Chamber
Music*



Tim Fortner
Senior Vice President - Investment Officer
500 Plum Street, 5th Floor
Syracuse, NY 13204
Office: (315) 474-9266
tim.fortner@wellsfargo.com
www.timafortner.com

Investment and Insurance Products:

• NOT FDIC Insured • NO Bank Guarantee • MAY Lose Value

Wells Fargo Advisors is a trade name used by Wells Fargo Clearing Services, LLC, Member SIPC, a registered broker-dealer and non-bank affiliate of Wells Fargo & Company. © 2024 Wells Fargo Clearing Services, LLC. PM-01022026-6521648.1.2



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

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

CENTERED GIVING: LINDA VERNI WILLIAMS

I believe you can do a lot with a little. From teaching music in Utica, to leading a community chorus in Madison County, to volunteering for local arts and music organizations in Syracuse, teaching and giving back has always been my key.

I want my impact to keep going and growing. That's why I chose to partner with the Community Foundation – to endow a continuing legacy for the arts in Central New York. The Linda Verni Williams Fund will provide annual support to my chosen charities, including the center, to ensure my dream lives on.



Read more of Linda's story
by scanning the QR code or visiting
cnycf.org/verniwilliams



CENTRAL NEW YORK
COMMUNITY FOUNDATION
315.422.9538 | [CNYCF.ORG](https://cnycf.org)



♥ LISTEN. LEARN. LOVE. ♥

Our Classic FM hosts live and work in the heart of our community. They **know** classical music and know how to bring you the **best** of it every day.



Bruce Paulsen



Diane Jones



Adam Fine



Marie Lamb



Spencer Phillips

91.3 SYRACUSE | 89.5 UTICA | 90.9 WATERTOWN

Stream at www.wcny.org • Ask Alexa: "Play WCNY!"

ACCEPT NO IMITATIONS.



i5
100% ELECTRIC.



The Ultimate **Electric** Driving Machine

GET READY TO DRIVE THE FUTURE.

The iconic BMW i5 is all yours.

The 100% electric BMW i5 seamlessly integrates strong design with high performance and luxury—completely setting a new standard for driving.

Explore outstanding driver technology with iDrive 8.5. Elevate the senses with the BMW Curved Display, luxurious sport seats and an available full-glass Sky Lounge Roof.

The BMW 5 Series and 100% electric i5. Iconic performance. Electrifying innovation.

Accept no imitations. There is only one Ultimate Driving Machine.®

Burdick BMW

5947 E. Circle Drive
Cicero, NY 13039
(315) 459-6000
burdickbmw.com



Audi Cicero
Driver's Village
5885 East Circle Drive
Cicero, NY 13039

AudiCicero.com