



THE CHAMBER MUSIC SOCIETY OF UTICA

presents

YING QUARTET

Ayano Ninomiya, violin
Janet Ying, violin

Phillip Ying, viola
David Ying, cello

16 October 2011
2:30 PM

Museum of Art Auditorium
Munson-Williams-Proctor Arts Institute

Eine Kleine Mozart Musik

Program

String Quartet No. 16 in E-flat Major, K. 428

Allegro non troppo
Andante con moto
Menuetto: allegro
Allegro vivace

Wolfgang Amadeus Mozart
(1756-1791)

String Quartet No. 5 (1934)

Allegro
Adagio molto
Scherzo: Alla bulgarese
Andante
Allegro vivace

Bela Bartok
(1881-1945)

Intermission

String Quartet No. 1 in e minor, "From My Life" (1876)

Allegro vivo appassionata
Allegro moderato alla polka
Largo sostenuto
Vivace

Bedrich Smetana
(1824-1884)



A reception follows the concert at Fountain Elms.



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Governor Andrew Cuomo and the New York State Legislature,
and by the generous contributions of supporters listed on the back page.



The Ying Quartet is presented by arrangement with Melvin Kaplan, Inc. www.melkap.com

VIVIEN HARVEY SLATER

This concert is dedicated to the memory of Vivien Harvey Slater, member of long standing of this Society, member and honorary member of the Board of Trustees. She was a true friend and a great source of support of CMSU. Vivien Harvey Slater died early on June 13, 2011, just a few weeks short of her 94th birthday. At the time of her passing, she was listening to Beethoven. Mrs. Slater was a Czerny scholar; in fact, she wrote the program notes for her albums of Czerny works on the Musical Heritage Society label because no one else could do it. She worked with Arthur Shepherd, who dedicated a composition to her. Mrs. Slater was one of the most accomplished pianists of our time. She was a member of the prestigious Leschetizky Society and played with a style easily recognizable and greatly refined. Mrs. Slater could trace her pianistic lineage --- from her teacher, Severin Eisenberger, who was a student of Theodore Leschetizky, whose teacher was Franz Liszt, who studied with Carl Czerny, whose teacher was Ludwig van Beethoven. She was a beloved teacher, well known for her concert commentaries followed by stellar performances and an enlightened composer. Mrs. Slater was for many years artist-in-residence at Colgate University.

THE ARTISTS

The Ying Quartet combines brilliantly communicative performances with a fearlessly imaginative view of chamber music in today's world. Now in its second decade, the Quartet has established itself as an ensemble of the highest musical qualifications in its tours across the United States and abroad. Its performances regularly take place in many of the world's most important concert halls, from Carnegie Hall to the Sydney Opera House. At the same time, the Quartet's belief that concert music can also be a meaningful part of everyday life has drawn the foursome to perform in settings as diverse as the workplace, schools, juvenile prisons, and the White House. In fact, the Ying's constant quest to explore the creative possibilities of the string quartet has led it to an unusually diverse array of musical projects and

interests. The Ying's ongoing *LifeMusic* project, supported by the Institute for American Music, commissions string quartets from established and emerging composers to create music that reflects contemporary American life.

As the new first violinist in the Ying Quartet, Ayano Ninomiya fills the chair of Timothy Ying, the original first violinist of the all-sibling quartet. Timothy and his siblings, violinist Janet, violist Phillip, and cellist David, are the ensemble's founding members. Ninomiya, second-prize winner of the 2003 Walter W. Naumburg International Violin Competition, joined the quartet in May 2010. As quartet-in-residence at the Eastman School of Music, the Ying Quartet teaches in the string department and leads a rigorous, sequentially designed chamber music program.

PROGRAM NOTES

Today's program is a classic one for string quartet, consisting of a work from the twentieth century sandwiched between quartets from the late eighteenth century (classical in style) and the nineteenth century (romantic).

String Quartet in E-flat Major, K. 428,

Wolfgang Amadeus Mozart

Composed between June and July, 1783, this is one of six quartets Mozart dedicated to Haydn, in an act of homage. They are acknowledged to be one of his supreme achievements. K. 428 opens with a calm melody played by the instruments in unison, a theme that recurs in a variety of forms. The second subject feels unusually busy after the subdued opening.

Mozart then develops both themes concisely, using all four voices. The slow movement, proceeding solemnly over a constant pulse, wanders so far in tonality that some have suggested there is even a resemblance to Wagner's famous *Tristan* chord, some 76 years in the future! An early reviewer (1787) complained that this music was "too highly spiced." The minuet is reminiscent of Haydn, with an unexpectedly dark trio in g minor. The finale is a blistering rondo built on the murmuring idea that opens the movement. Mozart learned from Haydn the importance of liberating all four voices in a string quartet, but in this movement the first violinist has a chance to display great virtuosity.

String Quartet No 5

Bela Bartok

Bartok devoted much of his life to the study and collection of folk music from his native Hungary and other lands. In some of his works he incorporated folk material but in his Fifth Quartet, having thoroughly absorbed the idiom, he integrates its vitality and expressiveness into his own composition without quoting or copying folk music. The quartet, which Bartok composed in Budapest in the summer of 1934, consists of five movements, arranged in an arch: the first and last movements, which are fast, share thematic material; the second and fourth are slow and similar in mood; and the third, a scherzo, is the keystone of the entire work.

The first movement constitutes an arch within the greater arch: its three main themes are developed and then recapitulated in reverse order. The second movement, an example of Bartok's 'night music,' begins with bird-call trills and half-heard murmurings, detached phrases and wisps of music, followed by an anguished melody that disappears into the shadows. The central movement has the symmetrical shape of a scherzo and trio, written throughout in Bulgarian rhythms. The slightly faster trio section, which is the center of the movement and the whole quartet, is followed by a modified version of the scherzo. The fourth movement parallels the second, but with pizzicatos in place of trills, and a similarly intricate and passionate middle section. The finale brings back the peasant-like vitality of the first movement, with a stamping rhythm, a flowing central section, and a fugue on the first theme of the first movement. Towards the end a simple barrel-organ-like transformation of an earlier theme grows increasingly out of tune in a surrealist manner, before the original vigor returns to end the quartet.

String Quartet in e minor, "From My Life,"

Bedrich Smetana

Smetana, the first Czech nationalist composer, was born in Bohemia in 1824. His early compositions captured the spirit of the region's folk songs and dances. He became the principal conductor and artistic director of the Czech Provincial Theater in 1866 and he was the leading musical figure in Prague. In 1874 he became totally deaf and he had to resign from his posts. He wrote his first string quartet two years later to represent his life in sound. Smetana wrote to a friend, "I wanted to depict in music the course of my life ... written for four instruments which, as in a small circle of friends, talk among themselves about what has oppressed me so significantly ...

"First movement: Love of art in my youth, my romantic mood. the unspoken longing for something which I could not name or imagine clearly, and also a warning, as it were, of my future misery.

"Second movement: Quasi polka, bringing reminders of the happy times of my youth, when as a composer I strewed the young world with dance pieces. and was known everywhere as an enthusiastic dancer, etc.

"Third movement: Largo sostenuto, recalling the happiness of my first love for the girl who later became my faithful wife.

"Fourth movement: Knowledge of how to make use of the element of national music, joy in the outcome of following this path. until the ominous interruption and catastrophe [the high-pitched note on the first violin]. the beginning of deafness; a glance towards the sad future, then comes a brief sign of improvement, but a reminder from the very beginning of my love [of art] results finally in a sensation of pain."

Program notes by Nigel Bolland

Our next concert will be on Sunday, November 20, 2011 at 2:30 PM with the **Adaskin String Trio**, with guest **Thomas Gallant**, oboe performing Fiala, Roza, Beethoven and Mozart. www.uticachambermusic.org

HAMILTON COLLEGE will present the **Rochester Philharmonic Orchestra**, conducted by **Michael Butterman**, with guest pianists **Misha and Cipa Dichter**, on Friday, October 28 at 7:00 PM in Wellin Hall. www.hamilton.edu/performingarts Ph: 859-4331.

THE B# MUSICAL CLUB will present **Stage Fright! A frighteningly good Halloween revue** on Sunday, October 30, 2011 at 2:30 PM. On Sunday, November 13, 2011 at 3:00 PM, B# presents performers **Tamara Mickel Hall, Lauralyn Kolb, Rayna Schneider, Sar Strong, Molly Glesmann, and Judy Marchione, with the Jewel Winds Quartet**. Both events will take place at Munson-Williams-Proctor Arts Institute. www.bsharpny.org

PLAYERS OF UTICA will present **The Cripple of Inishmaan** on November 11-13 and 18-19, at 7:30 PM at the Players Theatre. www.playersofutica.org Ph: 1-888-663-3729