SYRACUSE FRIENDS OF CHAMBER MUSIC

OUR 73rd SEASON 2022-2023

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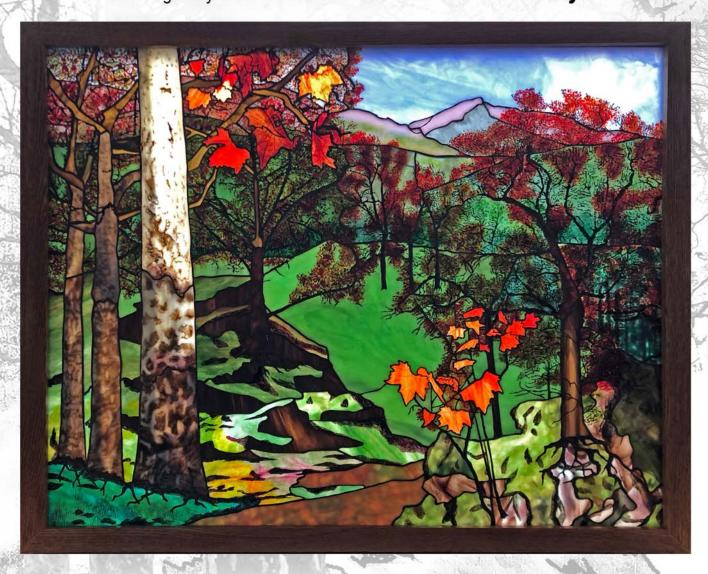


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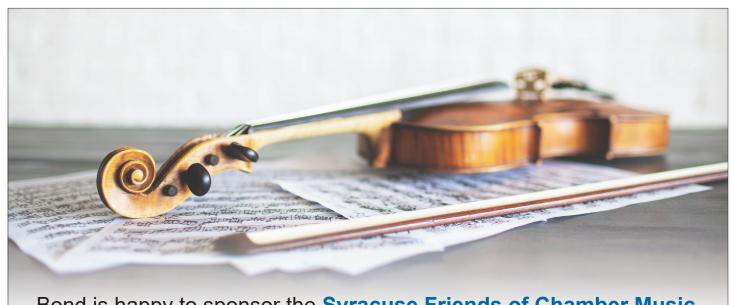
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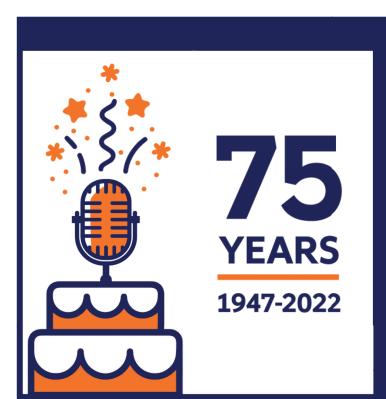


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SFCM dedicates its 2022-2023 season to the memory of Evelyn Brenzel

May 27, 1944 – December 20, 2020



Evelyn Brenzel with Melody

Evelyn Brenzel was a math teacher, an intrepid traveler, an avid singer, a dog whisperer with a particular fondness for dobermans, a staunch and stimulating friend, and a regular presence at SFCM concerts over many years.

One of her friends, Mary Yates, says, "Evelyn was an eager user of any technology that could help feed her passion for music. She never attended a live performance of unfamiliar music without first studying one or two performances of it on You Tube. And when COVID shut down live music in 2020, she watched the streaming versions of SFCM's concerts. She didn't expect to enjoy the virtual experience, but she was absolutely transported by one performance in particular: the Pacifica Quartet playing two Beethoven string quartets in November 2020," her last SFCM concert as it turned out.

Evelyn's generosity led her to leave a large bequest to SFCM, for which we are most grateful. It opens up new options and opportunities for us. Thank you, Evelyn.

SYRACUSE FRIENDS & CHAMBER MUSIC

73rd SEASON 2022-2023 Fall 2022

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Our 73rd Season at a Glance

JUILLIARD STRING QUARTET

Saturday, October 1, 2022

The return of this great ensemble is always a reason to rejoice. This will be their 25th concert for SFCM. And what a program: The last of Beethoven's deeply personal quartets; a piece by Eleanor Alberga, a prolific Jamaican/British composer; and a work reflecting Dvořák's love of his native Bohemia! A perennial audience favorite, the Juilliard continues its long tradition of excellence.

QUARTETTO DI CREMONA

Saturday, October 29, 2022

Formed in 2000, the Cremona took its name from the town in their native Italy that was home to the golden age of violin making. Known as one of the world's finest string quartets, the Cremona is making its first appearance for SFCM, ahead of its 2023 Carnegie Hall debut. An impassioned piece from Webern's Romantic period sets the stage for exquisite quartets by Prokofiev and Ravel.

ATLANTIC BRASS QUINTET

Saturday, November 19, 2022

The stunning virtuosity of the Atlantic Brass Quintet has had the ensemble winning international prizes since its founding 30 years ago. The quintet's program ranges from Handel to an ABQ-commissioned piece that composer Jeff Scott calls "a rhythmic and emotional carpet ride through jazz, blues, Gospel and funk" and some Balkan brass music that might get people up and dancing.

MID-WINTER CONCERT - VOICES RAISED! Saturday, January 14, 2023

This concert featuring Central New York musicians puts singers at the center. We'll hear various combinations of voices, strings, flute, and piano in works by Ravel, Barber, Bizet, Delibes, and Whitacre, and as a final treat, Brahms' delightful Liebeslieder Waltzes.

HUB NEW MUSIC

Saturday, March 18, 2023

Hub New Music is a Boston-based ensemble forging new paths in 21st century music. The *Boston Globe* called its four innovative members (playing violin, cello, flute, and clarinet) "contemporary chamber trailblazers." Their program includes a piece they commissioned from Daniel Thomas Davis – a world premiere. How cutting-edge is that!

FRAUTSCHI, MANASSE, NAKAMATSUTRIO Saturday, April 1, 2023

Van Cliburn gold-medal winner and CNY favorite Jon Nakamatsu will be joined by two other enormously gifted musicians: violinist and Avery Fisher career grant recipient Jennifer Frautschi, and renowned clarinetist Jon Manasse. We will enjoy works by Shostakovich, Weber, Chopin, and Bartók in different combinations: solo, duo, and trio.

PACIFICA QUARTET WITH ANTHONY McGILL Saturday, April 29, 2023

This celebrated ensemble returns for its sixth SFCM concert to tell "American Stories," joined by New York Philharmonic principal clarinetist Anthony McGill. The stories they bring to this program will include music by three African American composers. Dvořák's "American" quartet was composed while he was in the U.S., and its themes reflect the Negro Spirituals he so much liked to hear.

For more information, see: SyrFCM.org

SYRACUSE FRIENDS OF CHAMBER MUSIC

A MESSAGE FROM OUR PRESIDENT

Welcome to the Syracuse Friends of Chamber Music's 2022-2023 season! This year's concerts will again take place at St. Paul's Episcopal, the historic downtown Syracuse church with its wonderful acoustics. The exception is the January 14th mid-winter concert, which will be held at Lincoln Middle School, 1613 James St., Syracuse. We are discontinuing posting online recordings of our concerts, as this was a temporary measure that we took in response to the pandemic. Still, we are monitoring all CDC and local guidelines related to the COVID situation, and we will make any needed adjustments. You can find up-to-date information on our website, SyrFCM.org.

As our subscribers and audiences have come to expect, we will bring some excellent chamber music ensembles to Central New York this fall. The Juilliard String Quartet, an audience favorite, starts our season, making its 25th appearance with SFCM. Another of the world's finest string quartets, Quartetto di Cremona comes next. The virtuosic Atlantic Brass Quintet wraps up the fall season. Our winter and spring offerings include our annual mid-winter concert, this time performed by singers as well as instrumentalists; Hub New Music, whose program includes a world premiere; the Frautschi-Manasse-Nakamatsu Trio with Van Cliburn gold-medal winner and CNY favorite Jon Nakamatsu; and a return of the celebrated Pacifica Quartet, joined by New York Philharmonic principal clarinetist Anthony McGill.

Our world-class concerts have been made possible for seventy-three consecutive seasons by the dedicated efforts of our volunteers, and especially by the generous support of you, our subscribers and donors. I am grateful to our board members for their continuing work in planning and supporting our concert season.

I also extend many thanks to the businesses that have chosen to advertise in our program. I urge you to look through this program and take note of them. By patronizing them and telling them that you saw their ads in the SFCM program, you help us maintain low ticket and subscription prices.

As part of our mission to provide world-class chamber music to new audiences in Central New York, we offer free admission to all full-time students as well as to holders of EBT/SNAP cards.

Our 2022-23 season is dedicated to Evelyn Brenzel for her transformationally generous bequest.

I look forward to this season's concerts, and I invite all of you to join us!

Sincerely, Stamatios Kyrkos President of SFCM, 2021-2023

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Arts & Culture Leadership Alliance

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.



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

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.

For many years, Krasner Award-winning SFCM board member John Oberbrunner coordinated a mid-season concert by outstanding regional musicians – in keeping with Louis Krasner's original vision. Two years ago, John passed the baton to others, and several members of the Programming Committee have planned another great program for January 2023.

Highlights of recent years

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

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

In the spring of 2016 we also revived our youth chamber music competition. Impressive young ensembles competed each year from 2016 to 2019. In 2020 the pandemic caused us to cancel the competition, but we were able to bring it back with video submissions rather than live performances in 2021 and 2022.

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

The pandemic created major challenges for all arts organizations. We are proud that we were able to arrange with our artists to produce and distribute a full season of recorded concerts for 2020-2021. Last season, we were able to share the concert experience in person again while still making recordings available to all ticket-holders. This season, we commit fully to live programming and look forward to seeing you, our audience members, at performances of some of the world's finest chamber music.

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Travis Newton, Recipient of SFCM Krasner Award



There's no question that Travis Newton has served Syracuse Friends of Chamber Music well as Director of Music Programming since 2017. But in the last two pandemic years, Travis has demonstrated what an extraordinary music director he is.

Spring 2020: Covid descended upon the state of New York, and everything shut down. Like virtually every other chamber music series in the country, SFCM had to cancel its remaining season— although Travis described the last two concerts as having been "postponed."

It was difficult to imagine how those two concerts, or any of the concerts we had scheduled for the upcoming season, could take place. But then Travis suggested that we create video recordings that our audience could watch online. He had already found a talented videographer, and he envisioned presenting not only all of our scheduled concerts for the upcoming season, but those two "postponed" concerts as well. It was a remarkable suggestion, and after much hard work, it came to pass.

By all measures, the concert videos were a great success. Through the pandemic, SFCM presented every one of its scheduled concerts. And what exceptional concert videos our ticket holders experienced: high-quality sound and video, with three or four cameras giving viewers close-ups of the musicians, including the pianists' hands, all beautifully choreographed to the music. In addition, Travis conducted interesting interviews with the musicians during virtual intermissions. Travis himself was unable to relax and enjoy watching any of the performances. His time was fully consumed by following the music on a digital score and signaling every camera switch to our videographer.

We continued to produce concert videos in the 2021-22 season, even as we returned to live performances. In all, we made 17 Covid-era concert videos over the last two years. Travis has been responsible for all of this, and although he has made it look easy, it has involved an enormous amount of work and planning on his part.

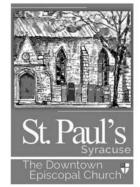
In June 2022, Travis Newton received a well-deserved SFCM Krasner Award, presented once every five to eight years. It is designed to honor "individuals from the Central New York area who have made major contributions to the appreciation and performance of chamber music." We thank him for his significant work for SFCM, especially over these past two extraordinarily difficult years.



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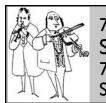
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Want to play some chamber music yourself?

As a contribution to the Central New York music scene, SFCM has organized a contact service for amateur musicians of all abilities who want to play chamber music with other congenial people—just for fun. As the COVID situation allows, 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 Kathy at amadeified@me.com. Include your instrument, contact information, and any information about your musical interests that you would like to share with the group. You will be added to a contact list available to everyone on the CHAMPS list. Players contact each other to form duos or ensembles. Performance opportunities will depend on the safety of home gatherings and each CHAMPS member's interest in hosting a gathering. This is a complimentary service and we hope you'd like to join us.



73rd Season – First Concert Saturday, October 1, 2022 7:30 p.m. St. Paul's Episcopal Church

This performance is dedicated to John Oberbrunner: impresario, past SFCM Board president, long-time Board member, and flute playing royalty. We miss him.

JUILLIARD STRING QUARTET

Areta Zhulla, violin Ronald Copes, violin Molly Carr, viola Astrid Schween, cello



PROGRAM

String Quartet no. 16 in F Major, op. 135 (1826)

Ludwig van Beethoven

(1779-1827)

Vivace

vivuce

Allegretto

Lento assai, cantante e tranquillo

"Der Schwer gefasste Entschluss." Grave, ma non troppo tratto – Allegro

String Quartet no. 2 (1994)

Eleanor Alberga

(b. 1949)

INTERMISSION

String Quartet no. 14 in A-flat Major, op. 105 (1895)

Antonin Dvořák

Adagio ma non troppo – Allegro appassionato

(1841-1904)

Molto vivace

Lento e molto cantabile

Allegro non tanto



SFCM thanks Syracuse Sounds of Music Association for its support of this concert.

John Oberbrunner

March 1, 1930 – March 31, 2022

We dedicate this performance by the Juilliard String Quartet to John Oberbrunner, a musical force to be reckoned with in Central New York for more than 60 years. A charter member of the Syracuse Symphony Orchestra as principal flute, John performed, recorded, produced concerts, hosted radio programs, and taught generations of young musicians. He was an active board member for the Syracuse Friends of Chamber Music for most of its existence, including a stint as president. He initiated and produced an annual Mid-Winter Concert for SFCM featuring local musicians – right up until 2021. He was also instrumental in setting up our Youth Chamber Music Competition, which continues to thrive. His legacy in music advocacy – here at SFCM and throughout Central New York – will long endure!



Concert Notes ...

Ludwig van Beethoven (1770-1827) String Quartet no. 16 in F Major, op. 135 (1826)

Beethoven finished the quartet we hear tonight – his last complete work – in October 1826, just six months before he died. He wrote it at his brother Johann's country home in the Danube valley. Sounds bucolic and peaceful, you say? Not so much.

For years after his brother Kaspar's early death, Beethoven and his sister-in-law Johanna fought bitterly over the guardianship of his young nephew Karl, 9 years old when Kaspar died. Beethoven eventually won that legal tussle, but he found that raising a loved but rebellious teenager was a great challenge. The boy suffered from the battles waged by his elders. He was not particularly musical, to Beethoven's disappointment. Karl objected strongly to the rules Beethoven imposed. Beethoven paid little attention to Karl's wishes. Then Karl announced that he aspired to a military career. Beethoven was furious. Karl responded by trying to kill himself in July 1826. The shot grazed his head, but he survived this ultimate cry for help. After a brief time in the hospital, Karl and his uncle spent a few months at Johann's country home. The two reconciled, Karl prepared to join the military, and Ludwig van Beethoven composed his final works - this quartet and a replacement for the final movement of the op. 130 quartet. Perhaps surprisingly then, this work is warm and intimate, both shorter and generally lighter in tone than the other late guartets.

Don't look for a long, elegant theme in the first movement. Instead, Beethoven presents short, sometimes quirky ideas and then weaves these fragments together into a musical whole. The genial movement follows standard sonata form, but it does so with great economy.

Listen carefully to the presentation of the main theme at the beginning of the *Vivace*. Can you find the downbeat? The music seems off-kilter, because each part emphasizes a different beat – the first violin stresses the second beat; the second violin emphasizes the third; the viola leans on the first; and the cello stresses both first and third beats. In the middle trio section, the lower strings go into a repetitive pattern while the first violin erupts on its own increasingly wild tangent.

The third movement stands in stark contrast to its predecessors. The initial serene and sorrowful theme is played at the bottom of each instrument's range. Four variations follow. In the first, Beethoven embellishes the theme with richer harmony. The second is bleaker and slower, heartbreaking in its minor mode. The remaining variations return to the original major key, culminating in a sad but reassuring lullaby.

At the top of the final score of the fourth movement, Beethoven wrote: "der schwer gefasste Entschluss" (the hard-won decision). Then he added two further statements, "Muss es sein?" ("Must this be?") and "Es muss sein!" ("This must be!"). Scholars have been trying to figure out what he meant ever since. Proposals have ranged from the existential to the mundane. Was he contemplating his own death? Was he referring to difficulty working after Karl's suicide attempt? Was it a continuation of a joke in which he was teasing a friend? Did he refer to a laundry bill that needed paying? Beethoven himself wrote to his publisher, "Here, my dear friend, is my last quartet. It will be the last; and indeed it has given me much trouble. For I could not

bring myself to compose the last movement. But as your letters were reminding me of it, in the end I decided to compose it. And that is the reason why I have written the motto: "The difficult resolution – Must it be? – It must be, it must be!"

In any case, note that the movement's introduction asks the question in a minor key. The answer, an inversion of the question, follows in the *Allegro* section, now major and joyful. Listen for a reappearance of the grim question briefly interrupting the happy response. But affirmation wins out in a vigorous finish.

- Beth Oddy

Eleanor Alberga (b.1949) String Quartet no. 2 (1994)

Eleanor Alberga was born in 1949 in Kingston, Jamaica. Her musical goals were formed early – her mother noted that Eleanor announced her intention to be a concert pianist at the age of 5! While still in her teens, she won the biennial Royal Schools of Music Scholarship for the West Indies, which brought her to England in 1970 to study both piano and voice at the Royal Academy of Music.

That Alberga became a performing pianist based in the UK after completing her education you might expect. Some of her other activities are less predictable. For example, she spent three years with the African dance company Fontomfrom. In 1978 she became pianist for the innovative London Contemporary Dance Theater, where she famously and expertly improvised for dance classes. Some years later, she became music director of the LCDT, for which she composed, played, and conducted music for performance.

Although Alberga had been composing throughout her playing career, in 2001 she gave up performing to concentrate on composition. Mostly self-taught, she is nonetheless a stickler for form. As one might expect from someone steeped in dance, rhythm is central to her music. Owen Leech comments, "Alberga's ensemble and chamber works are frequently virtuosic, immensely physical, and full of the confident communicative gestures of a musician who understands the experience of performance from the inside." Her experience as a performer gives her "...an uncanny feel for what can work," according to David Angel, late violinist of the Maggini String Quartet.

Alberga composes works for a variety of settings and combinations of instruments, including orchestra, voice, chamber groups, stage, and screen. A commission for the opening of the 2015 Last Night of the BBC Proms is a mark of her success. The result, "Arise Athena!," was enjoyed by millions. That achievement was topped by her appointment as an Officer of the Order of the British Empire (OBE) for services to music, awarded by Queen Elizabeth in 2021.

Tonight we hear the middle string quartet of Alberga's three, composed in 1994 (while she was still at the LCDT.) It consists of only one movement, but it can be thought of as a multi-movement quartet without pauses. Listen carefully to the opening motif. It forms the basis for the whole work. Alberga has said that the material "the listener will hear in the first two seconds . . . is treated to all manner of variation – inversions, expansions, and so on – and is present in some form throughout the 15 minutes of the piece."

- Beth Oddy

Antonín Dvorák (1841-1904)

String Quartet no. 14 in A-flat Major, op. 105 (1895)

From 1892-1895, Dvořák directed the newly established National Conservatory of Music in New York City. Mrs. Jeanette Thurber, the woman who endowed the project, wanted a director with an international reputation who could attract an outstanding faculty and encourage the development of a truly American musical idiom. As Dvořák himself said, Mrs. Thurber wanted him to "discover what young Americans had in them, and to help them express it." His stay in the U.S. was considered a success, but he was homesick for family and country, so he decided to give up his position and return to Prague.

Shortly before Dvořák left the U.S. for the last time, he began work on a new string quartet, the one we hear tonight. He completed part of the first movement before sailing for Europe in April 1895. After taking a break from composing for a few months, he set aside what he had been doing and wrote the G major quartet, opus 106. He then returned to the A-flat major quartet, and completed it on December 20. It was his last piece of instrumental chamber music.

The quartet opens in A-flat minor with a brooding and somber motif that rises from cello to violins; however, that mood is quickly chased away by a cheerful and lively *allegro* in A-flat major. Listen for brief echoes of the initial material, casting small shadows into an otherwise optimistic and lighthearted movement.

The second movement *Molto vivace* is a *scherzo*, a dance in triple time. It makes use of the rhythms of a popular Czech stomping folkdance, the *furiant*, with its shifting accents. The middle trio section is smoother and more lyrical. Listen for rhythmic overlays, places where the instruments are playing different rhythms at the same time – 4 beats against 6 for instance, or 4 against 5 against 6 beats concurrently.

A tender theme opens the slow movement. See if you can hear echoes of the moody introduction to the first movement in it. Emotions grow more intense in the middle section until the lovely theme recurs to bring the movement to a tranquil end.

After a brief, uneasy opening, the Finale morphs into a lively and high-spirited dance that intensifies with joyful abandon and races to a virtuosic conclusion.

— Beth Oddy

ABOUT THE ARTISTS . . .

With unparalleled artistry and enduring vigor, the Juilliard String Quartet (JSQ) continues to inspire audiences around the world. Founded in 1946, it was hailed by the Boston Globe as "the most important American quartet in history." The ensemble draws on a deep and vital engagement with the classics while also championing new works, ensuring a vibrant combination of the familiar and the daring. Each JSQ performance is a unique experience, displaying the four members' profound musical understanding, total commitment, and unceasing curiosity while sharing the wonders of the string quartet literature.

Molly Carr joined the JSQ as violist in May 2022 – following in the footsteps of her late mentor, Roger Tapping – to close out the 2021-22 season, which marked the quartet's 75th anniversary. A special highlight of the upcoming 2022-23 season is the premiere of two string quartets by celebrated German composer Jörg Widmann, to be performed alongside late Beethoven quartets.

Adding to the quartet's celebrated discography, an album of works by Beethoven, Bartók, and Dvořák was released by Sony Classical in April 2021 to critical acclaim. The ensemble has won Grammy awards for its recordings of the Bartók and Schoenberg quartets, as well as for those of Debussy, Ravel, and Beethoven. In 2011 the JSQ became the first classical music ensemble to receive a lifetime achievement award from the National Academy of Recording Arts and Sciences.

Devoted master teachers, the members of the JSQ offer classes and open rehearsals when on tour. The group serves as string quartet in residence at The Juilliard School, and its members are all sought-after teachers on the string and chamber music faculties. Each May, they host the five-day internationally recognized Juilliard String Quartet Seminar. During the summer, the JSQ works closely on string quartet repertoire with Fellows at the Tanglewood Music Center.



Photo by Erin Baiano



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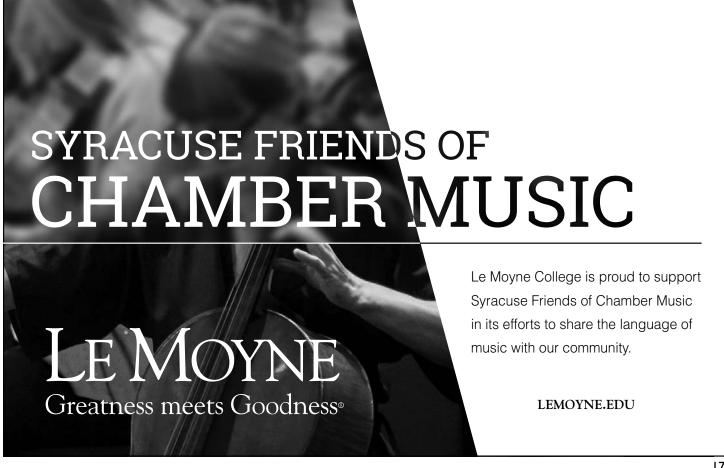
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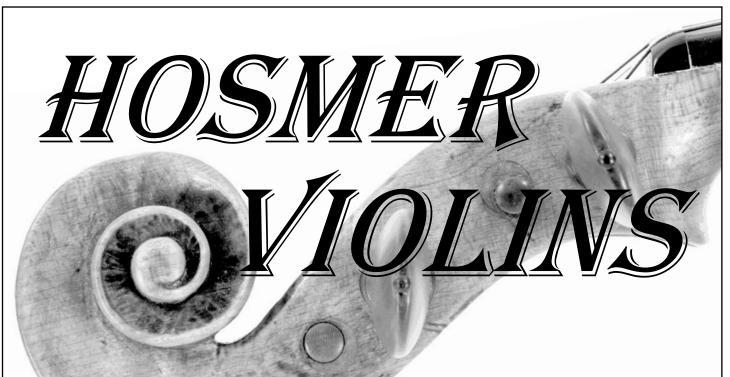


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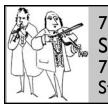
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73rd Season – Second Concert Saturday, October 29, 2022 7:30 p.m. St. Paul's Episcopal Church

QUARTETTO DI CREMONA

Cristiano Gualco, Violin Paolo Andreoli, Violin Simone Gramaglia, Viola Giovanni Scaglione, Cello



PROGRAM

Langsamer Satz (1905)

Anton Webern (1883-1945)

String Quartet no. 1 in B Minor, op. 50 (1930-1931)

Sergei Prokofiev (1891-1953)

Allegro
Andante molto—Vivace
Andante

INTERMISSION

String Quartet in F Major, M. 35 (1903)

Maurice Ravel

(1875-1937)

Allegro moderato—Très doux Assez vif, très rythmé Très lent

Vif et agité

Concert Notes ...

Anton Webern (1883-1945) Langsamer Satz (1905)

Called "the haiku master of twentieth-century music" by Philip Carlsen, Anton Webern is known for his precise, concise, atonal and then 12-tone works. Tonight we will hear something completely different – a richly romantic piece written in response to an assignment from teacher Arnold Schoenberg, while the 21-year-old Webern was in the throes of intense love. He had just gone on a 5-day holiday, hiking in lower Austria with his cousin and future wife, Wilhelmine Mörtl. In words from his diary, "... To walk like this forever among the flowers, with my beloved beside me, to feel myself so utterly at one with the Universe, without a care, as free as a lark in the sky above – Oh, what splendor!.... Our love filled the air. We were two drunken souls..."

Langsamer Satz is in traditional three-part form, A-B-A. In the A sections, listen for the two themes, one of arching phrases and the second more chromatic, climbing higher with each iteration. In the B section, listen for a lush theme in triplets that moves into a unison climax. The closing section floats quietly to completion.

Originally intended as part of a full string quartet, this movement stands alone. It is one of the longest of Webern's works at about 10 minutes. Possibly because it was written by a student, it was not published until 1961. The University of Washington Quartet gave it its first public performance in 1962.

- Beth Oddy

Sergei Prokofiev (1891-1953) String Quartet no. 1 in B Minor, op. 50 (1930-1931)

Born in 1891 into a well-educated and financially secure family in what is now Ukraine, Prokofiev displayed his musical gifts early. An only child, he was the apple of his parents' eyes – resulting in a somewhat arrogant and entitled personality. He entered the St. Petersburg Conservatory at 13, graduating in 1909 with a degree in composition. He later trained as a concert pianist and conductor. Much of his early work is for piano – the first (captured on paper by his mother) at the ripe old age of five!

The Russian revolution upended Prokofiev's life, causing him to leave his home in Russia and spend much of his adult life in motion, performing and composing primarily in the U.S. and Europe. However, he longed for home, telling some French friends, "I must see the real winter again and hear the Russian language in my ears." He resettled in the Soviet Union in 1936, spending the rest of his life there during Stalin's regime. He and Stalin died on the same day, March 5, 1953.

Prokofiev was on a concert tour of the U.S., Canada, and Cuba in 1930 when the U.S. Library of Congress commissioned him to write a string quartet, something he had not done before. It is that work we hear tonight. He began composing while he was in this country, but most of the work was written in Paris. Its premier took place in April 1931, in Washington D.C. The Moscow premier took place later that year.

Prokofiev studied Beethoven's string quartets intensely after this commission arrived, often while traveling between tour stops. "That is the source of the rather 'classical' language of the quartet's first section," Prokofiev stated later. He follows sonata form with themes, development, and recapitulation, but he does so in his own unique voice.

The first 14 bars of *Andante molto* seem to indicate that we are in for a slow second movement. But listen for the viola and cello. They introduce an engaging and playful Vivace in 2/4 time, presented in A-B-A form.

Most quartets end with a speedy flourish. Here, that tradition is ignored. Prokofiev wrote, "I ended the quartet with a slow movement because the material happened to be the most significant in the whole piece." The final Andante is melodic, intense, and emotional. Listen for the theme, first in the viola. Prokofiev was particularly fond of this finale. He reworked it for string orchestra as Opus 50a and also made a piano transcription, Opus 52.

- Beth Oddy

Maurice Ravel (1875-1937) String Quartet in F Major, M. 35 (1903)

Ravel's *String Quartet*, begun in 1902 and completed in April 1903, was written near the end of his years as a student at the Paris Conservatory. There, Ravel developed a thorough understanding of the formal structures of classical music. But he was curious and imaginative, eager to try new things. The innovative works of composers like Debussy and Satie intrigued him. Unfortunately, his rebellious ideas tended to get him into trouble with the musical establishment. So those who heard the first performance of the quartet were divided in their assessments: some praised it as a triumph, while others derided it. Important establishment figures discounted it, saying it was derivative, too much like Debussy's *Quartet in G Minor* written ten years earlier.

Removed from the fray by time, we can see this quartet not as a break from the past so much as a masterful neo-classical celebration of past forms in new language. His strong background in formal rules allows Ravel to juxtapose the constraints of formal structure with subtle exploration of tone colors, sensuality, rhythmic variation, and melody that remains tonal but sounds modern. This is the work of a careful and imaginative craftsman.

The first movement, in sonata form (themes, development, recapitulation), has two contrasting themes. The first rises and falls in unison before being shared out among the members of the quartet. Remember this theme – you will hear versions of it in later movements. A more reflective second theme follows, played initially by the violin and viola in unison but two octaves apart. The lyrical development section gains intensity before the second theme returns in the recapitulation. Notice that this second theme returns unchanged in the upper three parts; however, the cello plays a minor third higher than before. This shifts the tonality from D minor to F major. The movement comes to a quiet finish.

The second movement scherzo is notable for its frequent use of pizzicato, its modal melodies, and its rhythmic intricacy. The basic triple meter changes frequently from 6/8 to 3/4 and back, while a variety of cross rhythms and displaced accents add complexity. Listen for the cello to bring the music into the quieter, wistful middle trio section. Further pizzicato playing signals a gradual return to the initial material.

In the moody but lyrical third movement, listen for links to the quartet's first theme. The mood is affected by Ravel's frequent use of open fifths, in defiance of established harmonic rules.

The result is a texture that can be open and spare, perhaps mysterious. The viola often takes the lead here, introducing changes in direction.

The last movement brings this guartet full circle, again following traditional sonata form in a non-traditional way. First of all, it switches back and forth from 5/8, a meter that lurches with its extra beat, to a more comfortable 3/4. Both of the themes from the first movement reappear. The first provides some calm and introduces changes from section to section; the second becomes more playful and lighthearted. Ravel ends the work on a joyful note with a vigorous coda.

- Beth Oddy

ABOUT THE QUARTET ...

Winner of the 2019 Franco Buitoni Award, the Quartetto di Cremona is a preeminent quartet of its generation noted for its lustrous sound, refined musicianship, and stylistic versatility. The quartet was established in 2000 at the Accademia Walter Stauffer in Cremona, Italy. Over the course of two decades, Quartetto di Cremona has toured extensively in Europe, the United States, South America, and Asia; appeared at leading festivals; and performed regularly on radio and television broadcasts including RAI, BBC, Westdeutscher Rundfunk, and the Australian Broadcasting Corporation. The Quartetto di Cremona's extensive repertoire encompasses key masterworks from Haydn, Mozart, Beethoven, and Schubert; essential latenineteenth and twentieth-century literature; and contemporary works by Golijov, Lacheman, Fabio Vacchi, Silvia Colasanti, Nimrod Borenstein, and Kalevi Aho. The group is also known for its performances of work by Italian composers including Verdi, Respighi, and Boccherini.

In the 2022-23 season, Quartetto di Cremona embarks on two North American tours, in October and in February-March. They return to the Metropolitan Museum of New York on March 1. Other North American performances will take place in La Jolla; Santa Fe; Kingston, ON; Syracuse; Vancouver; Costa Mesa, CA; and Ithaca, NY. In 2022, the ensemble performed in summer festivals throughout Italy, Finland, and Holland. This season's European highlights include the world premiere of a quintet composed by and performed with clarinetist David Orlowsky at Elbphilharmonie in Hamburg, a debut at The Hague as part of a tour of Holland, and concerts at prestigious venues across Italy. The quartet will also appear on tour in India.

The quartet is supported by the Kulturfond Peter Eckes, which provides the musicians with three superb instruments: violin Paolo Antonio Testore, viola Gioachino Torazzi, cello Dom Nicola Amati. Cristiano Gualco plays his own violin Nicola Amati, Cremona 1640. In 2015, the musicians were awarded honorary citizenship by the city of Cremona.



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Juilliard String Quartet, playing at our April 25, 2015 concert.

In Memoriam Barbara Dowell Kellogg

1941-2022

Artist Barbara Kellogg's paintings and sketches have been exhibited at national shows and appear in many books and magazines. She also taught art classes and led workshops. The SFCM board thanks her and her husband David for their long support and service as SFCM board members.





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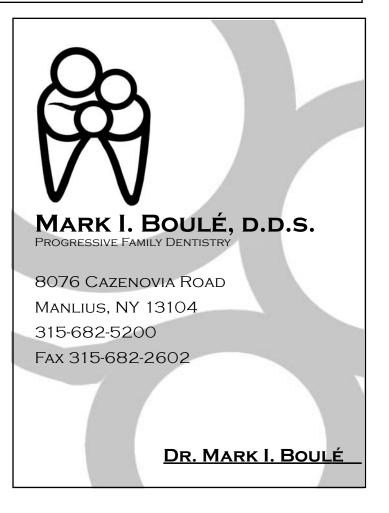


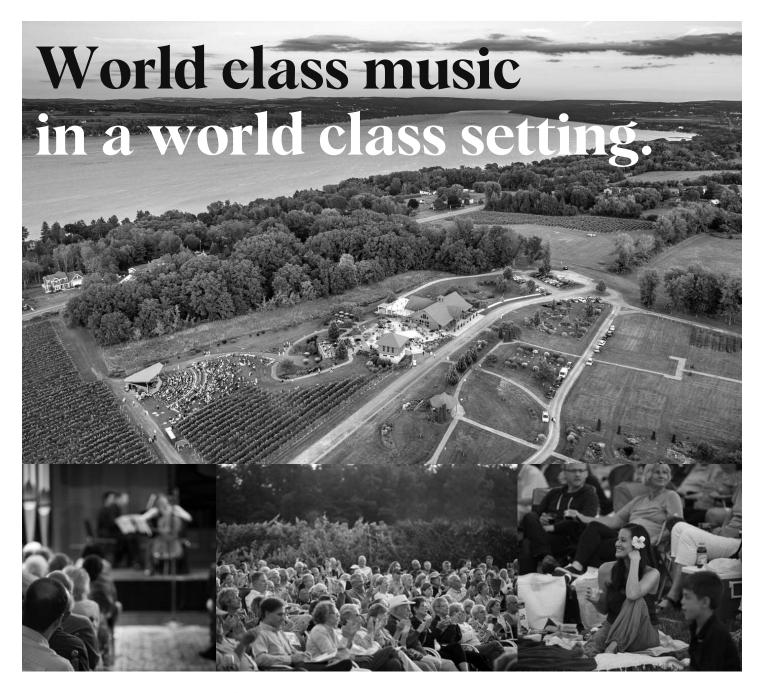
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73rd Season – Third Concert Saturday, November 19, 2022 7:30 p.m. St. Paul's Episcopal Church

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ATLANTIC BRASS QUINTET

Thomas Bergeron and Tim Leopold, trumpets Seth Orgel, horn Tim Albright, trombone John Manning, tuba



PROGRAM

Vivace from Concerto Grosso in D, HWV 317 (1723) **George Frideric Handel**

Arr. Timothy Albright (1685-1759)

Gravity (2020) **Anthony Barfield**

Poem by Langston Hughes (b. 1983)

Sermon for Saints and Sinners (2022) **Jeff Scott** Poems by A. B. Spellman (b. 1965)

Demons Within

Blues for Chuckle-Up Man

Sermon

Epilogue: A Street Anthem

INTERMISSION

Fanfare from La Péri Paul Dukas Arr. Wayne Barrington (1865-1935)

Quintet no. 3, op 7 (1912) Victor Ewald (1860-1935)

Allegro moderato

Intermezzo Andante

Vivo

Balkan Dance Party

Zvonce Kolo (Bell Dance) Traditional

Arr. Jacob Garchik as played by Boban Marković

Tomasz Lato and Tomasz Kukurba

Sat (Time)

Arr. Boban Marković

Traditional Bubamara (Lady Bug)

Arr. Ryan Howard



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Atlantic Brass Quintet

concert

Concert Notes ...

George Frideric Handel (1685-1759)

Vivace from Concerto Grosso in D, HWV 317 (1723)

Arranged by Timothy Albright

Today's program opens with a transcription of a movement from a concerto grosso by Handel. Like many of Handel's works, it was recycled from earlier ones, in this case the 1723 opera Ottone. The original instrumentation was two oboes, bassoon, strings, and continuo. The virtuosic solo parts were originally given to the oboes, but in this arrangement they are shared among the members of the quintet.

- Timothy Albright

Anthony Barfield (b. 1983) *Gravity* (2020)

Poem by Langston Hughes

Composer and recording producer Anthony Barfield is based in New York City. His compositions have been performed throughout the U.S., Europe, and Asia. He has received commissions from organizations such as the New York Philharmonic and Lincoln Center for the Performing Arts, and his works have been performed by orchestras such as the Toronto, Seattle, and Kansas City Symphonies.

The New York Philharmonic commissioned Gravity, based on Langston Hughes' poem Harlem (1951, also known as A Dream Deferred). The New York Philharmonic Brass Quintet premiered the work in September 2020 in a series of outdoor concerts.

In Gravity, the ensemble joins forces to produce a glorious brass sound, underlying strong melodies. The gentle ending echoes the questioning tone of the poem.

Harlem

What happens to a dream deferred? Does it dry up like a raisin in the sun? Or fester like a sore -And then run? Does it stink like rotten meat? Or crust and sugar over like a syrupy sweet? Maybe it just sags like a heavy load. Or does it explode?

- Tom McKay

Jeff Scott (b. 1965)

Sermon for Saints and Sinners (2022)

Poems by A. B. Spellman (b. 1935)

Jeff Scott is known to SFCM audiences as a French horn player and composer. He is a founding member of the Imani Winds and performed with them in a 2018 SFCM concert. Turning to composition in recent years, he creates works that he describes as "Urban Classical Music." Says Scott, "It's rooted in European traditions and informed by my African American culture. It is also unapologetically influenced by the cultural experiences of my diverse, urban environment upbringing. My mission is to broaden the scope of American music theory and composition, with the intention of introducing performers, teachers, students, and audiences to the richness and value of our very own, American music." The Akropolis Reed Quintet performed Scott's Homage

to Paradise Valley for SFCM in the fall of 2020.

Jeff Scott is on the music faculty at Oberlin University. In 2021 the Detroit Symphony performed a work it commissioned from him.

The Atlantic Brass Quintet premiered Sermon for Saints and Sinners on June 20th, 2022 at the Mostly Modern Festival in Saratoga Springs. Jeff Scott describes it as a biographical tone poem, based on his experience of his stepfather, a man who gave in to the lure of crack cocaine in the 1980s.

The first movement depicts my witnessing of my stepfather shooting the crack into his veins and the reaction of his body.

The second movement is dedicated to his side "hustle." My stepfather ran an illegal gambling racket on our street corner in far Rockaway Queens that he called "Chuckle Up". He was extremely gifted at conning people out of their money and gained a huge street reputation from this hustle. Nicknamed Chuckle-Up Man, he was admired and feared.

The third movement recalls our family's trip to a local church, made after he had some months in drug rehab. My stepfather insisted we go so he could testify. It was only a show to get back in the good graces of my mother, but it ended up being a real show as he basically took over the sermon.

The final movement recalls my last encounter with my stepfather who, in the end, became a vagabond who walked the streets. I saw him last while riding the New York City subway. He was emaciated, clearly he hadn't bathed in weeks, and he was sleeping in the corner of the subway car. like so many other street people in NYC. I was embarrassed and saddened, though it was what we called "Street Justice" where I am from.

A B Spellman's poems correspond to the movements of the work.

Demons Within

I smell it now.

Mephitic scent of sugar burnt in gasoline.

Spoon to flame.

Rock to spoon.

Melt the rock.

Inhale the honeyed suicide.

The smoke that lifts the mind out of the room

Past what's left of home,

Past the wife,

Past the children (child?)

Ahhhh

Peace in the house today.

The bathroom door is locked.

I smell it now.

Sweet and sour.

Molasses cooked in kerosene.

Flame to spoon.

Melt the rock.

Inhale the tragic sweetness.

Pacify, pacify.

Contract the mind and free the senses.

Pacify, pacify, pacify.

I smell it now.

Rock to spoon.

Spoon to flame.

Rock bubbles in the spoon.

Breathe the fire. Enflame the brain. Stupify. Stupify.

Stench of roses steeped in summer tar. Death feels so good it must be good.

Stupify.

I smell it now. I smell it now.

He holds the spoon.

He is the rock.

He cooks his brain.

The stench of springtime in the abattoir.

The greatness of his body falls away.

It falls away. And he is gone.

Blues for the Chuckle-Up Man

On weekends, the corner reported to the Chuckle-Up Man. See him: tall, muscles waving, dice cup singing like a shekeree.

"Free money, free money,

chuckle on up and grab your free money. Everybody gets paid by the Chuckle-Up Man.

Put your money on your number.

I'll put money in your hand.

Chuckle-up, shake the cup.

The more you put down, the more you pick up.

"Always loud; always a crowd. Gather 'round, money down.

Chuckle-up - shake the cup.

Love drunk money; hate drunk people.

Need the money for my wife. Need the money for my pipe. Show your money, here's the plan.

Everybody gets paid by the Chuckle-Up Man.

"My hustle is built on some squares in a box

and the numbers that name them,

and the roll of the rocks.

My hustle is clean;

my hustle is pure.

It pays for my habit,

it'll pay for my cure.

"So chuckle on up,

let the dice call your name.

I'm the Chuckle-Up Man.

Chuckle-up is my game."

<u>Sermon</u>

You wonder why I stand here, black in my skin and dripping with sin in this white folks' church.

You think that I am like you,

here in this room because I have heard

that this is where God sleeps.

But I am not. I have no use for God today

as I am empty. A polluted vacancy spreads inside me.

My shell holds a great nothing that I fill with the scorched sugar scent of crack.

No, sweet church, I do not present a vacant temple for the Lord to enter, for there is no thing, no one, inside to receive Him.

And that is why I'm here. I am looking for my soul.

For I have lost it. Lost it somewhere deep.

Deeper than my heart, Deeper than my mind,

Deeper than my arms can reach, Deeper than my voice can scream, Deeper than my eyes can see.

You cannot know that place.

Can you search the hollows of my heart?

The pipe has stripped it bare.

Can you search the vast and empty caverns of my mind?

The smoke has scorched it black. Crack has looted the best of me

and I have nothing to give this daughter of Africa,

at my right hand,

this son of Ifá at my left.

Somehow I weigh more without a soul to lift me as this nothingness pulls me down.

I am fixed to a barren ground

even though my roots have come undone.

The Lord of psalms does not enter where I live

as the crack absorbs my prayers.

Oh Reverend, Oh pastor, Oh horn above the pulpit

I have no soul to offer God. Even Satan does not want me.

There are none like me among the scriptures.

No testament for the crack-head fool.

If you can sing my soul back to me

please sing it.

If you can pray my soul back to me

please pray it.

Please help me find my soul again

so I can look for God.

Epilogue: A Street Anthem

Brief years ago he saw how crack devoured his step-dad's soul. Now, on the 1 train to music he saw the ruined man asleep.

greasy clothes all slack,

in the slump of one whose spine has left him.

Where was the sculpted bulk that used to stretch his shirts? his feet were bare in the late fall chill.

Should he speak? For stop after stop

he searched his mind for questions

that were not written

on the corpus of the disappearing man:

How are you?

Dying.

How have you been?

Dying.

Where do you live?

I do not live.

Ashamed of his shame,

he stepped off the train and tapped the window.

The wan ghost startled.

How are you?, the ghost pantomimed.

How have you been? Where do you live?

Alfred Bennett Spellman (born 1935) is a poet, music critic, and arts administrator. He has published poetry as well as books and articles about jazz. He was a lecturer at several major universities. From 1973 to 2005 he was an arts administrator for the National Endowment for the Arts. He continues to write and publish poetry.

— Tom McKav

Paul Dukas (1865-1935) Fanfare from La Péri (1912)

Arranged by Wayne Barrington

Paul Dukas wrote this fanfare to open his 1912 opera *La Péri*. It was one of his last published pieces and features his late, brilliant brass writing style.

- Atlantic Brass Quintet

Victor Ewald (1860-1935) Quintet no. 3, op.7 (1912)

Like most of the other Russian composers of the late 1800s, Victor Vladímirovich Ewald had a day job. He was an engineer and architect who also made important contributions as a composer. He played cello in a string quartet that had a significant role in introducing the standard string quartet literature to Russian audiences, while also performing new Russian works. For comparison, consider some of the important composers who were his contemporaries: Mily Balakirev was a railroad clerk,

Alexander Borodin a chemist, César Cui a soldier and engineer, Modest Mussorgsky an Imperial Guard officer, and Nicolai Rimsky-Korsakov a navy officer.

Technological advances in brass instruments in the 1800s (valves!) made it possible for the music written in the late 1800s to be radically different from the compositions for brass in the prior century. A rich literature for brass bands was developing, and it is no surprise that people saw new possibilities for brass instruments in chamber music. Although Ewald was not the very first to write for brass quintet (scooped by French composer Jean-François Bellon), he composed four quintets (written from 1888-1912) that have a special place in the brass quintet literature. As significant, original works for this genre by a late romantic composer, they contrast with most of the rest of the brass quintet literature, principally compositions from after 1950 or arrangements of other music.

Ewald's Quintet #3 is actually the last of his four quintets. (#4 is chronologically mis-numbered and was composed first.) Photographic evidence shows that the instruments of Ewald's brass quintet were slightly different from those of most brass quintets today. It featured two cornets (rather than trumpets), and alto and tenor horns instead of French horn and trombone. Ewald himself played tuba. Since these are all conical-bore instruments, rather than cylindrical-bore instruments like the trumpet and trombone, the sound would have been slightly more mellow.



Right from the outset of the quintet, you will be aware of Ewald's compositional skill. The first movement grows out of a motif that is introduced in the first four bars by the trombone. The melodic contour and the rhythmic pattern of these four bars are replicated as the tuba continues the melody and the theme moves smoothly among the members of the quintet. The way that Ewald uses the instruments to maintain the rhythmic flow, and the skillful interposition of some contrasting material, show a mastery of traditions and of the instruments for which he writes.

There is no minuet or scherzo movement, though the second movement has something like minuet-scherzo form, with a middle section that is slightly livelier than the opening section, followed by a return to the opening theme. But none of this is in triple meter, as a scherzo would be, and given the different meters for the opening and middle sections, it is not dance-like.

The third movement is lovely, slow, and minor-keyed. The last movement features exciting ensemble work.

- Tom McKay

Balkan Dance Party

Three pieces taken from the Balkan brass band tradition in Eastern Europe constitute the Atlantic Brass Quintet's *Balkan Dance Party. Zvonce Kolo* (Bell Dance) and *Sat* (Time) are based on arrangements played by the Boban Marković Orkestar. *Zvonce Kolo* is a lively traditional song, and *Sat* is a song by Tomasz Lato and Tomasz Kukurba with the sound of a ticking clock underlying its plaintive melody. The traditional Serbian Romani folk song *Bubamara* (Lady Bug) takes lively to the next level, for a brilliant close.

- Tom McKay

ABOUT THE QUINTET ...

Widely acclaimed as one of the world's finest and most versatile brass chamber ensembles, the Atlantic Brass Quintet has performed in 48 of the United States and dozens of countries across four continents. Atlantic specializes in masterful and vibrant presentations of repertoire spanning five centuries and a broad spectrum of styles, from Bach and Brahms to Mehldau and Monk to Brazil and the Balkans. Winner of six international chamber music competitions, the Quintet's distinctive sound, impeccable ensemble, stunning virtuosity, and warm, inviting stage presence have won praise from scores of critics.

Founded in 1985, the Atlantic Brass Quintet launched its career with a phenomenal string of competition victories over a period of two years. Grand prizes include the Coleman Chamber Music Competition, Carmel Chamber Music Society Competition, the Shoreline Alliance Chamber Music Competition, the Summit Brass First International Brass Ensemble Competition, and the Rafael Mendez International Brass Quintet Competition. Following these remarkable achievements, the ABQ was honored by Musical America by being named "Young Artists of 1988." In May 1992, by unanimous decision, the Quintet won the "Premiere Prix" at the International Brass Competition of Narbonne, France, recognized worldwide as the preeminent competition of its kind.

Highlights in the Quintet's busy concert career include performances at Carnegie Hall, Weill Recital Hall, the Santa Fe Chamber Music Festival, the Fleet Boston Celebrity Series, Tanglewood, and the White House.

Atlantic has been the resident brass quintet of Boston University, the Boston University Tanglewood Institute, and the Boston Conservatory. The Atlantic Brass Quintet Seminar, an annual residential immersive summer program established in 1993, endures as one of the most popular summer destinations for both student and professional brass players.



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Music Terms Used in This Program

Adagio: slow (at ease)

Adagio non troppo: slow, but not too slow

Agité: agitated

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

Allegro: lively, fast

Allegro appassionato: intense allegro Allegro moderato: moderate allegro

Allegro non tanto: allegro, but not too much

Andante: moving along, flowing, at a walking pace, faster

than adagio but slower than allegretto

Andante molto: very andante Appassionato: with passion Assez vif: rather lively

Atonal: lacking a tonal center or key (see Twelve-tone

composition)

Cantabile: in a smooth, singing style

Molto cantabile: very cantabile

Cantante: in a singing style

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

Concerto grosso: a composition in which a small group of

solo instruments plays with a larger ensemble

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

Cylindrical-bore instruments, conical-bore instruments: Some wind instruments have a fundamentally cylindrical bore; that is, they are the composed of a cylindrical pipe that stays the same diameter throughout its length, except perhaps for a flaring bell at the end (for example trumpet, trombone, clarinet, flute). Others have a conical bore that grows larger through the entire length of the instrument (for example cornet, baritone horn, tuba, oboe, saxophone). Instruments with conical bores generally have a mellower or fuller sound than similar cylindrical-bored instruments.

Doux: Gentle, sweet

Très doux: Very gentle

Expansions: transformations of a theme where the note values are longer, so that the movement is slower

Furiant: a Czech stomping folkdance

Grave, ma non troppo tratto: very slow, but not overdone *Ifá*: a West African religion and system of divination

Inversions: transformations of a theme in which the up and down intervals are reversed; for example, if the theme moves upward a whole tone (as from g to a), the inversion moves downward a whole tone (as from g to f)

Langsamer Satz (or **Langsamersatz**): slow piece; a slow movement

Lent: slow

Très lent: very slow

Lento: slow

Lento assai, cantante e tranquillo: rather slow, in a singing style, and peaceful

M. 35: The musicologist Marcel Marnat catalogued Ravel's works. M numbers are assigned according to the date of composition.

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.)

Modal melodies: melodies based on scales other than the common major and minor scales. For example, a melody anchored on the note D, but using only the white keys of the piano would be in the Dorian mode (one of the traditional Greek modes).

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

Neo-classical: drawing on the forms of an earlier classical period

Opus number (op.): *Opus* or the shortened form op. after the title of a piece of music means "work." The number that follows, assigned by the composer or by someone cataloging the composer's works, usually indicates the approximate chronological position of the work in the composer's output. Sometimes an abbreviation standing for a particular catalogue replaces the more general opus indication: **BWV** (*Bach Werke Verzeichnis*, Bach works catalogue), **K** (for Köchel, the cataloguer of Mozart's music), **M** (for Marnat, the cataloguer of Ravel's music), etc.

Péri: exquisite, winged spirits renowned for their beauty but also for being mischievous (from Persian mythology)

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

Rythmé: rhythmic

Très rythmé: very rhythmic

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

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. See also "*Minuet-trio form*."

Shekeree (also shekere): a West African percussion instrument consisting of a dried gourd with beads or cowries woven into a net covering the gourd, common in West African and Latin American folkloric traditions and

some popular music styles. In performance it is shaken and/ or hit against the hands.

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.

Tone poem: a descriptive piece of music

Tranquillo: peaceful *Très lent:* very slow

Très rythmé: very rhythmic

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

Twelve-tone (or Serial) composition: a compositional technique developed in the early twentieth century, employing tone-rows that include all twelve notes of the chromatic scale

Vif: lively

Assez vif: rather lively

Vivace: lively, faster than allegro
Molto vivace: very vivace

SFCM Youth Chamber Music Competition

The Telos String Quartet, coached by Roberta Zalkind of the Eastman Community Music School in Rochester, won the Best Ensemble Award for 2022.



Rebecca Lee, violin; Noor Rouhana, violin; Elizabeth Norris, cello; Ren Taguchi, viola

The primary purpose of this competition is to encourage students in the Central New York area to discover the joy of preparing chamber music for performance under the guidance of a coach. Since the resumption of our Youth Chamber Music Competition in 2015, Syracuse Friends of Chamber Music has heard some outstanding young musicians.

All 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.

As in the last two seasons, this year's competition will be virtual. Ensembles will submit video recordings for evaluation by our judges. We hope our SFCM audience will be able to hear the winners of this season's competition at the opening of our April 1 concert.

Please check our website, SyrFCM.org, for complete rules for the 2023 competition. The application deadline will be announced there by the end of January 2023.



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Future of Music

HOME BURIAL **Sept. 9:** Charles Lupia's 1-act opera, *Home Burial* (based on a Robert Frost poem), Stephen Paulus, Judith Cloud and Leonard Bernstein

EVOLUTIONS **Oct. 2:** Ryan Carter, Sean O'Loughlin, Natalie Draper, Alexandros Darna

SCI CONFERENCE **Nov. 4:** Music by SCI members: Charles Peck, Wenbin Lyu, Jiyoun Chung, Paul Novak, Sami Seif, Octavio Vazquez, Paul Richards

VISION OF SOUND (17th VOS concert) **Feb. 17,** Syracuse; Feb. 18, Geneva; Feb. 19,
Rochester: Music by Mark Olivieri, Sally Lamb
McCune, Carrie Magin, Doc Woods,
Christopher Cresswell, Ryan Chase, paired
with regional choreographers.

REPAIR **March 26:** Stacy Garrop, Anthony R. Green, Flannery Cunningham, a new work by James Gordon Williams, part of **Syracuse Symposium's** year-long series.

PRIZE WINNERS **April 23:** Steve Ferre, Octavio Vazquez, Israel/Pellman Prize winner, Christian-Frederic Bloquert

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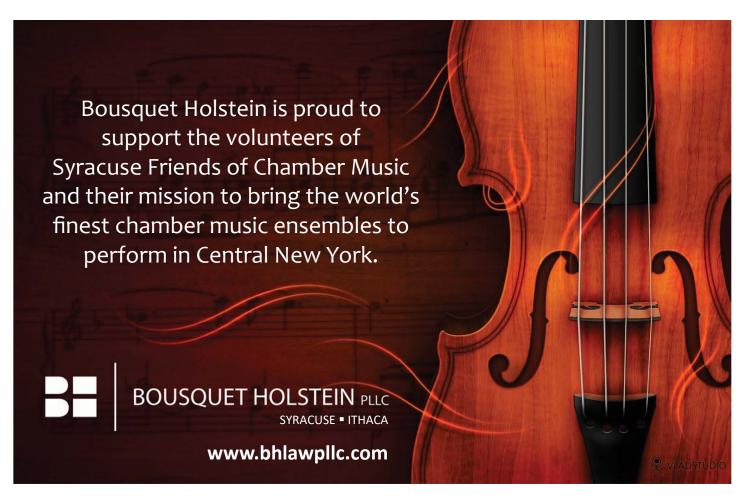
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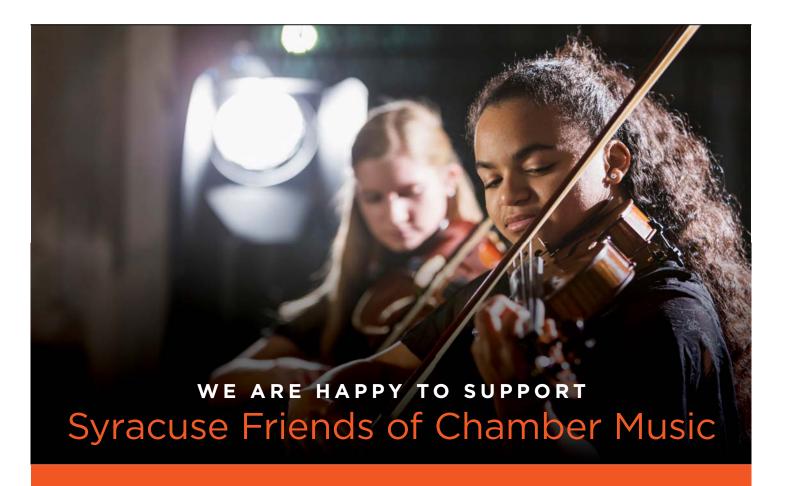






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