

69<sup>th</sup> Concert Series 2022-23



FRIENDS *of* MUSIC

is pleased to present

**Academy of St  
Martin in the Fields  
Wind Ensemble**

**John Roberts, oboe**

**Fiona Cross, clarinet**

**Julie Price, bassoon**

**Stephen Sterling, horn**

**with**

**Caroline Palmer, piano**

Saturday, April 22, 2023. 8:00 pm.  
Ossining High School. Ossining, New York

**President:**

Susan R. Harris, Ossining

**Vice President:**

Keith Austin, Briarcliff Manor

**Secretary:**

Peter Oden, Ossining

**Treasurer:**

Marc Auslander, Millwood

**Associates:**

George Drapeau, Armonk

Paula Erdlavitch, Ossining

Roberta Lasky, Pleasantville

Joanne Louis-Paul, Nyack

Tomoko Uchino, Briarcliff Manor

**Board of Directors:**

Gregg Farber, White Plains

David Kraft, Briarcliff Manor

Bruce MacLennan, Greenwich, CT

Rosella Ranno, Briarcliff Manor

Betsy Shaw Weiner, Croton-on-Hudson

**Who We Are**

Friends of Music Concerts, Inc., is an award-winning, non-profit, volunteer organization now completing its 69<sup>th</sup> season of showcasing, right here in Westchester, artists chosen from among the finest in today's diverse world of chamber music. Additionally, our Partnership in Education program in the public schools and free student admission to our concerts give young people enhanced exposure to and appreciation of classical music.

**In order to help sustain what one of our artists called this “legendary series,” we would welcome people who can join the volunteers listed above, either as Board members or equally valued volunteer Associates and committee members. People we are looking for include, but are not limited to, those with writing/publishing production and/or fund development/grant writing skills. Call us at 914-861-5080 or contact us on our website (see below); we can explore the possibilities together.**

**Acknowledgments**

We have been proud to be a grantee of ArtsWestchester with funding made possible by Westchester County government with the support of County Executive George Latimer, the New York State Council on the Arts (NYSCA), the Rea Foundation, and the Bergen Foundation. Additional support has been received from many friends of Friends of Music, including subscribers and other ticket holders listed in this program.\* If you, too, can contribute in this way, please send your gifts to Friends of Music Concerts, Inc., P.O. Box 675, Millwood, NY 10546.

# Program

---

**Trio in A minor, for oboe, horn and piano, Op. 188** Carl Reinecke  
*Allegro moderato* (1834-1910)  
*Scherzo: Molto vivace*  
*Adagio*  
*Finale: Allegro ma non troppo*

**Quintet in E-flat Major, for piano and winds, K. 452** Wolfgang Amadeus Mozart  
*Largo – Allegro moderato* (1756-1791)  
*Larghetto*  
*Rondo – Allegretto*

## Intermission

---

**Divertissement, for oboe, clarinet, and bassoon** Erwin Schulhoff  
*Ouverture. Allegro con moto* (1894-1942)  
*Burlesca. Allegro molto*  
*Romanzero. Andantino*  
*Charleston. Allegro*  
*Tema con variazioni e fugato. Andante*  
*Florida. Allegretto*  
*Rondino-Vinale. Molto allegro con fuoco*

**Quintet in E-flat Major, for piano and winds, Op. 16** Ludwig van Beethoven  
*Allegro ma non troppo* (1770-1827)  
*Andante cantabile*  
*Rondo: Allegro ma non troppo*

The Academy of St Martin in the Fields's April 2023 U.S. tour is supported by Maria Cardamone and Paul Matthews together with the American Friends of the Academy of St Martin in the Fields. For more information about the American Friends, please e-mail [development@asmf.org](mailto:development@asmf.org).

The Academy of St Martin in the Fields Wind Ensemble appears by arrangement with David Rowe Artists, [www.davidroweartists.com](http://www.davidroweartists.com). Chandos, Philips, Hyperion recordings.

Piano by Steinway

## Next concert

---

Saturday, September 23, 2023, at 8:00 pm at **Sleepy Hollow High School, Sleepy Hollow, NY**  
**Manhattan Chamber Players**

Program: TBA

# Program notes

---

## **Trio in A minor, for oboe, horn, and piano, Op. 188**

Carl Reinecke

A contemporary of Brahms, German composer Carl Reinecke lived from the early years of Romanticism until its twilight years, when the innovations of the 20<sup>th</sup> century began to supersede romantic ideals. He composed in all the established forms of the day, including opera and other music for the stage, symphonies, concertos, and much vocal and chamber music. As a pianist, Liszt spoke of his “beautiful, gentle, legato and lyrical touch” – and much the same could be said of Reinecke’s compositions. Few of these pieces, however, remain in the repertoire, with the notable exception of a flute sonata subtitled *Undine*. For many years, it has been his most frequently performed and recorded work.

In his lifetime, Reinecke was best known as the long-time director of the Leipzig Gewandhaus Orchestra, beginning 13 years after the death of its founder, Felix Mendelssohn, and running 1860-1895. Reinecke also was Professor of composition at the Leipzig Conservatory, building the reputation of the music school he eventually headed to rank high among the leading conservatories in Europe. In his teaching, as in his music, Reinecke saw himself as a guardian of tradition, mistrusting what was new and revering much that was familiar from the past. The **Trio** he wrote for oboe, horn and piano in 1886, at the age of 62, follows classical precedent in its four-movement structure, if not in its unusual, yet attractive, combination of instruments. Its opening movement is built around a graceful, lyrical theme first heard in the oboe, while the wistful mood Reinecke explores pays homage to Schumann. In the brief, animated Scherzo that follows, oboe and horn punctuate the sustained piano texture with rapid-fire interjections. Both the slow movement and good-humored finale show Reinecke’s gift for attractive melodic writing to advantage and make this infrequently performed work a welcome visitor.

## **Quintet in E-flat Major, for piano and winds, K. 452**

Wolfgang Amadeus Mozart

“I believe it is the best work I have written in my life. It is composed for one oboe, one clarinet, one horn, one bassoon and the piano.” Mozart’s own critique of K. 452 is found in a letter to his father, written April 10, 1784. In it, he tells of the first performance of the quintet at the Court Theater in Vienna, together with a new piano concerto, three symphonies and an improvisation on the piano. Not surprisingly, Mozart adds: “I was exhausted towards the end of the concert from playing so much.” Then with a characteristic puff of his feathers, he cannot resist adding: “I only wish you could have heard it – and how beautifully it was performed!”

For the classical composer, the string quartet was the ideal medium for blend, range, tone color and the potential for contrast. Wind instruments blended less easily. Composers tried various combinations of winds, but no single solution prevailed. The closest was a sextet combination of pairs of treble instruments (oboes or clarinets or flutes) bound together by the texture of two horns and two bassoons. The players of these instruments formed the *harmonie* that many members of the aristocracy kept on staff in their city palaces and summer estates. Mozart wrote *harmoniemusik* and in doing so, he deepened the emotional range of his writing for wind instruments. This shows not only in the wind serenades and divertimento, but also in the wind writing in the piano concertos, which were the focus of this energy in the early 1780s. These concertos brought him fame and wealth. In them, he combined symphonic skill with an

---

operatic gift for lyrical writing. He also was pushing the bounds of the string quartet and composing music that grew increasingly intimate. Then, in the early months of 1784, all these skills and interests came together in the **E-flat Quintet**, over which we know that Mozart labored long and hard. Sketches for all the movements exist. There was no precedent. As far as we know, no one had previously written a quintet for piano and four single wind instruments.

The challenges facing Mozart were considerable. He generally keeps the melodies short, to accommodate the breathing needs of the wind players. He also gives each melody a character that is suitable for embellishment by all. Since oboe, clarinet, horn and bassoon do not blend in the way a string quartet blends, he keeps the chordal passages short. Despite all these different considerations, Mozart creates a masterpiece, with unity of form, structure and purpose. The piano leads, rather than dominates, the proceedings – the quintet is no piano concerto in miniature. The piano also enters into dialogue with each of the four wind instruments. As each instrument asserts itself, Mozart builds on its separate identity and adds to the variety of the whole. In the *Larghetto*, the wind instruments take the lead in announcing the melodies, while the piano weaves elaborately decorated arpeggios around them. The rondo finale concludes with the winds playing a written-out *cadenza in tempo*, as the piano provides the accompaniment. Doing this allows Mozart to avoid the improbable scenario of five instruments improvising a *cadenza* at the same time!

### **Divertissement, for oboe, clarinet, and bassoon**

Erwin Schulhoff

Czech composer Erwin Schulhoff, one of the most gifted of a lost generation of composers to die in wartime imprisonment and the concentration camps, was born ahead of his time. His magpie-like interest in music of all sorts would make him right at home in today's culture. Born to a family of Czech-Jewish musicians in Prague in 1894, he was encouraged as a child by Dvořák. He then went through rigorous training with Reger in Leipzig and studied later with Debussy. By 1927, when he wrote this **Divertissement**, Schulhoff was a prominent pianist and composer, appearing regularly at international contemporary music festivals. His interests tended toward modernism, often combining Schoenberg's free atonality with the strong dance rhythms of folk music. As a pianist, Schulhoff championed the quarter-tone music of his fellow-countryman Alois Hába. He followed developments in Paris and was an enthusiast of the music of Milhaud and other members of Les Six. He also played in nightclubs and drew inspiration from the then new and exciting phenomenon of jazz and ragtime, integrating them into his music as successfully as any composer of his time.

Returning to Prague from his base in Dresden in 1923, he began to consolidate many of these wide-ranging influences in works like the **Divertissement**, a suite of seven short movements structured along the lines of a baroque suite. The first two movements take us through light-hearted, virtuoso, contrapuntal writing, generally without a tonal center, each movement building to an unpleasant, parodistic chord, followed by a closing summation. *Romanzero* is a whimsical, even more tongue-in-cheek neoclassical take on a dance movement. Both the toes-in, heels-out twisting steps of Schulhoff's Charleston and the delightful slow waltz of his *Florida* come from a world unknown to Bach & co. The plaintive *Tema* and its half dozen or so variations travel far and wide and the good-natured *Rondino-finale* ties a bow on a little-known gem from a chameleonic composer.

---

## Quintet in E-flat Major, for piano and winds, Op. 16

Ludwig van Beethoven

Beethoven was 26 in 1796 when he wrote his Quintet for piano and winds. He was just two years younger than was Mozart when he composed his K. 452, though Beethoven was at a less musically advanced stage of his career. He chose the same key of E-flat, the same combination of winds and the same number of movements as did Mozart. The piano was Beethoven's own instrument, the vehicle with which he chose to make his reputation when he first took up residence in the city of Vienna. It was a happy coincidence that Beethoven's long-time friend Zmeskall von Domanovecz owned the autograph score of the Mozart quintet, which may well have been the reason Beethoven turned to these forces. Beethoven's quintet is the less democratic of the two. The piano frequently confronts the winds. There's more argument and 'attitude' between the piano and winds and the cadenzas throughout the quintet symbolize the increased authority of the piano.

The quintet opens ambitiously, with a weighty introduction. At times, it is almost symphonic. Many of Beethoven's later hallmarks are found here, particularly its dramatically contrasting dynamics. The piano then introduces the three main themes of the opening movement, and the momentum of the piano writing propels its music. This is the music of a pianist out to make his mark in an important musical center. It is progressive and up to date. The wind writing, by contrast, falls into the more traditional conventions of the serenade and wind chamber music (known as *harmoniemusik*). An extended coda ends this substantial movement. The slow movement begins with an echo of Mozart's aria 'Batti, batti' from *Don Giovanni*. It is a lovely theme, and it returns throughout this relaxed movement, each time increasingly embellished. There are two gently melancholy episodes in the minor key, the first introduced by oboe and the second by horn. A hunting-call theme introduces the finale. Exuberant and witty, it is a sonata-rondo structure of substance and virtuosity.

--- All program notes ©2023 Keith Horner

---

## About the Artists

Glasgow-born **oboist John Roberts** has been based in London since 2008, where he quickly became immersed in the city's rich orchestral scene. In addition to his position with the Academy of St Martin in the Fields, he is principal oboe in both the Royal Philharmonic Orchestra and the English Chamber Orchestra, and is visiting professor at the Royal Conservatoire of Scotland. He has performed concertos in Europe, Asia, and Africa, and also is an active chamber musician. A keen cyclist and mountaineer, he lives in Croydon with his wife and their two cats.

**Clarinetist Fiona Cross** enjoys combining chamber music with a solo career as well as playing guest principal clarinet with all the leading British orchestras. She performs regularly with the Academy of St Martin in the Fields and has traveled extensively with them on many tours to the Far East, Europe, and The Americas. She is also principal clarinetist of Glyndebourne Touring Orchestra and Manchester Camerata, with whom

---

she often appears as soloist. She is an advocate of new music, and has commissioned many new works for clarinet and piano, and clarinet and harp. She is a professor of clarinet at Trinity College, London.

An orchestral musician, chamber musician, soloist, and teacher, **bassoonist Julie Price** has held positions as Principal Bassoon with the BBC Scottish Symphony Orchestra, Orchestra of the Royal Opera House, and Royal Philharmonic Orchestra. She has been Principal Bassoon of the English Chamber Orchestra since 1994 and of the BBC Symphony Orchestra since 2001. As a chamber musician, she has appeared with the London Winds, and the Lindsay and Chilingirian string quartets, among others. She has been a teacher at the Royal College of Music in London since 1998.

**Hornist Stephen Stirling** is a renowned soloist who has appeared at almost every major British venue and with the Chamber Orchestra of Europe, BBC NOW, BBC SSO, Bournemouth Symphony Orchestra, and the Orchestra of St. John's, as well as with the Academy of St Martin in the Fields. He gave the world premiere of Gary Carpenter's Horn Concerto on BBC 3. He holds the unique distinction of having been soloist for the opening of both of London's newest purpose-built concert halls – Cabot Hall and King's Place. He has a world-wide reputation as a chamber musician, is in constant demand at festivals in the UK and abroad., and is a founding member of Endymion, The Fibonacci Sequence, the Audley Trio, Arpège, and the New London Chamber Ensemble. Professor of Horn at Trinity College of Music, London, on the faculty of the Yellow Barn Music School and Festival in Putney, Vermont, he also is a veteran of the Dartington International Summer School in south Devon, UK.

The Singapore-born English **pianist Caroline Palmer** has established a wide reputation as a chamber musician and soloist and has performed in the USA and throughout Europe, where she also has been a participant in various chamber music festivals. Since 1990, she has been a piano professor at the Guildhall, where she coaches chamber repertoire in addition to teaching individual students. She has played for radio broadcasts and recordings in Italy, Germany, Switzerland, Bulgaria, and the USA. Recent engagements have included a televised performance in the Varna Festival in Bulgaria and recordings for BBC Radio 3.





**Grantor - \$2500 and over**

ArtsWestchester  
Susan R. Harris

**Benefactor - \$1000 to \$2499**

Rochelle and Marc Auslander  
Anita and David Kraft  
Rosella and Kurt Ranno  
Nicholas and Shelley Robinson  
Betsy Shaw Weiner

**Patron - \$500 to \$999**

Miriam and Howard Budin  
Deborah Donaldson and  
John Wehr  
Andrea Erstling and  
Philippe Charles  
Elizabeth Hanson  
Nyla and Gerhard Isele  
Rosemary King  
Rachel and Benjamin Lebwohl  
Peter Oden

**Sponsor - \$250 to \$499**

Jeffrey and Mary Dale Allen  
Joan and Keith Austin  
Sara L. Brewster  
Helene and Martin Celnick  
Peter and Gillian Corfield  
Nancy and John Dexter  
Mirijana Kocho and  
Bjorn Schellenberg  
Kanakano and Bruce MacLennan  
Nancy Rosanoff  
Fern and Jeffrey Stearney

**Donor - \$100 to \$249**

Paul Abramson  
Bernie and Lois Bacharach  
William Bronner and  
Nancy Bloomgarden  
Arthur and Donna Cooper  
Ruth Cowan  
Sheila and George Drapeau  
Mary Ann Dunnell  
Ida Lee Elliott  
John Fisher  
Andrew and Dominique Fitch  
Melvin Fitting and  
Roma Simon-Fitting  
Jennifer Gardy  
Mark and Nancy Golodetz  
Nancy Gutman and Schrader  
Lee Hemphill and Elsbeth  
Lindner  
Dr. Cynthia Hodes  
Carol Zerbe Hurford and  
Thomas McEnerney  
Barry Johnson and  
Niamh Fitzgerald  
Patricia Kenworthy in honor of  
Keith Austin's dedication to  
Friends of Music.

Suzan Kim  
Jon and Erica Kolbrenner  
Carolyn and Lawrence Kunitz  
Elizabeth M. Laite  
Alan and Elizabeth Legatt  
Richard Leonard  
Arlene Leventhal  
Margery Loewenwarter  
Valerie Lyle  
Jan Maier  
Mirla and George Morrison  
Stephanie and Richard Paley  
Sally and David Perlman  
Yvette and Walter Plotch  
Erling and Patricia Pytte  
Roland Reisley and  
Barbara Coats  
Laura Rice  
Jean Rivlin  
Susan Rose  
Gail Ryan  
Merryl Schechtman  
Robert Schloss and Emily Sack  
Howard S. Schrader  
Gail Sider  
Francesca Spinner and  
Joseph M. Queenan  
Kathleen Thomson and  
William Moss  
Sandra Zinman

**Contributor - Under \$100**

Edson Andrews  
Nancy Balaban  
Rachel Bernstein and Alan  
Milton  
Kaethe Bierbach  
James and Elaine Blair  
Mary Ann Bleecker  
Deborah Blumin  
Dorothea Bone  
Patricia Bonomi  
Kristin Borcharding  
Rory Butler  
Nancy Carmichael  
Karen Consalvi  
Chris Davies  
Paula and Larry Edlavitch  
Margot Elkin  
David Epstein and Abigail Lewis  
Bruce Fleischer and  
Judy Freedman  
Nancy Frieden  
Hon. Sandra Galef  
Kate Glynn  
Anita Sue and Kenneth  
Godshall  
Sondra Gold  
Janet and Frank Gortsema

Vivian Green  
Bennett Greenberg  
Ursula Hahn  
Philip and Ellen Heidelberger  
Lana and Sidney Hiller  
Carolyn Hoffman  
Dr. W. Jean Horkans  
Bob and Betsy Hughes  
Jonathan Kantor  
Sally Kellock  
Ronnie Kent  
Stephanie Keogh  
Betsy and Ed Kinkade  
Roseanne Klein  
Anita Kopff  
Jolanta Kunicka  
Carol Lasher  
J.L. and Ann Lauinger  
Shirley Leitner  
Judith Levine  
Helen Liljewall  
Nancy Ludmerer  
Barbara Mair  
William Malik  
Irma Mandel  
Alice Marcus  
Miriam Margoshes  
Daniel McCarter  
Elizabeth Murphy  
Kiran Nagarajiah  
Carmen Ortiz Neu, MD  
Maria Nowak  
Charles and Caroline Persell  
Maureen and Daniel Ribeiro  
Sara Rosen  
Dan Rosenbaum  
Nechama and Bill Ross  
Valerie Scimia  
Laura S. Seitz  
Suzanne K. Smith  
James Smith  
Marcia Sprules  
Irene Studwell  
Lois Waldman  
Hualu Wang  
Judith Wank  
Marlene H. Wertheim

**GEORGE RAYMOND****LEGACY CIRCLE***(Planned giving)***William Altman\*****Joan Austin****Keith Austin****Dr. Susan R. Harris****David Kornreich\*****David W. Kraft****Lillian McClintock\****\*deceased*