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# SYRACUSE FRIENDS *of* CHAMBER MUSIC

**74th SEASON 2023-2024**  
**Fall 2023**

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# Our 74th Season at a Glance

## **MANHATTAN CHAMBER PLAYERS**

**Saturday, October 7, 2023, 7:30 pm**

We open our season with a string sextet drawn from the Manhattan Chamber Players. The most sought-after solo and chamber performers of their generation, its members find joy in playing with friends and colleagues they've known for years. We will hear a string quintet by Luigi Boccherini and sextets by Richard Strauss and Johannes Brahms.

## **DUBLIN GUITAR QUARTET**

**SUNDAY, October 22, 2023, 2:00 pm**

"A quartet with a difference" said the *Irish Times*, and that difference is these Dubliners' unique devotion to performing contemporary music. With the help of their eight and eleven string guitars, they create "a near orchestral palette of sound backed up by hall-filling power." *Washington Post*. SFCM chose them to perform a new commissioned work in 2016, and it is a pleasure to have them back again. Come and immerse yourself in an **afternoon** of music by Philip Glass, Arvo Pärt, Marc Mellits, and others.

## **DANISH STRING QUARTET**

**Saturday, November 4, 2023, 7:30 pm**

"I've been trying to snag this group for years," says SFCM Programming Director Travis Newton of these three Danes (plus a Norwegian cellist) who have been playing football and chamber music together since their student days. Named "Ensemble of the Year" in 2019 by *Musical America*, the DSQ were part of Lincoln Center's Chamber Music Society for three seasons. Their concert will feature adventurous performances of music by Purcell, Haydn, and Shostakovich, along with works that have made the DSQ's recordings stand out: their unique quartet arrangements of folk songs.

## **MID-WINTER CONCERT: A QUARTET OF TRIOS!**

**Saturday, January 13, 2024, 7:30 pm**

Our program of trios performed by some of Central New York's finest musicians features pieces by Bruch for clarinet, viola, and piano; elegant string trios by Françaix and Schubert; and the magnificent Brahms trio for clarinet, cello, and piano. A glorious way to warm up a winter evening!

## **ATOS PIANO TRIO**

**Saturday, March 2, 2024, 7:30 pm**

When violinist Annette von Hehn, Pianist Thomas Hoppe, and cellist Stefan Heinemeyer formed a trio in Berlin in 2002, they bonded together so closely that they chose an acronym of their names as the group's title. Two decades of triumph on the world's concert stages have only intensified this artistic bond. This is their third concert for SFCM, and we hope to bring them back as often as we can; they epitomize unity of voice and interpretation. This concert will feature trios by Mozart, Korngold, and Mendelssohn.

## **WINDSYNC WIND QUINTET**

**Saturday, April 6, 2024, 7:30 pm**

The lively musicians of this Houston-based group strive for immediacy with their audience by playing their repertoire – wind quintet classics and adaptations of other beloved music – from memory. Their concert of bright and appealing works will include wind quintet originals by contemporary composers Viet Cuong and Miguel de Aguila along with quintet arrangements of music by Ravel, Gershwin, and Mozart.

## **AMERICAN STRING QUARTET**

**Saturday, May 4, 2024, 7:30 pm**

For our season finale we welcome back the American String Quartet for their third performance for SFCM within the last ten years. One of the finest string quartets performing today, and now celebrating their 50th anniversary season, the ASQ has performed world-wide and recorded the complete string quartets of Beethoven, Schubert, Schoenberg, and Bartók. Their concert will include music by two contemporary composers, Caroline Shaw and Vivian Fung, and great classic quartets of Beethoven and Schubert.

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

# SYRACUSE FRIENDS OF CHAMBER MUSIC

## A MESSAGE FROM OUR PRESIDENT

Welcome to Syracuse Friends of Chamber Music's 74th Season! You will be delighted by the artistry and power of the seven musical performances we have planned between October and May. We are pleased to return this season to H.W. Smith Elementary School where you can enjoy the comfort and acoustics of an auditorium setting. We are grateful to our partners who work in the school and the leaders of the Syracuse City School District for supporting our mission to bring world-class chamber music to the greater Syracuse community.

The virtuosic Manhattan Chamber Players open our season with classical string sextets and a quintet. Later in October the Dublin Guitar Quartet will perform their arrangements of contemporary classical string music for eight and eleven-string guitars, filling the hall with near orchestral sound. In November the Danish String Quartet, among the world's finest string quartets, will complete our fall season with brilliant musicianship and spontaneity in their classical and traditional folk repertoire.

In January we bring to our stage a Quartet of Trios comprised of threesomes of Central New York's most accomplished musicians. Our spring concerts include the arrival in March of the ATOS Trio, known on world stages for their artistic unity. In April, WindSync, a group of lively Houston-based musicians, will play wind quintet classics and adaptations of other music. For our season finale in May, we have selected the American String Quartet, musicians acclaimed internationally for their unity and artistic confidence.

For the past 74 years, bringing beautifully arranged chamber music performances to our stage would not have been possible without the efforts of our dedicated volunteers, or without you, our audience members, subscribers, and donors. Thank you for your support. I am also grateful to our Board of Directors for their participation throughout the year in governance, planning and operations.

I extend our appreciation 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 you saw their ads in the SFCM program, you help us maintain low ticket and subscription prices.

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

Enjoy the concert!

Sincerely,

Ginny Robbins

President of SFCM, 2023-2025

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### EXECUTIVE COMMITTEE

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Vice President	Jamie Traver
Secretary	Beth Oddy
Treasurer	David Abrams
Music Programming	Travis Newton
Music Operations	Richard Moseson
Other members	Tom McKay Bob Oddy Amy Zamkoff

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### PROGRAMMING COMMITTEE

T. Newton, R. Moseson, T. McKay, Lindsay Groves, Jaklin Kornfilt, Ida Tili-Trebicka, Paul Brown, Christopher Creswell, V. Robbins

### OTHER FUNCTIONS

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Website	Beth Oddy
Youth Competition	Richard Moseson, Tom McKay
Midwinter concert	Lindsay Groves, Tom McKay, Ida Tili-Trebicka
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# About Syracuse Friends of Chamber Music . . .

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

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

Krasner's initial vision for SFCM was to combine internationally known musicians with talented regional professional performers. He formed a string quartet which included his wife, violinist Adrienne Galimir Krasner. During the 1950s, the Krasner Quartet was the centerpiece of SFCM programs. In the 1960s, Krasner began to attract internationally known groups to Syracuse – for instance, he brought the Juilliard

Quartet to Central New York for the first time. By the early 70s, SFCM focused on programming distinguished chamber music groups from all over the world, at the same time continuing to showcase professional artists from the local community. In addition, Krasner encouraged the performance of 20th century chamber music and brought a number of its more prominent composers to Syracuse.

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

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

## Highlights of recent years

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

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

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

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

The pandemic created major challenges for all arts organizations. We are proud that we were able to arrange with our artists to produce and distribute a full season of recorded concerts for 2020-2021. We presented all of the 2021-2022 concerts in both live and recorded formats. We have now returned fully to live programming and look forward to seeing you here at H.W. Smith School for performances of some of the world's greatest chamber music in 2023-2024.

Looking ahead, 2024-2025 will be our 75th season! We are planning a year of outstanding concerts to mark that special anniversary.



**Adrienne & Louis Krasner, founder of  
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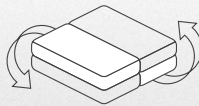


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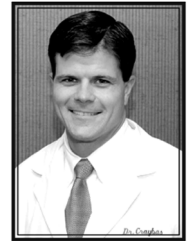
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As a contribution to the Central New York music scene, SFCM has organized a contact service for amateur musicians of all abilities who want to play chamber music with other congenial people – just for fun. We invite you to dust off that cello, take 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](mailto:dsvendsen@verizon.net). Include your instrument, contact information, and any information about your musical interests that you would like to share with the group. You will be added to a contact list available to everyone on the CHAMPS list. Players contact each other to form duos or ensembles. Performance opportunities will depend on the safety of home gatherings and each CHAMPS member's interest in hosting a meeting. This is a complimentary service, and we hope you'd like to join us.



74th Season – First Concert  
Saturday, October 7, 2023  
7:30 p.m.  
H.W. Smith School Auditorium

*This concert is held in memory of David H. Stam, SFCM Board member and supporter  
with love from his family*

## MANHATTAN CHAMBER PLAYERS

Robin Scott, violin  
Brendan Speltz, violin  
Luke Fleming, viola  
Pierre Lapointe, viola  
Andrew Janss, cello  
Brook Speltz, cello

### PROGRAM

Sextet for Strings from *Capriccio*, op. 85 (1941)

**Richard Strauss**  
(1864-1949)

String Quintet in D major, op. 40, no. 2  
“Del Fandango” (1788)

**Luigi Boccherini**  
(1743-1805)

*Menuetto*

*Grave assai – Fandango*

### INTERMISSION

String Sextet no. 2 in G major, op. 36 (1864-65)

**Johannes Brahms**  
(1833-1897)

*Allegro non troppo*

*Scherzo: Allegro non troppo – Presto giocoso*

*Poco Adagio*

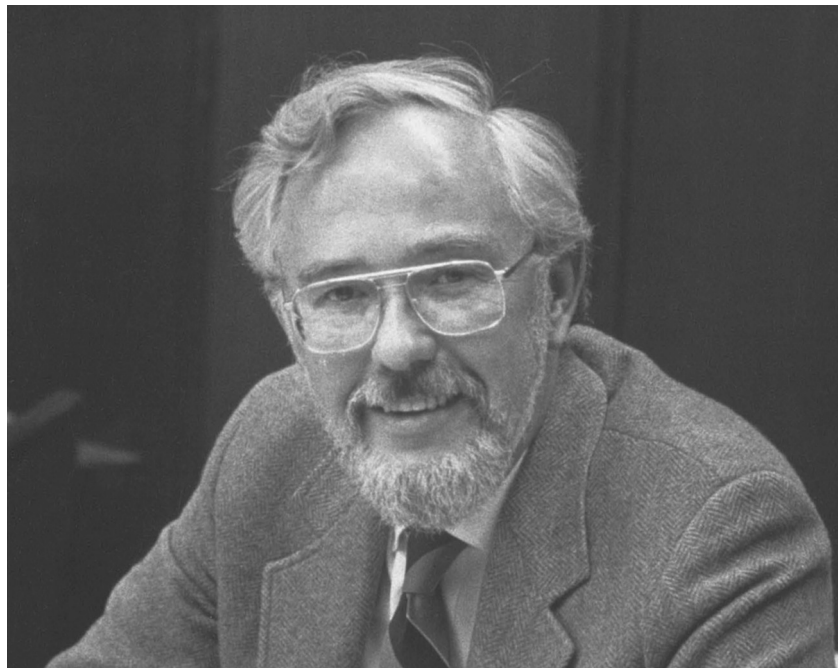
*Poco Allegro*

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# SYRACUSE FRIENDS *of* **CHAMBER MUSIC**

*thanks Deirdre Stam and her family  
for their generous sponsorship of tonight's concert  
to honor the memory of David Stam, 1935-2023.*



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

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

## Concert Notes . . .

**Richard Strauss (1864-1949)**

***Sextet from Capriccio (1941)***

Richard Strauss, a child prodigy, was born into a musical family in Munich. His father Franz, a virtuoso, was principal horn for Munich's court orchestra. He often brought the young Richard with him to rehearsals, so music was always a fundamental part of the boy's world. He began composing when he was six years old. By the time he left school at 18, Strauss had already written more than 140 pieces – art songs, chamber music, and orchestral works! Off he went to the University of Munich – to study philosophy and art history. But after a year, he left the university and headed to Berlin where he learned all he could about music, setting the scene for his many years at the center of European musical life.

Strauss had a particular fondness for opera. He composed fifteen of them. The last of these was *Capriccio*, written during World War II and premiered in 1942. He wanted to write “something unusual, a treatise on dramaturgy, a theatrical fugue.” *Capriccio* is set in Paris shortly before the French Revolution. A lovely young widow, Countess Madeleine, has asked two young men, a composer and a poet, to write an opera for her. The two compete for her attention, each arguing that his specialty is more important to the drama. It's an old conversation – What is the relationship between words and music in opera? Unsurprisingly, this opera does not take sides.

*Capriccio* starts with what seems to be an overture, the sextet we hear tonight. But as the curtain rises, we hear the music playing offstage while the characters listen. It becomes clear that the young composer in the opera has written the work as a birthday tribute to the Countess. In this sextet, Strauss recreates the chamber music of the aristocratic past, but he does so with his characteristic rich and sensuous late-romantic sound.

The sextet is often played on its own in concert, as we will hear it tonight. In fact, it was first performed that way months before the official 1942 premiere of *Capriccio*. In exchange for protection of his family (including a Jewish daughter-in-law and two half-Jewish grandsons), Strauss arranged a private performance of the sextet for the Governor of Vienna, Baldur von Schirach, and his friends. In return, Strauss agreed not to speak publicly against the Nazis.

– Beth Oddy

**Luigi Boccherini (1743-1805)**

***String Quintet in D major, op. 40, no. 2***

***“Del Fandango” (1788)***

Luigi Boccherini was yet another precocious child from a musical family. His father was a double bass and cello player; his brother, a poet and dancer, wrote librettos for Antonio Salieri and Joseph Haydn. By the time Luigi was 13 he had outgrown local musical resources, so he was sent off to Rome to study. At 14, he and his father went to Vienna to play in the Imperial Theatre Orchestra; the younger Boccherini's career was off and running. He left for Paris after his father died in 1766. From there, the young man migrated to Madrid, his adopted home for the rest of his life.

The brother of Spain's King Charles III, Don Luis, became Boccherini's patron in 1768 or 1769. Boccherini settled into his new position, marrying and fathering five children as well as writing countless compositions. Both his wife and his patron

died in 1785, freeing him to seek other supporters, among them amateur cellist King Frederick William II of Prussia. It is not clear whether Boccherini and his second wife moved to Berlin or stayed in Spain while he worked for the king from 1787 to 1797; in any case, new King Frederick III ended the relationship with Boccherini in 1798. The composer fell on hard times. The deaths of two daughters in 1802 and of his wife and a third daughter in 1804 were heavy blows. After a long illness, he died in Madrid in 1805, leaving two sons – and hundreds of compositions – behind.

Boccherini wrote over 100 quintets for string quartets with an extra cello – not surprising given his expertise in that instrument. Although he generally followed the pattern Haydn established for string quartets, he gave the cello a much more prominent role. The Quintet we hear tonight is the second of six that Boccherini composed in 1788. You can hear how the composer incorporates the sounds and rhythms of Spain, especially in the Fandango. This dance comes from Spanish gypsy tradition. You can almost see the dancers and hear the castanets!

– Beth Oddy

**Johannes Brahms (1833-1897)**

***String Sextet no. 2 in G major, op. 36 (1864-65)***

In his mid-twenties, Brahms fell in love with a young and beautiful soprano, Agathe von Siebold. They planned to marry, going so far as to exchange engagement rings. But a few weeks after that pledge, Brahms reneged, declaring that he was “unable to wear fetters.” That hurtful exchange caused Agathe to break off the engagement. But what happened to make him shy away from commitment? His first piano concerto premiered in Leipzig and was severely criticized. Looking at the possibility of a life of similar failures, Brahms backed away. Years later, he wrote to his friend George Henschel, “At the time I should have liked to marry, my music was either hissed in the concert hall, or at least received with icy coldness. . . . If, in such moments, I had had to meet the anxious questioning eyes of a wife with the words ‘another failure – I could not have borne that! . . . If she had wanted to comfort me – a wife to pity her husband for his lack of success – ach! I can't stand to think what a hell that would have been.” Six years after these events, Brahms wrote the sextet we hear tonight. He pays tribute to Agathe in the first movement. This seems to have given him closure on the failed relationship: he wrote, “Here I have freed myself from my last love.”

You will hear the murmuring viola at the beginning of the piece. This restless figure underlies the whole first movement. The main theme features ascending fifths, and is woven into the counterpoint in various permutations throughout. Listen closely for the second theme, though. It is shorter and more subtle, consisting of just five pitches, A-G-A-H-E (H is how B natural is represented in German.) This is how Brahms honors his former love – without the unmusical T.

Bucking tradition, Brahms puts the *Scherzo* in second position rather than the usual third. In addition, he changes the usual 3/4 time to a leisurely 2/4 for the *allegro* parts of the movement and presents them in a minor key. The central *presto* section lies in stark contrast: it is a boisterous, rustic dance in 3/4 time and in G major.

Listen for a variety of indications of sadness as the slow *Poco adagio* begins: the theme is in a minor key, with descending chromatic lines and musical sighs. Brahms then takes this initial sorrowful theme and puts it through a set of five variations and a coda, gradually moving from dark to light, from E minor to E major.

Those first three movements were written in the summer of 1864. Brahms completed the sextet the following May, perhaps in a more optimistic state of mind. The finale is set in a brisk triple meter, a sparkling dance, mostly in a cheerful major key. The composer's technical skill shines in the exhilarating fugue sections – you may be reminded of the brilliant buzz of Mendelssohn's music for *A Midsummer Night's Dream*. The sextet concludes with a joyful coda.

– Beth Oddy

## ABOUT THE ARTISTS . . .

At home as a chamber musician, soloist, and concertmaster, violinist **Robin Scott** enjoys a broad musical career. He is the first violinist of the Ying Quartet and an associate professor at the Eastman School of Music. He has won first prizes in the California International Young Artists Competition and the WAMSO Competition, and second prizes in the Menuhin, Klein, and Stulberg International Competitions. Mr. Scott has soloed with the Minnesota Orchestra, Indianapolis Symphony Orchestra, the Orchestre National de Lille (France), the Montgomery Symphony Orchestra, and others. He has given recitals and performances throughout the United States and France, in such venues as Weill Hall and the Schubert Club in St. Paul.



As a chamber musician, he has performed at the Kennedy Center, the Library of Congress, and Jordan Hall in Boston; he has attended Marlboro Music, the Ravinia Festival's Steans Institute for Young Artists, the the Yellow Barn, Kneisel Hall, Chesapeake, and other major music festivals. Mr. Scott serves as concertmaster of the New York Classical Players, and plays often with the St. Paul Chamber Orchestra as guest principal second violin. From 2011-2013 he was Artist-in-Residence with the Montgomery Symphony Orchestra.

Mr. Scott was recently a student of Donald Weilerstein and Kim Kashkashian at the New England Conservatory in Boston. He received his Bachelor's Degree with Miriam Fried at NEC. In 2006, he completed an Artist Diploma at Indiana University, also under the tutelage of Miriam Fried. Previously, he was a student of Mimi Zweig at IU's preparatory program.

*Photo credit: Steve Riskind*

NYC-based violinist **Brendan Speltz**, second violinist of the world renowned Escher String Quartet, has toured the globe with groundbreaking ensembles such as Shuffle Concert, the Manhattan Chamber Players, A Far Cry, and the Harlem Quartet. As founder of FeltInFour Productions, Mr. Speltz has produced innovative concert events across the New York City area that have been described by *The New Yorker* as "Thrilling, poignant, unexpected, and utterly DIY." Most recently, Mr. Speltz



co-created a cross-disciplinary presentation of Steve Reich's *Different Trains* with aerial dance troupe ABCirque which was sponsored by Meyer Sound Labs. In NYC he has performed as guest with the New York New Music Ensemble, Mark Morris Dance Group, American Ballet Theatre, the American Symphony, the Orchestra of St. Luke's, and as a founding member of the conductorless string orchestra Shattered Glass. He received his bachelor's degree from the University of Southern California and his Master's degree from the Manhattan School of Music. Mr. Speltz plays a 1925 Carl Becker violin.

*Photo credit: Sophie Zhai*

Praised by *The Philadelphia Inquirer* for his "glowing refinement," violist **Luke Fleming's** performances have been described by *The Strad* as "confident and expressive . . . playing with uncanny precision," and lauded by *Gramophone* for their "superlative technical and artistic execution." Festival appearances include the Marlboro Music School and Festival, the Steans Institute at Ravinia, Perlman Music Program, the Norfolk and Great Lakes Chamber Music Festivals, the Melbourne Festival, Bravo!Vail, and Festival Mozaic. Formerly the violist of the internationally acclaimed Attaca Quartet, he has served as Artist-in-Residence for the Metropolitan Museum of Art and received the National Federation of Music Clubs Centennial Chamber Music Award. He was awarded first prize at the Osaka International Chamber Music Competition and top prizes at the Melbourne International Chamber Music Competition.



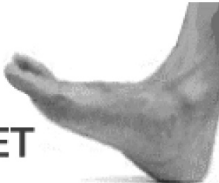
In 2015, Mr. Fleming became the Founding Artistic Director of both the Manhattan Chamber Players, a New York-based chamber music collective, and the Crescent City Chamber Music Festival. He currently serves as Adjunct Professor of Viola at the University of New Orleans School of the Arts. He is also a founding member of the Delaware-based Serafin Ensemble. He has performed as guest violist with the Escher, Modigliani, and Pacifica Quartets, the Eroica, Lysander, and Gryphon Piano Trios, the Chamber Music Society of Lincoln Center, Decoda, Ensemble Connect, Sejong Soloists, the Orchestra of St. Luke's, and the New York Classical Players, and has given masterclasses at UCLA, Louisiana State University, Ithaca College, Columbus State University, Syracuse University, Melbourne University, and the New Orleans Center for Creative Arts, among others. Mr. Fleming has served on the faculties of the Innsbrook Institute, Renova Music Festival, Festival del Lago, Houston ChamberFest, and Fei Tian College and is Lecturer-in-Residence for the concert series Project: Music Heals Us.

Mr. Fleming holds the degrees of Doctor of Musical Arts, Artist Diploma, and Master of Music from the Juilliard School, a Postgraduate Diploma with Distinction from the Royal Academy of Music in London, and a Bachelor of Music summa cum laude from Louisiana State University.

*Photo credit: Dominique Andre*



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**Pierre Lapointe** is the violist of the Escher Quartet, founding the group in 2005 with violinist Adam Barnett-Hart, violinist Wu Jie, and cellist Andrew Janss. The Escher Quartet was a member of The Bowers Program (formerly CMS Two) from 2006 to 2009 and continues to perform extensively in the United States and all over the world. In 2012 he completed a thesis on Alexander von Zemlinsky's Second Quartet to earn a doctorate from the Manhattan School of Music and finished almost simultaneously a recording project of all four of Zemlinsky's string quartets with the Escher Quartet on the Naxos label.



Before devoting himself entirely to the viola, he played the violin and studied composition. In 2002 he performed his first string quartet to great acclaim on the show *Young Artists of CBC Radio* in Canada. He also received a prize in 2004 from the Lieutenant-Governor of Quebec for his work at the Gatineau Music Conservatory and was granted a gold medal by the University of Ottawa in 2000 for his undergraduate studies in composition and violin performance. His main teachers were Yaëla Hertz Berkson, Calvin Sieb, and Lawrence Dutton. Since 2015, Mr. Lapointe has been teaching chamber music at the Southern Methodist University of Dallas, and he is presently one of its adjunct professors.

*Photo credit: LisaMarie Mazzucco*

Hailed by *The New York Times* for his “muscularity and shimmering lyricism,” “insightful musicianship,” and “sumptuous elegance,” cellist **Andrew Janss**’ performances have been enjoyed across five continents in venues including Carnegie Hall, the Kennedy Center, the Sydney Opera House, and the Louvre. Mr. Janss has collaborated in concert with a long list of iconic classical artists, including Itzhak Perlman, Pinchas Zukerman, Lynn Harrell, Leon Fleisher, Richard Goode, as well as chart-topping performers such as Lana Del Rey, Mary J. Blige, Estelle, Florence + the Machine, Erykah Badu, Kurt Elling, and the Roots. Mr. Janss is cellist of the acclaimed Solera Quartet, winners of the 2017 Pro Musicis International award. Previously, Mr. Janss was the founding cellist of the Escher Quartet, one of the most highly acclaimed string quartets of its generation. With the Escher Quartet he was in residence at the Chamber Music Society of Lincoln Center as part of Chamber Music Society Two from 2007-2010.



Mr. Janss has served as Guest Principal Cellist of the St. Paul Chamber Orchestra, and tours extensively with the Mark Morris Dance Group. Highlight performances with the company have

included premieres of new choreography in Boston, Chicago, New York, Seattle, Miami, New Orleans, and internationally in China, Italy, and Australia. Mr. Janss tours and records for the groundbreaking band Break of Reality both in the United States and as cultural ambassadors for the US Department of State. Recent tours through American Music Abroad have taken the band to Eastern and Central Asia, Haiti, and Brazil, collaborating with local musicians and composers in each country they visit.

Mr. Janss is the Co-Artistic Director for Project: Music Heals Us, a non-profit organization that presents interactive classical music performances to diverse audiences by artists of the highest caliber in order to provide encouragement, education, and healing, with a focus on elderly, disabled, rehabilitating, incarcerated, and homeless populations.

*Photo credit: Dario Acosta*

Praised for his “fluid virtuosity” and “soulful melodies,” Los Angeles native **Brook Speltz** has been inspired since childhood by the long tradition of deep musical mastery of artists such as Jascha Heifetz, Pierre Fournier, and the Guarneri String Quartet. Mr. Speltz is the cellist of the internationally renowned Escher String Quartet – Quartet-in-Residence at Southern Methodist University in Dallas – and an artist of the Chamber Music Society of Lincoln Center.



An extremely versatile cellist, Mr. Speltz has performed as a soloist, chamber musician, and recitalist throughout the US, Canada, Latin America, Europe, and Asia. Winner of first prize at the prestigious Ima Hogg Competition, he has performed as a soloist with the Houston Symphony, Colorado Music Festival Orchestra and International Contemporary Ensemble, among others, and is a regular performer at England's IMS Prussia Cove and on tour with Musicians from Marlboro. An avid and sought-after chamber musician, Mr. Speltz has been personally invited by musical giants such as Itzhak Perlman and Richard Goode to collaborate in chamber music recitals and tours throughout the country. As a result of these collaborations, he has been nominated for the inaugural Warner Music Prize, a newly established prize presented by Warner Music and Carnegie Hall.

A lover of all facets of the music world, Mr. Speltz has enjoyed performing on extensive tours with the cello rock band Break of Reality, whose online video of the Game of Thrones cover immediately went viral and has already received over 8.5 million views. Their recent U.S. tour raised funds and awareness for music programs in public schools all around the country. Mr. Speltz studied at the Curtis Institute of Music with Peter Wiley and at the Juilliard School with Joel Krosnick, after his formative years of study with Eleanor Schoenfeld in Los Angeles. He performs on a 1756 J.C. Gigli on loan from his father, a cellist and his first inspiration in a family of professional musicians.

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# DUBLIN GUITAR QUARTET

Brian Bolger  
Pat Brunnock  
Chien Buggle  
Tomas O’Durcain

## PROGRAM

*Aheym* (2009)

**Bryce Dessner**  
(b. 1976)

*Orawa* (1988)

**Wojciech Kilar**  
(1932-2013)

*Piano Etudes nos 2, 9, 16, 20* (1991-2011)

**Philip Glass**  
(b. 1937)

## INTERMISSION

*Book of Leaves* (2009)  
Arr. Dublin Guitar Quartet  
Selected movements

**Rachel Grimes**  
(b. 1970)

*Titan* (2018)  
Selected movements

**Marc Mellits**  
(b. 1966)

*Summa* (1977)  
Arr. for guitar quartet 2011

**Arvo Pärt**  
(b. 1935)

**String Quartet no. 3, “Mishima”** (1985)  
Arr. for guitar quartet by Dave Flynn  
1957: Award Montage  
November 25: Ichigaya  
1934: Grandmother and Kimitake  
1962: Body Building  
Blood Oath  
Mishima/Closing

**Philip Glass**  
(b. 1937)



## Concert Notes . . .

**Bryce Dessner** (b. 1976)

***Aheym* (2009)**

American composer and guitarist Bryce David Dessner wrote *Aheym* for the Kronos String Quartet in response to their request for a piece to be performed at the *Celebrate Brooklyn!* festival in Brooklyn's Prospect Park. *Aheym*, meaning "homeward" in Yiddish, was inspired by his Jewish immigrant grandparents who settled near the park when they arrived in Brooklyn.

*Aheym* was transcribed for guitar quartet by Brian Bolger and the Dublin Guitar Quartet.

– Tom McKay

**Wojciech Kilar** (1932-2013)

***Orawa* (1988)**

Wojciech Kilar built his career as a composer for film, winning many major awards, including those for his music for *The Pianist* (2003) and for Francis Ford Coppola's *Dracula* (1993). Throughout his career he also wrote pieces for a wide variety of ensembles, focusing more on this work after 2000.

*Orawa* was written for chamber string orchestra, the last of a series of compositions inspired by music of the highland region of Southern Poland, *Orawa*. Kilar has said that he "dreamed of creating a piece inspired by highlander bands and realized this dream in *Orawa*. It is pretty much a piece for a magnified folk band and one of the rare examples where I've been happy with my work."

There are arrangements of *Orawa* for a string quartet, twelve saxophones, accordion trio, eight cellos, and others. The DGQ has adapted it for their quartet of guitars.

– Tom McKay

**Philip Glass** (b. 1937)

***Piano Etudes nos 2, 9, 16, 20* (1991-2012)**

Philip Glass is one of the best-known American composers of the late twentieth century. He has written fifteen operas, numerous chamber operas and musical theatre works, fourteen symphonies, twelve concertos, nine string quartets, other chamber music, and many film scores. Three of his film scores were nominated for an Academy Award. He has won numerous other awards for his music.

Philip Glass is one of the most influential developers of minimalist music. Minimalism's features include repetitive rhythmic patterns, steady drones, consonant harmony, and reiteration of musical motifs (phrases or smaller units). Repeated patterns usually evolve, gradually changing to direct the mood of the work. He has said that hearing some music of Steve Reich in the late 1960s turned him in the minimalist direction. By the time he wrote these etudes, his style had become increasingly lyrical and mood-inspiring, though all the key characteristics of minimalism are still there.

– Tom McKay

**Rachel Grimes** (b. 1970)

***Book of Leaves* (2009)**

Based in her native city of Louisville, Kentucky, pianist, composer, and arranger Rachel Grimes has toured worldwide as a solo pianist, and her work is also performed by many other prominent soloists and chamber performers. She is a member of Louisville rock band King's Daughters & Sons and was a founding member

of the ground-breaking indie-rock chamber ensemble Rachel's, with which she toured and released six albums. She has received numerous commissions for film and TV scores, for chamber works, and for orchestrations of her works.

*Book of Leaves* was Grimes' first solo piano album, released in 2009. Its 14 pieces deal with simple, natural themes and share a stark beauty. The open spaces in Grimes' music leave room for listeners to bring their own senses and emotions to bear on the unfussy, evocative soundscapes of her work. Brian Bolger has arranged several of these pieces for the Dublin Guitar Quartet, and they will announce their selection at the concert.

Rachel Grimes recently received a commission to orchestrate *Book of Leaves* for string ensemble.

– Beth Oddy and Tom McKay

**Marc Mellits** (b. 1966)

***Titan* (2018)**

In their previous concert for SFCM (2016), DGQ performed a new work by American composer Marc Mellits, a piece commissioned by SFCM. Tonight we are hearing selections from their new arrangement of a more recent Mellits work, *Titan*. Originally scored for bass clarinet and string quartet, *Titan* has eight movements. Several feature very vigorous playing by all involved; others present a contrasting lyrical style. It will be very interesting to hear how this new arrangement translates these to the soundscape of a guitar quartet.

Marc Mellits is an associate professor of music at the University of Illinois at Chicago.

– Tom McKay

**Arvo Pärt** (b. 1935)

***Summa* (1977)**

Arr. for guitar quartet 2011

Since the late 1970s, Estonian composer Arvo Pärt has worked in a minimalist style characterized by simple harmonies, often single unadorned notes or simple triads, the basics of Western harmony. Gregorian chant is one of his inspirations, and *Summa* bears an especially close relationship to this ancient religious tradition. The original version of *Summa* was for voices. Pärt later arranged it for string instruments (string orchestra or string quartet) – with a very lush result. In their guitar adaptation of the work, the DGQ returns the sound to something more like the original clear and simple Gregorian chant that inspired it. The quartet worked with the composer in making this arrangement.

– Tom McKay

**Philip Glass** (b. 1937)

***String Quartet no. 3, "Mishima"* (1985)**

Arr. for guitar quartet by Dave Flynn

The quartet *Mishima* is drawn from the music Glass wrote for the 1985 film *Mishima*. The film is centered on the events of November 25, 1970, when the prolific and internationally famous Japanese author, Yukio Mishima, committed a ritual suicide as part of a protest against what he and his supporters saw as the indignities imposed on post-imperial Japan in the era after World War II. In flashbacks, the film shows scenes from the life and literature of *Mishima* leading up to this public suicide.

Glass's music conveys the mood, and especially the intensity, of some of the critical incidents in the film. Melodies are not the key to connecting with this music; rather, repeated rhythms, brief

motifs, and chord patterns build a texture that gradually changes and develops, building and releasing intensity. The hearer can feel the flow and enter it, with each movement evoking and developing a different mood.

Glass uses different kinds of ensembles for different parts of the film. This quartet is based on music performed by a string quartet. Here, it is adapted for guitar quartet. – Tom McKay

## ABOUT THE QUARTET . . .

Described as a “quartet with a difference” by the *Irish Times*, the DGQ is the first classical guitar quartet entirely devoted to new music. Since its formation at the Dublin Conservatory of Music and Drama, DGQ has worked to expand the limited repertoire by commissioning new works and adapting modern masterpieces from outside of the guitar repertoire.

With the help of eight and eleven-string guitars, the quartet has created an original catalogue of arrangements by composers such as Philip Glass, Steve Reich, Arvo Pärt, György Ligeti, and many more. DGQ’s work has brought the attention of some of the world’s leading composers. Recent activity includes a recording of Philip Glass’s string quartets, released on Glass’s Orange Mountain Music label. The ensemble recently performed the world premiere of a new hour-long commission by Michael Gordon titled *Amplified* which also saw a run of four nights in its U.S. debut at the BAM/Next Wave Festival in Brooklyn NY. The Syracuse Friends of Chamber Music commissioned composer Marc Mellits to write a new guitar quartet for the ensemble; it had its world premiere in March 2016. The quartet performed alongside the Grammy-award-winning Los Angeles Guitar Quartet Conspirare and the Texas Guitar Quartet in a premiere of *How Little You Are* by Nico Muhly in Austin, Texas in 2015.

DGQ is also included on a recent recording performing Arvo Pärt’s *Summa*. The quartet worked with the composer in making the arrangement and received his guidance during the recording process. The arrangement is published by the composer’s own publisher, Universal Edition.

In 2010 the quartet was involved in a very special performance of *Repentance* for cello, guitars, and double bass by celebrated Russian composer Sofia Gubaidulina. The composer was present as they joined the Russian cellist Ivan Monighetti in a concert in St. Peter’s Church, Drogheda. DGQ’s recording of this work was released on the LCMS label in 2012. In 2008, the quartet was honored to share the stage with legendary American composer Philip Glass in St. Patrick’s Cathedral, Dundalk. In 2010, the DGQ performed their transcriptions of the entire set of Philip Glass quartets to great acclaim.

Other performance highlights include a four-city tour of Colombia and two tours of North America in 2013-14. DGQ has performed at the prestigious chamber music venue Wigmore Hall in London. They have also performed in many of the leading venues in the US including the Phillips Collection, Celebrity Series of Boston, University of Iowa, Purdue University, and at Symphony Space and Lincoln Center in New York.

The DGQ are developing the electric side of the guitar quartet repertoire with works like “Nagoya Guitars” and “Electric Counterpoint” by Steve Reich, along with the recent commission mentioned above for electric guitar quartet, “Amplified” by Michael Gordon. This was premiered at the David Lang/Bang on a Can-curated festival of new music at the National Concert Hall, Dublin in February 2015.

The Dublin Guitar Quartet is supported by Culture Ireland and the Arts Council of Ireland.





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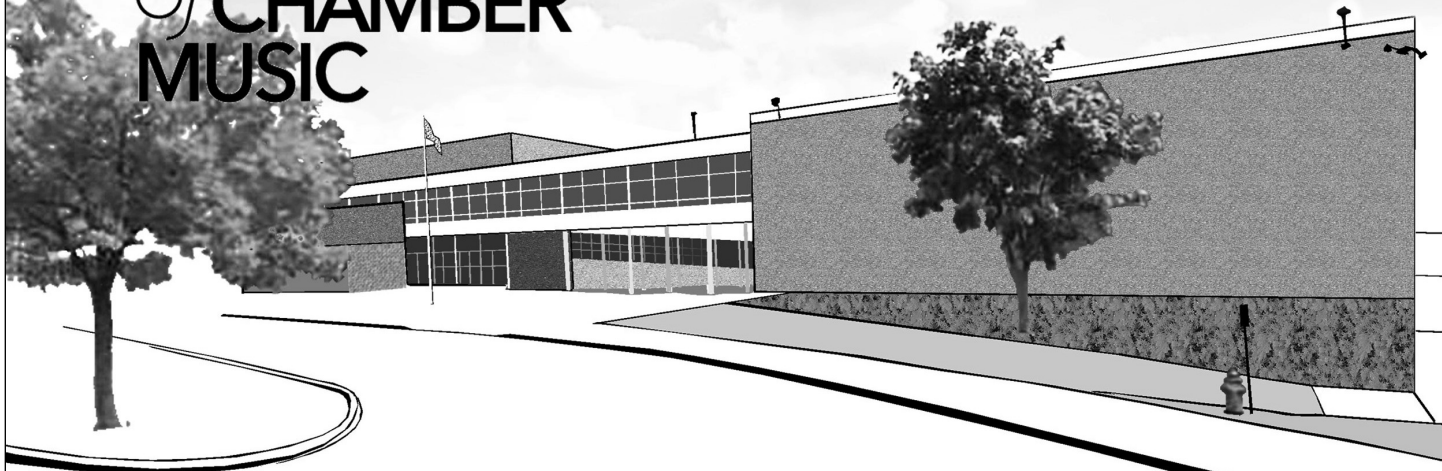
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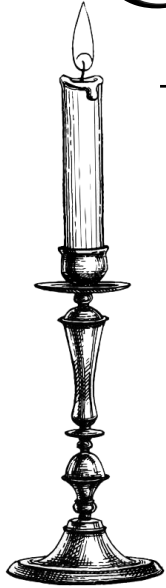


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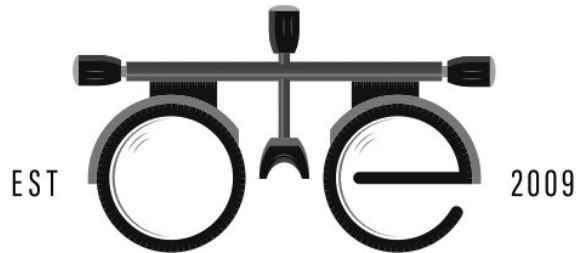
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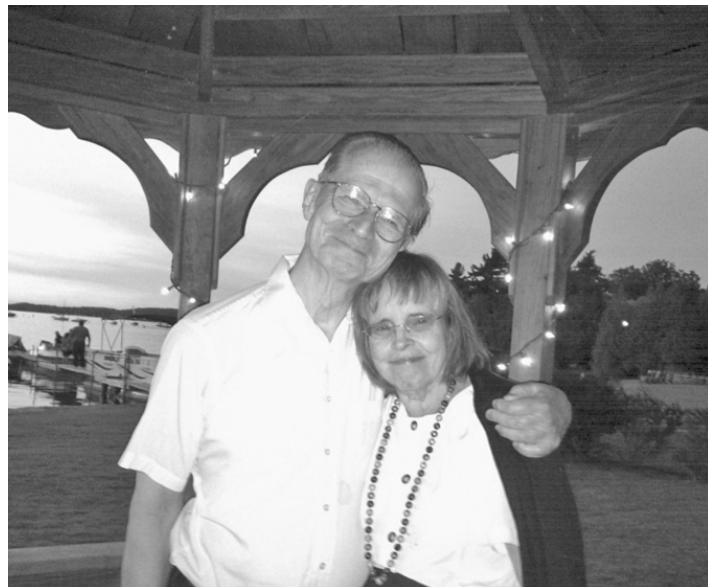
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**David and Deirdre Stam in conversation.** Photo by John Herr



**John and Carol Oberbrunner**



**Henry Palocz in conversation.** Photo by John Herr



**At the ticket table** Photo by John Herr



**Reception for the Jupiter Quartet, 2016** Photo by John Herr



**The Juilliard Quartet dines after a concert.** Photo by John Herr



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# DANISH STRING QUARTET

Frederik Øland, violin  
Rune Tonsgaard Sørensen, violin  
Asbjørn Nørgaard, viola  
Fredrik Schøyen Sjölin, cello

## PROGRAM

**Chacony in G minor, Z. 730 (c. 1678)**  
Arr. Benjamin Britten (1948, rev. 1963)

**Henry Purcell**  
(1659-1695)

**String Quartet in G minor, op. 20, no. 3 (1772)**  
*Allegro con spirito*  
*Menuet. Allegretto*  
*Poco adagio*  
*Allegro molto*

**Joseph Haydn**  
(1732-1809)

**String Quartet no. 7 in F-sharp minor, op. 108 (1960)**  
*Allegretto*  
*Lento*  
*Allegro*  
*Allegretto*

**Dmitri Shostakovich**  
(1906-1975)

## INTERMISSION

**Folk Music**  
Arr. Danish String Quartet

**Traditional**



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## Concert Notes . . .

**Henry Purcell (1659-1695)**

***Chacony in G minor, Z. 730 (c. 1678)***

*Arr. Benjamin Britten (1948, rev. 1963)*

Henry Purcell, the son and nephew of court musicians, spent his whole short life in the London precinct of Westminster. As a child, he was a chorister in the Chapel Royal; later he became organist at the Chapel Royal and Westminster Abbey as well as court composer for King Charles II. He was still in his teens when he got his first big break: in 1677 he was hired as composer for a court ensemble known as the Twenty-four Violins of the King. The group played both for public occasions and for private events in the King's apartments. Some scholars suggest that tonight's Chacony may have been composed for that ensemble. No one knows exactly when the piece was written, but it is certainly one from early in Purcell's career.

In addition to his work for the court, Purcell wrote an extensive body of incidental music for the theater. He was remarkably productive – in just the last five years of his life, he composed music for almost 50 plays. Benjamin Britten thought this Chacony was “probably written as incidental music for a play – most likely a tragedy, judging by the serious and severe nature of the music.”

*Chacony* is an Old English term more often seen in its French version, *Chaconne*. It is a Baroque musical form in triple meter that consists of a series of variations above a repeating bass line or “ground.” Purcell wrote this Chacony for a consort of viols, fretted stringed and bowed instruments of different sizes, all held like cellos. This was a choice that looked to the past. By 1678, viols were giving way to the more brilliant violin family.

Now move ahead 270 years. Shortly after the celebration of the 250th anniversary of Purcell's death in 1945, a trove of his music was re-discovered. Benjamin Britten, a great admirer of Purcell, decided to flesh out (or “realize”) the bass and treble parts of much of the rediscovered music. He did not change Purcell's original notes in this Chacony. But, as English composer/musicologist Philip Lane put it, he devised “a credible dynamic structure and consistency of dotted rhythms and distribution of parts.” The result was a full, four-part score suitable for performance by a string quartet or chamber orchestra. And so, the long silent Chacony took on new life and could be enjoyed by an entirely new audience.

Listen for the 8-bar line introduced by the viola and cello. The work consists of eighteen variations played over that repeating line. But note that the repeating figure moves around – you can't assume that it will always appear in the lowest voice. Keep your ears open!

– Beth Oddy

**Joseph Haydn (1732-1809)**

***String Quartet in G minor, op. 20, no. 3 (1772)***

Haydn composed the six Opus 20 quartets at age 40, when he was already a famous and respected composer, the Kapellmeister for Austro-Hungarian Prince Nikolaus Esterházy. Responsible for the musical life of the court, he produced operas and oratorios as well as symphonic and chamber concerts, featuring his music and the music of others. And he composed prolifically, writing a steady stream of new music.

Haydn began composing music for four stringed instruments in the 1750s, but these were not what we think of today as full string

quartets. The earliest, written when he was 18, are *divertimenti* – collections of short works for violin accompanied by the lower strings. In the next twenty years, he wrote another dozen works for 4 strings, introducing new ideas along the way. But then in 1772 Haydn composed the set of six Opus 20 quartets in which we see the nature of the string quartet as we now know it – the special interplay of instruments that Goethe called *four rational people conversing*; discussions rather than lectures or stories. These developments are the rationale for Haydn's identification as “the father of the string quartet.” Among his innovations:

- **Development of sonata form.** A movement written in sonata form has an exposition in which themes are presented, a development section where the themes are transformed, and a recapitulation in which the themes are restated and perhaps elaborated further. Haydn's early string quartets helped to establish sonata form as the “industry standard” for the first (and sometimes other) movements of chamber works and symphonies for more than 150 years.
- **Equal voices.** In these quartets, the instruments play equal roles. For example, some of the principal themes of tonight's quartet are written like conversations, with an opening element from one instrument leading to an answering motif from another (or others). This is particularly noticeable at the opening of the last movement.
- **Depth of expression.** In these quartets, Haydn experiments with expressive techniques such as ending a movement quietly rather than with the customary loud flourish. All movements of tonight's work end very quietly. And not everything needed to be lightweight and cheerful. Writing in a minor key for an extended work, as he did for tonight's quartet, was unusual at the time.
- **Length and symmetry of phrases.** The common practice before this time was to write melodies that divided neatly into four and eight measure chunks. In these quartets, Haydn experiments with asymmetrical phrases and syncopations. The first two phrases of tonight's quartet are seven and then twelve bars long, for example. Even the *menuetto* starts with five-bar phrases (not ideal if this were really intended for dancing!)

– Beth Oddy and Tom McKay

**Dmitri Shostakovich (1906-1975)**

***String Quartet no. 7 in F-sharp minor, op. 108 (1960)***

Composed in 1960, Shostakovich's String Quartet No. 7 is dedicated to the memory of his first wife, who died in December 1954. This work was composed to mark what would have been her 50th birthday.

This short string quartet is unusual, in that themes from the first movement recur in all the later movements. The falling theme that opens the quartet begins in the first violin like a mind wandering, seeking direction. It ends with three crisply stated notes on the same pitch, answered by the rest of the quartet. The falling theme and the three-note sequence will be important throughout the quartet, and you can hear their transformation. When the first violin returns to its theme later in the first movement, it moves up to a high note that begins a more clearly enunciated statement of the theme, with the full quartet playing three-note sequences to close the movement.

Over a continuing smooth background from the second violin, the first violin enters the *lento* movement starting high, to begin its theme with a slow downward movement again.

The fugue that dominates the third movement ends with the entire quartet joining in a muscular sixteenth-note workout, followed by an invigorated version of the opening theme from the first movement. This time the full quartet plays the downward falling theme, with the sequence of three eighth notes serving as a motif for the closing bars.

The fourth movement is dominated by a smooth, rapid flow in three, like a waltz by Tchaikovsky, but darker in tone. (This movement is usually listed as the second portion of the third movement, because the published version doesn't have a roman numeral at its head like the other movements do.) When the quartet plays contrasting staccato sections, first with bouncing bows and later pizzicato, they are returning together to the opening theme from the first movement, and they end with a coda based on the three-note motif.

– Tom McKay

## **Traditional**

### ***Folk Music***

#### ***Arr. Danish String Quartet***

The quartet describes this portion of its repertoire like this:

“Folk music is the music of all the small places. It is the local music, but as such it is also the music of everywhere and everyone. Like rivers, the melodies and dances have flowed slowly from region to region: Whenever a fiddler stumbled on a melody, he would

play it and make it his own before passing it on. You don't own a folk tune; you simply borrow it for a while.

“We have borrowed and arranged a selection of tunes that are all very close to our hearts. We perform them as a string quartet, one of the most powerful musical vehicles we know of. The string quartet is a pure construct: Four simple instruments made of wood. But in all its simplicity, the string quartet is capable of expressing a myriad of colors, nuances, and emotions – just like folk music. Our idea is to marry these two simple but powerful things: folk music and the string quartet. Normally the string quartet has been reserved for classical masters. Now we want to see what happens when we let Nordic folk music flow through the wooden instruments of the string quartet.

“Does it work? We hope so. And remember: We simply borrowed these tunes. They have already been returned.”

## **ABOUT THE DANISH STRING QUARTET . . .**

The GRAMMY®-nominated Danish String Quartet continues to assert its preeminence among the world's finest string quartets. Celebrated for their “intense blend, extreme dynamic variation (in which they seem glued together), perfect intonation even on harmonics, and constant vitality and flow” (Gramophone) and renowned for the palpable joy they exude in music-making, the Danish String Quartet has become one of today's most in-demand classical quartets, performing to sold-out concert halls around the world. The Danish Quartet celebrated their 20th Anniversary in 2022-2023, having formed when violinists



Photo Credit: Caroline Bittencourt

Frederik Øland and Rune Tonsgaard Sørensen and violist Asbjørn Nørgaard were teenagers under the mentorship of Tim Frederiksen of Copenhagen's Royal Danish Academy of Music. In 2008, the three Danes were joined by Norwegian cellist Fredrik Schøyen Sjölin.

The Danish Quartet's inventive and intriguing programming and repertoire choices have produced critically acclaimed original projects and commissions as well as popular arrangements of Scandinavian folk music. This season, the Quartet will complete its DOPPELGÄNGER series, an ambitious four-year international commissioning project pairs world premieres from four composers – Bent Sørensen, Lotta Wennäkoski, Anna Thorvaldsdóttir, and Thomas Adès – with late major chamber works by Schubert. Each season, the Quartet has performed a world premiere on a program with its doppelgänger – the Schubert quartet or quintet that inspired it—culminating in 2024 in the premiere of a quintet by Adès, after the String Quintet in C Major. The DOPPELGÄNGER pieces are commissioned by the Danish String Quartet with the support of Carnegie Hall, Cal Performances, UC Santa Barbara Arts & Lectures, Vancouver Recital Society, Flagey in Brussels, and Muziekgebouw in Amsterdam.

In summer 2023 the Quartet performed at Ravinia and at Tanglewood's Seiji Ozawa Hall. The 2023-2024 season sees them on tour in eighteen cities in the USA and Canada and venues in Norway, Germany, the UK, the Netherlands, Brussels, Italy, and their home of Denmark.

The Danish String Quartet's most recent recording project is PRISM, a series of five discs on ECM New Series that explores the symbiotic musical and contextual relationships

between Bach fugues, Beethoven string quartets, and works by Shostakovich, Schnittke, Bartók, Mendelssohn, and Webern. The final disc, PRISM V, was released to great acclaim in April 2023, with The Strad praising the Quartet's "refined, coherent and erudite performances, which combine an exhilarating sweep with minute attention to details of phrasing and timbre." The Quartet's discography reflects the ensemble's special affinity for Scandinavian composers, with the complete quartets of Carl Nielsen (Dacapo, 2007 and 2008) and Adès, Nørgård & Abrahamsen (their debut on ECM in 2016). They also released two discs of traditional Scandinavian folk music, Wood Works (Dacapo 2014) and Last Leaf (ECM 2017), which was chosen as one of the top classical albums of the year by NPR, Spotify, and The New York Times. A third folk recording is planned for release in 2023 on ECM.

The Quartet takes an active role in reaching new audiences through special projects. In 2007, they established the DSQ Festival, which takes place in intimate and informal settings in Copenhagen. In 2016, they inaugurated a concert series, Series of Four, in which they both perform and invite colleagues to appear.

The Danish String Quartet has been the recipient of many awards and appointments, including Musical America's 2020 Ensemble of the Year and the Borletti-Buitoni Trust. The Quartet was named in 2013 as a BBC Radio 3 New Generation Artist and appointed to the Bowers Program (formerly CMS Two). The Quartet was awarded the 2010 NORDMETALL-Ensemble Prize at the Mecklenburg-Vorpommern Festival in Germany, and, in 2011, received the Carl Nielsen Prize, the highest cultural honor in Denmark.



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# Music Terms Used in This Program

**Adagio:** slow (at ease)

**Poco adagio:** a little bit *adagio*

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

**Allegro:** lively, fast

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

**Poco allegro:** a little bit *allegro*

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

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

**Chaconne, Chacony:** a musical form constructed over a repeated chord sequence and usually a repeated melody in the bass line

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

**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.

**Divertimento** (pl., *divertimenti*): a light-hearted, secular instrumental work, usually with several movements

**Fandango:** a lively partner dance originating in Portugal and Spain, usually in triple meter, traditionally accompanied by guitars, castanets, tambourine, or hand-clapping

**Fifth:** the musical interval between the first and fifth notes of a scale (for example, C and G)

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

**Grave:** Slow and serious

**Grave assai:** very grave

**Lento:** slow

**Libretto:** the words for an opera or other long vocal work (the “little book”)

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

**Minimalism:** a compositional style dating from the 1960s, with features including repetitive rhythmic patterns, steady drones, consonant harmony, and reiteration of musical

motifs (phrases or smaller units). Repeated patterns usually evolve, gradually changing to direct the mood of the work.

**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.)

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

**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, cataloguer of Mozart’s music), **Z** (for Zimmerman, the cataloguer of Purcell’s music), etc.

**Pastorale:** peaceful and simple, evoking nature

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

**Presto:** very fast

**presto giocoso:** playful *presto*

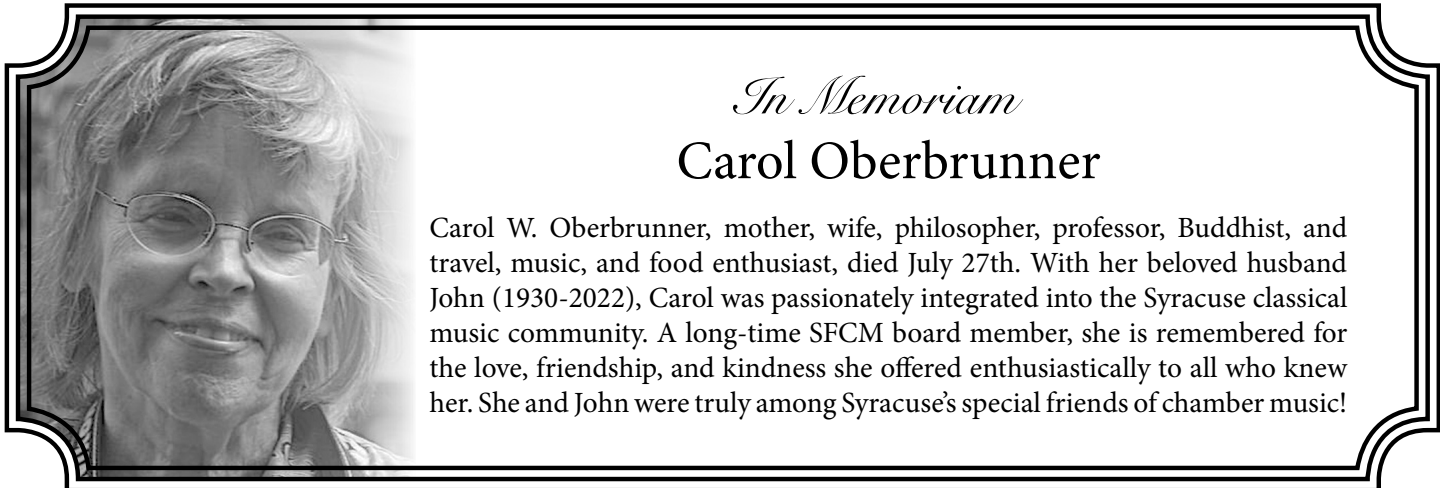
**Scherzo:** a light, quick, playful musical form, originally and usually in fast triple meter. In the late classical and romantic periods, a *scherzo* often replaces the more traditional *minuet* movement in symphonies, sonatas, string quartets, etc. The Italian word *scherzo* means joke.

**Sonata:** 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, generally with several movements. See also **Sonata form**.

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

**Staccato:** each note brief and detached

**Z:** for Zimmerman, the cataloguer of Purcell’s music



*In Memoriam*  
**Carol Oberbrunner**

Carol W. Oberbrunner, mother, wife, philosopher, professor, Buddhist, and travel, music, and food enthusiast, died July 27th. With her beloved husband John (1930-2022), Carol was passionately integrated into the Syracuse classical music community. A long-time SFCM board member, she is remembered for the love, friendship, and kindness she offered enthusiastically to all who knew her. She and John were truly among Syracuse's special friends of chamber music!

## **SFCM Youth Chamber Music Competition**

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 2016, 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.



**Luke Pisani, violin; Margaret Bauman, piano; Elizabeth Norris, cello**

**The Sapphire Trio, coached by Joseph Werner of the Hochstein School in Rochester NY, won the Best Ensemble Award in 2023.**

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

Please check our website, [SyrFCM.org](http://SyrFCM.org), for complete rules for the 2024 competition. Note that the event is being held earlier than usual this year. Applications must be received by **January 12, 2024**.





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# LEGACY IN ACTION

## GWEN WEBBER-MCLEOD

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

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

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



Read more of Gwen's story at [cnycf.org/webbermcleod](https://cnycf.org/webbermcleod)

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



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