

Program

Tarantelle from Septuor, Opus 40

Adolphe Blanc

Allegro Moderato from Septet in C Minor

Charles Wood

INTERMISSION

Septet, Opus 20

Ludwig van Beethoven

Adagio; Allegro con Brio

Adagio Cantabile

Tempo di Menuetto

Tema con Variazioni

Scherzo

Andante con moto alla Marcia; Presto

Program Notes

Tarantelle by Adolphe Blanc (1828 – 1885)

Born in southeastern France, Blanc had a long and varied career in music that began with his entrance, at age 13, to the Paris Conservatoire. Although he composed several choral, operatic and orchestral works, he focused mostly on chamber music of the Romantic Viennese style. Blanc's best known work is the Septet for clarinet, horn, bassoon, violin, viola, cello and double bass, op. 40 (1860) that includes the scherzo movement entitled "**Tarantelle**" that opens today's performance.

Allegro Moderato from Septet by Sir Charles Wood (1866 – 1926)

Charles Wood was an Irish composer and teacher best known for his Anglican liturgical music. However, he also wrote numerous chamber works including eight string quartets and the Septet in C minor written in 1889. The lyrical ***Allegro moderato*** movement is written in the late romantic style with clear English and Irish influence and fully exploits the rich sonority of this combination of string and woodwind instruments.

Septet, Opus 20 by Ludwig van Beethoven (1770 – 1827)

Beethoven composed the Septet in E-flat major in 1799. It contains the notation, "Der Kaiserin Maria Theresa gewidmet", translated, "Dedicated to Empress Maria Theresa" Who was the Archduke Rudolph's sister-in-law, second wife of Franz II – an astute political move for a young Beethoven eager to gain favor among the elite. In the second half of the 18th century, these sorts of serenades and divertimentos represented the favorite "pop" music of the aristocracy and middle class. Everyone, from local amateurs to the likes of Mozart, Haydn, and of course Beethoven, composed in this style.

The piece was written within the classical serenade and divertimento tradition and includes a "theme and variations" movement. The septet became so popular at the time that it began to eclipse some of Beethoven's masterpieces which upset the composer right up until the end of his life. In fact it was so popular that it began to come out in other transcriptions such as for solo piano, two guitars, piano four hands, piano quartet, and Beethoven's own arrangement for clarinet or violin, cello and piano.

The Septet, in its original form, made its public debut along with the First Symphony at the Royal Imperial Court Theatre on April 2, 1800. This was Beethoven's first Viennese Akademie, a benefit concert for the composer himself. Over the years, Beethoven never quite forgave the Septet for its enormous popularity. Perhaps Beethoven's public wasn't quite as tasteless as the composer imagined. Even today, the Septet is popular and remains perhaps the finest ever written.

Amici e Musica: Who we are...

Amici e Musica is an association of musicians dedicated to performing chamber music, especially works scored for larger mixed ensembles of wind and string instruments that are not frequently performed. We are a non-profit organization and all our concerts are free.

Wendy Rios (Violin) has been a performer and teacher in Rhode Island for more than twenty years. She attended Rhode Island College where she was a three time recipient of the Bicho Memorial Scholarship. While at Rhode Island College, Wendy served as assistant concertmaster to the RICSO as well as concertmaster and soloist with the RIC Chamber Orchestra. She was the first violinist of the Pernambuco String Quartet for more than five years and has performed on a number of CD recordings as well as musicals throughout Southern New England. She was an active member of the Rhode Island String Teacher's Association and was a past conductor of the intermediate string ensemble during their annual Stringfest. Currently, Wendy is an instructor with Community String Project in Bristol, RI, as well as director of their Adult String Ensemble.

Patricia Petersen (Viola) has a Master of Music degree from URI and taught music in the North Kingstown Schools until her recent retirement. She played in the RI Philharmonic Orchestra for over 30 years and has an active private studio. She played viola for and was the manager of the Amari String Quartet. Pat is a past president of the RI String Teachers' Assn. and is vice-president of the board of the Kingston Chamber Music Festival for which she has run the Outreach program for many years. She plays for and serves on the board of Musica Dolce. Other musical memberships include ASTA, NAfME (includes RIMEA) and the Henschel Club.

(cont.)

Chris Perkins (Cello) is a scientist with a background in plant physiology who teaches chemistry and physics at the Wheeler School in Providence, RI. Currently the principal cellist with the Rhode Island College Symphony and the Rhode Island College Chamber Orchestra, Chris also regularly performs with the RIC string quartet and in pit orchestras for community theater productions

Dennis DelGizzo (Double Bass) Dennis studied music at Rhode Island College, the University of Rhode, and the Berklee College of Music. He holds an MS and BA both from the University of Rhode Island. He has privately studied double bass with a number of Boston Symphony players and has performed with several professional New England Orchestras such as the Vermont Symphony, Dartmouth College Handel Society, Rhode Island Philharmonic, Cape Code Symphony, Eastern Connecticut Symphony and New Bedford Symphony. Over the years he has had the opportunity to perform with soloists such as Dave Brubeck, Judy Collins, Ellen Redy, Pinchas Zuckerman, Roberta Peters, and Mstislav Rostropovich.

Vincent Mattera (Clarinet) Vince was a member of Artist Internationale Orchestra for six years and performed in many solo and ensemble recitals. He has been a member of the Fall River Symphony, the Ocean State Light Opera Orchestra and is currently a member of the South County Chamber Orchestra, the Narragansett Bay Symphony Community Orchestra, the American Band and the Bay Winds Octet and Woodwind Quintet. He taught for 35 years as a Band/Orchestra director at three High Schools, and has served as the conductor of the Rhode Island Philharmonic Repertory Youth Orchestra from 1987-2000 and 2008 to the present. Vince is currently the director of the Salve Regina University Orchestra. For 6 summers he toured Europe with the United States Youth Ensembles as the orchestra director. Vince served on the executive board, is a Past President and is presently Executive Director of the Rhode Island Music Educators Association.

Jeff Stewart (Horn) Jeff is a retired computer engineer who finally has enough time to spend on music making. He is principal horn in the New England Philharmonic and Waltham Symphony orchestras, and co-principal horn of the Boston Chamber Symphony and the Harvard Lowell House Opera orchestras. Jeff also plays in the Brookline Symphony and in several chamber groups in the Boston and Providence areas.

James Kassal (Bassoon) Jim holds degrees in Physics and is retired from his career as a scientist, engineer, and inventor. He is an active free lance musician in Southern New England and has been a member of several area community orchestras in Connecticut, Rhode Island and Massachusetts. He is presently principal bassoon of the Rhode Island College Symphony Orchestra and the Connecticut Gilbert and Sullivan Society pit orchestra and has appeared with the Eastern Connecticut Symphony Orchestra. Jim has always been a chamber music enthusiast; he founded several chamber ensembles over the past 20 years including Amici e Musica.

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