

A photograph of four people, three men and one woman, walking across a sandy beach. They are all wearing long, dark, heavy coats. The man on the far left is holding a dark hat. They are walking towards the camera, leaving footprints in the sand. The background shows a clear blue sky and a sandy dune.

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2018-2019

FALL – OCTOBER-NOVEMBER

The Emerson String Quartet
opens the season on October 6



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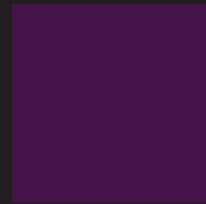
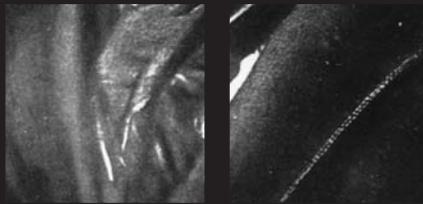
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SFCM Youth Chamber Music Competition

Since the resumption of our Youth Chamber Music Competition in 2015, Syracuse Friends of Chamber Music has heard some outstanding young musicians. We are pleased to announce that this year's competition will take place in the Spring of 2019.

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

All participating ensembles perform before two judges and receive written evaluations. The students in one or two of the ensembles will be selected to receive prize money, and one group may be selected to perform at the beginning of our annual subscription concert on April 13, before the Kalichstein-Laredo-Robinson Trio. There is no entry fee for this competition.

SFCM audiences heard some wonderful young musicians perform in 2016, 2017, and 2018, and we look forward to hearing the competitors next spring.

Please check our website, www.SyrFCM.org, for dates for the 2019 competition and for complete rules.



This saxophone quartet from Fayetteville-Manlius High School, coached by Rebecca Bizup, won our 2018 award for Best Syracuse Area Ensemble. *Sax in the City* members are Nathan Adler, baritone; Jonathan Nethercott, tenor; Jason Cavanagh, alto; and Christopher Ziobro, soprano.



**SYRACUSE FRIENDS OF CHAMBER MUSIC
69th SEASON 2018-2019
Fall 2018**

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OUR 69th SEASON AT A GLANCE . . .

The board of SFCM dedicates our 69th season to the memory of our long-time music director, Henry Palocz (1925-2018)

EMERSON STRING QUARTET

Saturday, October 6, 2018

The Emerson String Quartet has amassed an unparalleled list of achievements over four decades: more than thirty acclaimed recordings, nine Grammys (including two for Best Classical Album), three Gramophone Awards, the Avery Fisher Prize, Musical America's "Ensemble of the Year" and collaborations with many of the greatest artists of our time. This is one of SFCM's favorite ensembles, and welcoming them back is a great start for our season.

ADASKIN STRING TRIO +

Saturday, October 27, 2018

The Adaskin String Trio has won over audiences internationally with exuberant and stirring performances. Their playing has been hailed for vigor, precision, and stylistic certitude, as well as spontaneity, intensity, and charm. Teaming up with oboist Thomas Gallant, they will present some of the great classical works for string trio and for oboe and strings. We are excited to be welcoming this brilliant ensemble to our series.

SCHUMANN QUARTET

Saturday, November 17, 2018

Enjoying a three-year residency at the Chamber Music Society of Lincoln Center in New York City, this acclaimed German string quartet loves the energy of live performance. The three Schumann brothers (Erik, Ken, and Mark) and their violist (Liisa Randalu) will bring us their energy in a program that includes music by Haydn, Janáček, and Brahms. "We really want to take things to extremes, to see how far the excitement and our spontaneity as a group take us," says middle brother Ken.

THREE CHEERS FOR THE WOODWINDS AND BRASS!

Saturday, February 2, 2019

John Oberbrunner has planned another wonderful concert featuring Central New York musicians. The Symphoria Woodwind Quintet will perform two great works, the Quintet by Carl Nielsen and the Sextet, with piano, by Francis Poulenc. Complemented by a varied selection of works from the Symphoria Brass Quintet, this will add up to a great evening of wind music.

FRISSON ENSEMBLE

Saturday, March 2, 2019

Frisson is explosive! From New York City, the chamber ensemble features the best and brightest of classical music's rising stars, programming rarely-performed masterworks. Nine musicians perform in a variety of combinations, and they are becoming one of the country's busiest classical music ensembles. Frisson Ensemble will live up to its name: a thrill of excitement.

ESCHER QUARTET

Saturday, March 23, 2019

Acclaimed for its expressive, nuanced performances combining unusual textural clarity with a rich, blended sound, the Escher String Quartet has captured international attention since its founding in 2005. Their recordings of the quartets of Mendelssohn and of the quartets of Zemlinsky have received remarkable reviews and award nominations, and we can expect an electrifying performance that includes works by Haydn, Bartók, and Smetana.

KALICHSTEIN-LAREDO-ROBINSON TRIO

Saturday, April 13, 2019

After four decades of success the world over, including many award-winning recordings and newly commissioned works, pianist Joseph Kalichstein, violinist Jaime Laredo, and cellist Sharon Robinson continue to dazzle audiences and critics alike. As one of the very few long-lived ensembles with all of its original members, the musicians of the KLR Trio balance careers as internationally-acclaimed soloists with appearances as a trio at many of the world's major concert halls and with an active recording agenda. It is exciting to be able to welcome them back to our SFCM series, performing trios by Schumann, Ravel, and Mendelssohn.

For more information, see: www.SyrFCM.org



Syracuse Friends of Chamber Music

A MESSAGE FROM OUR PRESIDENT

Welcome to the 69th season of Syracuse Friends of Chamber Music. We maintain our tradition of bringing to the Central New York audience some of the world's finest chamber ensembles. This fall's concerts feature the Emerson String Quartet, an SFCM favorite, a return performance from the Adaskin String Trio, with Oboist Thomas Gallant as a bonus, and a brilliant young ensemble new to the SFCM series, the Schumann Quartet.

SFCM is an all-volunteer organization. The work of dedicated volunteers makes it possible to bring internationally recognized talent with very reasonable ticket prices, and I thank our many board members for their assiduous work in support of our concert season.

Please look through your program. The businesses that have chosen to advertise there are also making an important contribution in helping us maintain low ticket prices, and I encourage you to patronize them and to tell them that you saw their advertisements in the SFCM program.

In an effort to grow future chamber music audiences and in order live up to our mission to bring chamber music to the Central New York community, we continue to offer free admission to all full-time students as well as to holders of EBT/SNAP cards.

I invite all chamber music lovers to join us for these exhilarating performances and wish us all a Fall full of music.

Sincerely,
Matthieu van der Meer
President of SFCM 2017–2019

SFCM EXECUTIVE COMMITTEE AND OTHER LEADERS

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Vice President	Bob Oddy
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Music Operations	Richard Moseson
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Many others also make important contributions to SFCM's activities. Thanks to all who help!

Keep the Music Coming!

Donations from supporters of music in Central New York make it possible for us to keep ticket prices very low and admit students to concerts without charge. There are several ways to donate:

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

Check our website, www.syrFCM.org, or contact Victoria Kohl at SFCM00@gmail.com for details about these giving choices. All contributions are tax deductible.

About Syracuse Friends of Chamber Music . . .

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

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

Krasner's initial vision for SFCM was to combine internationally

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

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

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

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

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

In the spring of 2016 we also revived our youth chamber music competition. What great results we had! Each year, five wonderful youth ensembles competed (2016-2018). Our audience enjoyed outstanding performances from the winners at the opening of a spring concert each year, and we expect to hear some wonderful young musicians again this spring.

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

Once again, SFCM looks forward to a wonderful year of celebrating chamber music past and present. We are dedicating our entire 69th season to the memory of Henry Palocz (1925-2018).



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



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FEI-FEI, PIANO

Praised for her “bountiful gifts and passionate immersion into the music she touches” (The Plain Dealer), Chinese pianist Fei-Fei is a winner of the Concert Artists Guild Competition and a top finalist at the 14th Van Cliburn International Piano Competition. Her recital includes Mozart’s *Piano Sonata No. 18 in D Major, K. 576*, Schumann’s *Kinderszenen, Op.15*, and Rachmaninoff’s *Moments Musicaux, Op.16*, among other works.

Sunday, October 21, 3 p.m.

SAN JOSE TAIKO

San Jose Taiko has been mesmerizing audiences since 1973 with the powerful, spellbinding, and propulsive sounds of the taiko. Inspired by traditional Japanese drumming, SJT performers express the beauty and harmony of the human spirit through the voice of the taiko as they create new dimensions in Asian American movement and music.

Friday, November 2, 7:30 p.m.

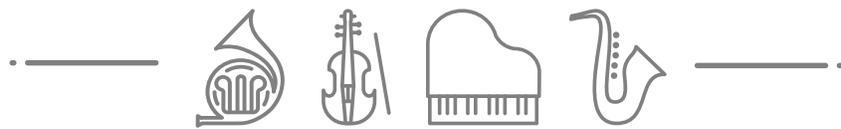
CHRISTIAN SANDS

Five-time Grammy nominee Christian Sands is an emerging jazz force. His abundant piano technique perfectly matches his conception, accomplishing a much deeper musical goal: a fresh look at the entire language of jazz. Christian says, “My music is about teaching the way of jazz and keeping it alive.” Whether it’s stride, swing, bebop, progressive, fusion, Brazilian or Afro-Cuban, Sands develops the past while providing unusual and stimulating vehicles for the present and for the future.

Saturday, February 2, 7:30 p.m.

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69th Season – First Concert
Saturday, October 6, 2018
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*The board of SFCM dedicates our 69th season to the memory
of our long-time music director, Henry Palocz*

EMERSON STRING QUARTET

Eugene Drucker, violin

Philip Setzer, violin

Lawrence Dutton, viola

Paul Watkins, cello

PROGRAM

String Quartet in D Major, op. 71, no. 2 (1793)

Adagio – Allegro

Adagio cantabile

Menuetto. Allegretto – Trio

Finale. Allegretto

Eugene Drucker, First Violin

Franz Joseph Haydn

(1732-1809)

String Quartet no. 6 in G Major, op. 101 (1956)

Allegretto

Moderato con moto

Lento

Allegretto

Philip Setzer, First Violin

Dmitri Shostakovich

(1906-1975)

INTERMISSION

String Quartet in F major, op. 59, no. 1 (1806)

Allegro

Allegretto vivace e sempre scherzando

Adagio molto e mesto

Thème Russe. Allegro

Eugene Drucker, First Violin

Ludwig van Beethoven

(1770-1827)

In Memoriam
Henry Palocz
1925 – 2018

Henry Palocz was Music Director of SFCM from 1976 to 2008. He brought us the world's greatest chamber music during those 32 years; we now have a team of volunteers to continue what he did. At SFCM's 50th anniversary celebration, he received the first Krasner Award for major contributions to the appreciation and performance of chamber music in Central New York.

Henry was born in Budapest, Hungary, and immigrated to the U.S. during the aftermath of the Hungarian anti-communist revolution in 1956. He was a research biochemist, and for the last 35 years of his career he improved antibiotics development at Bristol Meyers. He loved travel, art, history, walking, and storytelling. We miss him.



Henry Palocz and his wife Agnes in 2004.

Concert Notes . . .

Franz Joseph Haydn (1732-1809)

String Quartet in D Major, op. 71, no. 2 (1793)

Josef Haydn (1732-1809) composed in the court of Prince Nicholas Esterházy for 30 years before Prince Nicholas's death in 1790. The prince's heir, Prince Anton Georg von Apponyi, was less supportive of music. Though he provided continued financial support for Haydn, he disbanded the court orchestra, no doubt Haydn's principal reason for taking leave to spend a year composing for a larger orchestra in London (the source of Haydn's well-known "London" symphonies).

When Haydn returned to Vienna in 1792, Prince Anton commissioned six string quartets from him, those of opus 71 and op. 74, now known as the Apponyi Quartets. Op. 71, no. 2, is the 55th of the 68 string quartets attributed to Haydn.

Some things to listen for:

Of Haydn's quartets, op. 71, no. 2 is the only one to begin with a slow introduction. This introductory passage is only four bars long, and each of its first two bars begins with a drop of an octave in the first violin. That foreshadows what would otherwise be a very startling beginning for the *Allegro*, a succession of octave drops moving from 'cello to viola to second violin to first violin. Octave jumps, both downward and upward, then become a principal motif of the movement, recurring in all four voices throughout the movement and especially conspicuous at major transitions.

The third movement's main theme, shared by the cello and the first violin, is built on arpeggios that span an octave, recalling the octave jumps of the first movement. The middle (trio) section is a wonderful, calming contrast, built on single steps (half-steps and whole-steps).

T.M.

Dmitri Shostakovich (1906-1975)

String Quartet no. 6 in G Major, op. 101 (1956)

Although there is no dedication written on the score for Shostakovich's String Quartet no. 6, he indicated to friends that he was dedicating it to himself, on the occasion of his fiftieth birthday. Reinforcing this, there is a little cadence at the end of each movement that is built on a group of notes that he used in many pieces, based on letters of his own name – DSCH in German notation, i.e., D, E-flat, C, and B. Quartet no. 6 is the one occasion on which Shostakovich uses all the notes simultaneously, building a chord that leads to a G major chord at the end of the first, third and last movements. The same cadence also closes the second movement, but transposed down a major third (to that movement's key of E-flat).

After a 1948 political denunciation of his music as "formalist" – and thus deemed not to be music of the Soviet people – Shostakovich lost his academic position. String Quartet no. 5 and Symphony no. 10 were completed in 1953, the year of Stalin's death, but Shostakovich was then earning his living writing vocal music and film music. This next quartet came three years later, and Symphony no. 11 was composed in 1957.

The years 1953-1956, between his fifth and sixth string quartets, included many personally important events for Shostakovich. As many music-lovers know, Sergei Prokofiev died on the same day as Stalin in 1953. The third movement of this quartet includes a quotation from Prokofiev's Second Quartet, a melody that was based on a traditional folk love-song. Shostakovich's first wife also died in 1953, his mother died in 1954, and he remarried in 1956. He and his second wife were on their honeymoon when he composed the sixth quartet. Some commentators see in the emotional third movement a melancholy remembrance of his first wife or his mother, while others hear the tenderness of a new

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loving relationship, and others focus on the death of Stalin and his victims or on the death of Prokofiev. But remembering that the Quartet is self-dedicated, maybe we should not expect a pure representation of any single emotion. Music can be powerfully emotional, as the third movement is, without providing clarity about the focus or content of those emotions.

String Quartet no. 6 is traditional in its form, except that the scherzo is the second movement, before the slow third movement. (Even Haydn sometimes made the same switch. Beethoven also does it in the quartet on tonight's program, and Shostakovich often did it.) The impressive *Lento* third movement is a *passacaglia*, with the cello repeating a slow, ten-bar, B-flat minor bass melody seven times, establishing an anchor for the other voices. At the close of the third movement, the short DSCH cadence returns us to the key of G and connects directly to the *Allegretto* movement that closes the Quartet. T.M.

Ludwig van Beethoven (1770-1827) *String Quartet in F Major, op. 59, no. 1 (1806)*

Beethoven wrote this quartet in 1806, when he was also working on his fifth symphony. This is the first of three "Razumovsky" Quartets written that year, commissioned by Count Andrey Razumovsky, the Russian Ambassador in Vienna. It is also the first quartet of Beethoven's "middle period," during which he wrote symphonies 3-8 and five of his sixteen string quartets.

Beethoven's middle period began with Symphony no. 3, the "Eroica," and, like that symphony, this string quartet challenged its first audiences, pushing the traditional form to express great emotional range. One early reviewer said of the Razumovsky Quartets, "Three new, very long and difficult Beethoven string quartets . . . are attracting the attention of all connoisseurs. The conception is profound and the construction excellent, but they are not easily comprehended."

The first movement opens with a strong theme in the cello, as the first movement of the Eroica Symphony also does, here exuding a warm well-being that moves through the first violin to a powerful F major chord in bar 18. When the first four bars of the cello theme recur, where the traditional sonata form would ordinarily require a repeat, Beethoven instead takes us into new territory, beginning the extended development section directly.

As anyone familiar with Beethoven's symphonies will know, Beethoven can write a very vigorous and gripping scherzo movement while conveying wonderful good humor at the same time. The second movement of this quartet is an impressive example. It is not in traditional *scherzo-trio-scherzo* form. Instead of a recapitulation of the opening section after the trio, Beethoven develops the opening themes and the trio's theme together, again choosing extended development rather than the repetition that is ordinarily built into the forms for the movements of a string quartet. Although this movement is in B-flat, changes in tonality abound, with only occasional firm but brief returns to B-flat to remind us of home. Even when we return to B-flat in the closing bars, the final cadence is impishly interrupted by errant notes G-flat in the first violin and then E-natural in the second violin before the viola returns us to the home key to finish the cadence in B-flat.

Marked *Adagio molto e mesto*, very slow and very sad, the somber, F-minor third movement contrasts completely with the *scherzo's* brusque intensity, rapid movement, and constantly changing tonal centers. This deeply affecting movement ends with a cadenza in the first violin that leads directly into the fourth movement.

Labelled as a Russian theme in the score, the fourth movement is an evident nod to the Russian sponsor of the Opus 59 quartets. (Each of the other two Razumovsky quartets also includes a Russian element at some point.) This *finale* is in conventional sonata form, closing the quartet with sparkle. T.M.



ABOUT THE EMERSON STRING QUARTET . . .

The Emerson String Quartet played for Syracuse Friends of Chamber Music during our 1979-1980 season, and tonight is their eighth performance for us. The quartet has maintained its stature as one of the world's premier chamber music ensembles for more than four decades. It has made more than 30 acclaimed recordings, and has been honored with nine Grammys® (including two for Best Classical Album), three Gramophone Awards, the Avery Fisher Prize, and Musical America's "Ensemble of the Year." The Emerson frequently collaborates with some of today's most esteemed composers to premiere new works, keeping the string quartet art form alive and relevant. They have partnered in performance with stellar soloists including René Fleming, Barbara Hannigan, Evgeny Kissin, Emanuel Ax, and Yefim Bronfman, to name a few.

During the 2018–2019 season, the Emerson continues to perform as the quartet in residence at the Smithsonian Institution in Washington DC for its 40th season and returns to perform with the Chamber Music Society of Lincoln Center. The group's North American appearances include a performance at New York's Alice Tully Hall, and appearances around North America that include the Library of Congress in Washington DC, Denver, Vancouver, Seattle, Houston, Indianapolis, Detroit, the Yale School of Music, and the University of Georgia, among others. The quartet also embarks on two European tours, performing in major venues in the United Kingdom, Germany, France, Italy, and Spain. During the summer of 2019, the Emerson will perform at Tanglewood, Ravinia, and the Aspen Music Festivals.

Other North American highlights include performances of *Shostakovich and The Black Monk: A Russian Fantasy*, the new theatrical production co-created by the acclaimed theater director James Glossman and the Quartet's violinist, Philip Setzer. The music/theater hybrid, co-commissioned by the Great Lakes Chamber Music Festival, Princeton University, and Tanglewood Music Festival, has been presented at the Ravinia Music Festival, Wolf Trap, and in Seoul, South Korea.

In spring 2019, the quartet will reprise this work at Stony Brook University and at the Orange County Performing Arts Center. In a bold intersection of chamber music and theater starring David Strathairn/Len Cariou and Jay O. Sanders/Sean Astin with the Emerson String Quartet, audiences witness the trials of Dmitri Shostakovich's 40-year obsessive quest to create an opera based on Anton Chekhov's mystical tale: *The Black Monk*.

The Emerson's extensive recordings range from Bach to Harbison, including the complete string quartets of Beethoven, Mendelssohn, Brahms, Bartok, Webern, and Shostakovich, as well as multi-CD sets of the major works of Haydn, Mozart, Schubert, and Dvorak. The ensemble has also recorded music by Tchaikovsky, Smetana, Debussy, Ravel, Barber, and Ives. In April 2017, the Emerson released its latest album, *Chaconnes and Fantasias: Music of Britten and Purcell*, the first CD issue on the new label, Decca Gold. The Quartet has commissioned and performed new works from composers such as Thomas Adés, Kaija Saariaho, Wolfgang Rihm, Mark-Anthony Turnage, and Edgar Meyer.

Formed in 1976 and based in New York City, the Emerson was one of the first quartets whose violinists alternated in the first chair position. The quartet, which took its name from the American poet and philosopher Ralph Waldo Emerson, balances busy performing careers with a commitment to teaching and serves as Quartet-in-Residence at Stony Brook University. In 2013, cellist Paul Watkins, a distinguished soloist, award-winning conductor, and devoted chamber musician, joined the original members of the Emerson Quartet. The reconfigured group has been praised by critics and fans alike around the world. In spring 2016, full-time Stony Brook faculty members Philip Setzer and Lawrence Dutton received the honor of Distinguished Professor, and part-time faculty members Eugene Drucker and Paul Watkins were awarded the title of Honorary Distinguished Professor. The Emerson had previously received honorary doctorates from Middlebury College, the College of Wooster, Bard College, and the University of Hartford. In January 2015, the Quartet received the Richard J. Bogomolny National Service Award, Chamber Music America's highest honor, in recognition of its significant and lasting contribution to the chamber music field.

The Emerson Quartet enthusiastically endorses Thomastik strings.

ABOUT THE ARTISTS . . .

Violinist **Eugene Drucker**, a founding member of the Emerson String Quartet, is also an active soloist. He has appeared with the orchestras of Montreal, Brussels, Antwerp, Liege, Hartford, Richmond, Omaha, Jerusalem, and the Rhineland-Palatinate, as well as with the American Symphony Orchestra and Aspen Chamber Symphony. A graduate of Columbia University and the Juilliard School, where he studied with Oscar Shumsky, Mr. Drucker was concertmaster of the Juilliard Orchestra, with which he appeared as soloist several times. He made his New York debut as a Concert Artists Guild winner in the fall of 1976, after having won prizes at the Montreal Competition and the Queen Elisabeth Competition in Brussels. Mr. Drucker has recorded the complete unaccompanied works of Bach, reissued by Parnassus Records, and the complete sonatas and duos of Bartók for Biddulph Recordings. His

novel, *The Savior*, was published by Simon & Schuster in 2007 and has appeared in a German translation called *Wintersonate*, published by Osburg Verlag in Berlin. Mr. Drucker's compositional debut, a setting of four sonnets by Shakespeare, was premiered by baritone Andrew Nolen and the Escher String Quartet at Stony Brook in 2008; the songs have appeared as part of a 2-CD release called "Stony Brook Soundings," issued by Bridge Recordings in the spring of 2010.

Violins: Antonius Stradivarius (Cremona, 1686), Samuel Zygmuntowicz (NY, NY 2002)

Violinist **Philip Setzer**, a founding member of the Emerson String Quartet, was born in Cleveland, Ohio, and began studying violin at the age of five with his parents, both former violinists in the Cleveland Orchestra. He continued his studies with Josef Gingold and Rafael Druian, and later at the Juilliard School with Oscar Shumsky. In 1967, Mr. Setzer won second prize at the Marjorie Merriweather Post Competition in Washington DC, and in 1976 received a Bronze Medal at the Queen Elisabeth International Competition in Brussels. He has appeared with the National Symphony, Aspen Chamber Symphony (David Robertson, conductor), Memphis Symphony (Michael Stern), New Mexico and Puerto Rico Symphonies (Guillermo Figueroa), Omaha and Anchorage Symphonies (David Loebel), and on several occasions with the Cleveland Orchestra (Louis Lane). He has also participated in the Marlboro Music Festival. In April of 1989, Mr. Setzer premiered Paul Epstein's *Matinee Concerto*. This piece, dedicated to and written for Mr. Setzer, has since been performed by him in Hartford, New York, Cleveland, Boston, and Aspen.

Currently serving as the Distinguished Professor of Violin and Chamber Music at SUNY Stony Brook and Visiting Faculty of the Cleveland Institute of Music, Mr. Setzer has given master classes at schools around the world, including The Curtis Institute, London's Royal Academy of Music, The San Francisco Conservatory, UCLA, and The Mannes School. Mr. Setzer is also the Director of the Shouse Institute, the teaching division of the Great Lakes Chamber Music Festival in Detroit. Mr. Setzer has also been a regular faculty member of the Isaac Stern Chamber Music Workshops at Carnegie Hall and the Jerusalem Music Center, and his article about those workshops appeared in *The New York Times* on the occasion of Isaac Stern's 80th birthday celebration.

A versatile musician with innovative vision and dedication to keep the art form of the string quartet alive and relevant, Mr. Setzer is the mastermind behind the Emerson's two highly praised collaborative theater productions: *The Noise of Time*, premiered at Lincoln Center in 2001 and directed by Simon McBurney, is a multi-media production about the life of Shostakovich and has been given about 60 performances throughout the world; in 2016, Mr. Setzer teamed up with writer-director James Glossman and co-created the Emerson's latest music/theater project, *Shostakovich and the Black Monk: A Russian Fantasy*. Premiered at the Great Lakes Chamber Music Festival, *Black Monk* has been performed at the Tanglewood Music Festival, Princeton University, Wolf Trap, Ravinia Festival, and Lotte Concert Hall in Seoul Korea. Mr. Setzer has also been touring and recording the piano trio repertoire with David Finckel and Wu Han.

Violin: Samuel Zygmuntowicz (NY, NY 2011)

Lawrence Dutton, violist of the nine-time Grammy winning Emerson String Quartet, has collaborated with many of the world's great performing artists, including Isaac Stern, Mstislav Rostropovich, Oscar Shumsky, Leon Fleisher, Sir Paul McCartney, Renee Fleming, Sir James Galway, Andre Previn, Menahem Pressler, Walter Trampler, Rudolf Firkusny, Emanuel Ax, Yefim Bronfman, Lynn Harrell, Joseph Kalichstein, Misha Dichter, Jan DeGaetani, Edgar Meyer, Joshua Bell, and Elmar Oliveira, among others. He has also performed as guest artist with numerous chamber music ensembles such as the Juilliard and Guarneri Quartets, the Beaux Arts Trio, and the Kalichstein-Laredo-Robinson Trio. Since 2001, Mr. Dutton has been the Artistic Advisor of the Hoch Chamber Music Series, presenting three concerts at Concordia College in Bronxville, NY. He has been featured on three albums with the Grammy winning jazz bassist John Patitucci on the Concord Jazz label. With the Beaux Arts Trio he recorded the Shostakovich Piano Quintet, Op. 57, and the Fauré G minor Piano Quartet, Op. 45, on the Philips label. His Aspen Music Festival recording with Jan DeGaetani for Bridge records was nominated for a Grammy award. Mr. Dutton has appeared as soloist with many American and European orchestras including those of Germany, Belgium, New York, New Jersey, Connecticut, Colorado, and Virginia, among others. He has also appeared as guest artist at the music festivals of Aspen, Santa Fe, Ravinia, La Jolla, the Heifetz Institute, the Great Mountains Festival in Korea, Chamber Music Northwest, the Rome Chamber Music Festival, and the Great Lakes Festival. With the late Isaac Stern he collaborated in the International Chamber Music Encounters both at Carnegie Hall and in Jerusalem. Currently Professor of Viola and Chamber Music at Stony Brook University and at the Robert McDuffie School for Strings at Mercer University in Georgia, Mr. Dutton began violin studies with Margaret Pardee and on viola with Francis Tursi at the Eastman School. He earned his Bachelors and Masters degrees at The Juilliard School, where he studied with Lillian Fuchs, and he has received Honorary Doctorates from Middlebury College in Vermont, The College of Wooster in Ohio, Bard College in New York, and The Hartt School of Music in Connecticut. Most recently, Mr. Dutton and the other members of the Emerson Quartet were presented the 2015 Richard J. Bogomolny National Service Award from Chamber Music America. They were recipients of the Avery Fisher Award in 2004; in addition, they were inducted into the American Classical Music Hall of Fame in 2010 and were Musical America's Ensemble of the Year for 2000.

Viola: Samuel Zygmuntowicz (Brooklyn, NY 2003).

Acclaimed for his inspirational performances and eloquent musicianship, **Paul Watkins** enjoys a distinguished career as concerto soloist, chamber musician, and conductor. Born in 1970, he studied with William Pleeth, Melissa Phelps, and Johannes Goritzki, and at the age of 20 was appointed Principal Cellist of the BBC Symphony Orchestra. During his solo career he has collaborated with world renowned conductors including Sakari Oramo, Gianandrea Noseda, Sir Mark Elder, Andris Nelsons, Sir Andrew Davis, and Sir Charles Mackerras. He performs regularly with all the major British orchestras and others further afield, including with the Norwegian Radio, Royal Flemish Philharmonic, Melbourne Symphony, and Queensland Orchestras. He has also made eight concerto appearances at the BBC Proms, most recently with the BBC National Orchestra of Wales in the world premiere of the cello concerto composed for him by his brother, Huw Watkins. He premiered (and was the dedicatee of) Mark-Anthony Turnage's cello concerto. Highlights of recent seasons include concerto appearances with the Hong Kong Philharmonic, Bournemouth Symphony, and the BBC Symphony under Semyon Bychkov; a tour with the European Union Youth Orchestra under the baton of Bernard Haitink; and his U.S. concerto debut with the Colorado Symphony.

A dedicated chamber musician, Watkins was a member of the Nash Ensemble from 1997 to 2013, and joined the Emerson String Quartet in May 2013. He is a regular guest artist at the Chamber Music Society of Lincoln Center in New York and Music@Menlo, and in 2014 he was appointed Artistic Director of the Great Lakes Chamber Music Festival in Detroit. Watkins also maintains a busy career as a conductor and, since winning the 2002 Leeds Conducting Competition, has conducted all the major British orchestras. Further afield he has conducted the Royal Flemish Philharmonic, Vienna Chamber Orchestra, Prague Symphony, Ensemble Orchestral de Paris, Tampere Philharmonic, Netherlands Radio Chamber Philharmonic, and the Melbourne Symphony, Queensland, and Tokyo Metropolitan Symphony Orchestras. Paul Watkins is an exclusive recording artist with Chandos Records; his recent releases include Britten's Cello Symphony; the Delius, Elgar, Lutoslawski, and Walton cello concertos; and discs of British and American music for cello and piano with Huw Watkins. His first recording as a conductor, of the Berg and Britten violin concertos with Daniel Hope, received a Grammy® nomination.

Cello: Domenico Montagnana and Matteo Goffriller in Venice, c.1730.

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*Tonight's concert is dedicated to the memory of
Antje Lemke, a founding member of SFCM*

ADASKIN STRING TRIO

Emlyn Ngai, violin
Steve Larson, viola
Mark Fraser, cello
with
Thomas Gallant, oboe

PROGRAM

Quartet no. 1 in C Major for Oboe and Strings P IX:21 **Franz Krommer**
(1759-1831)
Allegro
Adagio
Rondo

String Trio in C Minor, op. 9, no. 3 (1797-1798) **Ludwig van Beethoven**
(1770-1827)
Allegro con spirito
Adagio con espressione
Scherzo. Allegro molto e vivace
Finale. Presto

INTERMISSION

Serenade for String Trio in C Major, op. 10 (1902-1903) **Ernő Dohnányi**
(1877-1960)
Marcia. Allegro
Romanza. Adagio non troppo
Scherzo. Vivace
Tema con variazioni. Andante con moto
Rondo

Quartet in F Major for Oboe and Strings, K. 370 (1781) **Wolfgang Amadeus Mozart**
(1756-1791)
Allegro
Adagio
Rondeau. Allegro

In Memoriam
Antje Lemke
1918 – 2017

Antje Lemke – teacher, librarian, journalist, scholar, activist, feminist, and musician – was an inspiration to those who knew her. Born in Breslau, then a part of Germany, she earned a library degree from the University of Leipzig. During World War II, she used her position as librarian to offer sanctuary to those fleeing the Nazis. Temple Society of Concord in Syracuse officially named her a Righteous Gentile in 1998.

Antje emigrated to the U.S. in 1949 after a harrowing escape from Eastern Europe. She was a librarian and professor at Syracuse University for over 30 years. A violinist, she played principal second violin in the early Syracuse Symphony Orchestra. We especially remember and appreciate her important role as a founding member, president, and long-term board member of SFCM. By leaving a bequest in her will, she continued her generous support of this organization. We dedicate the Adaskin Trio + concert to her memory.



Concert Notes . . .

Franz Krommer (1759-1831)

Quartet no. 1 in C Major for Oboe and Strings
P IX:21

Franz Krommer (František Kramář in Czech) was a prolific composer especially known for his many intricate and expressive works featuring various wind instruments. Born in Moravia, he was the son of an innkeeper and studied initially with his uncle Anton Matthias Krommer. In 1785 he went to Vienna to seek his musical fortune. He held a number of posts in Europe, including Music Director of the Ballet at the Court Theatre in Vienna. In 1818 he was appointed the Imperial Chamber Kappelmeister and Court Composer to Emperor Franz I, a position that he held until his death in 1831.

Krommer was an important composer of Harmonie-Musik, a form of music for wind ensemble that was very popular at the time. Many of the courts employed wind ensembles, and Beethoven and Mozart were among the many composers who wrote for such groups. In addition to quartets and quintets for oboe and strings, Krommer wrote symphonies, concerti for various instruments, nearly 70 string quartets, and many wind serenades and partitas for a total of over 300 known works.

Thomas Gallant

Ludwig van Beethoven (1770-1827)

String Trio in C Minor, op. 9, no. 3 (1797-1798)

As Donald Tovey perceptively pointed out, Haydn and Mozart used the language of the classical style to project high comedy and brilliant wit; Beethoven is after something different, reaching for a new dimension of tragedy and melodrama. Sometimes this can come across as heavy-handed. Certainly the Opus 9 trios, for all their intelligence, do not betray the kind of deft epigrammatic wit that is such a hallmark of Haydn's work. At times one is reminded of Cramer's assessment of his colleague: "toujours brusque." But along with this goes an extraordinary sense of energy, propulsiveness, and sheer drama.

The Opus 9 trios were published by Traeg in 1798, and dedicated to Count Johann Georg von Browne-Camus, a military figure of Irish descent who had served as a senior officer in the Russian army. He had moved to Vienna in 1795, and was very supportive of the young composer. Beethoven had already dedicated a set of 12 piano variations on a Russian theme to Count Johann's wife, and had been rewarded with a very nice horse. The Count himself, according to a member of his household, was "one of the strangest men, full of excellent talents and beautiful qualities of heart and spirit on the one hand, and on the other full of weakness and depravity." Within ten years, he suffered a terrible breakdown; until that time, he continued to be a generous and supportive patron. Beethoven dedicated several works to him and his wife.

The Opus 9 set of three trios ends with its most impressive, one which outshines the parallel C minor member of the Opus 18 quartets. Beethoven seems to have had a particular affinity for this key; his first publication, the Opus 1 trios, also ends with a C minor trio. This trio boasts a wealth of musical ideas not only in the themes but in their ingenious accompaniments. Most memorable is the stern descending four-note figure that opens the work, though (among much else) there is also the gently Schubertian

subsidiary theme that turns up towards the end of the exposition, with its wonderfully breathless accompaniment figure.

The development is at first concerned with a slurred triplet figure from the exposition, until it is taken over by a decisive extension of the dramatic syncopated chords introduced in the first section; after further exploration, an insistent bit of figuration in the violin part is extended until suddenly the other voices enter under it with a forte recapitulation of the opening material. Beethoven used the same effect, recapitulating material we have first heard piano, in the last of his Opus 1 trios; here the effect is especially well-planned.

The second movement, a spacious *Adagio* in C major, begins with a hymnlike texture enriched by frequent double-stoppings. Its opening lyricism is strongly contrasted by a dramatic and impassioned development, which leads to a much-transfigured recapitulation. The sublime mood is broken by the edgy *Scherzo* which follows, most unusually set in 6/8 and full of a nervous syncopated energy. The headlong gallop of this dance is sharply contrasted by its graceful trio, set in the major and full of elegant arpeggiated figures. The urgency that has marked the entire work also pervades the *Finale*, marked *presto* and dominated by restless triplet figuration. After all this drama, however, the movement dances away at the end, disappearing into thin air in one of Beethoven's most breathtaking gestures.

Robert Mealy

Ernő Dohnányi (1877-1960) ***Serenade for String Trio in C Major, op. 10*** **(1902-1903)**

In contrast to his fellow Hungarians Bartok and Kodaly, pianist, conductor, and composer Ernő Dohnányi was steadfastly romantic in his compositional style. Indeed, from the late 1890's (when he wrote his first mature works) to the 1950's, his musical language changed but little.

The *Serenade in C for String Trio* is an example of Dohnányi's earlier compositions. Although folk elements are evident in the work, it stays in a romantic mold, unlike Bartok's music where folk elements are prominently featured. The *Serenade* was premiered in 1905 by the Fitzner Quartet in Vienna, three years after Dohnányi composed it during a tour of London and Vienna. The work's structure alludes to multi-movement works of the 18th century, but its sonority is fully romantic. A march opens the piece, followed by a *Romanza* characterized by a soaring melody, pizzicato accompaniment, and a turbulent middle section. The next movement, the *Scherzo*, contains counterpoint tossed three ways by the three instruments in nervous chromatic banter. A flowing, lyrical melody serves as a relief to this activity, first linearly as a contrasting midsection, and then vertically as a countermelody to the opening *Scherzo* theme. The fourth movement, *Tema con variazioni*, has a very simple chorale-like theme upon which Dohnányi elaborates in a set of five variations. The work closes with a lively *Rondo* that finishes with the opening march material.

Emlyn Ngai

Wolfgang Amadeus Mozart (1756-1791) ***Quartet in F Major for Oboe and Strings, K. 370*** **(1781)**

Mozart wrote his Oboe Quartet in 1781 while he was composing the opera *Idomeneo* for the carnival celebration at the invitation of

Electoral Carl Theodor. He was eager to take a break from his post as violinist and organist to the Archbishop Colloredo in Salzburg, who often treated him poorly and whom Mozart despised. While in Munich, he worked with the Mannheim Court Orchestra. It was considered one of the best in Europe and included Mozart's friend and oboist Friedrich Ramm. Mr. Ramm was one of the few oboe virtuosos of the time. In those days, the oboe was a very simple instrument and had only a few keys. Friedrich Ramm must have been an astonishing player – even with today's oboes, the work is one of the most demanding ever written for the instrument.

It begins with a light-hearted and sparkling theme played by the oboe, later imitated by the strings. The brief second movement is much like an opera, including a brief cadenza, with the oboe singing the leading role. Although short, the movement has extraordinary emotional range. The final movement contains one of the first instances of polyrhythm – the strings play in 6/8 meter while the oboe plays in 4/4. The quartet contains many florid and very difficult passages for the oboe, encompassing the entire range of the instrument and frequently using notes rarely heard at the time.

Thomas Gallant



ABOUT THE ADASKIN TRIO . . .

Since 1994 the Adaskin String Trio has won over audiences with exuberant playing and intelligent programming that blends classical masterpieces with unexpected treasures. The Trio has toured throughout the United States and Canada, performing at numerous prestigious venues, including The Frick Collection in New York City, Corcoran Gallery of Art in Washington DC and Flagler Museum in Palm Beach. They have also appeared in Boston, Chicago, Los Angeles, Montreal and Toronto. The Adaskin String Trio has developed an impressive repertoire, ranging from works by Joseph Haydn and Franz Schubert to Ernő Dohnányi, Heitor Villa-Lobos, and Alfred Schnittke, as well as works by composers of today, including Chick Corea, Paul Simon, and Michael White. Currently based in New England, the members of the Adaskin String Trio are all originally from Canada, having met in Montréal where they studied chamber music with a founding member of the Orford String Quartet, cellist Marcel Saint-Cyr. The Trio later completed two years as ensemble-in-residence at The Hartt School in Connecticut under the guidance of members of the Emerson String Quartet. The Trio is named in honor of Murray Adaskin, one of Canada's most beloved and respected composers, and two of his brothers, violinist Harry Adaskin and producer and music educator John Adaskin.

ABOUT THE ARTISTS . . .

Emlyn Ngai, in addition to his role on modern violin in the Adaskin String Trio, is a highly respected historical violinist. He is Associate Concertmaster for the Carmel Bach Festival Orchestra and Concertmaster of Tempesta di Mare, a baroque orchestra and chamber ensemble based in Philadelphia. He has performed with numerous other renowned ensembles throughout North America and Europe. As winner of first prize at the 1995 Locatelli Concours Amsterdam, Ngai released a solo CD for Vanguard Classics. An active recording artist, he has also released highly praised recordings for the ATMA, Centaur, Eclectra, Koch, Musica Omnia, New World, and Telarc labels. Ngai currently teaches modern and baroque violin, chamber music, and performance practice at The Hartt School where he also co-directs the Collegium Musicum.

An active member of the Adaskin String Trio and Ensemble Schumann, violist **Steve Larson** performs regularly in duo with his wife, violinist Annie Trépanier, and throughout the Americas and Europe with their chamber groups Avery Ensemble and Cuatro Puntos. Praised for a singing tone and flawless intonation, Larson performs and teaches each summer at the Wintergreen Festival in Virginia and has performed as a guest with esteemed ensembles including the Emerson String Quartet and Lions Gate Trio. A former member of the Alcan String Quartet, Larson won second prize at the Lionel Tertis International Viola Competition in 1997 in Great Britain, receiving the award for his performance of the competition's commissioned work. Currently Senior Artist Teacher at The Hartt School, where he has served both as String Department Chair and Chamber Music Chair, Larson holds degrees from McGill University, the University of Montréal, and The Hartt School.

Cellist **Mark Fraser** performs frequently as a soloist and in recital. The founder and former Artistic Director of Project Renaissance, an arts festival near Montréal, Fraser is also

active as a recording artist, with releases that include works by Johann Sebastian Bach, Robert Schumann, and Sergei Prokofiev with pianist Sooka Wang, and a 2013 release of three of the Bach Suites for Unaccompanied Cello. In 2014, Fraser became Executive Artistic Director of Mohawk Trail Concerts, a prestigious, long-running chamber music series based in Western Massachusetts. A native of Montréal, he studied with Walter Joachim, Aldo Parisot, Yuli Turovsky, and David Finckel. He holds degrees from McGill University, l'Université de Montréal, and The Hartt School.

Thomas Gallant is one of the world's few virtuoso solo and chamber music oboists. He is one of only a handful of oboists awarded First Prize at the Concert Artists Guild International Competition. His performances have taken him to Avery Fisher Hall and to the Frick Collection in New York, to Washington DC, Los Angeles, and Chicago, as well as to the Spoleto and Mostly Mozart festivals. He has appeared as guest soloist with the Kronos Quartet at the Ravinia Festival and has collaborated with flutist Jean-Pierre Rampal. Gallant has performed Mozart's Oboe Quartet with more than a dozen ensembles – including the Calder, Colorado, and Lark Quartets, Cuarteto Casals, Cuarteto Latinoamericano – and with the Adaskin String Trio. Other notable engagements include solo and chamber music performances at the Library of Congress and tours across the United States as soloist with the Camerata Bariloche of Argentina, with whom he performed concertos by Johann Sebastian Bach, Vincenzo Bellini and Ralph Vaughan-Williams. He is a member of the trio Ensemble Schumann and Artistic Director of the Frisson Ensemble.



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SCHUMANN QUARTET

Erik Schumann, violin
Ken Schumann, violin
Liisa Randalu, viola
Mark Schumann, cello

PROGRAM

String Quartet in F Major, op. 77, no. 2 (1799)

Allegro moderato
Menuet. Presto – Trio
Andante
Finale. Vivace assai

Franz Joseph Haydn
(1732-1809)

String Quartet no. 2, "Intimate Letters" (1928)

Andante (First impression)
Adagio (Love Song)
Moderato (Sweetest longings)
Allegro (Fear for her welfare)

Leoš Janáček
(1854-1928)

INTERMISSION

String Quartet in C Minor, op. 51, no. 1 (1865-1873 ca.)

Allegro
Romanze. Poco adagio
Allegretto molto moderato e comodo – un poco più animato
Allegro

Johannes Brahms
(1833-1897)

Concert Notes . . .

Franz Joseph Haydn (1732-1809)

String Quartet in F Major, op. 77, no. 2 (1799)

Joseph Haydn is generally considered the father of the string quartet. In his works, one can see a progression from delightful but relatively lightweight “divertimento” to full bodied, serious string quartet. Instead of focusing on one primary instrument, Haydn made the four members of the ensemble equal partners. He codified what became the standard four-movement format for a string quartet: a fast opening movement in sonata form, a slow movement – often theme and variations – in a contrasting key, a minuet and trio movement usually in triple meter, and a lively final movement. The two Opus 77 string quartets were the last of the 68 Haydn completed. He wrote them in 1799 while he was working on his great oratorio *The Seasons*.

Prince Franz Joseph Lobkowitz, a music loving nobleman and excellent amateur violinist, commissioned both Haydn and the young Beethoven to write sets of six new quartets concurrently in the late 1790s. Beethoven’s commission resulted in his innovative set of Opus 18 quartets, received with enthusiasm by the musical establishment. Haydn completed only the two quartets of Opus 77. Many have speculated on why he did not finish his set. Advancing age and ill health were probably factors – he was in his late 60s after all. But there may have been another reason: Beethoven’s early quartets were popular and they changed the rules of the game. Haydn may have decided to avoid further comparison with Beethoven in that arena.

The quartet we hear tonight displays both youthful vigor and the craft of an experienced and confident composer. The first movement *Allegro* introduces a graceful and simple theme that Haydn unhurriedly develops. The inner movements are in reverse order, with the *Minuet* – too speedy for dancing – played first. With its irregular and unexpected accents, it keeps us guessing about the meter. The third movement, *Andante*, begins with a stately theme played by the first violin and accompanied by the cello. In the following variations, the instruments take turns with the theme as the material surrounding it becomes more complicated. The more orchestral final movement, *Vivace*, borrows its spirit from a fast and fiery folk dance. B.O.

Leoš Janáček (1854-1928)

String Quartet no. 2 “Intimate Letters” (1928)

Born in 1854 in Hukvaldy, Moravia (then a part of the Austrian Empire), Leoš Janáček was a gifted child in a family of limited means. His father, a schoolteacher, wanted young Leoš to follow him into teaching, but Janáček embarked on a career in music instead. He first studied piano and organ, but eventually found his home in composition. Like several of his eastern European colleagues, he explored the folk music of his native land and developed his own musical language based on the speech cadences of Slovak languages and the rhythms and melodies of Moravian folk music.

Janáček was a late bloomer – the works for which he is most well known date from the last decades of his life. When he was in his 60s, three events powered his rising fame. First, his 1904

opera *Jenůfa* premiered in Prague in 1916 to great acclaim; his compositions finally received the attention he had craved. Also, the Austro-Hungarian Empire collapsed after the end of World War I, and an independent Czechoslovakia emerged; Janáček’s use of folk elements appealed to nationalistic audiences. Last but not least, he met antique dealer David Stössel and his young wife Kamila. Janáček became obsessed with Kamila, sending her a constant stream of love letters over 11 years. For her part, Kamila does not seem to have shared Janáček’s obsession, although there is some speculation that their relationship may have become more mutual in its last year. This unrequited love powered much of Janáček’s late (and greatest) work.

The Moravian Quartet commissioned Janáček to write two string quartets. He composed the second of these, subtitled “Intimate Letters,” between January 29th and February 19th, 1928. It turned out to be his last completed work. The composition was intended to reflect the character of his relationship with Kamila as revealed in his more than 700 letters to her: “*You stand behind every note, you, living, forceful, loving. The fragrance of your body, the glow of your kisses – no, really of mine. Those notes of mine kiss all of you. They call for you passionately...*”

(This and the other quotes come from translator and editor John Tyrrell’s book *Intimate Letters: Leoš Janáček to Kamila Stösslová*, Faber & Faber, 1994.)

That summer, Kamila and her family came to spend the holidays with Janáček at his country villa in Hukvaldy. On an August 6th hike, her son Otto got lost. The child found his way home on his own, but Janáček scoured the forest looking for him, exhausting himself and getting thoroughly soaked in heavy rain. He came down with pneumonia and died within the week.

The Moravian String Quartet gave the first public performance of *Intimate Letters* a month after Janáček’s death, on September 11, 1928. Janáček’s wife Zdenka wrote, “*When the Moravian Quartet were due to play his Second String Quartet, dedicated to Mrs. Stösslová and called Intimate Letters, I tried as hard as I could to prevent the work from carrying this title. I didn’t succeed. For a long time I didn’t go to concerts where I’d hear that passionate rearing up of Leoš’s longing for another woman – a longing which destroyed him.*” The work was not published until 1938, the year of Zdenka’s death. It did not include a formal dedication to Kamila.

Pay attention to the viola in this quartet. Much of the time, it is meant to represent Kamila. Janáček originally wanted to use a viola d’amore for the part – an 18th century instrument similar to a viola, but with 6 or 7 strings as well as additional sympathetic strings below the fingerboard. However, the gentle sound of the viola d’amore was no match for the other three modern instruments, so he substituted a conventional viola to improve the overall texture of the piece.

The four movements tell the story of Janáček’s real and imagined relationship with Kamila. In the first movement, listen for the viola theme. It introduces Kamila. As he wrote in his letters, “*I composed the first movement as my impression when I saw you for the first time....Kamila, it will be beautiful, strange, unrestrained, inspired...*” The second movement depicts a

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meeting at the Moravian spa town of Luhačovice. Of the third movement, Janáček wrote “I want to make it particularly joyful and then dissolve it into a vision like your image. How could I not be overjoyed remembering the times of being with you when I felt as though the earth was trembling under my feet... This will be the best [movement so far]... .” The final allegro is a rondo in which a frenzied dance surrounds sections that shift among ecstasy and despair; it ends in triumph. *B.O.*

Johannes Brahms (1833-1897)
String Quartet in C Minor, op. 51, no. 1 (1865-1873 ca.)

In 1853, Robert Schumann famously hailed the 20-year-old unpublished Brahms as a worthy successor to Beethoven. But that ringing endorsement was problematic for the young composer. As he said in 1872, “You can’t have any idea what it is like to hear such a giant marching behind you.” Brahms was especially slow to produce string quartets and symphonies, musical forms at which Beethoven excelled. He is said to have written and destroyed as many as 20 string quartets before publishing his first two as Opus 51. A version of the one we hear tonight may have been written as early as 1865. The Florentine Quartet read through both of the Opus 51 quartets in the summer of 1869, but Brahms was not satisfied and continued to revise them. On a summer holiday in 1873, and at the age of 40, he finally put finishing touches on Opus 51 and prepared the two quartets for publication.

When Brahms was working on these quartets, he had not yet composed a symphony. But the C minor quartet previews the symphonic sound he would eventually create. The outer two movements are especially orchestral, both dense and restless. Although more gentle, the inner movements remain uneasy. The whole quartet grows from a minimal set of ideas presented in the first movement. Throughout, Brahms adheres rigidly to classical forms. But he fills those familiar forms with soaring melodies, fluid rhythms, and rich textures more in tune with the Romantic tradition.

The opening *Allegro*, in strict sonata form, is unstable in both key and meter. However, each theme develops logically and methodically from the last. The movement’s opening bars supply the primary rhythmic and melodic base for the whole work. The music, bristling with agitation and rhythmic complexity, is tense – we are allowed no sense of arrival or respite. The calmer

Romanze, with its anxiously halting rhythms, remains sad, languid, and unsettled. Its themes are derived directly from the opening of the first movement.

The third movement *Allegretto* is something of a scherzo substitute. In duple rather than triple meter, its character is more that of a melancholy song than of a dance. The trio section provides a brief sunny contrast, a smile through shadows. It is in the style of an Austrian peasant dance. The fiery final *Allegro* returns to a somber mood. Its opening ties it firmly to the first movement. And with its ferocious coda, the work reaches a satisfying though resolutely tragic conclusion. *B.O.*



ABOUT THE SCHUMANN QUARTET . . .

The Schumann Quartet has reached a stage where anything is possible, because it has dispensed with certainties. This also has consequences for audiences, which from one concert to the next have to be prepared for all eventualities: “A work really develops only in a live performance,” the quartet says. “That is the ‘real thing’, because we ourselves never know what will happen. On the stage, all imitation disappears, and you automatically become honest with yourself. Then you can create a bond with the audience – communicate with it in music.” This live situation will gain an added energy in the near future: Sabine Meyer, Menahem Pressler, Andreas Ottensamer and Anna Lucia Richter are among the quartet’s current partners.

A highlight of the 2018/19 season is still its three-year residency at the Chamber Music Society of Lincoln Center in New York

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City, which began back in December 2016. Furthermore, the quartet will go on tour in Israel and twice in the US; will give guest performances at festivals in Germany, Austria, France, the Netherlands, and Bulgaria; and will also perform concerts in the big musical metropolises of London, Amsterdam, Vienna, Hamburg, and Berlin. In addition, the ensemble is "artiste étoile" at the "Oraniensteiner Konzerte" and is looking forward to its two annual concerts as part of its long-term residency at the "Robert-Schumann-Saal" in Düsseldorf.

The Schumann Quartet's current album, "Intermezzo" (2018 | Schumann, Reimann with Anna-Lucia Richter, and Mendelssohn Bartholdy), has been hailed enthusiastically both at home and abroad and is celebrated as a worthy successor to the award-winning "Landscapes" album, in which the quartet traces its own roots by combining works of Haydn, Bartók, Takemitsu, and Pärt. Among other prizes, this disc received the "Jahrespreis der deutschen Schallplattenkritik," five Diapasons, and was selected as Editor's Choice by the BBC Music Magazine. For its previous CD, "Mozart Ives Verdi," the Schumann Quartet was accorded the 2016 Newcomer Award at the BBC Music Magazine Awards in London.

Brothers Mark, Erik, and Ken Schumann have been playing together since their earliest childhood. In 2012, they were joined by violist Liisa Randalu, who was born in the Estonian capital, Tallinn, and grew up in Karlsruhe, Germany. Those who experience the quartet in performance often remark on the strong connection between its members. The four musicians enjoy the

way they communicate without words: how a single look suffices to convey how a particular member wants to play a particular passage. Although the individual personalities clearly manifest themselves, a common space arises in every musical work in a process of spiritual metamorphosis. The quartet's openness and curiosity may be partly the result of the formative influence exerted on it by teachers such as Eberhard Feltz and the Alban Berg Quartet or partners such as Menahem Pressler.

Teachers and musical partners, prestigious prizes, CD releases – it is always tempting to speculate on what factors have led to many people viewing the Schumann Quartet as one of the best in the world. But the four musicians themselves regard these stages more as encounters, as a confirmation of the path they have taken. They feel that their musical development over the past two years represents a quantum leap. "We really want to take things to extremes, to see how far the excitement and our spontaneity as a group take us," says Ken Schumann, the middle of the three Schumann brothers. They charmingly sidestep any attempt to categorize their sound, approach, or style, and let the concerts speak for themselves.

And the critics approve: "Fire and energy. The Schumann Quartet plays staggeringly well [...] without doubt one of the very best formations among today's abundance of quartets, [...] with sparkling virtuosity and a willingness to astonish" (Harald Eggebrecht in *Süddeutsche Zeitung*). So there is plenty of room for adventure.

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Music Terms Used in This Program

Adagio: slow (at ease)

Adagio cantabile: slow and in a singing style

Adagio con espressione: slow, with expression

Adagio non troppo: slow, but not too slow

Poco adagio: a little *adagio* (slightly slow)

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

Allegretto molto moderato e comodo: very moderately *allegro*, and comfortable (at ease)

Allegretto vivace e sempre scherzando: lively and always playful

Allegro: lively, fast

Allegro con spirito: fast, with spirit

Allegro moderato: moderate *allegro*

Allegro molto: very quick, extremely fast

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

Andante con moto: andante with motion

Animato: lively

Un poco più animato: a little more lively

Arpeggio: a spread chord played from the top down or from the bottom up

Cadence: the closing chords of a phrase; a chord progression that “feels” like a conclusion

Cadenza: a solo section, usually without accompaniment and not in strict rhythm. (This evolved from soloists’ elaboration of the cadence of a phrase.)

Cantabile: in a singing style

Chaconne: see “*Passacaglia*”

Coda: literally, the “tail;” the closing notes (from a few notes to a full additional section), added to the standard elements of a piece or movement to bring it to a close

Development: see “*Sonata form*”

Divertimento: Applied to a wide variety of 18th century works, this usually is a collection of several short pieces (movements), often dance forms, for a small ensemble.

Double-stop: the technique of playing two notes simultaneously on a bowed string instrument

Exposition: see “*Sonata form*”

Forte: strong (or loud)

Marcia: march

Menuet, Menuetto, Minuet: a $\frac{3}{4}$ time dance; see “*Minuet-trio form*”

Mesto: very sad, mournful

Minuet-trio form: This is the form for *minuets* and most *scherzos*. Based on the *minuet* dance form, it consists of an opening section, followed by a contrasting “trio” section in a related key, then returning to a shorter presentation of the opening section. (ABA’) (The trio section is so-called because *minuets* in the seventeenth century often featured a trio of instruments. Lully (1632-1687), for example, often featured two oboes and bassoon.)

Molto: very, much

Moderato: at a moderate tempo

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

Partita: a suite of instrumental pieces based on dance forms

Passacaglia: a musical form that is usually of a serious character and usually constructed over a melody in the bass line that is repeated (perhaps with variation). Less often, a repeated sequence of chords, without a repeated bass line, is the foundation. The term *Chaconne* is used for the same kinds of compositions.

Pizzicato: plucked, as in plucked strings

Presto: very fast

Romantic music: music from a period that began in the early 19th century. It is related to Romanticism, the European artistic and literary 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.

Rondeau: see “*Rondo form*”

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

Scherzando: playful, like a *scherzo*

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.

Serenade: a musical composition and/or performance delivered in honor of someone. Serenades are typically calm, light pieces of music.

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.

Tema con variazioni: theme and variations

Thème Russe: Russian theme

Vivace: lively, faster than *allegro*

Vivace assai: rather lively

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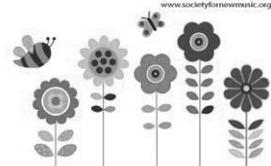
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The SFCM Krasner Award, first presented in 1999, honors individuals from the Central New York area who have made major contributions to the appreciation and performance of chamber music. Past recipients of the award are:

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Syracuse Jewish Family Service: Building Well-Being along the Journey

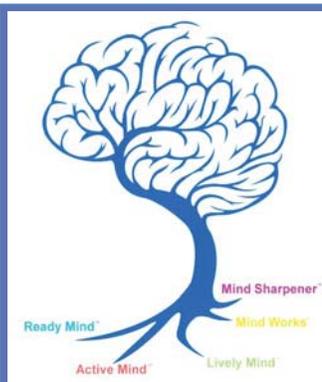
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SJFS fall semester *Center for Healthy Living Classes* (offered through Syracuse OASIS)

(held at Menorah Park; info, fees and registration at <https://www.oasisnet.org/Syracuse-NY>):

Thursdays, Sept 20-Nov 8, 1:00 pm—2:15 pm, “Poetry as Spiritual Practice: An

Intergenerational Women’s Experience” (women OASIS members and SU and LeMoyne students) with poet and poetry teacher Gloria Heffernan and co-facilitator Judith Huober

Sundays, 9/30, 10/21, 11/18, 12/16, from 3-5:30 pm: “Views on Aging: Through the Movie Lens”, with SJFS Director Judith Huober

Tuesdays, Oct. 9-Nov. 13, from 2:30-3:30 pm, “Zen and the Art of Graceful Aging” with Peg Miller, LMSW

Tuesdays, Oct. 9-Nov. 20 (no class Oct. 16), from 10am-11:30 am, “Lifelong Brain Health” with Ellen Somers, LMHC



Arts & Minds Symposium

*“A Reason to Get Up in the Morning:
Creative Self Expression and Wellbeing
in Later Life”*

Keynote Speaker: Gary Glazner

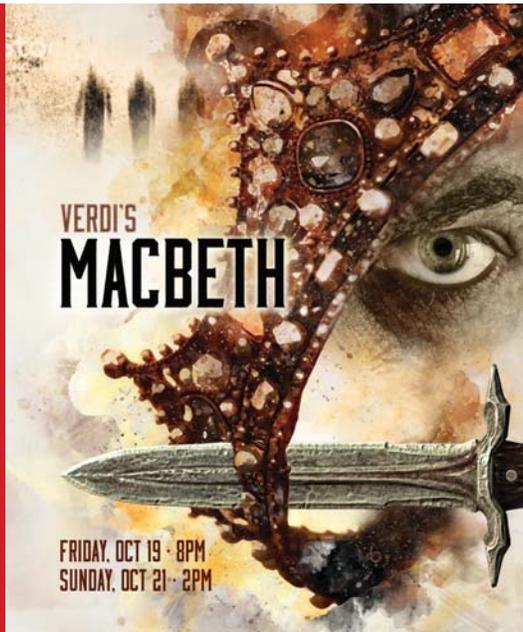
Poet, author, and founder of the Alzheimer’s Poetry Project

Experience, understand, and learn to harness creative and expressive strategies that promote wellbeing in later life. Older adults, family caregivers, and aging services and healthcare professionals alike are invited to attend this one-day event, inspiring us to reach for what it means to be alive and human at any age.

October 31, 2018 from 9:00 am to 5:00 pm

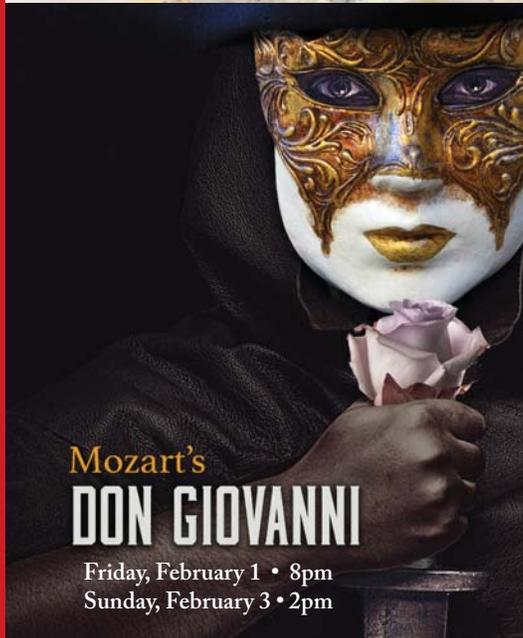
At Menorah Park

For information about all programs including screening, registration, fees, schedules and more, please call 315-446-9111 x234, email info@sjfs.org, or visit www.sjfs.org



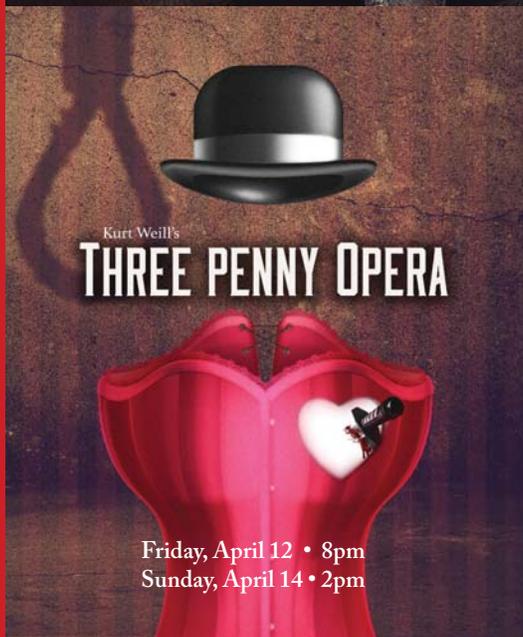
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Jack and Linda Webb sit with their five grandchildren at Green Lakes State Park.

Central New York has been our home since moving here in 1984. We both come from families where giving and helping others was a way of life. Those values stuck with us as we raised our own family, and now we are helping to pass them on to our grandchildren. In the future we look forward to engaging them in the process of making grants from our fund.

We chose to contribute appreciated stock to seed our donor-advised fund. The expertise available at the Community Foundation made establishing our fund convenient. Making grants from our fund is simplified by providing us the ability to allocate grants electronically.

Currently, our fund is supporting a variety of arts, healthcare and human service organizations. Teaming up with the Community Foundation is making it possible for us to feel that in a small way our contribution helps the Central New York community.



Read more of the Webbs' story at CNYCF.org/Webb

Giving Back: Jack and Linda Webb



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