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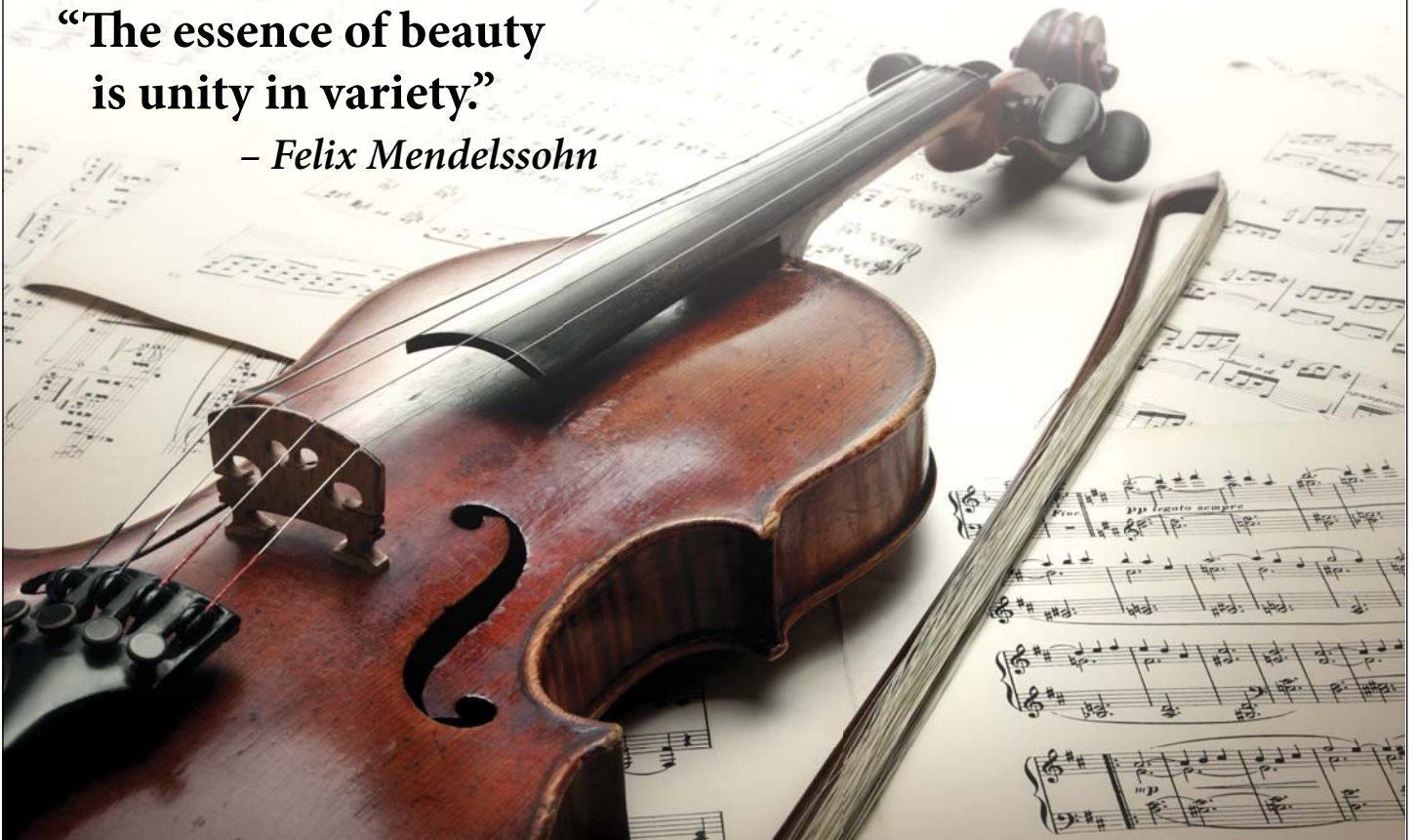
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– Felix Mendelssohn**



SYRACUSE FRIENDS *of* CHAMBER MUSIC

75th SEASON 2024-2025

Fall 2024

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Our 75th Season at a Glance

In anticipation of our 75th anniversary, we asked our audience about their favorite SFCM performers. Five of this season's concerts feature ensembles that were among the top choices in that poll.

PACIFICA QUARTET

October 5, 2024

Admired around the world for their “immaculate precision and give-and-take that makes every piece seem like a conversation” *Pittsburgh Post Gazette*, the Pacifica Quartet opens our season with an exciting program: Charles Ives’ innovative first quartet, the passionately romantic music of the still teen-aged Mendelssohn, and Shostakovich’s second quartet. **Sponsored by RAV Properties.**

QUARTETTO DI CREMONA

November 2, 2024

The Cremona do full justice to the name they proudly bear – the town in their native Italy that was home to the golden age of violin makers. *The Strad* called their playing “as sleek and elegant as an Armani suit, with the music tailored to perfection.” Their program will feature quartets by Ravel, Bartók, and Schumann. **Sponsored by Dr. Joseph W. Flanagan.**

PARKER QUARTET WITH FLEUR BARRON

November 23, 2024

The *London Times* called Singaporean-British mezzo-soprano Fleur Barron “a knock-out performer.” She will join the Parker Quartet in the world premiere of a piece co-commissioned by SFCM in which composer Anthony Cheung explores cross-cultural dialogue in music. A wonderful song from Mahler and works by Brahms and by John Luther Adams complete this varied and intriguing program celebrating the natural environment, “ecopoetry,” and Asian heritage.

THE SYRACUSE ORCHESTRA/ SYRACUSE VOCAL ENSEMBLE

January 18, 2025

Honoring our practice of featuring local musicians in our mid-winter concert, The Syracuse Orchestra and Syracuse Vocal Ensemble are teaming up to give us a very special winter evening. The orchestra will bring us sparkling C. P. E. Bach and delightful Mendelssohn. They will be joined by the vocal ensemble for a glorious *Mozart Solemn Vespers*.

THE NAUGHTON PIANO DUO

March 15, 2025

“They have to be heard to be believed” raved the critic of the *Washington Post* about the Naughton twins. Their performance at Tanglewood “lit up the stage, leaving the audience calling for more.” *Boston Globe*. As the sisters join two hearts and four hands at two pianos, be prepared for an electrifying concert of works that audiences love! **Sponsored by FLX TAX.**

FRAUTSCHI, MANASSE, NAKAMATSU TRIO

April 5, 2025

A Van Cliburn Piano Competition Gold Medal Winner playing a thrilling Chopin work! Three superb musicians bringing to life Stravinsky at his most inventive! Join us as we welcome back pianist Jon Nakamatsu, two-time GRAMMY nominee violinist Jennifer Frautschi, and clarinetist Jon Manasse, former first chair of the Metropolitan Opera Orchestra. Their program spotlights their individual talents and explores some musical gems.

IMANI WINDS

May 10, 2025

The return of this splendid woodwind quintet is always cause for rejoicing. This time SFCM has commissioned a new work for them, composed by Loren Loiacono of Syracuse University’s Setnor School of Music. The other works on the quintet’s “French Connection” program will delight the audience with their varied sounds and styles, all created with five wind instruments. It will be a fitting conclusion to our 75th Anniversary celebration!

For more information, see SyrFCM.org

SYRACUSE FRIENDS OF CHAMBER MUSIC

A MESSAGE FROM OUR PRESIDENT

Welcome to Syracuse Friends of Chamber Music's 75th Anniversary Season! We began this celebratory year on September 27 in the Grand Ballroom of the Marriott Syracuse Downtown. 175 members of this music community enjoyed a cocktail reception, a concert by the superb Juilliard String Quartet, and a delicious dinner. We were thrilled to celebrate this significant anniversary with friends who support our effort to bring world-class ensembles to Syracuse.

We open this impressive concert season with the sensational Pacifica Quartet, one of the foremost American quartets performing today. On November 5, the internationally acclaimed Quartetto di Cremona will return to captivate us with a performance of quartets by Ravel, Bartók, and Schumann. On November 23, the Parker Quartet and mezzo-soprano Fleur Barron will join forces to present a piece co-commissioned by SFCM and the Philadelphia Chamber Music Society. In it, composer Anthony Cheung explores how music can facilitate cross-cultural dialogue.

This season's performances will be presented at Grant Middle School, which opened in 1933. The school was designed by architect James A. Randall in the then-modern style we now call Art Deco. The Syracuse City School District recently refurbished the entire building, including the auditorium. Art Deco finishes and chandeliers in the magnificent auditorium were restored to their original condition. This auditorium provides an impressive concert venue. We are grateful to our partners at the school district and Grant Middle School for supporting our mission. To demonstrate our appreciation, the school is a priority focus of our community engagement efforts, as described on page 28.

We could not have brought excellent chamber music performances to our stage for 75 years without the efforts of our dedicated volunteers, and without you, our audience members, subscribers, and donors. Thank you for your support. Our volunteer Board of Directors is comprised of community members who generously share their talents in roles that involve governance, finance, planning, and operations. If you would like to join us as a volunteer, please let me know. We will find a good fit for your skills.

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

One final note: to provide chamber music to new audiences, we offer free admission to all full-time students and holders of EBT/SNAP cards. See our website for details: SyrFCM.org

Enjoy the concert!

Sincerely,

Ginny Robbins

President of SFCM, 2023-2025

SFCM EXECUTIVE COMMITTEE AND OTHER LEADERS

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About Syracuse Friends of Chamber Music . . .

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

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

Krasner's initial vision for SFCM was to combine internationally known musicians with talented regional professional performers. He formed a string quartet which included his wife, violinist Adrienne Galimir Krasner. During the 1950s, the Krasner Quartet was the centerpiece of SFCM programs. In the 1960s, Krasner began to attract internationally known groups to Syracuse – for instance, he brought the Juilliard Quartet to Central New York for the first time. By the early 70s, SFCM focused on programming distinguished chamber music



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

groups from all over the world, at the same time continuing to showcase professional artists from the local community. In addition, Krasner encouraged the performance of 20th century chamber music and brought a number of its more prominent composers to Syracuse.

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

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

Highlights of recent years

With the return to H. W. Smith's larger auditorium in 2014, SFCM adopted a policy of admitting all full-time students free to its concerts, helping to build future audiences for chamber music. We continue that policy in the Grant Middle School auditorium for the 2024-25 season.

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

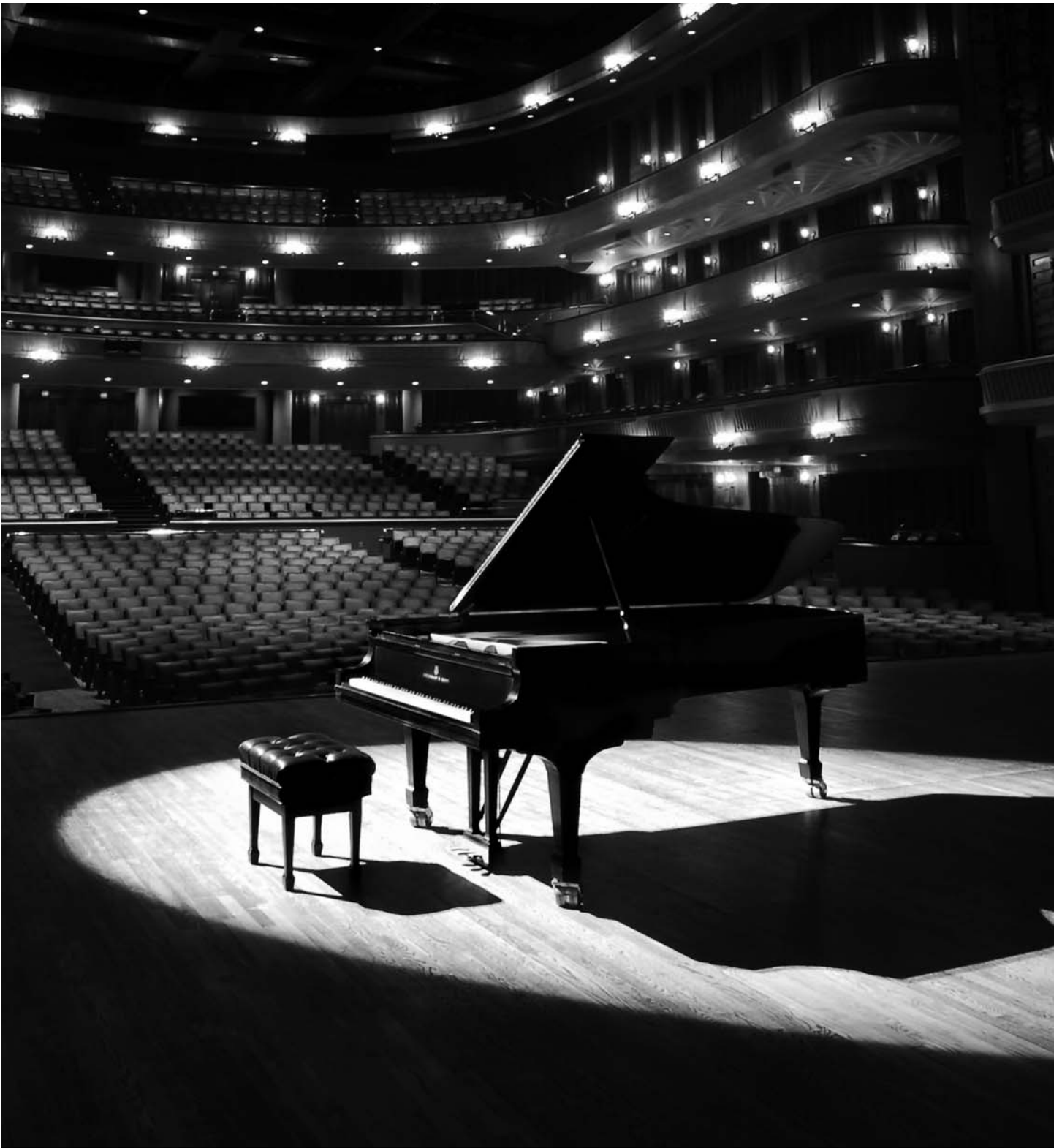
Our seventieth anniversary season (2019-2020) featured some of the finest music on the planet, although the pandemic shutdown meant that the last two concerts could not take place as planned. Both were rescheduled for September 2020 and presented as recordings viewed online. We met the pandemic's continuing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

Our 75th anniversary season

We started celebrating our 75th anniversary season in September with a gala dinner and performance by the Juilliard String Quartet at the Marriott Syracuse Downtown.

Five of our 2024-2025 subscription concerts feature favorite ensembles from recent seasons. We have commissioned two works to mark the anniversary – one for the Parker Quartet and Fleur Barron and another for the Imani Winds. In January the Syracuse Orchestra and Syracuse Vocal Ensemble will join forces, honoring our tradition of featuring local musicians in the midwinter concert. And in March we are giving our audience a spectacular anniversary gift: the Naughton Piano Duo, twin sisters whose concerts delight audiences.

The Grant Middle School auditorium is a wonderful new venue for our concerts. We expect that this beautifully renovated, acoustically marvelous space will be a great home for our year-long anniversary celebration.



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In Memoriam

John Baldwin

September 10, 1937 – May 26, 2024

John Baldwin joined Syracuse University's chemistry department in 1984. A gifted and meticulous scholar and researcher, John was also a famously generous and beloved collaborator, teacher, and mentor.

John loved music. He and his wife Anne were members of the SFCM Board of Directors for many years; John served as president from 2008-2010. They opened their home to visiting musicians and often hosted after-concert receptions. They moved to Pennsylvania when John retired in 2014, but echoes of their commitment to this organization reverberate still. Thank you John and Anne.



75th Season – First Concert
Saturday, October 5, 2024
7:30 p.m.
Grant Middle School Auditorium

We thank RAV Properties for its generous sponsorship of this concert.

PACIFICA QUARTET

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

PROGRAM

**String Quartet no. 1,
“From the Salvation Army” (1898-1902)**

Charles Ives
(1874-1954)

Chorale (Andante con moto)
Prelude (Allegro)
Offertory (Adagio cantabile)
Postlude (Allegro marziale)

String Quartet no. 2 in A Minor, op. 13 (1827)

Felix Mendelssohn
(1809-1847)

Adagio – Allegro vivace
Adagio non lento
Intermezzo: Allegretto con moto – Allegro di molto
Presto – Adagio non lento

INTERMISSION

String Quartet no. 2 in A Major, op. 68 (1944)

Dmitri Shostakovich
(1906–1975)

Overture. Moderato con moto
Recitative and Romance. Adagio
Waltz. Allegro
Theme with Variations. Adagio

Concert Notes . . .

Charles Ives (1874-1954)

String Quartet no. 1, "From the Salvation Army" (1898-1902)

Born in Danbury Connecticut, Charles Ives was an American original. From a "good" family, he got a degree from Yale University, founded a successful insurance company in New York, and became a wealthy man. At the same time, he became an influential avant-garde composer of international reputation. It is an unlikely story!

Ives' father, George, prepared him well for his musical career. George was a professional musician. He gave Charles a thorough grounding in the basics and taught him to play the piano and organ. But he had some odd ideas. He would place a band in each corner of Danbury Park, and have the men march to the middle playing different tunes. When Charles was very young, George would ask him to sing a tune in a different key from the piano accompaniment, or later to write a fugue with each voice in a different key. So Charles grew up with adventurous tendencies!

Charles was also surrounded by the music of religious revivals, where his father was often the music director. By the time he was 14, Charles was the organist at the Danbury Baptist Church. He helped pay for his years as a student at Yale by playing organ at a local church. Thus, remnants of hymn tunes appear in many of his compositions, for example, his first string quartet.

Reviewer Kai Christiansen summarizes tonight's work like this:

[Ives'] first string quartet samples at least a dozen popular hymns but sliced and diced to produce a unique mix. The quartet is, itself, an assemblage combining the first movement, a contrapuntal exercise for organ composed during his sophomore year, with a three-movement "revival" service composed for organ and strings, the original manuscript of which has been lost. The finished composite quartet is a perfect early showcase for many of Ives' characteristic techniques: tunefulness based on quotes or variations popular songs, rhythmic vitality, adventurous harmony, and the layering of multiple simultaneous ideas in a delightfully chaotic complexity. And, particularly with this early example for string quartet, here Ives is engaging, accessible, playful, and full of lyrical beauty.

The first movement Chorale is based on two hymns, initially "From Greenland's Icy Mountains" and as a countersubject, "All Hail the Power of Jesus' Name." The remaining movements are all set up in ABA form. The spritely Prelude's A section is drawn from the hymn "Beulah Land" although that may be harder to recognize here. The B section is based on "Shining Shore," as will be the B sections of the remaining movements. The lyrical third movement first paraphrases "Come, Thou Fount of Every Blessing," and then takes the same hymn and puts it over a pizzicato accompaniment. The final Postlude initially quotes "All Hail the Power of Jesus' Name" and "Stand Up, Stand Up for Jesus." Ives then superimposes the two hymns, one in 3/4 and one in 4/4 meter, an early example of his use of multiple meters.

– Beth Oddy

Felix Mendelssohn (1809-1847)

String Quartet in A minor, op. 13 (1827)

Felix Mendelssohn was only a teenager when he composed Opus 13, but he had already completed several significant chamber works. He was closely studying Beethoven's middle

and late string quartets, and several very explicit influences from those are evident in tonight's work.

The *adagio* introduction to the first movement introduces a three-note motif, borrowed from Mendelssohn's own song "Es ist wahr?" (*Is it true?*), that is used as a significant thematic element in all four movements. Mendelssohn wrote to a friend, "You will hear its notes resound in the first and last movements, and sense its feeling in all four." Repetition of the three-note "Is it true?" rhythm is the basis of the first movement's principal theme, so this powerful movement can be heard as an extended development of that question.

The love song that introduces the "Es ist wahr?" theme explores the question, ***Is it true that you wait for me in the arbor by the grapevines and ask the moonlight and starlight for news of me?*** It anticipates feelings of love.

The tender opening theme of the second movement leads to a fugue that is clearly modeled on the fugue from the second movement of Beethoven's Opus 95. After the gorgeous interplay of the fugue, intensity builds in the central section of this movement until we return to the opening statement and a non-fugal presentation of the theme that follows it.

A lovely melody, presented like a folk song with a guitar or lute accompaniment, begins the third movement. A contrasting light, fast *scherzo* section, one of Mendelssohn's most characteristic styles, follows. A return to the opening theme of the movement leads to a close that brings the two contrasting sections of the movement together.

The last movement opens with striking force, using a strong *tremolo* accompaniment, another element that Mendelssohn learned from his study of Beethoven's late quartets. After the intense ensemble opening, the viola begins a fugue based on the same theme used for the fugue in the second movement. The fugue is not as fully developed here, and additional intense ensemble is broken by a solo recitative from the first violin, also beginning with the theme from the fugue. The movement then closes with a repeat of the "Es ist wahr?" question, the *adagio* from the opening of the first movement, but this time followed by the closing phrase from Mendelssohn's song. In the original song, this is not an answer to the question, but rather a comment on the feelings that go with asking it.

*What I feel, only she grasps –
she who feels with me
and stays ever faithful to me,
eternally faithful.*

Mendelssohn seems to be telling us that the whole quartet is an elaboration of the feelings that accompany the question "Es ist wahr?". (Excerpt of poem by J. H. Voss, the text for Mendelssohn's song. Translation from the LiederNet Archive.)

– Tom McKay

Dmitri Shostakovich (1906-1975)

String Quartet no. 2 in A Major, op. 68 (1944)

During World War II the Soviet Union maintained a retreat for composers in the forest of Ivanovo where Shostakovich wrote his second string quartet during nineteen intense days in September 1944. In a letter to Director of the Moscow Conservatory Vissarion Shebalin (to whom he dedicated the quartet,) he wrote, "I worry about the lightning speed with which I compose... It is

exhausting, rather unpleasant, and at the end of the day you lack any confidence in the result.”

That result has stood the test of time. It is original and bold. Although it makes use of familiar structures – a first movement in sonata form, a slow movement, a dance movement, and a theme-and-variations finale – Shostakovich surprises and unsettles us. He also incorporates Russian folk music, a patriotic move, but as musicologist Judith Kuhn writes, his unique “twist on folk music” was “to make use of the inflections of the music of Eastern European Jewry, an ethnic group historically oppressed within Russia and Eastern Europe. ‘Jewish’ inflections, whether related to klezmer or to sacred sources, saturate the Second Quartet with their syncopated rhythms, ‘omm-pa’ accompaniments, ambivalent minor-mode dances, and ‘oriental’ augmented seconds.”

The quartet opens with the *Overture*. First, you’ll hear an exultant melody introduced by the first violin and taken up by the cello. The second theme, initially hesitant and uneasy, grows increasingly anguished. The first theme reappears later in the movement in the form of a waltz.

The second movement, titled *Recitative and Romance*, begins with a long solo lament sung by the first violin. The other strings play simple, sustained chords under the folk-inspired melody. A sensuous, slow *Romance* is at the center of the movement. Although it begins wistfully in violin and cello, it gets gradually more intense and dangerous until the opening *Recitative* returns.

The third movement is an eerie, jittery, off-kilter waltz. The instruments are all muted. Listen for echoes of the second theme from the first movement here. The cello initially presents the ghostly waltz melody while violin and viola set the rhythm. The tune reappears in various guises and keys, growing more intense before the opening material returns to end the dance.

After a brief introduction to the final movement, listen for a melody presented by unaccompanied viola. This theme, suggesting a Russian folk song, appears in thirteen variations. Shostakovich’s unrelenting musical imagination is on full display here, as the variations build in intensity. The quartet concludes with an echo of the movement’s introduction.

– Beth Oddy



Photo By Lisa-Marie Mazzucco

ABOUT THE PACIFICA QUARTET . . .

With a career spanning nearly three decades, the multiple Grammy Award-winning Pacifica Quartet has achieved international recognition as one of the finest chamber ensembles performing today. The Quartet is known for its virtuosity, exuberant performance style, and often-daring repertory choices. Having served as quartet-in-residence at Indiana University’s Jacobs School of Music for the past decade, the Quartet also leads the Center for Advanced Quartet Studies at the Aspen Music Festival and School, and was previously the quartet-in-residence at the Metropolitan Museum of Art. In 2021, the Pacifica Quartet received a second Grammy Award for *Contemporary Voices*, an exploration of music by three Pulitzer Prize-winning composers: Shulamit Ran, Jennifer Higdon, and Ellen Taaffe Zwilich.

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.”

In 2008 the Quartet released its Grammy Award-winning recording of Carter’s Quartets Nos. 1 and 5 on the Naxos label; the 2009 release of Quartets Nos. 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 the legendary pianist Menahem Pressler, the Brahms and Mozart clarinet quintets with clarinetist Anthony McGill, and their Grammy Award-winning *Contemporary Voices* album.

The members of the Pacifica Quartet live in Bloomington, IN, where they serve as quartet-in-residence and full-time faculty members at Indiana University’s Jacobs School of Music. Prior to their appointment, the Quartet was on the faculty of the University of Illinois at Champaign Urbana from 2003 to 2012, and also served as resident performing artist at the University of Chicago for seventeen years.

For more information on the Quartet, please visit www.pacificaquartet.com.

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QUARTETTO DI CREMONA

Christiano Gualco, violin
Paolo Andreoli, violin
Simone Gramaglia, viola
Giovanni Scaglione, cello

PROGRAM

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

Allegro moderato – très doux
Assez vif – très rythmé
Très lent
Vif et agité

Maurice Ravel
(1875-1937)

String Quartet no. 4, Sz. 91 (1928)

Allegro
Prestissimo, con sordino
Non troppo lento
Allegretto pizzicato
Allegro molto

Béla Bartók
(1881-1945)

INTERMISSION

String Quartet op. 41, no. 1 (1842)

Introduzione: Andante espressivo – Allegro
Scherzo: Presto
Adagio
Presto

Robert Schumann
(1810-1856)

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Concert Notes . . .

Maurice Ravel (1875-1937)

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

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

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

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

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

In the moody but lyrical third movement, listen for links to the quartet's first theme. The mood is affected by Ravel's frequent use of open fifths, in defiance of established harmonic rules. The result is a texture that can be open and spare, perhaps mysterious. The viola often takes the lead here, introducing changes in direction.

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

– Beth Oddy

Béla Bartók (1881-1945)

String Quartet no. 4, Sz. 91 (1928)

By the time this quartet was written, Bartók's reputation was growing internationally. But, as a very private person, he didn't relish fame. He was reluctantly teaching piano at the Budapest Academy and performing frequently. Both activities were necessary to support his family. He was actively composing, but he rarely spoke publicly or wrote about his compositions. On the other hand, he was passionate about Hungarian folk music, and was a leading proponent of a new, more nationalistic approach to musical creation.

In 1904, when he was in his early 20s, Bartók happened to overhear a young servant singing while she worked. He was entranced. The melody was unlike anything he had ever heard; it was certainly not the "Hungarian" music of Liszt or Brahms. She told him she had learned the song from her mother, and that people where she grew up sang many similar songs. This was the spark that sent Bartók off to study folk music traditions in Hungary, Romania, and Slovakia. He captured more than 6,000 songs during extensive travel in the next eight years. Musicologist Martin Cross describes the music he encountered: "The melody was severe, patterned after the rise and ebb, the inflection, of Hungarian speech; the rhythms were irregular; the tonality reached back to the modes of the church. It was a savage music: intense, passionate, strong, and uninhibited." This folk tradition heavily influenced Bartók's approach to composition for the rest of his life.

Written in the late summer of 1928, Bartók's fourth Quartet is organized in an arch formation: the first and fifth movements are related as are the second and fourth. The third movement stands alone as the "kernel" (Bartók's word) of the work. This emphasis on symmetry is evident throughout the piece, in small ways as well as large.

Listen for the main motif of the rhythmic and energetic *Allegro* – also an arch – with three notes rising followed by three faster notes falling. It first appears about ten measures into the piece. Bartók transforms this motif in various ways – varying pitch, turning it upside down, playing it backwards, etc. – throughout the movement. You will hear this motif again in movement 5, bringing the quartet full circle.

All of the instruments are muted throughout the lighter second movement *scherzo*. The music scurries; the instruments play musical tag with each other, quietly but intensely. Listen for special effects that add color and texture: glissandi that smear the sound, edgy playing near the bridge, harmonics, pizzicati. Perhaps this is the work of Mendelssohn's extraterrestrial cousin?

The third movement is quite different from what goes before. Slow, serene, and melodic, it provides a still center for the quartet. The cello takes the lead here, singing a melancholy song. The first violin chirps a response, followed by an outburst from the second violin. This is an example of Bartók's "night music," an impressionistic evocation of nocturnal rustlings.

Although the content of the fourth movement is strongly related to the second, it sounds different because it is played entirely without bows, sometimes pizzicato, sometimes strummed. Listen for the so-called "Bartók pizzicato" when strings are plucked so hard that they hit the fingerboard.

The finale is a stamping folk dance. Bartók's deep understanding

of Eastern European folk music is evident in the main theme. The accompaniment to that theme may bring to mind the primal and brutal repeated chords in Stravinsky's *Rite of Spring*. The main theme from the quartet's first movement reappears in a quieter section, first in the cello, then in the other instruments. These two themes do battle for the rest of the movement, but the theme from movement 1 is the victor.

– Beth Oddy

Robert Schumann (1810-1856) *String Quartet op. 41, no. 1 (1842)*

Robert Schumann was subject to major mood changes, intense highs followed by deepest depression. He began 1842 at the bottom of this cycle, having returned to Leipzig alone while his wife, Clara, completed a concert tour of Germany and Denmark. Being in the star's shadow did not suit him. To address his depression, he dived into a study of counterpoint. In March, he wrote in his diary that he was beginning to have "quartet thoughts," so he began to immerse himself in the scores of string quartets by Haydn, Mozart, and Beethoven. Clara returned in April and joined him in this study. With renewed enthusiasm and focus, he wrote all three Opus 41 quartets in seven frenzied weeks in June and July, dedicating them to his friend Felix Mendelssohn.

Schumann's study of counterpoint is evident first in the slow, intense introduction to the work. Each instrument gets the initial motif in turn, starting from the top. The lilting *Allegro* that follows is not in the expected home key of A minor but in F major. It is cast in classic sonata form. The first theme, a lilting melody, is followed by a more angular, heavily accented second one. Listen for additional contrapuntal effects as the movement develops.

A sparkling *Scherzo* follows. It may remind you of works by the dedicatee, Mendelssohn. The contrasting central Trio section –



Photo Credit: Nikolaj Lund

marked *Intermezzo* – provides calm respite from the busy scherzo that surrounds it.

An elegant and ardent song without words is the centerpiece of the slow *Adagio* movement. It opens with a brief introduction; then the violin sings the beautiful melody, followed by the cello. After a brief pause, the introductory material reappears in a more agitated middle section. The song, quietly at first, brings the movement to a serene end.

The final *Presto* is an energetic, exciting race to the finish line. Rapid running notes underlie almost the whole movement. You may hear echoes of Mendelssohn's delightful scherzos as well as of Beethoven's Pastoral Symphony. Near the end, listen for an abrupt change: a bagpipe melody, played over a drone, is followed by a sober chorale. However, this intrusion is overwhelmed by a surge of the initial speedy and spiky theme. The movement sweeps to a high-spirited conclusion.

– Beth Oddy

ABOUT THE QUARTETTO DI CREMONA . . .

Since its formation in 2000, the Quartetto di Cremona has established a reputation as one of the most exciting chamber ensembles on the international stage. Regularly invited to perform in major music festivals and halls in Europe, North and South America, and the Far East, they garner universal acclaim for their high level of interpretive artistry.

Highlights of recent and upcoming seasons are performances at Wigmore Hall (London), at the Concertgebouw (Amsterdam), at the Elbphilharmonie (Hamburg), at the Konzerthaus in Berlin, at the Brucknerhaus (Linz), in Geneva, Istanbul, Stockholm, Mumbai, Taipei, Beijing, for the Fundación Juan March in Madrid, at the Schubertiade in Schwarzenberg, the String Quartet Festival in Salzburg, and the Dvořák Festival in Prague. North American tours are regularly planned twice a year: a successful debut at Carnegie Hall just took place in October 2023, while they already performed twice for the Chamber Music Society at Lincoln Center (February 2022 and March 2024).

The Cremona is also collaborating with numerous artists such as Eckart Runge, Till Fellner, Pablo Barragan, Kit Armstrong, Miguel da Silva, David Orłowsky, Kyril Zlotnikov, the Emerson String Quartet, and the Pavel Haas Quartet.

On the discographic side, a new CD will soon be released with the ensemble's own version of *The Art of Fugue*, performed with seven instruments so as not to alter the original writing of Bach's score.

Previous recordings include: "Italian Postcards" (2020, Avie Records); a double CD dedicated to Schubert (2019, Audite); the complete Beethoven String Quartets (2018, Audite). All of them were received with great interest by international critics, as well as winning discographic prizes.

Frequently invited to present masterclasses in Europe, Asia, and North and South America, the members of the quartet have been professors at the Walter Stauffer Academy in Cremona since 2011.

Given the Franco Buitoni Award in 2019 by the Borletti Buitoni Trust for their constant contribution to the promotion of chamber music in Italy and around the world, they are ambassadors for the international project "Friends of Stradivari" and honorary citizens of Cremona.



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75th Season – Third Concert
Saturday, November 23, 2024
7:30 p.m.
Grant Middle School Auditorium

THE PARKER QUARTET

Daniel Chong, violin

Ken Hamao, violin

Jessica Bodner, viola

Kee-Hyun Kim, cello

with Fleur Barron, mezzo-soprano

PROGRAM

Im Herbst (In Autumn) (1888)

from *Fünf Gesänge*, op. 104

Johannes Brahms

(1833-1897)

The Wind in High Places (2011)

Above Sunset Pass

Maclaren Summit

Looking Toward Hope

John Luther Adams

(b. 1953)

the field remembers (2024)

Anthony Cheung

(b. 1982)

INTERMISSION

Der Einsame im Herbst (The Lonely One in Autumn)

(1909) from *Das Lied von der Erde* (arr. Cheung)

Gustav Mahler

(1860-1911)

String Quartet no. 3 in B-flat Major, op. 67 (1875)

Vivace

Andante

Agitato (Allegretto non troppo)

Poco allegretto con variazioni

Johannes Brahms

(1833-1897)

This concert is made possible in part through the CNY Arts Grants for Regional Arts and Cultural Engagement regrant program thanks to a New York State Senate Initiative supported by the NYS Legislature and the Office of the Governor, administered by the New York State Council on the Arts.

Concert Notes . . .

Syracuse Friends of Chamber Music is proud to co-sponsor a new work by Anthony Cheung for tonight's concert, as part of the celebration of our 75th anniversary season. We join the Philadelphia Chamber Music Society and Harvard University in co-sponsoring this new work for mezzo-soprano and string quartet and in premiering it in concerts this November.

The Parker Quartet has provided this context for tonight's concert:

This program is tied together by themes of nature, ecopoetics, and heritage. At its center is Anthony Cheung's new work, which draws inspiration from the poetry of Arthur Sze and Victoria Chang. In his poetry, Arthur Sze coined the term *ecopoetics*, and much of Victoria Chang's work is deeply influenced by relationships with the natural environment.

The members of our quartet and mezzo-soprano Fleur Barron are primarily of Asian heritage, and it is deeply important to us to give voice to Asian artists. We're thrilled that the collaboration with Anthony, Arthur, and Victoria does this on many levels. We found that the text of *Der Einsame im Herbst* from Mahler's *Das Lied von der Erde* is based on a poem by Tang Dynasty poet Qian Qi. Both the Mahler and the Brahms *Im Herbst*, which opens the program, use nature as a metaphor – autumn as the time preceding the eternal winter – so they tie into the program in a poetic and emotional sense.

Between the Brahms and Mahler is John Luther Adams's *Wind in High Places*, a meditative experience of the instruments' natural occurring harmonics that represents the idea of wind and its forces. This piece has been described as "delicately sparse and wonderfully poetic." We bookend the concert with music of Brahms, closing with his quartet in B-flat major, which conveys a wonderful feeling of what Brahms's own relationship to nature might have been.

Johannes Brahms (1833-1897) ***Im Herbst (In Autumn) from Fünf Gesänge,*** **op. 104 (1888)**

Im Herbst is the last of a group of five songs for chorus reflecting on the passing seasons of the year and the progression and passing of human lives. The Parker Quartet is performing a purely instrumental version of this somber song, a reflection on the closing of the year, the end of a day, and the end of a human's life. You will hear an autumnal, spiritual tone reflected in this work, with a more uplifting effect when the tonality shifts from major to minor for the last third. The choral version finishes with meditative lyrics: "Seeing the sun sinking, he sees that life is like the end of a year. His eye grows moist, yet through the shining tears, a most holy flow streams from the heart."

– Tom McKay

John Luther Adams (b. 1953) ***The Wind in High Places (2011)***

After his music studies in California, John Luther Adams worked as an environmental activist in Alaska for forty years; then he decided to return to music full-time. Since he made that decision, he has won a Pulitzer Prize, a Grammy, and many other honors. Environmental concerns still motivate him, and he describes his music as ". . . profoundly influenced by the natural world and a strong sense of place. Through sustained listening to the subtle resonances of the northern soundscape, I hope to

explore the territory of sonic geography – that region between place and culture . . . between environment and imagination."

The movement titles refer to vistas in Alaska: Sunset Pass in the Arctic National Wildlife Refuge, Maclaren Summit, with its panoramic view of the Alaska Range and Maclaren River Valley, and the view towards the Klondike gold rush town of Hope. Adams creates an open, ethereal ambience in the quartet. There are no normal stopped tones in this work; all the sounds are produced from the natural overtones (basic open tones and natural harmonics) of the strings. This creates a sonority that will be a unique experience in concert, especially hearing it sustained through this multi-movement work.

– Tom McKay

Anthony Cheung (b. 1982) ***the field remembers (2024)***

Born in San Francisco, pianist and composer Anthony Cheung studied at Harvard and Columbia (PhD). He received a 2016 Guggenheim Fellowship, awards from the American Academy of Arts and Letters (Charles Ives Fellowship and Scholarship) and ASCAP, and first prize in the Sixth International Dutilleux Competition (2008), as well as a Rome Prize from the American Academy in Rome (2012). His work "Lyra" was commissioned for the New York Philharmonic. These are among scores of other commissions and awards. He is an associate professor of music at Brown University.

Gustav Mahler (1860-1911) ***Der Einsame im Herbst (The Lonely One in Autumn) from Das Lied von der Erde (1909)***

Mahler's *Das Lied von der Erde* consists of six songs with orchestra. Anthony Cheung has arranged one of those, *Der Einsame im Herbst*, for performance by a singer with string quartet.

The poem by Hans Bethge is inspired by a French translation of poetry by Qian Qi (710-782), a Tang Dynasty poet. It reflects loneliness after the loss of love, longing for rest, and *Das Lied von der Erde*'s themes of Earth's beauty and change.

Der Einsame im Herbst

Hans Bethge

Herbstnebel wallen bläulich über'm See,
Vom Reif bezogen stehen alle Gräser;
Man meint, ein Künstler habe Staub vom Jade
Über die feinen Blüten ausgestreut.

Der süße Duft der Blumen is verflogen;
Ein kalter Wind beugt ihre Stengel nieder;
Bald werden die verwelkten, goldnen Blätter
Der Lotosblüten auf dem Wasser ziehn.

Mein Herz ist müde. Meine kleine Lampe
Erlosch mit Knistern, es gemahnt mich an den Schlaf.
Ich komm' zu dir, traute Ruhestätte,
Ja, gib mir Ruh, ich hab Erquickung not!

Ich weine viel in meinen Einsamkeiten,
Der Herbst in meinem Herzen währte zu lange;
Sonne der Liebe, willst du nie mehr scheinen,
Um meine bitteren Tränen mild aufzutrocknen?

The Lonely One in Autumn

English translation © Richard Stokes

Bluish autumn mists drift over the lake,
Each blade of grass is covered with rime,
As though an artist had strewn jade-dust
Over the delicate blossoms.

The sweet fragrance of the flowers has faded,
A cold wind bends low their stems;
Soon the withered golden petals
Of the lotus-flower will drift on the water.

My heart is weary. My little lamp
Guttered with a hiss, it summons me to sleep.
I come to you, beloved resting-place, -
You, give me rest, I need to be refreshed!

I weep much in my loneliness,
The autumn in my heart persists too long;
Sun of love, will you never shine again
And dry up tenderly my bitter tears?

Johannes Brahms (1833-1897)

String Quartet no. 3 in B-flat Major, op. 67 (1875)

Number 3 is the last of Brahms' published string quartets, written while he was working on his first symphony. Brahms wrote other quartets for strings, but he discarded all but these three. In the chamber music without piano that he wrote after this, he favored larger ensembles (string quintets and sextets, quintet including clarinet, etc.).

The Parker Quartet chose this often buoyant and rhythmically vital quartet for the program because of its ties to nature. You will hear "hunting-horn" themes in the first movement, as well as sounds evoking a cascading stream. The "hunting-horn" theme occurs again in the last movement, as the basis for one of the variations on that movement's theme.

Brahms himself loved this quartet. The third movement opens with a waltzing viola melody while the other instruments are muted, creating an unusual sonority. Brahms described the movement as "the tenderest and most impassioned I have ever written." Later in life, he identified this as his favorite of the three string quartets.

— Tom McKay

ABOUT THE ARTISTS . . .

THE PARKER QUARTET

Internationally recognized for their "fearless, yet probingly beautiful" (*The Strad*) performances, the Grammy Award-winning Parker Quartet has distinguished itself as one of the preeminent ensembles of its generation, dedicated purely to the sound and depth of their music. Inspired performances and exceptional musicianship are hallmarks of the Quartet, having appeared at the world's most illustrious venues since its founding in 2002.

Recent seasons included performances around the United States and Europe, including Wigmore Hall, Konzerthaus Berlin, Music Toronto, Philadelphia Chamber Music Society, Strathmore, San

Antonio Chamber Music Society, University of Chicago, the Schubert Club, and Kansas City's Friends of Chamber Music.

Their 20th anniversary was marked in the 2022-23 season with The Beethoven Project, a multi-faceted initiative which includes performances of the complete cycle of Beethoven's string quartets; the commissioning of six composers to write encores inspired by Beethoven's quartets; the creation of a new video library spotlighting each Beethoven quartet; and bringing Beethoven's music to non-traditional venues around the Quartet's home base of Boston, including homeless shelters and youth programs.

The Quartet is committed to working with composers of today – recent commissions include works by Augusta Read Thomas, Felipe Lara, Jaehyuck Choi, and Zosha di Castri. Celebrating the process of creation, the Quartet recorded three new commissions by Kate Soper, Oscar Bettison, and Vijay Iyer as part of Miller Theatre's *Mission: Commission* podcast.

Additionally, the Quartet regularly collaborates with a diverse range of artists, including pianists Menahem Pressler, Orion Weiss, Shai Wosner, Billy Childs, and Vijay Iyer; members of the Silk Road Ensemble; clarinetist and composer Jörg Widmann; clarinetists Anthony McGill and Charles Neidich; flutist Claire Chase; and violist Kim Kashkashian, featured on their recent Dvořák recording. The Quartet also continues to be a strong supporter of Kashkashian's project *Music for Food*, participating in concerts throughout the United States for the benefit of various food banks and shelters.



Photo Credit: Beowulf Sheehan

Recording projects continue to be an important facet of the Quartet's artistic output. Described by *Gramophone Magazine* as a "string quartet defined by virtuosity so agile that it's indistinguishable from the process of emotional expression," their newest release for ECM Records features Dvořák's Viola Quintet as well as György Kurtág's *Six Moments Musicaux* and *Officium breve in memoriam*. *The Strad* also declared the album as "nothing short of astonishing." Under the auspices of the Monte Carlo Festival Printemps des Arts, they recorded a disc of three Beethoven quartets, of which *Diapason* "admired the group's fearlessness, exceptional control, and attention to detail." The Quartet can also be heard playing Mendelssohn on Nimbus Records, Bartók on Zig-Zag Territoires, and the complete Ligeti Quartets on Naxos, for which they won a Grammy Award for Best Chamber Music Performance.

The members of the Parker Quartet serve as Professors of Practice and Blodgett Artists-in-Residence at Harvard University's Department of Music. The Quartet also holds a visiting residency at the University of South Carolina and spends its summers on faculty at the Banff Centre's Evolution: Quartet program. For the 23-24 season they were involved in a visiting residency at the Walnut Hill School for the Arts, in Natick, MA, working with gifted high school musicians.

Founded and currently based in Boston, the Parker Quartet's numerous honors include winning the Concert Artists Guild Competition, the Grand Prix and Mozart Prize at France's Bordeaux International String Quartet Competition, and Chamber Music America's prestigious Cleveland Quartet Award.

FLEUR BARRON

Hailed as "a knockout performer" by *The Times*, Singaporean-British mezzo Fleur Barron is a passionate interpreter of opera, chamber music, and concert works ranging from the baroque to the contemporary. She is currently Artistic Partner of the Orquesta Sinfonica del Principado de Asturias in Oviedo, for which she will curate/perform multiple projects across several seasons.

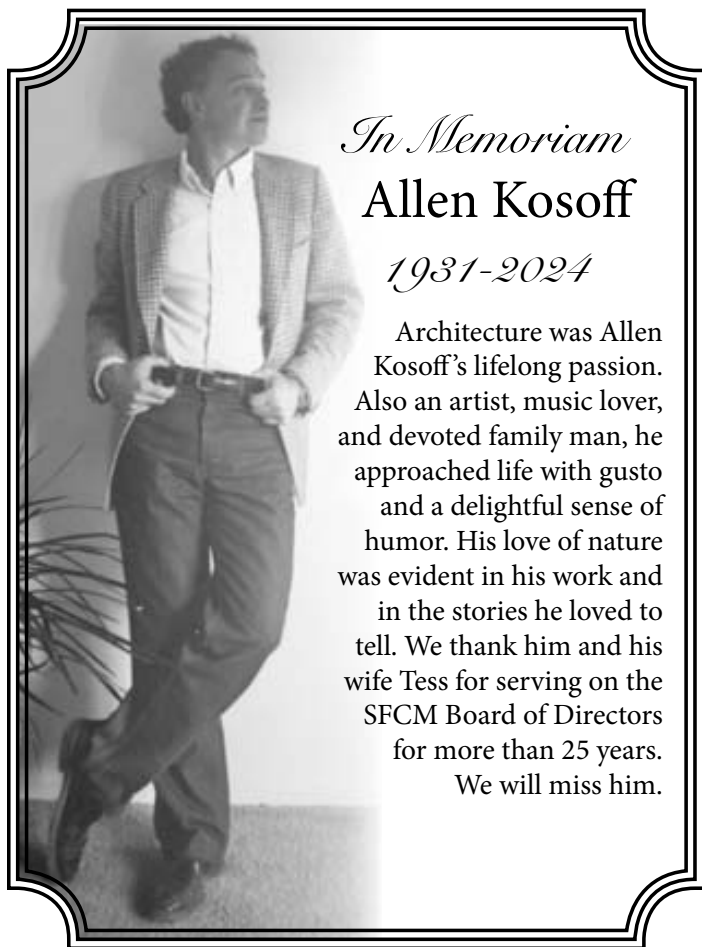


The 2024-2025 season sees Fleur emerge as an exciting, leading voice in Mahlerian repertoire across a series of important symphonic debuts: *Das Lied von der Erde* with the Bavarian Radio Symphony Orchestra on tour across Germany, with the Swedish Radio Symphony Orchestra in Stockholm and on tour to Spain, with the Hamburg Staatsorchester at the Elbphilharmonie, and at the Oregon Bach Festival; Mahler's *Des Knaben Wunderhorn* with the Atlanta Symphony; Mahler Symphony no. 2 with the Orquesta de Valencia, the Rückert Lieder with PhilZuid, and the *Kindertotenlieder* at Het Concertgebouw's Mahler Festival. Other orchestral engagements include varied repertoire with the Hawaii Symphony, the Turku Philharmonic, and the Orquesta Sinfonica del Principado de Asturias.

Fleur takes on three new opera roles this season: Concepcion in Ravel's *L'Heure Espagnole* with the Barcelona Symphony Orchestra as well as a studio recording; Comrade Chin/Shu Fang in Huang Ruo's *M. Butterfly* at the Barbican, and Galatea in Handel's *Aci, Galatea e Polifemo* with La Nuova Musica at Wigmore Hall. 24/25 also sees the release of Fleur's debut orchestral disc with the Barcelona Symphony, featuring Ravel's *Schéhérazade* and *Trois Poèmes de Mallarmé*. A celebrated recitalist, this season Fleur undertakes a 6-city U.S. recital tour with pianist Kunal Lahiry, including her Carnegie Hall debut, as well as a U.S. recital tour with the Parker Quartet. She also joins regular collaborator Julius Drake for concerts at Wigmore Hall, Amsterdam, Stuttgart, Madrid, Manchester, and Oviedo. Fleur also teaches a series of masterclasses at institutions such as Harvard, Sibelius Academy Helsinki, Royal Northern College of Music, Boston University, and Manhattan School of Music, among others.

Fleur is committed to exploring the many ways music can facilitate cross-cultural dialogue and healing. She is passionate about curating inclusive chamber music programming that amplifies the voices of diverse communities. An active mentor and educator, Fleur has led vocal masterclasses and seminars at Manhattan School of Music, Academy of Vocal Arts in Philadelphia, Royal Academy of Music, the Malaysian Philharmonic, Temple University, and King's College London, and has also mentored young musicians privately. Born to a British father and Singaporean mother in Northern Ireland, Fleur grew up in the Far East and has also spent considerable time in New York and the U.K. She is currently based in London.

Fleur holds a B.A. in Comparative Literature with highest honors from Columbia University and a Masters in Vocal Performance from Manhattan School of Music.



In Memoriam
Allen Kosoff
 1931-2024

Architecture was Allen Kosoff's lifelong passion. Also an artist, music lover, and devoted family man, he approached life with gusto and a delightful sense of humor. His love of nature was evident in his work and in the stories he loved to tell. We thank him and his wife Tess for serving on the SFCM Board of Directors for more than 25 years. We will miss him.



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COMMUNITY ENGAGEMENT

Through a 9-month process that began in January 2023, the SFCM Executive Committee identified community engagement as a strategic priority. Community engagement is a process that begins with deep listening to the needs of the communities we wish to serve. The Executive Committee convened a committee of volunteers drawn from our Board of Directors. Its charge was to create partnerships with both arts and non-arts organizations with the goal of creating community-oriented programming.

The Committee decided to focus its initial efforts on Grant Middle School, the host of SFCM's 75th anniversary season. Its members met with music teachers and administrators to learn about the school community, its music programs, and its needs, and to understand how SFCM's support might bring interesting and accessible music programs to children across the Syracuse City School District. The openness of the Grant Middle School teachers and administrators offered a perfect opportunity for partnership. SFCM has committed to fund the purchase of various supplies for Grant Middle music programs such as reeds, cello straps, band music folders, as well as T-shirts with the school's logo for band members. In keeping with our goal to establish a long-term commitment to the music department at our host school, the Committee is eager to expand its work with Grant Middle and other Syracuse City schools to provide music programming performed by local musicians and possibly by world-class ensembles during their visits to Syracuse.

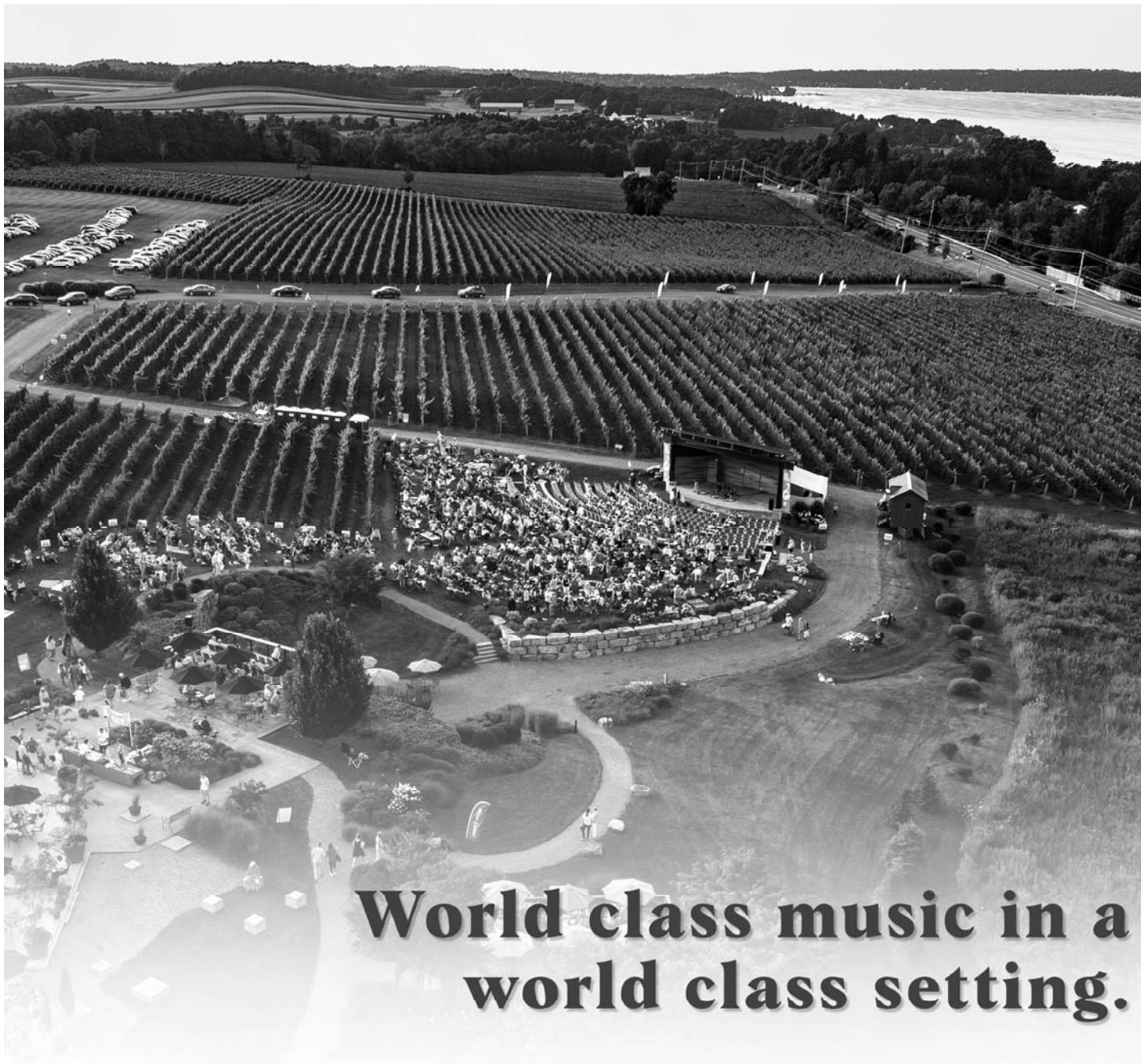


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Music Terms Used in This Program

Adagio: slow (at ease)

Molto adagio: very slow

Adagio non lento: slow but not extremely slow

Agitato: agitated

Agité: agitated

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

Allegretto con moto: *allegretto* with motion

Allegretto non troppo: *allegretto* but not too much

Poco allegretto: a little *allegretto*

Allegro: lively, fast

Allegro molto, molto allegro, allegro di molto: very fast

Allegro non troppo: fast, but not too fast

Allegro vivace: lively *allegro*

Molto allegro e appassionato: very fast, with passion

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

Andante espressivo: *andante* with expressiveness

Appassionato: with passion

Chorale: a work for a choir in a hymn-like style

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

Come prima: as at the beginning

Con sordino: muted (with mute)

Contrapuntal: using counterpoint

Counterpoint: the relationship between voices that are harmonically interdependent yet independent in rhythm and contour; most common in the European classical tradition and strongly developed during the Baroque period. From Latin *punctus contra punctum* meaning “point against point.” Fugues and canons are forms of counterpoint.

Doux: gentle, sweet

Très doux: very gentle

Drone: long (sustained) notes or chords, like the low sustained notes of a bagpipe

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

Glissando (plural, glissandi): sliding (sliding over the keys on a piano or smearing notes together on other instruments, such as string instruments, clarinet, or trombone)

Harmonics: On string instruments, very high notes can be played by lightly touching the string with the finger instead of pressing it down. These notes are the harmonics, ordinarily heard only as faint overtones of a lower note but sometimes played for their own ethereal sound.

Intermezzo: ordinarily a movement coming between the major sections of an extended musical work, but sometimes a short independent instrumental composition, or any brief interlude or diversion

Lent: slow

Très lent: very slow

Lento: slow

Non troppo lento: not too slow

M.35: Marcel Marnat catalogued Maurice Ravel’s works; this refers to the work’s number in that catalogue.

Mezzo-soprano: a medium-high voice range (higher than alto but lower than soprano)

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

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

Octave: the interval between one musical pitch and another with double its frequency. In notation, notes separated by an octave (or multiple octaves) have the same letter name. A major scale from one C up to the next C includes eight notes, one octave.

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

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

Presto: very fast

Prestissimo: as fast as possible

Recitative: a style of delivery in which a singer adopts the rhythms and delivery of ordinary speech. In opera, a recitative often leads to an aria.

Romance: a lyrical piece with a tender or personal quality

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

Rythmé: rhythmic

Très rythmé: very rhythmic

Scherzo: a light, quick, playful musical form, originally and usually in fast triple meter. In the 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.

Sz. 19: Andras Szöllösy catalogued Bela Bartók's works, and this refers to the work's number in that catalogue.

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

Unison: playing or singing the same notes together

Valse: waltz

Variazioni: variations

Vif: lively

Assez vif: rather lively

Vivace: lively, faster than *allegro*

Want to play some chamber music yourself?

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

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

SFCM Youth Chamber Music Competition

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

The overall winner of the 2024 competition was the Amicus Quintet from Rochester's Hochstein School. They played the first movement of Schubert's String Quintet in C Major, D. 956.



Members of the group are Timothy Seo and Ben Rosenhack, violins; Joanna Frank and Abigail Feng, cellos; and Elliot Tyler, viola. Coaches were Jeanelle and James Thompson.

Please check our website, SyrFCM.org, for information about the winter 2025 competition.

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THE KRASNER AWARD

The SFCM Krasner Award, first presented in 1999, honors individuals from the Central New York area who have made major contributions to the appreciation and performance of chamber music. The most recent winners of the award, Bob and Beth Oddy, were honored in September at the 75th Anniversary Celebration Dinner. Past recipients of the award are:

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

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

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

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



Read more of Linda's story
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