



**THE CHAMBER MUSIC SOCIETY
OF UTICA**

presents

MINETTI QUARTET
with guest Pianist, **Andreas Klein**

Anna Kopp, violin
Maria Ehmer, violin

Milan Milojcic, viola
Leonard Roczek, cello

Celebrating our 76th concert season

26 February 2017
2:30 PM

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

Program

String Quartet in F Major, Op. 77, No. 2

Allegro moderato
Menuetto: Presto
Andante
Finale

Franz Joseph Haydn

(1732-1809)

String Quartet No. 6 in f minor, Op. 80

Allegro vivace assai
Allegro assai
Adagio
Finale: Allegro molto

Felix Mendelssohn Bartholdy

(1809-1847)

Intermission

Piano Quintet Op. 44, in E flat Major

Allegro brillante
In modo d'una marcia. Un poco largamente
Scherzo Molto vivace
Allegro ma non troppo

Robert Schumann

(1810-1856)



This concert is made possible by the New York State Council on the Arts with the support of Governor Andrew Cuomo and the New York State Legislature, and by the generous contributions of supporters listed on the back page.

The Minetti Quartet and Pianist Andreas Klein appear
by arrangement with Marianne Schmocker Artists International, USA.

www.minettiquartet.at www.andreasklein.com

THE ARTISTS

The "Rising Star" designation which the Minetti Quartet earned some time ago has been maintained in its zenith, setting it among the world's leading chamber musicians. Since its founding in 2003, prize after prize has proved that the Minetti is indeed "the musical sensation of Austria" (*Der Tagespiegel*, Berlin). World concertizing does not prevent the Ensemble from recording on the Haenssler and Avi Music labels, to critical acclaim.

The *Grevenboicher Zeitung* critic wrote that Andreas

Klein was "[in] superb command of his technique, the loud passages were never aggressive, his tonal colors were limitless, his scales always sparked. Most gripping and impressive was his dynamic range: his control to produce a flawless shading down to a barely audible sound was breathtaking". The German pianist has been invited to perform with the world's most prestigious orchestras and chamber ensembles, inspiring stellar reviews.

PROGRAM NOTES

String Quartet in F Major, Op. 77, No. 2 (1799)

Franz Joseph Haydn (1732-1809)

How better to begin a chamber music concert than with a quartet by Franz Joseph Haydn, the father of string quartets. At age 18 he was asked to write for a group of amateur musicians, consisting of two violins, a viola and a cello. Certainly, the trio sonata was popular, but little had been written for this quartet of strings. Haydn's work was received with great acclaim and a new form was born. Others liked it and styled their pieces after it—Mozart, Schubert, Beethoven—and all began to fit a standard form—Haydn's form.

The first movement is in clear sonata form, with the melodies weaving in and out at an easy pace. A grand pause after the development section brings us back to the beginning for a fine recapitulation. The Menuet is next and livens up the pace, and the Trio which follows—in the interesting key of D Flat—brings us smoothly to the Andante. This is more like a violin aria—a song without words—accompanied by the cello with the inner parts supporting, and including some dramatic moments as well.

The Finale makes it clear that right up to the end of his career Haydn kept the joy and excitement in his music. Arguably, Op. 77, No. 2 is the last quartet he composed, yet it moves along with precision and verve. A fine finish to the form that has brought the joy of "Papa Haydn" to millions through the centuries.

String Quartet No. 6 in f minor, Op. 80 (1847)

Felix Mendelssohn Bartholdy (1809-1847)

Julius Benedict, Mendelssohn's life-long friend, had this to say about the f minor quartet: "It would be difficult

to cite any piece of music which so completely impresses the listener with a sensation of gloomy foreboding, of anguish of mind, and of the most poetic melancholy, as does this masterly and eloquent composition". Composed in the last few months of Mendelssohn's life, it was intended as a tribute to his sister Fanny and entitled "Requiem for Fanny".

Fanny was the eldest of the Mendelssohn children and considered by many to be more talented than Felix, but of course in the early 1800s it was not seemly for a woman to have a career as a composer. She, however, was a great influence on Felix and they were quite close.

Working within the structure of Haydn's form—four movements: fast, somewhat fast, slow and fast—the carefree sound of Haydn is replaced by great emotion and intensity. Mendelssohn is noted primarily for his symphonies and the incidental music for Shakespeare's "Midsummer Night's Dream". The master of the "agitato" style is shown in this first movement. The Scherzo he made so famous with Shakespeare is nowhere to be found here. The jagged lines and dotted rhythms of this Scherzo bring out his feelings of loss over the death of Fanny. During this period of time composers bared their souls in their music. Long-established forms and styles gave way to musical angst. This was found in the symphonic poems developed by Berlioz, as well as the later symphonies of Beethoven. Program music was not only accepted but expected.

Piano Quintet Op. 44 in E flat Major (1842)

Robert Schumann (1810-1856)

Schumann dedicated this piano quintet to his wife, the great pianist Clara Wieck Schumann (en.wikipedia.

org/wiki/Clara_Schumann), who was due to perform the piano part for the first private performance of the quintet on 6 December 1842. However, she fell ill, and Felix Mendelssohn stepped in (en.wikipedia.org/wiki/Felix_Mendelssohn), sight reading the “fiendish” piano part as he referred to it. Mendelssohn’s suggestions to Schumann after this performance led the composer to make revisions to the inner movements, including the addition of a second Trio to the third movement.

The Internet and Wikipedia give us this information. But we also know Schumann was a pall-bearer for Mendelssohn’s funeral. The friendship and comradeship between Schumann and Mendelssohn influenced the music each was writing, and both studied Haydn’s body of work. So the intent of grouping these pieces for this particular concert comes through, and unifies the three very different works we hear today.

Putting a piano with a string quartet seems so logical from the 21st century perspective. Alternating the drama of the piano and the transparency of the strings, weaving the two together, massing the sounds for great movement and passion—all continue to speak to today’s listener.

The opening chords of the Allegro exploit the range

of the piano, exactly as Schumann specified: “brillante”. The second theme contrasts with more mellowness. The second movement begins with a funeral march, and the stateliness of the form gives depth to the music. We begin to hear remnants of previous themes and this device gives unity through the final movement. The Scherzo gives attention to simple scale passages in both the Trios—yes, Schumann took Mendelssohn’s suggestion—and brings a relaxation from the first two movements. The full embrace of Romanticism comes out in the final movement.

And so in one concert we hear—broadly—50 years of chamber music: Haydn’s string quartets built upon, explored and developed by successful composers of following generations; Haydn’s composition written just before his death at the height of his career, yet exhibiting the firm standards he himself had set; Mendelssohn also writing his composition at the end of his life, and incorporating the modern nuances introduced in his lifetime; Schumann—Mendelssohn’s contemporary—expanding and altering Haydn’s form by adding a piano and switching the positions of the menuet/scherzo and the slow movement, yet building on the heritage of Haydn.

Program notes by JoElyn Wakefield-Wright

THE B# MUSICAL CLUB will stage its annual **Scholarship Winners Concert** at Munson-Williams-Proctor Arts Institute on **Sunday, March 26, 2017 at 2:00 pm**. This is a thrilling accomplishment for area student musicians.

The concert is free; please come to join in this stellar event.

www.bsharpny.org Ph: 315-569-1789.

HAMILTON COLLEGE will present many events in the next few weeks.

Please consult their website:

www.hamilton.edu/performingarts Ph: 315-859-4331.

PLAYERS OF UTICA is mounting **Sordid Lives; a Black Comedy About White Trash** at Players of Utica Theatre, 1108 State St., Utica, NY, on **March 31, April 1-2 and 7-9, 2017**.

For performance times, visit their website:

www.playersofutica.org Ph: 315-724-7624.

CHAMBER MUSIC SOCIETY OF UTICA will conclude its 76th season on **Sunday, April 9, 2017 at 2:30 PM**, in this hall. **Hermitage Piano Trio** will perform works by Beethoven, Scharwenka, Cassado and Mendelssohn.

www.uticachambermusic.org. Ph: 315-507-3597 or 315-794-9741.