

Musicians of Ma'alwyck

Presents

*Beethoven 250th Anniversary
Celebration Concert*



*Sunday, November 1, 2020 @ 3pm
Schuyler Mansion State Historic Site*

Dear Friend,

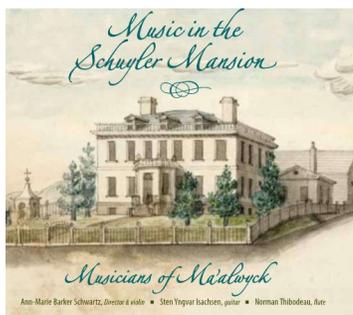
Thank you for joining us virtually today. We are sorry we cannot be enjoying this program together here in the music salon of the Schuyler Mansion, but we are pleased that we can still celebrate Beethoven's landmark year together even if it is just on line.

The program we have prepared for you features both the well-known and charming Serenade op 25, which we have transcribed to include guitar instead of viola, the early duo Woo 26 and then a wonderful Potpourri of Beethoven's Favorite Melodies by Anton Diabelli. Each work displays a different side of Beethoven, whether a young still forming genius or the lighter occasional music side. The acoustic in the Schuyler Mansion allows for nuanced playing and recreates a setting for Beethoven's that is historically quite accurate.

We will continue throughout the duration of COVID restrictions to offer creative programming. Much of the virtual work we are doing is available on the Musicians of Ma'alwyck Youtube channel. I also write a weekly Musical Treasure Chest about pieces important to me that is available on our website, and the ensemble in various configurations performs every Sunday at 3pm on the First Reformed Church of Schenectady's Youtube channel. Each month we are releasing a "short" video collaborating with historic sites and other artistic media. Our first "short" was filmed in October in the Crypt at Hyde Hall near Cooperstown, New York. The featured music is drawn from the Hyde Hall archives of the 1830s. I encourage you to watch it, we think it is pretty creepy!! <https://www.youtube.com/watch?v=gBWSxXTMmz8>

Thank you again for being part of our virtual audience today. We look forward to the day when we can be with you together in one room sharing music together!

Ann-Marie Barker Schwartz



Recorded in the historic acoustically superb Schuyler Mansion State Historic Site, our CD features the historic repertory the ensemble is renowned for. The Times Union review referred to the CD as a "charmer." Our CD is available from our website.

Musicians of Ma'alwyck

Ann-Marie Barker Schwartz, Director & Violin

Sten Isachsen, Guitar

Norman Thibodeau, Flute

Beethoven 250th Anniversary Celebration Concert

Sunday, November 1, 2020 @ 3pm
Schuyler Mansion State Historic Site

Program

Allegro and Minuet, Woo 26

Allegro con brio

Minuetto quasi allegretto

Ludwig van Beethoven

(1770-1827)

Potpourri of Beethoven's Favorite Works for Flute and Guitar

Anton Diabelli

(1781-1858)

Serenade in D Major, op 25

Beethoven

Entrata: Allegro

Tempo ordinario d'un Menuetto-Trio 1-Trio 2

Scherzo: Allegro molto

Andante con Variazioni

Allegro scherzando e vivace

Adagio- Allegro vivace e disinvolto

This program is supported in part with funding from the JM McDonald Foundation and from Stewart's Shops and The Dake Family, a fund of The Community Foundation for the Greater Capital Region.



WMHT is our official Media Sponsor.



Musicians of Ma'alwyck is grateful to the Staff of the Schuyler Mansion State Historic Site, Heidi Hill, Site Manager and Michelle Mavigliano, Interpretive Programs Assistant for their help with this concert.

Program Notes

Allegro and Minuet, WoO 26

Beethoven remained in his hometown of Bonn until November of 1792, when he relocated to Vienna to study with Haydn and pursue better opportunities as a musician and composer. During his years in Bonn he played viola in the court orchestra and was court organist, he also studied composition with Christian Gottlieb Neefe and made important connections with the Waldstein family during this period, as well as meeting fellow composer and flautist Anton Reicha, who became a life-long friend. About 100 compositions date from the period 1783-1792. Long unpublished and not included in his formal opus numbering, these early works reflect a composer not yet fully formed, but offer a glimpse into his budding development. Unlike Mozart, whose genius manifested itself in a much more mature way early on, Beethoven's gestation was longer and more incremental.

The *Allegro and Minuet* date from August 1792, his last summer in Bonn. Scored for two flutes and written in an early classical style without much motivic development, it displays a young composer adept at melody and form. The first movement is in standard sonata form not straying far from its G major key. The second movement is a typical minuet form, with a simple melody in the opening minuet and a rustic quality to the trio. We have taken the liberty to play the second flute part with violin.

Potpourri of Beethoven's Favorite Works for Flute and Guitar by Anton Diabelli

Anton Diabelli is best remembered today as a music publisher and as the composer of a waltz melody that Beethoven would immortalize with his 33 Variations on a theme of Diabelli in 1819, but he was well-respected composer and musician in his own right. Born outside of Salzburg in 1781, Diabelli received his early musical training from Michael Haydn. By 1803 Diabelli had relocated to Vienna where he established himself as a guitar and piano teacher and he began to learn the music publishing trade. Within a few years he formed a quite successful business with Pietro Cappi, their firm *Cappi & Diabelli* was known for its publication of opera, musical theater and symphonic pieces in arrangements for amateurs. A master of marketing, Diabelli's music publications enjoyed great popularity.

The *Potpourri* dates from 1817 and presents the melodies of some of Beethoven's most popular works, including the Fourth Symphony and his Violin Sonata No 5, op 24 (Spring). Rather than listing all of the musical quotations, I encourage you to listen and see if you can identify them! Diabelli's own skills as a composer are on display in the smooth transitions he makes from theme to theme and the clever way he captures with only the two instruments the full orchestral writing.

Program Notes

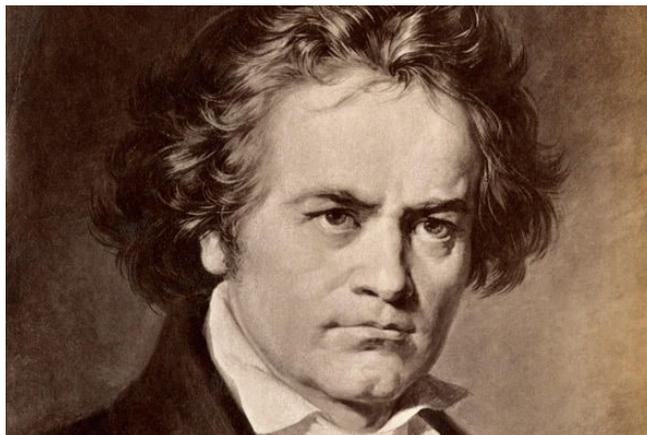
Serenade Op 25

Begun as early as 1796 or 1797, this serenade was completed in 1801, in 1803 it was reworked by Franz Kleinheinz for flute/violin and piano, approved by Beethoven and public in Leipzig as op 41.

Serenades, by the early 1800s were written as lighter music, meant to be performed in a less formal setting. The op 25 joins Beethoven's op 3 (written in 1794) and op 8 (1797) both written for string trio and in 6 movements. Op 8 was also transcribed by Kleinheinz, in this case for violin, cello and piano (and approved by Beethoven).

The opus 25 was composed around the same time as the Spring Sonata for violin and piano and the First Symphony. Though written with minimal forces, the Serenade is a clever, effective work with many humorous touches. The first movement is an Entrada, a Spanish term implying the entrance of someone important. The opening theme, stated by the solo flute and then joined by the full ensemble, has a fanfare-like quality, which Beethoven re-states many times within the movement. The second movement is an old style, conventional minuet, much slower and more stately than the type of $\frac{3}{4}$ movement typically associated with this composer. It has two trios which serve as showcases, the first for the violin and the second for the flute. The third movement is a typical Beethoven scherzo in D minor with strong off-kilter accents, great drive and motivic impetus and a trio in great contrast keyed in a more lilting D major. The fourth movement is a slow theme with a wonderful set of variations for each instrument and pulled together at the end by a beautifully lyrical coda. A return to the scherzo form (this time in D major with the trio in d minor and highly contrapuntal) comprises the fifth movement. The sixth movement opens with a slow introduction that refers back to the simplicity and rustic quality of the first movement and moves into a delightful rondo, once again with many humorous touches, starts and stops, and brilliant writing for all instruments. Listen for the Scottish snap that prominently features in this movement.

Our version of this work is our own transcription. The Serenade is actually for flute, violin and viola. But given that Beethoven often approved of transcriptions of these pieces (such as the op 8 and the other version of this serenade), and that he left no music for guitar, and that the viola line translates quite well to the guitar, we believe in the validity of this one.



Biographies

Musicians of Ma'alwyck is a flexible-size chamber ensemble in residence at the Schuyler Mansion New York State Historic Site and Schenectady County Community College. Founded in 1999 by violinist and director Ann-Marie Barker Schwartz, the group specializes in music performed in America during the eighteenth and nineteenth centuries. Many of the performing materials are drawn from the Special Collections of the New York State Library. In 2002, Musicians of Ma'alwyck performed by invitation for television producer Norman Lear in celebration of his purchase of the last private copy of the Declaration of Independence. Musicians of Ma'alwyck has been presented on National Public Radio, WMHT-FM and WMHT-TV. In 2009 the ensemble produced the 1783 opera *The Poor Soldier* by William Shield, drawing national attention. Musicians of Ma'alwyck was named the best chamber music ensemble of the Capital Region for both 2008 and 2009 by *Metroland*. In the 2018 season the ensemble commissioned an opera about the woman suffrage movement, which premiered last June. Titled *Aleda or the Flight of the Suff Birdwomen*, and written by Max Caplan, the opera received high artistic praise. In the spring of 2019 Musicians of Ma'alwyck was nominated for an Eddie Regional Music Award.

Musicians of Ma'alwyck recently released its first commercial CD, which Joseph Dalton of the *Times Union* praised, calling it "elegant and charming."

Musicians of Ma'alwyck is delighted to be in residence for 2019-20 at Hyde Hall, the 1820s estate of George Hyde Clarke.

Ann-Marie Barker Schwartz attended Boston University, where she studied with Roger Shermont and received a Bachelor's degree in Music Performance. From 1982-1997 she was a member of the first violin section of the Albany Symphony Orchestra, and currently performs with the Glimmerglass Opera Orchestra. She is director and violinist of Musicians of Ma'alwyck. She received her Master's degree in American History from the University at Albany (New York), where she specialized in research of music in America during the 1700s and 1800s. A Cunningham Research Resident at the New York State Library, she worked on early 19th-century musical activities in Albany, culminating in a production in 2009 of George Washington's favorite opera *The Poor Soldier* by William Shield and John O'Keefe. Ms. Schwartz was a producer for Dorian Recordings, and continues in that capacity for the award-winning Baroque ensemble REBEL. Their last recording, devoted to music of Telemann, was in the 2014 Grammy pool.

Ms. Schwartz has taught music history at the University at Albany and Siena College. She is the adjunct professor of violin and viola at Schenectady County Community College (SUNY-Schenectady) and at Union College.



Biographies

Sten Isachsen has been a member of Musicians of Ma'alwyck since 2001, and commissioned a new work for the ensemble by mandolist Bob Bates, which was premiered in 2005. An Assistant Professor of Music at Schenectady County Community College, he oversees an outstanding undergraduate Music Audio Technology program as well as a Guitar Performance program.

Isachsen is a founding member of the Finger Lakes Guitar Quartet, which has commissioned works from composers Anthony Holland and Brett Wery. Isachsen has also performed with The Albany Symphony, Albany Pro Musica, Capital Region Wind Ensemble and the Empire Jazz Orchestra.

In addition to his work as a classical guitarist, Isachsen is endorsed by Martin Guitars, Eastman String Instruments, D'Addario Strings and performs regularly on a variety of instruments, working with Country Music Hall of Famers Charlie Louvin, The Haggard Twins and many upstate New York musicians including Jim Gaudet and the Railroad Boys, Caroline MotherJudge, and GX3+.

Isachsen is owner of North Albany Studios, a rehearsal studio complex and recording facility. He is also engineer and producer at Bender Studios, a recording facility in Delmar, NY. Clients include Gibson-endorsed mandolinist Skip Gorman, jazz guitarist George Muscatello, jazz saxophonist Brian Patneade, the Empire Jazz Orchestra, Caroline MotherJudge, The Lustre Kings, and Full Circle.

Norman Thibodeau has been a member of Musicians of Ma'alwyck since 2006. He also performs with the wind quintet Fünf and Vermont Virtuosi, and has performed with the Maverick Chamber Players. He was assistant principal flutist of the Orquesta Sinfónica del Estado de México, and has played with almost all the professional orchestras in and near the Capital Region of New York State. In 2008, he was guest solo artist for the Skidmore College Flute Festival. He has recorded solo flute works of Anthony Holland for Albany Records, and has had both live and recorded performances broadcast on NPR. He embraces variety and versatility in his performing life, having performed on a range of flutes from baroque traverso to contrabass flute, plus a quarter-tone flute including a sliding headjoint.

Also a composer, Norman has works published and recorded by ALRY Publications and Albany Records. Norman was trained at Peabody Conservatory and the University at Albany. His teachers include Irvin Gilman, Robert Dick, Stephen Preston, and Britton Johnson. Norman teaches flute at Schenectady Community College and the Berkshire Music School. He also teaches extended flute techniques each summer at the Wildacres Flute Retreat, and has taught flute at Colgate University, the College of St. Rose, and the University at Albany. Additionally, Norman is a trained practitioner of the Feldenkrais Method, an approach to movement education that musicians in particular have found highly beneficial to their performance level and comfort.

Upcoming Events

Musicians of Ma'alwyck was awarded a grant from the Consulate General of the Netherlands to film two programs tied in with Dutch culture in the Hudson Valley. The first program, which was filmed at Crailo features music of the 1730s and 40s by Pietro Locatelli (who spent most of his professional life in Amsterdam) and Willem de Fesch. And the second which offers music from the 1770-90s of Christian Graaf, Pieter Hellendaal, Joseph Fodor, and Johann Colizzi was filmed at Schuyler Mansion. The second program includes the American premiere of the pastoral cantata *Strephon and Myrtilla* which we have obtained from the rare manuscripts collections in Utrecht, Holland. Both programs will offer oral commentary, including discussion of Dutch artifacts at both sites and a program booklet for download.

November 13

Dutch Consulate program from Crailo

November 20

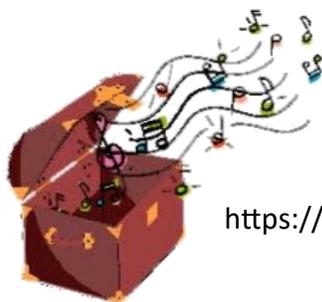
Dutch Consulate program from Schuyler Mansion

Monthly

New performance shorts

Virtual Concerts on YouTube

Robert Burns from the Ma'alwyck House
From Caffe Lena
Celebrating 100 Years of the Vote
Music From The Crypt
Hyde Hall Courtyard Concert
Beethoven from the Schuyler Mansion



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