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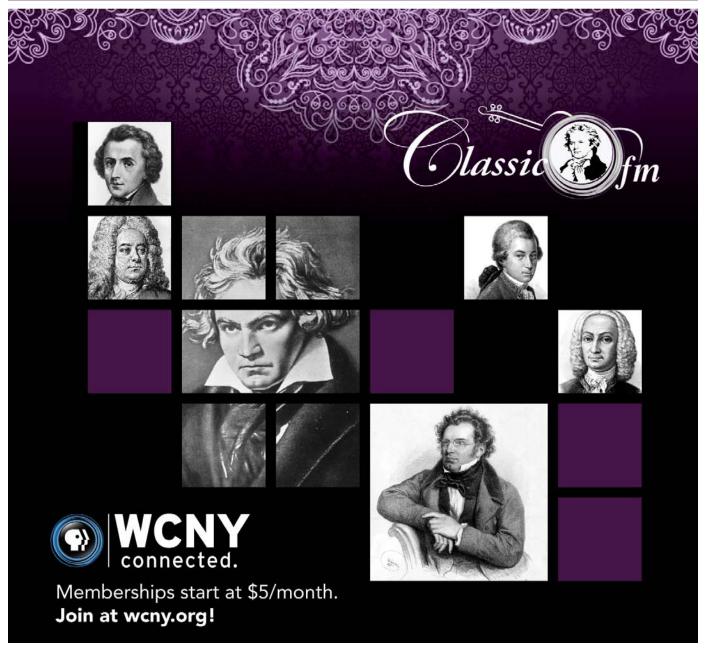
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SFCM Youth Chamber Music Competition

Since the resumption of our Youth Chamber Music Competition in 2015, Syracuse Friends of Chamber Music has heard some outstanding young musicians. Although we were not able to conduct the competition in the spring of 2020, we hope that we will be able to have a competition in the spring of 2021. Please watch our website, SyrFCM.org, for information about the dates for 2021.

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

All participating ensembles perform before two judges and receive written evaluations. The students in one or two of the ensembles will be selected to receive prize money. There is no entry fee for this competition.

SFCM audiences heard some wonderful young musicians perform in 2016–2019. We look forward to hearing the competitors next spring.

Please check our website, SyrFCM.org, for complete rules for the 2021 competition. The application deadline and competition date will be announced there by January 2021.



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

SYRACUSE FRIENDS & CHAMBER MUSIC

71st SEASON 2020-2021 Fall 2020

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Our 71st Season at a Glance

THE JCT (JUNCTION) TRIO

Saturday, October 3, 2020

Three world-famous and visionary artists of the next generation combine talents in this eclectic new piano trio: violinist Stefan Jackiw, cellist Jay Campbell, and pianist Conrad Tao. According to the *Boston Globe*, "These three are on to something special." They will treat us to a mix of new and old works, from John Zorn and Charles Ives to Robert Schumann.

AKROPOLIS REED QUINTET

Saturday, October 17, 2020

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

PACIFICA QUARTET

Saturday, November 14, 2020

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

MID-WINTER CONCERT: CLASSIC SONATAS Saturday, February 6, 2021

John Oberbrunner has planned another wonderful program for us, featuring outstanding Central New York musicians Xue Su, Sar-Shalom Strong, Peter Rovit, and Ida Tili-Trebika. Sonatas by Sergei Prokofiev and César Franck as well as a Bach trio sonata will make for a great evening of music featuring Flute, violin, and piano.

SHANGAI QUARTET

Saturday, March 27, 2021

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

RUSSIAN RENAISSANCE

Saturday, April 17, 2021

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

DOVER QUARTET

Saturday, May 1, 2021

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

For more information, see: SyrFCM.org

SYRACUSE FRIENDS OF CHAMBER MUSIC

A MESSAGE FROM OUR PRESIDENT

Syracuse Friends of Chamber Music has completed 70 seasons, every one filled with thrilling performances by world-class ensembles. Our eighth decade begins by challenging us in a totally new way: How does one present a high quality series of concerts in the midst of a viral pandemic? We don't know when it will be safe for people to come to an auditorium to hear concerts live.

In spite of that, you have in your hands the program book for the first half of the 71st season because SFCM will present a full series of concerts, as originally planned. We will make high quality video recordings of all the concerts available online, whether or not they are presented live. Subscribers and ticket-holders will receive an Internet link shortly before each concert. We are grateful to the musicians and expert recording technicians for making this possible. We will record several of the concerts in the Frederick Marvin & Ernst Schuh Recital Hall at Onondaga Community College, and we thank OCC for making that excellent facility available to us.

The season opens with the Junction Trio on October 3rd. This is one of the most exciting recent alliances of visionary and virtuoso musicians. We are fortunate to have the opportunity to hear them. The next concert of eclectic music features the Akropolis Reed Quintet, winner of seven national chamber music prizes. Then we welcome back the well-known Pacifica Quartet for its fifth appearance for SFCM.

I cannot exaggerate the value of your support of Syracuse Friends of Chamber Music programming, particularly in these perplexing times and adverse circumstances. We are all under severe stress from a confluence of factors, and music and other arts can make a significant contribution toward keeping us healthy. With your help, SFCM will remain active this season and survive to bring great music to Syracuse for many years to come.

I wish you good health and much enjoyment of these concerts.

Sincerely,

Bob Oddy,

President of SFCM, 2019-2021

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



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

Arts & Culture Leadership Alliance

Check our website for up-to-date information about performances (SyrFCM.org). Fall concerts will be made available to ticket holders for two days online. Make sure we have your email address so we can send you the private link for each concert.

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



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

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. He is now guiding us through the difficulties and uncertainties of pandemic programming. Richard Moseson continues his great work as director of music operations through this challenging time.

For many 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. We look forward to another fine mid-winter program planned for early February 2021.

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 youth ensembles competed each year from 2016 to 2019. Unfortunately, we had to cancel events in spring 2020, but we hope to be able to bring the competition back in 2021.

Our seventieth anniversary season (2019-2020) featured some of the finest music on the planet, although the last two concerts could not take place as planned. Both were rescheduled for September 2021 and presented in a way that adhered to current performance constraints in this pandemic year.

Accommodation to the pandemic creates difficult challenges for the 2020-2021 season, but our board is working with the artists to arrange new performances of planned concerts for ticket holders throughout the season. Even when we can't get together to experience concerts in person, we will all be able to enjoy the wonderful ensembles selected for this season as they play the music we chose, just for us.



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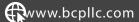
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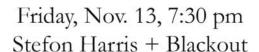
Fall 2020, a virtual season

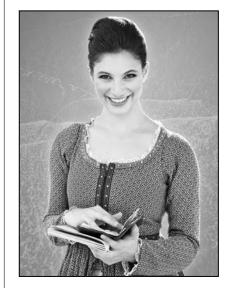


Saturday, Oct. 3, 7:30 pm Diane Monroe, violin What is This Thing Called Freedom

Oct. 11-17 (streaming on demand) American Shakespeare Center's *Othello*

> Sunday, Oct. 18, 8 pm Boston Brass

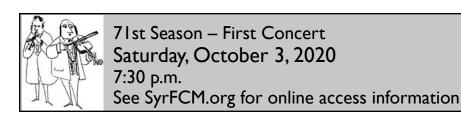




Nov. 15-21 (streaming on demand) American Shakespeare Center's *Twelfth Night*

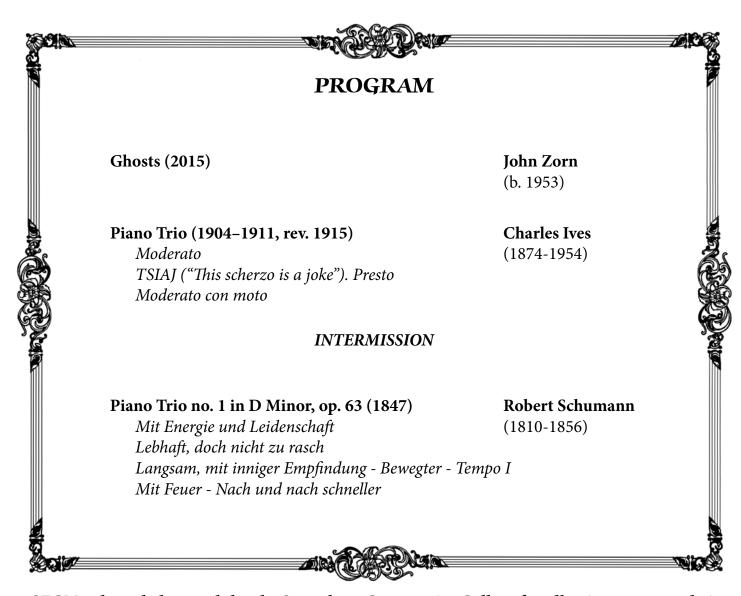


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THE JCT (JUNCTION) TRIO

Stefan Jackiw, violin Jay Campbell, cello Conrad Tao, piano



SFCM acknowledges and thanks Onondaga Community College for allowing us to use their piano and record this concert in their excellent Frederick Marvin & Ernst Schuh Recital Hall.

Concert Notes ...

John Zorn (b. 1953) Ghosts (2015)

Eclectic saxophonist, composer, and record producer John Zorn has hundreds of album credits across a variety of genres, embracing jazz, rock, hardcore, surf, metal, soundtrack, ambient, and improvised music. His numerous awards include a 2007 MacArthur Fellowship.

Well-known as a jazz performer, Zorn has also led the hardcore bands Naked City and Painkiller, and the Jewish music-inspired jazz quartet Masada. His many compositions include three Masada songbooks (containing 613 pieces!) as well as concert music for classical ensembles and orchestras. He identifies his compositions as avant-garde or experimental.

Ghosts is haunted by musical material from the slow movement of Beethoven's op. 70 no. 1 "Ghost" trio, reanimated and transformed into manic scenes of tense psychological unease, frustrated expectations, and uncontrolled outbursts. Even in moments of temporal stasis, Zorn wields the absence of direction to collapse the musical universe into one obsessive thought or feeling (something certainly found in Beethoven's music). Even timbre is deliberately suppressed and distorted: violin and cello play with rubber mutes for all but the final four measures, while the pianist frequently reaches inside the piano to dampen pitches and scrape strings, drastically altering the standard identity of the instrument.

Much like in the trios of Ives and Schumann, *Ghosts* exists in a perpetual state of emerging, a dream-like becoming, driven by latent psychological desires and nostalgia. However, listeners will quickly hear that the kind of nostalgia found in *Ghosts* is not a romantic yearning for the past in wide-eyed reverie. I feel it as something closer to the concept of the "uncanny valley." Familiar musical signifiers make appearances (traditional harmonies, quotations, et cetera), but what they represent is somehow slightly off – we recognize them, yet we suspect that they aren't exactly what they appear to be. The familiar no longer functions as a means of orientation, grounded in a shared "objective" reality. These are metaphysical ambiguities. They are hallucinations.

Ghosts exists as a piece on its own, but it can also be performed as the middle movement of a suite of three piano trios (the outer two being *The Aristos* and *Hexentarot*). On the title page of the first trio, Zorn includes a quote from T.S. Eliot: "We shall not cease from exploration/And the end of all our exploring/Will be to arrive where we started/And know the place for the first time."

- Jay Campbell

Charles Ives (1874-1954) Piano Trio (1904-1911, rev. 1915)

The son of a band director, Charles Ives grew up hearing the popular music of his day played by bands in his native Danbury, Connecticut. He played drums in the bands, learned music theory from his father, and was already a church organist in his teen years, even composing music for church services. Ives pursued a very successful career as an insurance actuary and executive but continued to compose until 1927. At that time he said that he could not compose any longer, and although he revised a

few of his compositions in the remaining 27 years of his life, he added no new works. The reasons for this remain obscure. He is reported to have said "nothing sounds right."

Ives' music was rarely performed during the years when he was actively composing. Later, it earned praise from other prominent composers, such as Henry Cowell, Elliott Carter, Arnold Schoenberg, William Schuman, and Aaron Copland, but only late in life did he achieve substantial public recognition. In 1947 he received a Pulitzer Prize for his third symphony, composed in 1904 but premiered in 1946. The piano trio received its first public performance in 1948, despite having been composed more than 30 years earlier. Helen Boatwright sang the first extended recorded recital of his songs in 1954.

The music of Charles Ives is known for quotes from familiar songs and for polytonality, polyphony, dissonance, and intense romanticism. Those are all elements of this trio, widely regarded as one of his best works. Embracing and balancing all of those in performance is a significant challenge.

Ives' own comments are a guide to his general conception of the work and its three movements, indicating its relation to Ives' time at Yale:

... The Trio was, in a general way ... a reflection or impression of ... college days on the Campus... The first movement recalled a rather short but serious talk, to those on the Yale fence, by an old professor of Philosophy; the second, the games and antics by the students ... on a Holiday afternoon; and some of the tunes and songs of those days were ... suggested in this movement, sometimes in a rough way. The last movement was partly a remembrance of a Sunday Service on the Campus ... which ended near the "Rock of Ages."

The first movement presents the same basic material three times, once with cello and piano, once with violin and piano, and finally with all three. We hear the cello and violin parts separately, and then hear the richness that comes from joining them together.

Quotations of familiar tunes, a fraternity song, and even the anthem of a secret society at Yale, animate the lively, sometimes even chaotic, second movement. (TSIAJ - "This Scherzo Is A Joke.") All of these (and more) can be heard:

"A Band of Brothers in DKE"
"The Campbells Are Comin"
"Few Days"
"Marching Through Georgia"
"My Old Kentucky Home"
"Pig Town Fling"
"Sweet By and By"
"Ta-ra-ra-Boom-de-ay"
"Sailor's Hornpipe"
"Long, Long Ago"

One of Ives' sketches included the sub-title "Medley on the Campus Fence." Sitting on the Yale fence was then a privilege reserved for sophomores, juniors, and seniors. (Apparently, when the philosophy professors weren't around, the students found plenty to sing about!)

The third movement is the longest, in a much more lyrical, romantic style. Ives' strong use of polyphony continues to emphasize the independence of the three parts, but recurring themes structure the movement, giving it a very different feel from the Scherzo's almost competitive polyphonic medley.

Robert Schumann (1810-1856) Piano Trio no. 1 in D Minor, op. 63 (1847)

Schumann wrote his first piano trio in 1847, during his chamber music phase. After a period of poor health and depression in 1843 and 1844, he and his wife, Clara, began to study the works of J.S. Bach and to experiment with counterpoint and fugue. "I used to compose almost all my shorter pieces in the heat of inspiration," Schumann wrote. "Only from the year 1845 onwards, when I started to work out everything in my head, did a completely new manner of composing begin to develop." His first piano trio is evidence of this new way of doing things.

Within the trio's highly structured classical form, however, lives a highly individualistic and romantic composition. In the first movement, listen for the restless, unresolved initial theme played in counterpoint by the violin and the low piano. A second theme follows, played in canon, and then the cello plays the first theme against it. The development section displays a startling change of mood: a new theme emerges as the strings shimmer, playing up against the bridge, while the piano makes quiet bell-like sounds at the top of its range.

In the Scherzo, the strings join forces to chase and follow the piano up and down the scale in canon. Listen for a section in which the piano plays two separate roles in the chase, one in each hand. A dotted rhythm contributes to the energetic and enthusiastic mood. In the smoother central trio section, the instruments play a series of three-part canons. The flowing effect is quite different, but the musical material is similar.

The lyrical slow movement is emotionally intense. The violin begins a forlorn lament, joined by the cello in its high register, while the piano provides sonic support from below. A change from minor to major in the middle of the movement gives a moment of respite, but it is fleeting; the movement ends as it began, in the depths of unresolved longing and distress.

This dark mood is overtaken (without pause) by the joyous final movement in D major. Notice that the initial hymn-like theme reappears in variations throughout the movement. The moods change, but the musical material is all derived from that initial theme. And it all builds to a glorious and optimistic conclusion.

- Beth Oddy

ABOUT THE JCT (JUNCTION) TRIO . . .

Three renowned visionary artists of the next generation combine talents in this eclectic new piano trio, Junction. Violinist **Stefan Jackiw**, recognized for musicianship that combines poetry and purity with an impeccable technique, joins pianist **Conrad Tao** and cellist **Jay Campbell**. Tao, who appears worldwide as a pianist and composer, has been dubbed a musician of "probing intellect and open-hearted vision" by the *New York Times*. Approaching both old and new works with the same curiosity and emotional commitment, Campbell has been called "electrifying" by the *New York Times*. The Trio's recent concerts have included performances at Washington Performing Arts, Portland Ovations, the Royal Conservatory in Toronto, the Aspen Music Festival, and the Rockport Chamber Music Festival.



Conrad Tao is known internationally as both pianist and composer. He was cited by the *New York Times* as "one of five classical music faces to watch" in the 2018-19 season. Tao won a prestigious Avery Fisher Career Grant, and was named a Gilmore Young Artist – an honor awarded every two years, highlighting the most promising American pianists of the new generation. At the 2019 New York Dance and Performance Awards ("Bessies"), Tao received the Outstanding Sound Design/Music Composition award for his work on *More Forever*, a collaboration with Caleb Teicher.

Stefan Jackiw is one of America's foremost violinists, hailed for playing of "uncommon musical substance" that is "striking for its intelligence and sensitivity" (*Boston Globe*). Jackiw has appeared as soloist with the Boston, Chicago, Cleveland, New York, Philadelphia, and San Francisco symphony orchestras, among many others. Last season, he played Stravinsky with both the Bournemouth Symphony led by Kirill Karabits and with the Helsinki Philharmonic led by Hans Graf; he also played Beethoven with the RTÉ National Symphony in Dublin led by Leonard Slatkin.

Cellist Jay Campbell's performances have been called "gentle, poignant, and deeply moving" by the Washington Post. He is the only musician ever to receive two Avery Fisher Career Grants – in 2016 as a soloist, and again in 2019 as a member of the JACK Quartet. Dedicated to introducing audiences to the music of our time, Jay has worked with Pierre Boulez, Elliott Carter, Matthias Pintscher, John Adams, Kaija Saariaho, Chaya Czernowin, Georg Friedrich Haas, and many others from his own generation. His close association with John Zorn resulted in the 2015 release of Hen to Pan (Tzadik), listed in the New York Times year-end Best Recordings of 2015. Deeply committed to chamber music, Campbell is a member of the JACK Quartet as well as the JCT Trio. He has performed with Itzhak Perlman at Carnegie Hall, the Metropolitan Museum of Art, and the Rose Theater at Lincoln Center; and he has collaborated with Michel Plasson, Pinchas Zukerman, Gary Hoffman, Gilbert Kalish, Colin Carr, and members of the Cleveland, Emerson, and Cavani String Quartets.

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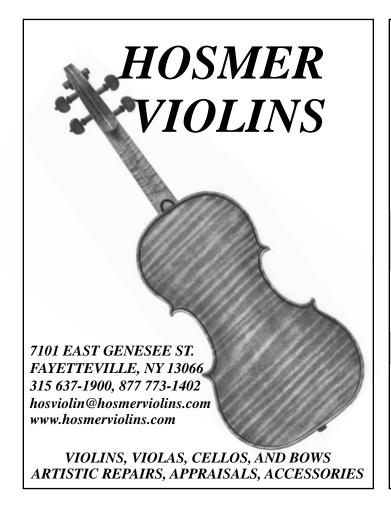
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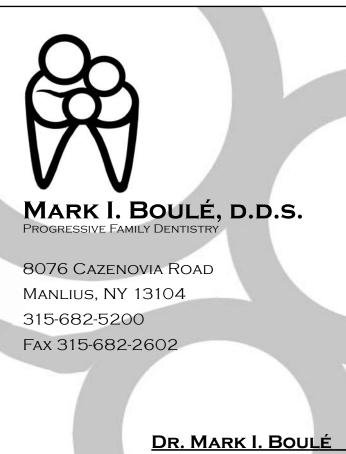
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71st Season – Second Concert Saturday, October 17, 2020 7:30 p.m.

See SyrFCM.org for online access information

THE AKROPOLIS REED QUINTET

Tim Gocklin, oboe Kari Landry, clarinet Matt Landry, saxophone Andrew Koeppe, bass clarinet Ryan Reynolds, bassoon



PROGRAM

Splinter (2014)

Scarlet Oak

Sugar Maple

River Birch

Red Pine

Homage to Paradise Valley (2019)

Ghosts of Black Bottom

Hastings Street Blues

Roho, Pumzika kwa Amani (Spirits, Rest Peacefully)

Club Paradise Jump!

INTERMISSION

Rites for the Afterlife (2018)

Inscriptions from the Book of the Dead

The Hall of Judgement

The Field of Reeds

An American in Paris (1928)

arr. Raaf Hekkema (b.1968)

Marc Mellits

(b. 1966)

Jeff Scott

(b. 1967)

Stacy Garrop

(b. 1969)

George Gershwin

(1898-1937)



Concert Notes ...

Marc Mellits (b. 1966) *Splinter* (2014)

Marc Mellits is one of the leading American composers of his generation. His compositions enjoy hundreds of performances every year, from Carnegie Hall and the Kennedy Center to prestigious music festivals in Europe and the US. Syracuse Friends of Chamber Music was proud to commission his wonderful Guitar Quartet. The Dublin Guitar Quartet premiered it as a part of our 2015-2016 season.

Mellits' unique musical style is an eclectic combination of driving rhythms, soaring lyricism, and colorful orchestrations. Often described as visceral, it communicates directly with the audience. "This was music as sensual as it was intelligent; I saw audience members swaying, nodding, making little motions with their hands" (New York Press).

Splinter, composed in 2014, is probably the most popular work in the Akropolis Quintet's repertoire, well suited for introducing a reed quintet to audiences unfamiliar with this combination of instruments. Splinter consists of four short miniatures. Each has its own personality and expresses unique emotional qualities. The reed quintet provides resources for a rich set of colorful orchestrations that feature both intensely rhythmic music and soaring melodic lines.

Listen for Mellits' use of a technique called *hocketing*, a distinctive way of joining sounds across instruments: single notes or groups of notes alternate among the players; one voice rests while another sings out. This can produce a continuous flow of sound and rhythm even when each performer is playing intermittently (in a "hocketing" or "hiccupping" way). For example, in the second movement, *Sugar Maple*, you will hear a continuous rhythmic flow, although no single instrument provides that continuity.

Jeff Scott (b. 1967) Homage to Paradise Valley (2019)

Akropolis commissioned *Homage to Paradise Valley* in 2019, with support from Chamber Music America and generous funding from The Andrew W. Mellon Foundation. Paradise Valley, a now-displaced neighborhood in Detroit, Michigan, came to Jeff Scott's attention when he and Akropolis visited the Charles H. Wright Museum of African American History. Jeff's quintet, Imani Winds, was passing through Detroit on tour at the time. Jeff's diverse musical background as a jazz and studio musician in New York City animates *Homage to Paradise Valley*.

Jeff Scott provides these notes about the four movements:

Ghosts of Black Bottom. Black Bottom was a predominantly black neighborhood in Detroit, Michigan. The term has sometimes been used to apply to the entire neighborhood including Paradise Valley, which reached from the Detroit River north to Grand Boulevard. In the early 20th century, African-American residents became concentrated here during the first wave of the Great Migration to northern industrial cities. Informal segregation operated in the city to keep them in this area of older, less expensive housing. The name of the neighborhood is often erroneously believed to be a reference to the African-American community that developed there in the 20th century. But early

French settlers named the area for its dark, fertile topsoil (known as river bottomlands). Black Bottom/Paradise Valley became known for its residents' significant contributions to American Blues, Big Band, and Jazz music, from the 1930s to the 1950s. Black Bottom's substandard housing was eventually cleared and redeveloped in various urban renewal projects, driving the residents out. By the 1960s, the neighborhood had ceased to exist.

Hastings Street Blues. Hastings Street ran North-South through Black Bottom. It had been a center of Eastern European Jewish settlement before World War I, but by the 1950s, migration transformed the strip into one of Detroit's major African-American communities of black-owned businesses, social institutions, and nightclubs. Music was the focal point of Hastings Street. Worldfamous jazz and blues artists visited almost daily.

Roho, Pumzika kwa Amani (Spirits, Rest Peacefully). From the Bantu language Swahili, "Roho, Pumzika kwa Amani" is a lullaby. It is my humble offering to the many souls who came before me, preserved through the middle passage, decades of slavery, disenfranchising laws, and inequality. I am who I am because of those who stood before me. May their spirits rest peacefully.

Club Paradise Jump! Orchestra Hall, where the Detroit Symphony Orchestra now performs, closed in 1939 but reopened in 1941 as the Paradise Theater. For 10 years it presented the best African-American musicians from around the country. Duke Ellington opened Christmas week with his big band, admission cost 50 cents, and patrons could stay all day. There were three shows every weekday and four on weekends. "B" movies were shown between acts. During the glory days of jazz, the Paradise Theater saw Ella Fitzgerald, Billy Eckstine, Billie Holiday, and many more. "Paradise Theater Jump" is dedicated to the famed theater and echoes the up-tempo style of "jump blues," usually played by small groups and featuring saxophone or brass instruments.

One can learn more about this part of Detroit's history by visiting the Detroit Historical Society website at detroithistorical.org.

Stacy Garrop (b. 1969) Rites for the Afterlife (2018)

Stacy Garrop tells dramatic and lyrical stories, taking audiences on sonic journeys – some simple and beautiful, others complicated and dark – depending on the shape and mood of the story.

In *Rites for the Afterlife*, Stacy chose Egyptian beliefs about the afterlife as her subject matter. The spells and enchantments from *The Book of the Dead* surround us as we follow the funerary barque that tows a soul through the Netherworld. At the soul's arrival in the Hall of Judgment, its heart is weighed against a feather from Ma'at, the goddess of truth. If its heart is in balance with the feather, the soul's final resting place is the field of reeds, where it is united forever with family members, harvesting plentiful crops along the Nile under a brilliant blue sky.

Akropolis and two other reed quintets chose Stacy Garrop as winner of the 2018 Barlow Prize for music composition, and the Barlow Endowment commissioned this work, her first reed quintet. Akropolis premiered it in 2018.

In recent years, Stacy Garrop has received awards, grants, and commissions from the American Academy of Arts and Letters,

the Fromm Music Foundation, the Barlow Endowment, the Detroit Symphony Orchestra, the University of Connecticut's School of Fine Arts, the Civic Orchestra of Chicago, the Omaha Symphony, the New England Philharmonic, the Boston Choral Ensemble, the Pittsburgh New Music Ensemble, the Utah Arts Festival, and many others. She has composed works for orchestra, opera, oratorio, wind ensemble, choir, art song, and various sized chamber ensembles (including string quartet, piano trio, saxophone ensembles, and reed quintet). She was a composer in residence at the Skaneateles Festival in 2012.

George Gershwin (1898-1937) Arr. Raaf Hekkema (b. 1968) An American in Paris (1928)

In An American in Paris, Gershwin aimed to create a serious work, despite his natural affinity for frivolity. He consulted Maurice Ravel about this conundrum, who wisely advised that if Gershwin was making more money than Ravel (which he was), he shouldn't change how he wrote his music. Gershwin sought advice from Nadia Boulanger (the great teacher of Aaron Copland, Darius Milhaud, Ástor Piazzolla, Elliot Carter, and many others). She also sagely suggested that Gershwin should try to be no one but Gershwin. And so, using the complex development of a motif with constantly modulating and changing form, Gershwin created his most accessible but simultaneously most complex piece of music.

Among the challenges Dutch saxophonist and arranger Raaf Hekkema faced was how to convey these ideas with only 5 instruments. Hekkema brilliantly employs the smaller color palette and combines the instruments to create more textural possibilities than the listener could ever predict. Though Gershwin's orchestration maximizes the orchestra's capabilities, the listener might find Gershwin's ideas even easier to perceive in a chamber music format. The continually repeating and evolving motifs make for a challenging but thrilling musical event, something that Akropolis has already brought to the stage more than 100 times.

- Notes provided by Akropolis Reed Quintet

ABOUT THE AKROPOLIS REED QUINTET ...

Celebrating their 11th anniversary and hailed by *Fanfare Magazine* for their "imagination, infallible musicality, and huge vitality," the Akropolis Reed Quintet was founded in 2009 at the University of Michigan and has won seven national chamber music prizes including the Fischoff Gold Medal and Fischoff Educator Award. The *San Francisco Chronicle* dubbed Akropolis' 2017 third album release, *The Space Between Us*, "pure gold."

A nonprofit organization supported by grants from the National Endowment for the Arts and numerous foundations and individuals nationwide, Akropolis delivers more than 120 annual performances and workshops. Akropolis has given collaborative concerts with David Shifrin, Jennifer Frautschi, the Dover Quartet, BodyVox Dance, YAK, New Music Detroit, HarperCollinspublished author and scientist Vic Strecher, Arabic language poets Abdulrahman Alhumairy and Saeed AlMehrzi, and others.

In the 2019-20 season, Akropolis premiered 10 commissions including *Storm Warning*, the first concerto for reed quintet and wind band by Roshanne Etezady; *CANE*, by Jenni Brandon with guest bassoonist Monica Ellis of Imani Winds; *Homage to Paradise Valley* by Jeff Scott with support from the Chamber Music America Classical Commissioning Fund, celebrating the history of Detroit's displaced Black Bottom neighborhood; and Sprocket, for reed quintet and rideable percussion bicycle by Steven Snowden.

Akropolis has premiered more than 70 new works. It was selected to adjudicate and debut the 2018 Barlow Prize funded by the Barlow Endowment, the first time the prize was given for a reed quintet work. Akropolis is the first reed quintet to be asked to judge major chamber music contests including the Fischoff Junior (2018) and Chamber Music Yellow Springs (2019) competitions.

Each June in Detroit, Akropolis presents its own 16-event festival *Together We Sound*, featuring multidisciplinary collaborators, a workplace concert series, and educational outreach. Akropolis reaches more than 5,000 K-12 students annually, including a year-long residency with students at three Detroit high schools.





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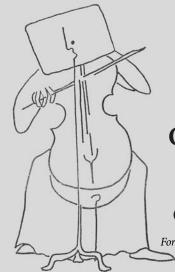
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THE PACIFICA QUARTET

Simin Ganatra, violin Austin Hartman, violin Mark Holloway, viola Brandon Vamos, cello



PROGRAM

String Quartet no. 1 in F major, op.18, no. 1 (1799)

Andante – Presto Adagio ma non troppo Presto

Voices (1993)

Blitz Soft Enlacing Grace

INTERMISSION

String Quartet no. 15 in A minor, op. 132 (1823-25)

Assai sostenuto – Allegro Allegro ma non tanto Molto adagio Alla marcia, assai vivace Allegro appassionato **Ludwig van Beethoven**

(1732-1809)

Jennifer Higdon

(b. 1962)

Ludwig van Beethoven

(1770-1827)



Concert Notes ...

Ludwig van Beethoven (1770-1827) String Quartet no. 1 in F major, op. 18, no. 1 (1799)

In 1798, at age twenty-eight, Beethoven realized that he was losing his hearing. In 1801, he wrote to his friend Franz Gerhard Wegeler, "For the past three years my hearing has been growing constantly weaker. . . . For two years now I have ceased to attend any social function for I cannot bring myself to tall people. If am deaf." While he was being drawn into a world.

been growing constantly weaker. . . . For two years now I have ceased to attend any social function for I cannot bring myself to tell people, 'I am deaf.'" While he was being drawn into a world of silence, Beethoven was also undergoing another kind of turmoil as he searched for new and unique forms of expression to extend his musical inheritance from Haydn and Mozart, his acknowledged sources of inspiration. Yet his distinctive musical personality and forward-looking musical vision infused their compositional practices with new flexibility and scope, more powerful emotional content, and an imposing monumentality.

Although it was composed second, Beethoven most likely chose the F major as the first of the set of six quartets because it is the biggest and most impressive work of the group. Its particularly brilliant opening and closing movements, as well as its unequalled dramatic sweep and emotional tension, distinguish the F major from the other quartets of Opus 18.

Five pages in one Beethoven notebook and eleven pages in another bear witness to the composer's titanic struggle to bring the all-important motif, which starts and dominates the first movement, to its final form. The process was largely one of simplifying and concentrating his original musical idea into the most terse and pithy statement that one writer, Joseph Kerman, describes as "a coiled spring, ready to shoot off in all directions." Although he introduces a subsidiary subject, a charming, light, syncopated melody, and casts the two themes in sonata form, the opening motto clearly maintains its ascendency throughout the movement. In the summary coda, Beethoven surprises the listener with a completely new theme, an ascending scale passage that he then combines with the main motif, which reasserts its dominance in closing measures.

About the deeply passionate and tragic Adagio, Beethoven wrote at the end of one sketch, "les derniers soupirs" ("the last breaths"). It is reported that when Beethoven played the movement for Karl Amenda, his friend said, "It pictured for me the parting of two lovers." "Good!" Beethoven replied, "I thought of the scene in the burial vault in Romeo and Juliet." The first violin sings the first theme, a poised arching melody that floats lightly over the gently pulsating accompaniment. The second violin introduces the subsidiary subject, a one-measure descending phrase, and the viola is entrusted with the concluding subject, also one measure in length and downward in direction. Although the three themes are quiet in character, Beethoven in the ensuing development invests them with an energy and agitation that far exceeds the range of eighteenth-century quartet writing.

After the emotional heights reached in the Adagio, listeners are allowed to relax with the modest and very charming Scherzo. Adding a touch of wit and humor in the middle Trio section, Beethoven sends the first violin on rapid flows of notes between rhythmically limping unison passages. The trio is followed by a literal repeat of the Scherzo.

The first subject of the final movement, a flashy run of notes ending with three concluding chords, bears a striking resemblance to the Finale of the C minor string trio. With virtuosic parts for all four instruments, the movement is cast partly in rondo form, with a repeated theme and contrasting episodes, and partly in sonata form, with two contrasting themes that are developed and returned.

Written between 1798 and 1800, the six Opus 18 quartets were dedicated to Prince Karl Lobkowitz, an Austrian nobleman, and introduced at Friday morning musicals held at the Prince's Viennese home. They were published in 1801.

 Program note adapted from <u>Guide to Chamber Music</u> by Melvin Berger

Jennifer Higdon (b. 1962) Voices (1993)

One of America's most frequently performed living composers, Jennifer Higdon has earned numerous awards, including a Pulitzer Prize and three Grammys. She provides this note about tonight's work:

Voices is the telling of three different images. The first image, "Blitz" carries a tremendous amount of relentless, frenzied energy. It describes a high level of intensity, always on the verge of explosion. The second image, "Soft Enlacing", carries a much more vague meaning, and is a calming contrast to the first movement. It may be very much like a walk through the house in the middle of the night: while the floor feels solid under foot, the rest of the world, to the eyes and ears, seems to be moving shadows. It may also be a gentle hug or the warm emotional embrace of a loved one. Again, its image is not meant to be clear cut. It depends upon the listener's "viewing". The final movement, "Grace", is the calmest and carries the largest possible number of meanings: the giving of thanks at a meal; the grace seen in behavior or in a personality; the grace of movement; the bestowing of one's self unto others; the quiet presence that exists in a being's soul. The telling of these images is from manic and frenzied to calm and quiet, from specific to vaque, and from dark to light.

Voices was commissioned in 1993 by the Philadelphia Chamber Music Society.

- Jennifer Higdon

Ludwig van Beethoven (1770-1827) String Quartet no. 15 in A Minor, op. 132 (1823-1825)

Beethoven's Opus 132 is the second of the five string quartets that were his final works. A cello-playing royal (Prince Nicholas Galatzin from St. Petersburg) commissioned "one, two or three" string quartets in 1822, and from 1824 to his death in 1827, Beethoven devoted himself to this commission.

Opus 132 has five movements, an unusual feature. Beethoven added the glorious third movement after his recovery from an illness, and it is titled "Heiliger Dankgesang eines Genesenen an die Gottheit, in der lydischen Tonart" (A Convalescent's Holy Song of Thanksgiving to the Deity, in the Lydian Mode). Sections are labeled "Neue Kraft Fühlend" (With a feeling of new strength)

and "Mit innigster Empfindung" (With intimate feelings). The brief fourth movement leads into the fifth without pause.

In the opening, the first four notes from the cello introduce an important motif that will be developed throughout the movement: simple semi-tone resolutions. This idea is immediately repeated in the first violin's initial sustained notes and in the resolution of the violin flourish that leads ultimately to a melody in A minor, the other significant element of the movement. The contours of the A minor melody play a role in the gentler major-key melody that emerges later. Beethoven develops the entire movement from these ideas.

The second movement is a delightful *scherzo*, reminiscent of a gentle *minuet*. The trio section has two especially notable features, an interesting bagpipe-like yet ethereal effect in the upper strings, and a few measures in which it breaks out of the 3/4 meter entirely before returning to the trio's first idea.

Many regard the slow third movement as one of Beethoven's greatest creations. Three sections based on the ancient Lydian mode alternate with two heavenly sections in D Major (with a feeling of new strength). The Lydian mode differs from a standard major scale only in having a raised fourth note, but this difference contributes to the more chant-like feel of the Lydian passages. The opening section is solemn and hymn-like, and each time the Lydian theme returns, there is more motion and independence in the string parts, building the intimate feelings that Beethoven explicitly calls for.

The brief fourth movement march in A major closes with a recitative in the first violin that transitions to the final *allegro appassionato* movement, an intense 3/4 statement. This final movement is predominantly in the home key of A minor, with a triumphant and emotional A major conclusion.

- Tom McKay

ABOUT THE PACIFICA QUARTET ...

Recognized for its virtuosity, exuberant performance style, and often-daring repertory choices, over the past twenty-five years the Pacifica Quartet has achieved international recognition as one of the finest chamber ensembles performing today. Named the quartet-in-residence at Indiana University's Jacobs School of Music in March 2012, the Pacifica was previously the quartet-in-residence at the Metropolitan Museum of Art and received the 2009 Grammy Award for Best Chamber Music Performance. In 2017, the Pacifica Quartet was appointed to lead the Center for Advanced Quartet Studies at the Aspen Music Festival and School.

Formed in 1994, the Pacifica Quartet quickly won chamber music's top competitions, including the 1998 Naumburg Chamber Music Award. In 2002 the ensemble was honored with Chamber Music America's Cleveland Quartet Award and the appointment to Lincoln Center's The Bowers Program (formerly CMS Two), and in 2006 was awarded a prestigious Avery Fisher Career Grant. With its powerful energy and captivating, cohesive sound, the Pacifica has established itself as the embodiment of the senior American quartet sound.

The Pacifica Quartet has proven itself the preeminent interpreter of string quartet cycles, harnessing the group's singular focus and incredible stamina to portray each composer's evolution, often over the course of just a few days. Having given highly acclaimed performances of the complete Carter cycle in San Francisco, New York, Chicago, and Houston; the Mendelssohn cycle in Napa, Australia, New York, and Pittsburgh; and the Beethoven cycle in New York, Denver, St. Paul, Chicago, Napa, and Tokyo (in an unprecedented presentation of five concerts in three days at Suntory Hall); the Quartet presented the monumental Shostakovich cycle in Chicago, New York, Montreal and at London's Wigmore Hall. The Quartet has been widely praised for these cycles, with critics calling the concerts "brilliant," "astonishing," "gripping," and "breathtaking."

Recent season highlights include defining performances at Shriver Hall with Marc-André Hamelin and for the Montreal International String Quartet Academy, as well as appearances on North America's major chamber-music series, including concerts in Chicago, Dallas, Detroit, Kansas City, and Vancouver.

An ardent advocate of contemporary music, the Pacifica Quartet commissions and performs many new works including those by Keeril Makan, Julia Wolfe, and Shulamit Ran, the latter in partnership with the *Music Accord* consortium, London's Wigmore Hall, and Tokyo's Suntory Hall. Ran's quartet – entitled *Glitter, Doom, Shards, Memory* – had its New York debut as part of the Chamber Music Society at Lincoln Center series.

In 2008 the Quartet released its Grammy Award-winning recording of Carter's quartets 1 and 5 on the Naxos label; the 2009 release of quartets 2, 3, and 4 completed the two-CD set. Cedille Records released the group's four-CD recording of the entire Shostakovich cycle, paired with other contemporary Soviet works, to rave reviews: "The playing is nothing short of phenomenal." (*Daily Telegraph*, London) Other recent recording projects include Leo Ornstein's rarely-heard piano quintet with Marc-André Hamelin, with an accompanying tour; the Brahms piano quintet with legendary pianist Menahem Pressler; and the Brahms and Mozart clarinet quintets with the New York Philharmonic's principal clarinetist, Anthony McGill.

Members of the Pacifica Quartet live in Bloomington, Indiana, where they serve as quartet-in-residence and full-time faculty members at Indiana University's Jacobs School of Music. Prior to this appointment, they were on the faculty of the University of Illinois at Champaign-Urbana from 2003 to 2012. They also served as resident performing artists at the University of Chicago for seventeen years.





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Music Terms Used in This Program

Adagio: slow (at ease)

Adagio affettuoso ed appassionato: tender and intense (passionate) *adagio*

Adagio cantabile: adagio in a singing style

Adagio non lento: at ease and not extremely slow

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

Allegro: lively, fast

Allegro appassionato: intense allegro

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

Allegro ma non tanto: fast, but not too fast

Allegro molto: very fast

Allegro molto, quasi presto: very fast, almost presto

Allegro vivace: a lively allegro

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

Arpeggio: the notes of a chord played in sequence rather

than at the same time

Bewegter: more agitated

Canon (adj., canonic): repetition of a theme by several instruments, creating a layering effect

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

Contrapuntal: using counterpoint

Counterpoint: musical lines or melodies 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.

Development: the section where the composer shows his skill, inter-weaving and elaborating the themes already presented. See "*Sonata* form."

Dissonance: clashing notes (as opposed to harmony); generally in the ear of the beholder

Drone: a note or notes continuously sounded through a piece of music or part of a piece

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

Hocketing: a distinctive way of joining sounds across instruments (or voices); single notes or groups of notes alternate among the performers.

Langsam, mit inniger Empfindung: slowly, with heartfelt, intimate feeling

Largo: very slow

Lebhaft, doch nicht zu rasch: lively, but not too fast

Lydian Mode: one of the ancient scales, differing from a standard major scale in having a raised fourth note

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

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

Mit Energie und Leidenschaft: with energy and passion

Mit Feuer: with fire

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

Moderato con moto: moderato with motion

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

Nach und nach schneller: little by little faster

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 works, usually indicates the chronological position of the work in the composer's output.

Passacaglia: a musical form constructed over a repeated melody, usually in the bass line (perhaps with variation); less often, a repeated sequence of chords.

Pianissimo: very soft

Polyphony: the independent movement of distinct voices

Polytonality: use of multiple keys at the same time. (For example, Ives often quotes two songs at the same time played by different instruments. If the songs are also in different keys, then we have polytonality.)

Presto: very fast

Reed: Cut from pieces of cane, reeds vibrate to create the sounds in some wind instruments. A saxophone or clarinet uses a single reed on a mouthpiece; oboe and bassoon use two reeds bound together, vibrating between the performer's lips.

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

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.

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 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.

Sostenuto: sustained; with connected tones

Assai sostenuto: very sostenuto

Timbre: the tone quality (different for different instruments, for example)

Tremolo: a trembling effect. On string instruments, this can be achieved by rapidly moving the bow back and forth on a single note or by rapidly alternating between two different notes.



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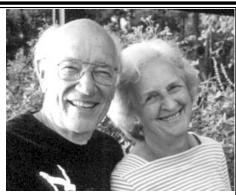
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The SFCM Krasner Award, first presented in 1999, honors individuals from the Central New York area who have made major contributions to the appreciation and performance of chamber music. Past recipients of the award are:

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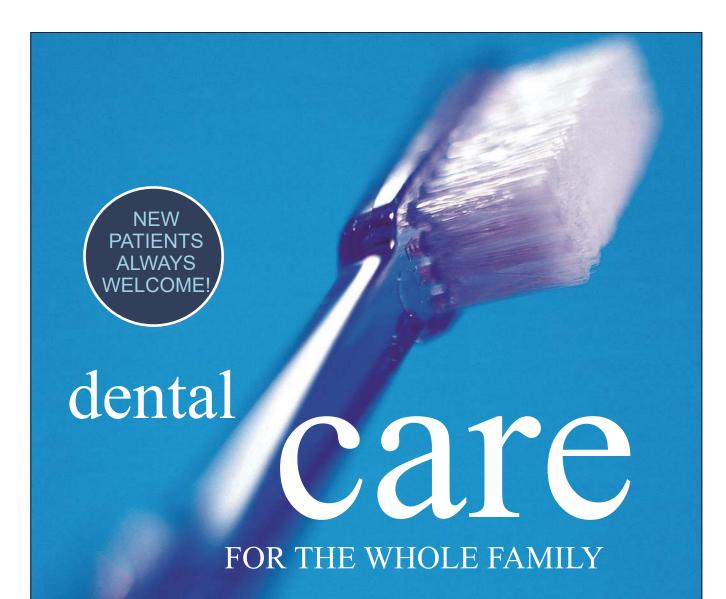
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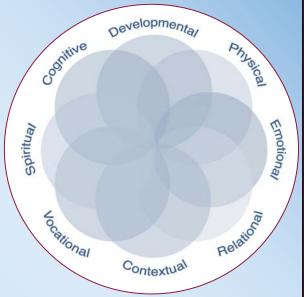
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From Fullen, M.C. (2019). Defining wellness in older adulthood: Toward a comprehensive framework. Journal of Counseling & Development, 97(1), 62-74.

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*ag·ing n. \'ājiNG\ 1. A developmental process starting at birth



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