

ESTABLISHED 1941 • OUR 82<sup>ND</sup> SEASON

# CHAMBER MUSIC SOCIETY *of* UTICA

*with generous support from*

Rona Lucas *and* Susanna Watling and Robert Verkuyl

*presents*

## *ASMI Chamber Ensemble*

Emil Altschuler, violin • Allison Eldredge, cello

Thomas Pandolfi, piano

### PROGRAM

Piano Trio in E Flat Major, Op. 70, No. 2 (1808).....Ludwig van Beethoven (1770-1827)

I Poco sostenuto – Allegro ma non troppo

II Allegretto

III Allegretto ma non troppo

IV Finale: Allegro

Piano Trio No. 3 in C Minor, Op. 101 (1886)..... Johannes Brahms (1833-1897)

I Allegro energico

II Presto non assai

III Andante grazioso

IV Allegro molto

### INTERMISSION

Trio Élégiacque No. 1 in G Minor (1892) ..... Sergei Rachmaninoff (1873-1943)

Café Music (1987) ..... Paul Schoenfeld (b. 1947)

Rubato – Andante moderato

Piano Trio in C Minor, Op. 66, (1845) ..... Felix Mendelssohn-Bartholdy (1809-1847)

I Allegro energico e con fuoco

II Andante espressivo

III Scherzo, Molto Allegro quasi Presto

IV Finale, Allegro appassionato

Sunday, 30 October 2022 • 2:30 PM

Sinnott Family Bank of Utica Auditorium • Munson-Williams-Proctor Arts Institute

310 Genesee Street • Utica, New York 13502

This concert is made possible with public funds from the New York State Council on the Arts with the support of Governor Kathy Hochul and the New York State Legislature, and by the generous contributions of the donors listed in this program.



## PROGRAM NOTES

### **Piano Trio in E Flat Major, Op. 70, No. 2 (1808)..... Ludwig van Beethoven**

Beethoven wrote the two Opus 70 trios just after completing his Pastoral Symphony. He dedicated them to Countess Maria von Erdödy, who was instrumental in persuading various aristocratic patrons to grant Beethoven an annuity so that he could remain in Vienna. The first trio is the famous “Ghost” trio, the second—performed today—resembles the Pastoral Symphony in expression. Passages of tranquil serenity or joyful exuberance abound. There is of course plenty of surprise and drama, but of a happier kind, not so much conflicted or defiant.

In the first movement, after the first theme of the 6/8 *Allegro ma non troppo*, Beethoven inserts the opening *Poco sostenuto* theme in a modified rhythm, announcing the more florid and flowing second theme of the *Allegro*. This *Poco sostenuto* theme recurs in the *Allegro* and then in its original 4/4 form at the end. The second movement is a double variation having two themes, a technique often used by Haydn, but not much by anyone after him. The third movement is an evolution of the Minuet form, but more lyrical than dance-like. The trio section begins with a dialogue between the strings in three-part harmony and the piano in four parts. The animated finale presents a simple jovial theme with a very busy rapid-fire accompaniment.

### **Piano Trio No. 3 in C Minor, Op. 101 (1886) .....Johannes Brahms**

The summer of 1886 was a productive one for Brahms. He composed fifteen songs in three sets of five—Opus numbers 105, 106 and 107, the cello sonata No. 2 in F Major, Opus 99, the violin sonata No. 2 in A Major, Opus 100, the violin sonata No. 3 in D Minor, Opus 108, and above all the great piano trio No. 3 in C Minor. The music scholar Basil Smallman, in his book *The Piano Trio: Its History Technique and Repertoire*, argues persuasively that Brahms’ C Major and C Minor trios are the high point in 19<sup>th</sup> century Classical/Romantic piano trios.

The heroic and noble music of the first movement is very like a concerto. It has a propulsive, forward quality, proceeding directly to the development section without repeating the exposition. The second movement was a favorite of Clara Schumann, and indeed has many of the qualities of Robert Schumann’s imaginative and poetic music. The serene quality of the *Andante* third movement belies a most unusual feature—the use of double time signatures. Brahms writes in duple meter 3/4 2/4, and then in triple meter 9/8 6/8. These bars do not always strictly alternate, sometimes 5/4 is implied, sometimes 7/4, sometimes 15/8 or 21/8. The *Allegro molto* finale returns to the concerto-like writing, this time with the character of Magyar dance music that Brahms liked so much.

**Trio Élégiacque No. 1 in G Minor (1892) ..... Sergei Rachmaninoff**

Though mournful in tone, this youthful work was not intended to memorialize anyone. It was modeled after the second part of Tchaikovsky’s famous trio by way of emulation or homage. Rachmaninoff had composed a one-act opera *Aleko* as a graduation exercise, for which he was awarded the Moscow Conservatory’s highest honor, the Great Gold Medal. Tchaikovsky had been well-impressed and had planned to conduct Rachmaninoff’s orchestral fantasy *The Rock* in the future but died unexpectedly and tragically. Rachmaninoff then composed the full-length Trio Élégiacque No. 2 in D minor, “dedicated to the memory of a great artist”.

This first trio is in only one movement, with sections demarcated by either different themes or changes in the roles of the instruments. It ends like the Tchaikovsky trio in a somber funeral march. The music bears a remarkable stylistic resemblance to Rachmaninoff’s well-known later works, which is unusual for any composer’s early pieces. The work was never published in Rachmaninoff’s lifetime—it was released in 1947 by the Soviet State Publishers and was not widely available elsewhere for many years.

**Café Music (1987) ..... Paul Schoenfeld**

Paul Schoenfeld is a professor of composition at the University of Michigan and for many years was active as a concert pianist. He studied piano with Rudolph Serkin, Ozan Marsh and others. He was a frequent participant in Music from Marlboro concerts, played the premiers and recordings of many of his own compositions, and recorded the piano and violin music of Bartok with violinist Sergiu Luca. His music is an eclectic mix of popular, folk and classical elements. Some of his many notable works are *Memoirs* for string quartet; a trio for clarinet, violin and piano; the *Four Parables* concerto for piano; the *Vaudeville* concerto for piccolo trumpet; and the *Klezmer Rondos* concerto for flute and baritone.

Café Music was commissioned by the St. Paul Chamber Orchestra. Schoenfeld found the inspiration for it when he was asked to sit in one night with a trio that played for Murray’s Restaurant and Cocktail Lounge in Minneapolis. His idea was to create a light and entertaining piece that “might (just barely) find its way into a concert hall.” Which it did, somewhat to his surprise.

Notes compiled by Raymond Zoekler

**Piano Trio in C Minor, Op. 66, (1845) ..... Felix Mendelssohn-Bartholdy**

Composed in 1845, the Trio is dedicated to the virtuoso violinist and composer, Ludwig Spohr, with whom Mendelssohn would perform the work.

The *Allegro energico* begins with a certain nervous tension. In contrast to the anxiety expressed in the opening theme in c minor is the joyous second theme in the relative major key of E-flat. This happier mood does not remain for long and the minor mode returns to prevail. At the beginning of the *Andante espressivo* a somewhat pensive melody is introduced by the piano, but this soon recedes as the strings take charge and develop the thematic material into a triple-time cantabile in A-flat major. If this song-like movement is reminiscent of the Mendelssohn of the *Lieder ohne Worte* (Songs without Words), the mercurial Scherzo takes us to the world of the composer's *A Midsummer Night's Dream*. That fairy land is left behind in the middle section where the constant shifts between major and minor and the accented downbeats strengthened by trills anticipate the Hungarian gypsy flavor frequently evoked by Brahms. A leap of a ninth gives the listener a bit of a jolt at the beginning of the final *Allegro appassionato*, but the piano soon launches into a chorale, elevating the tone to one of spiritual devotion. This is a device much favoured by Mendelssohn as, for example, in the Reformation Symphony of 1832.

In his brief lifetime Mendelssohn produced much notable chamber music. The C-Minor Trio is among his finest.

Notes compiled by Rand Carter



## **CMSU BOARD OF TRUSTEES**

Rand Carter  
Natalie Combar  
Suzanne Costanza  
Patricia Durante  
BettyLou Frye

David Goldenson  
Joan Gorton  
Tim Gorton  
Anita Humer  
Jan Moore

Jean Morris  
Leonarda Priore  
Linda Slavin  
Robert Verkuyl  
Heidi von Bergen

Marietta von Bernuth  
Susanna Watling  
Laurence Zoeckler  
Raymond Zoeckler

## **BOARD MEMBERS EMERITI**

Nigel Bolland

Jane McDermid

JoElyn Wakefield-Wright

## THE ARTISTS

Violinist **Emil Altschuler** is founder and director of the Altschuler Summer Music Institute (ASMI) in Remini, Italy, where today's trio members teach and where the trio came together. Altschuler received his Bachelor of Music from The Juilliard School under Dorothy DeLay, and his Master of Music from The Yale School of Music. About Mr. Altschuler's playing, *The Whole Note* writes "there's a decidedly old-style feel...very reminiscent of Heifetz" Erick Friedman, himself a protégé of the legendary Jascha Heifetz, wrote of Altschuler "...a truly outstanding violinist of his generation...[with] sound and accuracy of intonation that are truly extraordinary." Performing widely, Mr. Altschuler maintains an active career as a soloist and chamber musician, and serves as concertmaster of the Wellesley Symphony Orchestra. In addition to his work with ASMI, he has been extensively involved in music education in the Boston area. For more information, visit [www.emilaltschuler.com](http://www.emilaltschuler.com).

Cellist **Allison Eldredge** was born in New York City, where she studied at the Pre-College and College of the Juilliard School. Her teachers have included Yo-Yo Ma, Eleonore Schoenfeld, Felix Galimir, and Mstislav Rostropovich. Ms. Eldredge was awarded an Avery Fisher Career Grant and Musical America named her "Young Artist of the Year." Ms. Eldredge made her debut with the Chicago Symphony Orchestra performing the Elgar Cello Concerto under the baton of Daniel Barenboim. Heralded as "a musician of remarkable gifts" (*Chicago Tribune*), Ms. Eldredge has performed with leading orchestras and radio symphonies across Europe and Asia, as well as the United States and Mexico. Ms. Eldredge serves on the Cello Faculty of New England Conservatory Preparatory School (2000-current), Boston String Academy and Altschuler Summer Music Institute, and maintains a private studio in Boston and in Connecticut. For more information see [www.allisoneldredge.instantcore.com](http://www.allisoneldredge.instantcore.com).

Pianist **Thomas Pandolfi** began his music career early on at The Juilliard School (BM & MM) where the young prodigy caught the influential ears of Vladimir Horowitz, who would become his mentor, and legendary composer Morton Gould. Since then Mr. Pandolfi has become an audience favorite, performing on the world's most prestigious stages. In addition to being hailed as one of the greatest interpreters of Chopin and Paderewski, this versatile pianist has received accolades for his performances of Bach to Bernstein. Mr. Pandolfi's original and virtuosic transcriptions of works such as *West Side Story* and *Phantom of the Opera* are one-of-a-kind, jaw-dropping, dramatic encores that keep audiences of all ages returning to his performances again and again. Mr. Pandolfi is a Steinway Artist and when he is not on tour, resides in Washington, DC. For more information see [www.thomaspandolfi.com](http://www.thomaspandolfi.com).

## CMSU'S UPCOMING CONCERTS

**JANUARY 8, 2023**      **ZÉPHYROS WINDS** [zephyroswinds.org/about/](http://zephyroswinds.org/about/)

Now in its 25th season, Zéphyros Winds brings together five soloists known for their virtuosic performance style to perform a wide range of music for winds with “near-symphonic sound” (New London Day). Their Utica program includes works by Nielsen, D’Rivera, Esmail and Szervánsky.

**FEBRUARY 12, 2023**      **ULYSSES QUARTET** [www.ulyssesquartet.com/bio](http://www.ulyssesquartet.com/bio)

Founded in the summer of 2015, the Ulysses Quartet won the grand prize and gold medal in the senior string division of the 2016 Fischhoff National Chamber Music Competition and first prize in the 2018 Schoenfeld International String Competition. “The Ulysses Quartet projects that avid enthusiasm we critics immediately fall for” (San Diego Story). The Ulysses concert features works by Tower, Shostakovich and Beethoven.

**MARCH 26, 2023**      **PETER WILEY, CELLO, and ANNA POLONSKY, PIANO**

At just 13 years of age, Utica-native Peter Wiley was admitted to Philadelphia’s Curtis Institute of Music. His career highlights include a long-term association with the Marlboro Music Festival and the Philadelphia Chamber Music Society. Wiley is currently on the faculties of the Bard College Conservatory of Music and the Curtis Institute.

[www.cmartists.com/artists/bios/wil\\_ey-bio.htm](http://www.cmartists.com/artists/bios/wil_ey-bio.htm)

Anna Polonsky made her solo piano debut at the age of seven in Moscow, Russia. She emigrated to the United States in 1990, attended the Interlochen Arts Academy in Michigan, completed the Bachelor of Music diploma at The Curtis Institute of Music and earned her Master's Degree from the Juilliard School. Ms. Polonsky, a Steinway Artist, is widely in demand as soloist and chamber musician.

[www.annapolonsky.com/](http://www.annapolonsky.com/)

The Wiley-Polonsky performance comprises works by Beethoven, Schumann, Barber, Franck and Mendelssohn.

**APRIL 30, 2023**      **VERONA QUARTET** [www.veronaquartet.com/bio](http://www.veronaquartet.com/bio)

The ensemble’s “thoughtful, impressive” (Cleveland Classical) performances emanate from the spirit of storytelling; the Quartet believes that this transcends genre and therefore the name “Verona” pays tribute to William Shakespeare, the greatest storyteller of all time. The Verona brings us a program by “Three Bs”—Bartok, Bacewicz and Beethoven.

THE BOARD OF TRUSTEES GRATEFULLY ACKNOWLEDGES THE CONTRIBUTIONS FROM THESE  
GENEROUS SUPPORTERS OF THE CHAMBER MUSIC SOCIETY OF UTICA

**SPONSORS**

Gilbert and Ildiko Butler Family Foundation  
Elizabeth Lemieux  
Rona Lucas  
Dr and Mrs Robert Menotti  
Pat and Jan Moore  
Robert Verkuyl and Susanna Watling  
Marietta von Bernuth

**BENEFACTORS**

Kate Adams  
Robin Kinnel  
Heidi and John von Bergen  
Beth and Norm Webber

**CORPORATE PATRON**

Adirondack Financial Services  
William F Locke

**PATRONS**

Dr Joan Fiori Blanchfield, PhD  
Dr William C Blanchfield, PhD  
Dr Charles and Linda Burns  
Flora Esterly and Guyon Knight  
Shirley A Felt  
Mary Rebecca Ferris  
Judith Finer  
Betty Lou Frye  
Sharon and David Goldenson  
Donna L Maltzan  
John and Ludmilla Moore  
Melva S Max  
Tom and Jean Morris  
Gerald and Susan Rasmussen  
Mark and Linda Slavin  
Thomas C Watling, PhD  
Kirk and Charmaine White

**DONORS**

Anonymous  
Kay Albright  
Sheila and Henry Bamberger  
Dr William L Boyle Jr  
Rand Carter  
Natalie T Combar  
George and Ofelia Dale  
Richard and Barbara Decker  
Rev Paul J Drobin  
Cecily R Eidelhoch  
James and Susan Gadbow  
Morag and Ian Galloway  
Georgene C Have  
Carolyn Hayes  
Jack and Rose Hosp  
Anita B Humer  
Virginia and Christopher Kelly  
Dean R Kolts  
John and Mary Gaylord Loy  
Edward and Judith Marchand  
Diane Matza and Bart Farell  
Ronald and Kathleen Mocko  
Rex and Bambi Niles  
Dr and Mrs Paul Ohlbaum  
W Floyd Olney and Elizabeth McDowell  
Stephen Orris and Carol Ann Drogos  
Philip Pearle  
Robert and Fiona Peters  
Carl and Susan Stearns  
Harold F Terrill  
Tina Toglea and Bill Thistleton  
Daniel N Uwah  
Rudolph von Bernuth  
JoElyn Wakefield-Wright

**FRIENDS**

Anonymous  
Kathleen Austin  
Nancy K Bender  
David and Linda Cardavelli  
Suzanne Costanza  
Seth Edelman  
David G Evans  
Chris and Karen Given  
Patricia Hoffman  
Joseph and Ellen Karwacki  
Randy Marshall  
Ann G Meyer  
Donald and Lucille Nojaim  
Karen Novak  
Barbara Redmond  
Rosalyn A Sears  
Lydia Slater  
Tess Slobuszewski and Phil Marmelstein  
Kerstin Soykan  
Sar-Shalom Strong  
Michael Wiley

## **MEMORIAL GIFTS**

### **VERA BRINDISI**

Pat and Jan Moore

### **FRANCIS COMBAR**

Pat and Jan Moore

W Floyd Olney and Elizabeth McDowell

### **VINCENT COSTANZA**

Suzanne Costanza

Pat and Jan Moore

### **DOTTY DEIMEL**

Pat and Jan Moore

### **DAVID ESTERLY**

Pat and Jan Moore

### **RICHARD FRYE**

Pat and Jan Moore

### **KEN GRIFFIN**

Nancy K Bender

Pat and Jan Moore

### **LEE KREINHEDER**

Pat and Jan Moore

Tom and Jean Morris

### **MARYAN McCARTHY**

Nancy K Bender

Pat and Jan Moore

### **EASTON PRIBBLE**

John and Mary Gaylord Loy

### **NANCY H WATLING**

Thomas C Watling PhD

Susanna Watling and Robert Verkuyl

### **NANCY and JERRY WEISS**

Tom and Jean Morris