

ESTABLISHED 1941 • OUR 84TH SEASON

CHAMBER MUSIC SOCIETY *of* UTICA

with generous support from

The Gilbert and Ildiko Butler Family Foundation

presents

Castalian String Quartet

Sini Simonen, violin • Daniel Roberts, violin
Natalie Loughran, viola • Steffan Morris, cello

PROGRAM

- String Quartet in G Minor, Op. 20 No. 3 (Hob.III:33) (1772).....Josef Haydn
Allegro con spirito (1732-1809)
Menuetto: Allegretto
Poco Adagio
Allegro molto
- Ungrievable Lives* for String Quartet (2021/22).....Charlotte Bray
(b. 1982)

INTERMISSION

- String Quartet in G Major, Op. 161 (D. 887) (1826)..... Franz Schubert
Allegro molto moderato (1797-1828)
Andante un poco moto
Scherzo: Allegro vivace
Allegro assai

THE MARY KERNAN BUTLER AND MARTHA GILBERT BUTLER MEMORIAL CONCERT

Sunday, 17 November 2024 • 2:30 PM
Munson Art Museum • Sinnott Family Bank of Utica Auditorium
310 Genesee Street, Utica NY 13502

PROGRAM NOTES

String Quartet in G Minor, Op. 20 No. 3 (Hob.III:33) (1772) Josef Haydn

A strong new current of artistic expression swept through central Europe during the late 1760s and early 1770s, known as *Sturm und Drang* (storm and stress). While not every work was stormy or stressful, the moniker served notice that composers were turning away from the light, gentle, superficially pleasing world of the *style galant* (courtly style) to infuse their music with greater emotional depth and stronger subjective feelings. *Sturm und Drang* was evident in the relatively large number of works written in unusual keys, especially in the minor mode.

Another important new aspect of the Op. 20 quartets was the liberation of the cello part from servitude as a mere bass accompaniment, and the full participation of all four instruments as near-equals. It was probably sheer coincidence that an early edition of these quartets used as its frontispiece a drawing of a rising sun (hence, the nickname “Sun” Quartets), but the symbolism, accidental or otherwise, is obvious, signifying both the rise of a new musical style and the ascent of Haydn as a fully mature composer of string quartets. These works bear another nickname as well, *Die grossen Quartette*, which translates as either the great quartets or the large-scale, fully-formed quartets (in contrast to the slighter works that preceded them). Both designations are apt.

There are additional unusual features to be found in the Quartet Op. 20, No. 3. The division of the fiery main theme of the first movement into seven-bar phrases creates a most irregular pattern. The development section of this movement begins in the same key as the exposition (G minor), another exceptional procedure. The minuet movement continues the tone of tragedy and dark passion, possibly providing the model for Mozart in the analogous movement of his famous G minor symphony some years later. Following a slow movement of exceptional breadth and depth, a spirited sonata-form finale brings the G minor quartet to a close.

Copyright © Robert Markow for Vancouver Recital Society

***Ungrievable Lives* for String Quartet (2021/22).....Charlotte Bray**

From the composer: I was deeply moved and motivated by the work of the British artist, Caroline Burraway. Since 2015 she has responded to the crisis through her art, having witnessed first-hand the situation and refugee camps in the Mediterranean. Burraway’s powerful installation, *Ungrievable Lives* comprises 13 dresses for children, handmade from

refugee lifejackets gathered at the 'Lifejacket Graveyard' in Lesbos, Greece, hanging from iron and brass Salter scales, above small mounds of sand.

Each dress represents one million of the 13 million child-refugees there are worldwide. They signify 'absence', evoking memories of a former life, of family, of love and, ultimately, of loss. The work invites the viewer to meditate upon and contemplate the, often harrowing, journey of refugees as they try to reach the shores of Europe. The scales, an ancient symbol of justice, denote the weighing of the body and soul, prompting the difficult question: "Are the lives of some, more valuable than that of others?" The sand, stacked below each of the dresses, represents borders, physical, political and cultural, which – like sand – constantly shift and change over time.

This forms a large part of the stimulus behind my string quartet; the music explores it through the 13 highly-contrasting miniature movements.

String Quartet in G Major, Op. 161 (D. 887) (1826)Franz Schubert

Schubert's String Quartet in G Major is chamber music on a massive scale. The first movement alone lasts between fifteen and twenty minutes depending on the tempo and whether repeats are honored. Within the first few measures, Schubert establishes his familiar dichotomy between light and dark as a G Major chord transforms simply, suddenly and significantly into G minor. This mercurial and fundamental battle between light and dark rages on until the very end of the quartet some fifty minutes later. Schubert's arresting introduction soon softens into floating light with a telltale signature: a quiet, fluttering tremolo of quick triplets punctuated by a germinal motif fragment in a dotted rhythm. With a steep rise in dynamics and the fully marshaled force of the ensemble, the introduction morphs into the primary thematic material that will course throughout the movement in continuous alteration with a second lyrical theme soon to come. In a unique approach to sonata form, Schubert seems to co-evolve both theme areas in successive waves as each interrupts the other while internally growing more elaborate. Far more "development" happens in the traditional areas of exposition and recapitulation than in the literal development section itself, which is relatively brief by comparison. Instead, there is contrast, expansion and variation in an endless matrix of sudden contrasts in modality, texture, dynamics, rhythm and mood. It is not until the last few bars that the battle finally yields to a briefly stable victory for G Major.

The second movement Andante is the slow movement of similarly vast proportions and emotional intensity. A delicate elegiac theme features the cello with a somber, moderate cast in E minor that rises only briefly in its second reprise to a brief smile of temporary relief. Suddenly, a huge surge of dark passion interrupts the suave lament as if the first movement were rushing back complete with dotted rhythms, nervous tremolos and abrupt, stabbing gestures. Once again, Schubert is positively transfixed with two contrasting ideas that seem to recur more often and more directly than classical forms seem to encourage. But as in the first movement and throughout much of his oeuvre, Schubert never says the same thing twice. Each recurrence brings a change of instrumentation, texture, rhythm, key or modality, sometimes only as a subtle nuance. The casual listener finds repetition on the surface while the deeper listener discovers endless diversity exploiting gorgeous, resilient musical ideas in a constant state of transformation.

A much lighter and shorter Scherzo breaks the spell with a tensile agility that suggests Mendelssohn who, during the same year of 1826 would have been a teenager hard at work on his remarkable overture to a Midsummer Night's Dream. The nimble scherzo gives way to a supple trio, a sweet, swaying ländler that may well be the only untroubled section in the entire quartet. A sublime duet between cello and violin dances like a poignant dream lost so quickly in the ensuing tumult.

Schubert concludes his final string quartet with the perpetual motion of a sonata rondo in a typical 6/8 meter at a brisk clip, for the most part a high-spirited dance. Characteristically, the first several measures feature an unstable tonality flickering by the beat between major and minor and just as quickly, restless modulations to new keys. Many commentators have likened the finale to an opera buffa where Schubert's temperamental drama assumes a comedic cast in a kind of frantic parody of itself. The combination of reprise along with prominent developmental aspects crafts a hybrid of rondo and sonata forms first established by Haydn. The comparatively effervescent character of Schubert's conclusion is merely a pause in the seemingly endless flow of his mightier passions.

Copyright © Kai Christiansen for Earsense



CASTALIAN STRING QUARTET

“Deep contemplation and vivid spontaneity... nothing short of a revelation in its lucidity of line and sheer beauty of sound.” — BBC Music Magazine

Since its formation in 2011, the London-based Castalian Quartet has distinguished itself as one of the most dynamic, sophisticated young string quartets performing today. Gaining renown for interpretations “full of poetry, joy and sorrow, realised to such perfection” (The Observer), they are the first Hans Keller String Quartet in Residence at the University of Oxford and were named Young Artist of the Year at the 2019 Royal Philharmonic Society Awards. The Quartet works with many living composers, including recent premieres of works by Mark-Anthony Turnage, Charlotte Bray, and Edmund Finnis.

The Castalian String Quartet’s 2022 release *Between Two Words* (Delphian Records), presenting music by Orlando di Lasso, Thomas Adès, Ludwig van Beethoven and John Dowland, was given a double five-star review as BBC Music Magazine’s ‘Album of the Month’: “this outstanding disc offers listeners a true philosophical journey...a series of intricately connected works, each performed with rare beauty and originality by a quartet at the height of its powers...[the Heiliger Dankgesang from Beethoven Op. 132] is nothing short of a revelation in its lucidity of line and sheer beauty of sound.”

Formed in 2011, the quartet studied with Oliver Wille at the Hochschule für Musik, Hannover, before being selected by the Young Classical Artists Trust (YCAT) in 2016. They were awarded First Prize at the 2015 Lyon International Chamber Music Competition and in 2018 were recipients of the inaugural Merito String Quartet Award and Valentin Erben Prize, and a prestigious Borletti-Buitoni Trust Fellowship.

The quartet’s name is derived from the Castalian Spring in the ancient city of Delphi. According to Greek mythology, the nymph Castalia transformed herself into a fountain to evade Apollo’s pursuit, thus creating a source of poetic inspiration for all who drink from her waters. Committed to inspiring a diverse audience for classical music, the Castalians have performed everywhere from the great concert halls to maximum security prisons and even the Colombian rainforest.

The Castalian String Quartet appears by arrangement with David Rowe Artists.

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
Vera S Brindisi Trust
and Estate
The Frye Family
Elizabeth Lemieux
Rona Lucas
Dr and Mrs Robert Menotti
The Menotti Family Fund
Pat and Jan Moore
New York State Council
on the Arts
Philip Pearle
Robert Verkuyl and
Susanna Watling
Marietta von Bernuth

BENEFACTORS

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

CORPORATE PATRONS

Adirondack Financial Services
William F Locke
Bank of Utica

PATRONS

Joan and William Blanchfield
Dr Charles and Linda Burns
Shirley A Felt

Sharon and David Goldenson
Robert Hodgkinson
Donna L Maltzan
John and Ludmilla Moore
Tom and Jean Morris
Gerald and Susan Rasmussen
Mark and Linda Slavin
Kirk and Charmaine White

DONORS

Anonymous
Kay Albright
Henry Bamberger
Rand Carter
Natalie T Combar
Ofelia Dale
Richard and Barbara Decker
Cecily R Eidelhoch
James and Susan Gadbow
Morag and Ian Galloway
Georgene C Hawe
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 Orvis and
Carol Ann Drogus
Robert and Fiona Peters
Carl and Susan Stearns
Tina Toggia and Bill Thistleton
Daniel N Uwah
Rudolph von Bernuth
JoElyn Wakefield-Wright

FRIENDS

Anonymous
Kathleen Austin
Nancy K Bender
Cornelia Brown
David and Linda Cardarelli
Suzanne Costanza
Stephen 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
Lydia Slater
Ryan and Alyson Van Alphen
Michael Wiley

HONORARY GIFTS

**IN HONOR OF BETTYLOU FRYE
ON THE OCCASION OF HER 90TH BIRTHDAY**

Laurie Giambrone and Jennifer Giambrone
Tom and Jean Morris
Michele Mutarelli
Alice Sorenson
Jane Sorenson

MEMORIAL GIFTS

VERA BRINDISI

Pat and Jan Moore

FRANCIS COMBAR

Natalie Combar

Pat and Jan Moore

W Floyd Olney and Elizabeth McDowell

VINCENT COSTANZA

Stephen Costanza

Suzanne Costanza

Pat and Jan Moore

Ryan and Alyson Van Alphen

DOTTY DEIMEL

Pat and Jan Moore

DAVID ESTERLY

Pat and Jan Moore

RICHARD FRYE

The Frye Family

Pat and Jan Moore

KEN GRIFFIN

Nancy K Bender

Pat and Jan Moore

LEE KREINHEDER

Richard and Barbara Decker

Pat and Jan Moore

Tom and Jean Morris

CYNTHIA ANN MacKEAN

Pat and Jan Moore

MARYAN McCARTHY

Nancy K Bender

Pat and Jan Moore

EASTON PRIBBLE

John and Mary Gaylord Loy

NANCY and THOMAS WATLING

Susanna Watling and Robert Verkuyl

NANCY and JERRY WEISS

Tom and Jean Morris

Our programs are 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.



NEW YORK
STATE OF
OPPORTUNITY.

**Council on
the Arts**

OUR NEXT CMSU CONCERT

Horszowski Piano Trio

Sunday, 26 January 2025 at 2:30 PM

performing works by

Joseph Haydn, William Bolcom and Bedrich Smetana



UPCOMING EVENTS

CLINTON SYMPHONY ORCHESTRA OF THE MOHAWK VALLEY

Poinsettia Pops Concert

Sunday, December 15, 2024 at 3:00 PM

Clinton Performing Arts Complex, 75 Chenango Road, Clinton NY

General Admission: \$25, Students Free

Up to two Adults accompanying a Student \$10 each

Solo Piano Recital to Benefit Clinton Symphony Orchestra of the Mohawk Valley

Elyane Laussade, New Zealand Concert Pianist

Saturday, February 15, 2025 at 3:00 PM

Zion Episcopal Church, 140 West Liberty Street, Rome NY

Admission: Benefit free will offering

For more information see website WWW.CLINTONSYPHONYORCHESTRA.ORG



CHAMBER MUSIC SOCIETY OF UTICA

PO BOX 8149

UTICA NY 13505-8149

CMSU.INFO@GMAIL.COM • 315-794-9741

WWW.UTICACHAMBERMUSIC.ORG