

LEE PAGE KREINHEDER

Today's concert is dedicated to Lee Page Kreinheder who died on November 8, 2011 at the age of 102. Lee served as treasurer of the Chamber Music Society of Utica for 12 years, a Board member for almost 30 years and a staunch and faithful listener. Her seat – three rows down on the aisle, left side center – had a sense of propriety about it. She loved string quartets, but her favorite groups always included a piano. She was the dream audience for all performers: musically astute, willing to experience all types and styles of music, and – if asked - willing to give her opinions. She was an elegant and authentic lady; she is sorely missed by her many friends.

JoElyn Wakefield-Wright

THE ARTISTS

The Adaskin String Trio is the premier ensemble of its kind in North America. Founded in 1994, and named in honor of the Canadian composer Murray Adaskin and two of his brothers, the trio has performed throughout the United States and Canada and been recorded for broadcast by CBC Radio, Radio-Canada and National Public Radio. Their extensive repertoire includes works by Haydn, Mozart, Beethoven and Schubert, 20th century

works by Villa-Lobos and Schnittke, rarities by Taneiev, Berkeley and Rózsa, and collaborations on the piano quartets of Schumann and Fauré, music with accordion by Piazzolla and Luedeke, as well as oboe quartets like those on today's program. The trio were finalists in the 1998 Naumberg awards and their recordings include the Beethoven string trios and Fauré piano quartets.

PROGRAM NOTES

Quartet No. 2 in F major for oboe, violin, viola and cello

Josef Fiala

The Czech composer Josef Fiala was an oboe virtuoso cellist and viola da gamba player. A friend of the Mozart family, he worked in several places as an instrumentalist, including the Archbishop of Salzburg's orchestra from 1778 until 1785. He later became a director of wind ensembles in various royal courts. His wind compositions and many others survive in manuscript form, dispersed among three or four European archives. Six of his string quartets were published as a set sometime between 1774 and 1777, and six other string quartets, two sets of violin and cello duos and two sets of duos concertante for flute or oboe and bassoon are known to have been printed.

W. A. Mozart heard some of Fiala's wind ensemble music in a Munich restaurant, directed by the composer, and remarked that it was very pretty and full of good ideas. The comment would apply to the music of the second quartet for oboe and strings, which is, broadly speaking, early to middle classical in form and style, of a rather light and pleasant character, with short inner movements. The oboe has a very fluent solo line throughout and the accompaniment in the three string instruments is rather subdued.

Trio(Serenade) for violin, viola, and cello Op. 1

Miklós Rózsa

Miklós Rózsa was born in Budapest where he began to play the violin at age five and to compose at age seven. His later formal training was at the Leipzig Conservatory, where his Opus 1 Trio Serenade (composed 1927) was published by Breitkopf & Hoertel (1929). He moved to Paris where some of his orchestral works met with some success.

Arthur Honegger recommended film scoring to him and in 1935 Rózsa went to London to work on movies with Alexander Korda, whose production company moved to Hollywood in 1940.

Rózsa composed music for over one hundred films of many kinds, perhaps most famously, epics like Ben-Hur and El Cid. He sometimes created a separate orchestral work from a film score, like the Suite from the Jungle Book or the piano concerto from the Hitchcock thriller Spellbound. The original Spellbound soundtrack pioneered an early electronic instrument, the theremin, and earned Rózsa an Oscar.

About thirty-four known works by Rózsa are unrelated to any film. A sinfonia concertante written for Jascha Heifetz and Gregor Piatigorsky (his faculty colleagues at the University of Southern

California), a violin concerto, a cello concerto, a symphony, a concerto for strings and a Notturmo Ungherese are among the eighteen orchestral compositions and there are eleven chamber music and five vocal works.

String Trio in c minor, Op.9 No. 3

Ludwig van Beethoven

Beethoven composed a very early fragmentary string trio Op. 3 in E-flat sometime before 1794, which he later arranged for piano trio. A string trio in C known as Op. 87 is a probably approved transcription of a trio for two oboes and english horn, composed in 1795, published in Vienna 1806 and having no independent opus number since it was not published as a wind trio. The Trio Serenade in D major, Op.8 is a divertimento of several short lighter pieces, published by Artaria in 1797. It is arguable that the stronger works from this very early time were the three Op.1 piano trios, the three Op.2 piano sonatas, the two Op.5 cello sonatas and the two piano sonatas Op. 6 and 7. All that changed somewhat with the composition of the three Op. 9 string trios in 1797-98, dedicated to Count Johann Georg von Browne, and published by Traege in 1798.

Beethoven regarded these at the time as some of his best chamber music and in the trio No. 3 particularly, he anticipates many characteristics of his later works. The great harmonic and textural complexity of the first movement, also a certain dynamism and drama give an impression of something almost symphonic. The lengthy second movement Adagio is very much in the way of the profound expression almost synonymous with a

Beethoven slow movement, the third movement Scherzo fantastic, almost grotesque in spots. The last movement begins in a quiet but quick way, very soon taking some surprising turns toward the fast and powerful.

Quartet in F major for oboe and strings, KV 370

Wolfgang Amadeus Mozart

The oboe of Mozart's time was essentially the same as the modern instrument, but it lacked the elaborate mechanical keying apparatus which developed over the course of the 19th and 20th centuries, and instead had mostly open finger-holes, much like a recorder. This late 18th century oboe was an agile, expressive and fully chromatic instrument in competent hands, but only a considerable virtuoso would have been comfortable with the writing in Mozart's oboe quartet. The piece is a substantial challenge even on the modern instrument.

Mozart was working on his opera Idomeneo in Munich in 1781, where he composed the oboe quartet for the famous soloist Friedrich Ramm. It is very much a "chamber-concerto", in the typical three movement fast- slow-fast form, yet the string accompaniment is far from mere background. Expressive chromatic appoggiaturas ("leaning notes") in the first movement, very high long-sustained notes in the second, the light rising to a very soft high f to end the third are some of the nicer virtuose touches in the solo line. An oft-noted passage in polymeter occurs in the third episode of the Rondeau, where the oboe plays thirteen bars in 4/4 time against 6/8 in the strings.

Program notes by Raymond J. Zoeckler

Our next concert will be on Sunday, January 22, 2012 at 2:30 PM with **The Amadeus Trio** performing Mozart, Shostakovich and Mendelssohn. www.uticachambermusic.org

The Hamilton College and Community Masterworks Chorale and Orchestra will perform Mozart's arrangement of **Handel's Alexander's Feast** on Tuesday, November 29, 2011 at 8:00 PM in Wellin Hall.

www.hamilton.edu/performingarts Phone: 859-4331.

THE B# MUSICAL CLUB will present their noontime program of performers including: **Anita Firman**, (soprano), **James Hanosh** (organ), **David Moore** (baritone), **Carol Sours** (reader), **Elizabeth Evans** (flute) on Wednesday, December 14, 2011 at 11:45 AM at the New Hartford Presbyterian Church, 45 Genesee St., New Hartford. www.bsharpncny.org

PLAYERS OF UTICA will present **The Government Inspector by Nikolai Gogol**, directed by Marijean Levering, a Players of Uica and Utica College Drama Dept. collaboration on February 23, 24, and 25 and 26, 2012 at Utica College's Strebel Auditorium. For times, call 724-7624 or visit their website www.playersofutica.org