

2011 LAKE CHAMPLAIN CHAMBER MUSIC FESTIVAL

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AUGUST 20 THRU 28
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AUGUST 21

3:00 pm, Elley Long Music Center at Saint Michael's College

The Poet's Voice

Mozart, Dvořák, Ludwig

AUGUST 24

7:30 pm, FlynnSpace, Main Street, Burlington

In Living Color

Works by Living Composers

In partnership with the Flynn Center

AUGUST 26

7:30 pm, Elley Long Music Center at Saint Michael's College

East Meets West

**Mozart, Mendelssohn,
Takemitsu**

AUGUST 28

3:00 pm, Elley Long Music Center at Saint Michael's College

Echoes of the New World

Brahms, Neikrug

Inside Front Cover

August 16, 2011



Dear Friends,

One of the miracles of music is its ability to transcend ethnic and cultural barriers. Mozart wrote Italian opera, Beethoven wrote Irish folk songs, Dvořák emulated African-American spirituals, Ravel incorporated jazz rhythms and harmonies, and Bartók studied folk music of North Africa. With modern ease of travel, the fusion of diverse musical traditions is happening at an accelerated pace.

Among this week's living composers, Alejandro Viñao and Chinary Ung took their respective Brazilian and Cambodian musical heritages to other countries. Our composer-in-residence David Ludwig's music has strong Hebrew and central-Asian themes as a result of his broad exposure to musical styles growing up in the U.S. Marc

Neikrug, our Distinguished Visiting Composer, drew inspiration for his *Green Torso* from a sculpture by Native American artist Dan Muningha.

This exchange of styles and ideas has influenced performers as well. Within the walls of every major conservatory in the U.S. diverse languages and cuisines from around the world are commonplace. Thus it seems natural that our Festival performers' ethnicities represent this globalized musical community. This summer's musicians include performers with Korean, Chinese, Taiwanese, Japanese, Lithuanian, Brazilian, Mexican, and Basque backgrounds.

Our festival is growing quickly and the musical journey that we are experiencing together is enlightening for everybody. The performers continue to inspire one another, the audience discovers new ways of listening to both old and new music, the students soak up information gleaned from masterclasses, and our Young Composers hear their works interpreted by our renowned Festival musicians. We are together creating a festival that not only provides enjoyment but also actively encourages the development and creation of our art form.

Thank you for being a part of this journey!

Save the dates for the 2012 season:

Winter Encore Concerts:

February 10, Plattsburgh, NY

February 11, Colchester, VT

Summer Festival: August 18-26



Saturday, August 20

- 10 –11 A.M. **Violin Masterclass** with Soovin Kim
- 10 –11 A.M. **Cello Masterclass** with Edward Arron
- 10 A.M.–12 noon **Piano Masterclass** with Helen Huang
- 12:30 –3 P.M. **Listening Club • Saturday Edition**
Screening of *High Fidelity: Adventures of the Guarneri Quartet*
Followed by a discussion with Guarneri Quartet violinist John Dalley

Sunday, August 21

- 2:15 P.M. **Pre-concert Talk**
- 3 P.M. **Festival Concert • The Poet's Voice**
- 5 P.M. **Meet the Musicians • Discussion and Reception**

Monday, August 22

- 1–2 P.M. **Listening Club • Mendelssohn Romance**

Tuesday, August 23

- 12:15 P.M. **Bach on Church • Elena Urioste, violin**
BCA Center, 135 Church Street, Burlington

Wednesday, August 24

- 12:30 –1:30 P.M. **Listening Club • Brahms Twilight**
- 7:30 P.M. **Festival Concert • In Living Color**
Flynn Space, 153 Main Street, Burlington
Includes discussion with seven composers

Festival at a Glance

Thursday, August 25

- 10:30 A.M. **Family Music Workshop**
Fletcher Free Library, 235 College Street, Burlington
- 12:15 P.M. **Bach on Church** • Joshua Smith, flute
BCA Center, 135 Church Street, Burlington

Friday, August 26

- 11 A.M.–12 noon **Listening Club** • Green Torso
- 6:45 P.M. **Pre-concert Talk**
- 7:30 P.M. **Festival Concert** • East Meets West
- 9:30 P.M. **Meet the Musicians** • Discussion and Reception

Saturday, August 27

- 12 noon **Virtuoso Showcase**
- 1:30 –2:45 P.M. **Wind masterclass** with Joshua Smith
Percussion masterclass with Eduardo Leandro
Violin masterclass with Elena Urioste
Cello & Chamber Music Masterclass with Clancy Newman
- 3 –5 P.M. **Sounding Board**
A reading of new work by the Festival's Young Composers

Sunday, August 28

- 2:15 P.M. **Pre-concert Talk**
- 3 P.M. **Festival Concert** • Echoes of the New World
- 5 P.M. **Meet the Musicians** • Discussion

Unless otherwise noted, all events take place at the Elley-Long Music Center at Saint Michael's College.

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2011-12 Concert Season
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Fall Concert: Sunday, September 25 at 3:00pm

Sibelius – *Karelia Overture*, Op. 10
Rimsky-Korsakov – *Russian Easter Overture*, Op. 36
Lalo – *Symphonie Espagnole*
Justin Truell, violin
Mahler – *Totenfeier*



Justin Truell

Orchestrapalooza: Sunday, December 4 at 4:00 pm
von Dittersdorf – *Concerto in E major*

Winter Concert: Sunday, January 29, 2012 at 3:00 pm

Rossini – *Overture to La Gazza Ladra*
Grøndahl – *Trombone Concerto*
Quinn Parker, trombone
Franck – *Symphony in D minor*



Quinn Parker

Spring Concert: Sunday, May 6, 2012 at 3:00 pm

Elgar – *Cello Concerto in E minor*, Op. 85
Liam John, cello
Robert Paterson – *World Premiere of New Work for Orchestra & Chorus - featuring the VYO Chorus*
Kodály – *Suite from Háry János*



Liam John
Stina Booth Photography

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Young Writers Project

This is the third year of a partnership between the Festival and the Young Writers Project. Each year a bevy of young writers attends the Festival, writing about what they see and hear.

Students involved in the Young Writers Project will be with us again this year, attending rehearsals and concerts, interviewing musicians and audience members, and sharing their observations with the community. We encourage you to view their efforts and leave feedback by visiting our website or theirs:

www.lccmf.org

www.youngwritersproject.org

The International Sign for Happiness is a C Major Chord

If it were up to me, I would speak in phrases solely musical. Throbbing chords and drawn-out bass notes and flighty arpeggios that pull bystanders in and drag them under, all expressing my intentions perfectly. Excitement would be expressed by a trilling flute rather than high pitched chatter and my melancholy complaints would be written in the air by low, slow cello strokes as opposed to choked whining phrases. No fumbled bullets here, just truth, and everyone would always understand because the international sign for happiness is a C Major chord.

by Utagirl, 2011

Gioachino Rossini String Sonata No.1 in G major

colours of
spring
like the teething sun;
the green of
grass clearing months
of ice & mud.
colours of spring
are painted
on our ears
one artist, but
four hands, each
with a different plan
to show us something
of beauty.
opening flowers
with finger kisses;
freeing brooks,
handing us new hues
for our hearts.
if only we knew
brushes
that could claim such art.

by Special, 2010



The Poet's Voice

Elley-Long Music Center at Saint Michael's College
Sunday, August 21, 2011, 3:00 P.M.

Wolfgang Amadeus Mozart (1756 –1791)

Piano Quartet No. 1 in G minor, K. 478 (1785)

Allegro

Andante

Rondo: Allegro moderato

Soovin Kim, violin

Teng Li, viola

Clancy Newman, cello

Helen Huang, piano

David Ludwig (b. 1972)

Our Long War (2011 -- World Premiere)

- text by Katie Ford

Hyunah Yu, soprano

Elena Urioste, violin

Helen Huang, piano



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Wolfgang Amadeus Mozart (1756 –1791)

“L’amerò, sarò costante” from *Il re pastore*, K. 208 (1775)

arranged by David Ludwig

Hyunah Yu, soprano

John Dalley, violin

Elena Urioste, violin

Teng Li, viola

Edward Arron, cello

Evan Premo, double bass

Intermission

Antonín Dvořák (1841–1904)

String Sextet in A major, Op. 48 (1878)

Allegro moderato

Dumka: Poco allegretto

Furiant: Presto

Finale: Tema con variazioni -- Allegretto grazioso, quasi andantino

Soovin Kim, violin

Elena Urioste, violin

Teng Li, viola

John Dalley, viola

Edward Arron, cello

Clancy Newman, cello

There will be a short *Meet the Musicians* session on stage immediately following the concert.

Please join the artists for a savory reception afterwards.

Concert Piano on loan from Steinway Hall, New York City.

Program Notes

Our Long War

If we are at war let the orchards show it,
let the pear and fig fall prior to their time,
let the hounds freeze over their meat,
let the balconies crack their planked backs as we recline,
let the horses pulling at the fields
wither beneath us.

Let each year decay, and each decade:

to receive report is not enough,
the equations of the mathematician must
each come wrong, strangely, inexplicably, the remedies
must run dry,
the violet must let no more tincture
and the waters let no more cool.
When, at mudtimes, we trek to the waterfall,
there it should no longer be—
nothing should be where the guidebook says,
not the orchids, not the taro,
not the market, not the fishmonger thrashing carp
against rock
where once we bought it bloody on the board.

If we are at war with a holy book in our hands let
it shrivel
to slag; its teachings cannot survive the drone
and will not gleam while villagers drink the ditch.

If we wage it, let the war breach up
into the light, let it unseam our garments
where they hold fast, let each button and string fail
until we run to hide ourselves
in the alleys where at least rats and refuse
and the sleeping poor show some partial ghost
of what's abroad—

Katie Ford is the author of two poetry collections, *Deposition* and *Colosseum*. She is the recipient of a Lannan Literary Fellowship and the Larry Levis Reading Award. *Colosseum* was named a “Best Book of 2008” by Publishers Weekly. Her poems have appeared in *The New Yorker*, *American Poetry Review*, *The Paris Review*, and many other journals. She teaches at Franklin & Marshall College and lives in Philadelphia with her husband and daughter.

If we war there ought to be a sign,
our lives should feel like cut-outs of lives,
our bodies paper dolls drifting to the ground,
ready for chalk outlines ...

But still our horses ripple their flanks
and the orange grove shakes green in the warm
wind it loves.
We laze on the balcony with clear water in the glass.
At the newsstand stacks of cigarettes
with their sure wrappings and that little red pull,
candies and juices
made of the wildly thriving corn.
In winter we ornament fountains with Christmas lights,
in spring more falsely and more falsely
the scent of heather and sedge grows rich through
the transom.

Before the war
what is called the soul
spoke so clearly
we took it for an imbecile.

But now the war can't know what it wants:
we make meals, pay a tax and dream nothing
hard enough to wake us.

Not once have I dreamt of the war.
I forgot it quietly, unwantingly, and because
there were peaches everywhere,
the bounty in the field so sudden—
it shouldn't have happened—
nor the idea of blessing at sundown,
the orchard lit into an avenue
of torchlight.

-- Katie Ford

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W. A. Mozart (1756 –1791)

Piano Quartet No. 1 in G minor

Distinct musical motives abound throughout music history, perhaps none more recognizable than the thunderous four notes that opened Beethoven's 5th symphony in 1808. But that symphony's true power lies in the journey that the motive takes in the minutes following its initial proclamation. About twenty years earlier Mozart used his own dramatic six-note motive to announce the beginning of his G minor piano quartet. Mozart set the tone for Beethoven by obsessively using that motive as well as the piano's subsequent octave leap to spin out virtually every theme in the first movement. The motive's transformation traces the story of the movement, alternately evoking fear, a longing for love and beauty, turmoil, and ultimately defiance.

After such darkness it is striking that the rest of the piece contains remarkably little minor-key music. With this contrast Mozart created a sense of tranquil reflection in the second movement and a lightness of being in the third. It is astounding that Mozart's tremendous musical output includes so few pieces that are named in a minor key - only two out of twenty-seven piano concertos and two out of forty symphonies are given that designation - and there is a powerful sadness and tragedy that is expressed in these works. The later movements of this piano quartet attempt to break free from the weight of the first movement, and Mozart finally manages a joyous outburst in unison to close the piece. In our 2011 Festival's context, it opens a window into a bright week of great music to come!

© 2011 Soovin Kim

David Ludwig (b. 1972)

Our Long War

Composers keep poetry around like those important parts to appliances that you have to keep in a safe place where you won't forget them.

The poetry has to be there waiting for just when you need it; if you've misplaced it in the cupboards of your mind, you'll miss out on that perfect text to speak to your piece. So we scour through books and the internet and make little mental notes; when the commission for a song comes up, we have to reach into that storage space where all of the poetry lives and find which text is most resonant to us then.

Around the time I got the commission to write a song cycle for the Lake Champlain Chamber Music Festival a mutual friend introduced me to the extraordinary work of Katie Ford. I knew right away her poetry fit with what I have been looking for in my music. It is simple and clear and incredibly expressive, like so many of the best works of art that hit us in the gut and we don't have to reason through why. I read through several of her books, but it was the poem she brought to coffee one day that focused what I had been feeling as an American for a long time. "Our Long War" will bring to mind the work of



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Program Notes

other wartime poets, but it is absolutely contemporary in its call to feel the effects of our many conflicts abroad at home. It's a powerful message, and one too easily forgotten.

I would like to thank Katie Ford for allowing me to set her moving words to music and the Lake Champlain Festival for the opportunity to do so.

© 2011 David Ludwig

W. A. Mozart (1756 –1791)

arranged by David Ludwig

“L’amerò, sarò costante”

from *Il re pastore*

L’amerò sarò costante is the most lasting aria from Mozart’s opera *Il re pastore* (*The Shepherd King*). The work was commissioned by a royal patron and written quickly even by Mozart’s standards: in six weeks he wrote just under the two hours of music that fill out the piece. Though the work lives in Mozart’s catalogue as an opera, many think of it as a kind of cantata or *serenata*, a popular form at the time that featured more modest productions that would not have had the full staging of a theater-produced contemporary opera. *Il re pastore* has just five cast members and two acts and avoids much of the complicated interwoven plot lines found in most other Mozart operas. Many of these *serenata* had simple messages of morality or emotional expression conveyed directly from the libretto, and the sentiment in *L’amerò* fits well within that idea.

The plot of *Il re pastore* centers on the character of Aminta, a shepherd who has suddenly and unexpectedly been placed on the throne of his kingdom by Alexander the Great to replace a deposed tyrant. Now with royal duties, Aminta is kept away from his true love, the shepherdess Elisa, and Alexander forbids him to marry her. Aminta is instead duty-bound to marry the daughter of the former ruler, who herself is in love with another. The conflict is resolved at the end, however, and Aminta gets to marry Elisa (and the daughter marries her lover, as well)

after Alexander relents, realizing that he cannot stand in the way of true love. *L’amerò* takes place before this resolution in the second act, and is an elegant tribute to faith and commitment. Mozart sets the voice part of Aminta (originally given to a castrato) against a decorative and courtly solo violin line, as if the singer is singing a duet with the idea of love itself.

© 2011 David Ludwig

Antonín Dvořák (1841–1904)

String Sextet in A major

Resisting parental pressure can be daunting and risky — especially if you are the eldest of nine children in 19th-century Czechoslovakia and your father wants your help in the family business — but Dvořák bravely opted for the meager salary of a church organist instead of becoming a butcher and innkeeper. Sometimes Dad is wrong and the kid is right though. For a while Dvořák was officially poverty-stricken even into his 30s, augmenting his church income with playing viola in the opera orchestra and composing in obscurity. But in 1874 he applied for a government grant and since the Austro-Hungarian Empire was not just then bent on cutting arts funding and Brahms was on the committee, Dvořák's life and the history of music was changed forever.

Of Bohemian peasant stock, Dvořák was a gentle man who retained, all his life, a love for his country and country ways. “In spite of the fact that I have moved about in the great world of music,” he admitted “I shall remain what I have always been—a simple Czech musician.” His works inhabit this very personal inner contentment. Critic Harold Schonberg wrote “he is the happiest and least neurotic of the late Romantics. With Handel and Haydn, he is the healthiest of all composers.”

Program Notes

The great Austro-German composers all influenced Dvořák but his contemporary fellow Czech, Bedřich Smetana, awakened the nationalist feelings that imbue his work. He rarely actually quotes Slavic or Bohemian tunes but incorporates traditional patterns and melodic phrasings so well that this sextet, his first success outside his native Bohemia, has been called “a travel poster for Czechoslovakia”. From his very first meeting with Dvořák, Brahms not only became a life-long mentor, but even more important he opened doors for him, instructing Simrock, his own publisher in Berlin, to commission works from the unknown composer. Simrock eventually convinced the celebrated violinist Joseph Joachim to gather friends to play this new sextet, poured forth amazingly from Dvořák's pen in just two weeks in May 1878. Dvořák was invited for this first performance, arriving in

Berlin a shy provincial composer and returning to Prague the same shy man, but dazzled, moved, and on his way to immortality.

The first movement in traditional sonata form opens with a somewhat heroic but contemplative theme invaded by a cheerful skipping second idea which dominates the development until the original melodies are brought round to be savored again then trailing away. The two central movements enjoy complete contrast — first a *dumka*, one of Dvořák's signature pen-sive forms developed from an Ukranian song of lament, and then an exuberant presto *Furiant*, a lively dance with changing meters. Folk elements infuse the final set of variations on a surging theme offered first by Dvořák's ever-favorite instrument, the viola.

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Photograph 51

By Anna Ziegler

October 5 – 23, 2011

Intriguing portrait of British scientist
Rosalind Franklin.

Winter Tales

Created by Mark Nash

December 7- 11, 2011

Annual Holiday Celebration.

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In Living Color



FlynnSpace, Flynn Center for the Performing Arts
Wednesday, August 26, 2011, 7:30 P.M.

Alejandro Viñao (b. 1951)

Tumblers (1989 – 90)

Soovin Kim, violin

Eduardo Leandro, marimba

Clancy Newman (b. 1977)

Non-Periodic Passacaglia (2007)

Clancy Newman, cello

Chinary Ung (b. 1942)

Grand Alap (1996)

Natasha Brofsky, cello

Eduardo Leandro, percussion

Intermission

Panel Discussion

The Challenge of the 21st Century Composer

Soovin Kim, Moderator

Marc Neikrug, Distinguished Guest Composer

David Ludwig, Composer-in-Residence

Clancy Newman

Fernando Arroyo

Katerina Kramarchuk

Andrés Martínez de Velasco

Zach Sheets

Tonight's concert is presented in partnership with the Flynn Center for the Performing Arts and is sponsored by the Friends and Family of Mayneal Wayland.

Program Notes

Alejandro Viñao (b. 1951)

Tumblers

When I started to work on this composition, all I had as “raw material” was the brief and simple rhythmic phrase which opens the piece. The phrase had been “playing” in my head for some time but I had no conscious compositional strategy planned for it. As I write this program note, I realize that in *Tumblers* I treated and developed my raw material through rhythmic processes that are more characteristic of the African, Latin American, or Oriental traditions than of the serious music of Europe. The initial rhythmic phrase is present throughout the piece in different forms, edited, repeated, shifted and multiplied like a cell of a growing structure. It is in this process that the apparent pulse and beat of the music becomes ambiguous. Each new repetition of the rhythm brings uncertainty, rather than the relief of the known.

Tumbler: one who tumbles, an acrobat, says the dictionary. The players too, like tumblers, unfold the shifting rhythms in the vertigo of a pulse which changes with every step.

Tumblers was commissioned by the Boston-based music ensemble Marimolin.

© 2011 Alejandro Viñao

Clancy Newman (b. 1977)

Non-Periodic Passacaglia

The idea for this piece came to me as I stared at a chart of hundreds of zeros and ones. “What if 0=C and 1=D flat?” I thought. “Would it be possible to write an entire piece around that?” After I scribbled down the succession of Cs and D flats in a column alongside the zeros and ones, the piece quickly took shape in my mind.

Any music with a repeating bass line can be called a passacaglia. The two-pitch bass line underpinning this piece is unusual: because of the pattern of zeros and ones in the chart, it repeats aperiodically (I used “non-periodic” in the title to avoid future typos and the pre-performance announcements that inevitably accompany them). The pattern has many other fascinating properties involving palindromes, fractals, Fibonacci numbers and the golden ratio—but all of this is really just the backdrop for what is, in the end: an expression of passion, angst, lyricism ... and humor.

© 2011 Clancy Newman

Chinary Ung (b. 1942)

Grand Alap

The word *alap* refers to the opening passage of Raga music. In the music of India, the *alap* tends to display improvisational materials which relate to the music which will follow, yet it contains a deep expressivity. In the work *Grand Alap*, the opening passage serves as a kind of ritual offering to all surrounding spirits and is a request for permission to begin the performance. This practice has occurred in the music-making practices of cultures throughout parts of Asia for many centuries, including Cambodia. The subtitle 'A Window in the Sky' is a reference to the recent scientific discovery of hundreds of newly found galaxies (with the assistance of the Hubble telescope) and perhaps relates to the expository quality of the work, and its expansiveness.

Grand Alap requires the percussionist to be male and the cellist to be female, as each of them has a vocal part which is both separate and related to their instrumental parts. Each of them is required to articulate certain phonemes as well as to sing. Some of the phonemes used are derivative of the sounds used to communicate percussion techniques in regions of South

and Southeast Asia while others resemble words in a few ancient languages. A few words have meaning in the Khmer (Cambodian) language, which derives from Pali and Sanskrit: “Soriya” is the sun, “Mekhala” is the goddess of water, and the words “Mehta/Karona” refer to the concept of greater compassion.

Grand Alap consists of countless fragments strung together like beads on a necklace in a complete circle. Some of these fragments bear distinct references to particular personae. The sections entitled 'Entering into Trance' and 'In Trance' require that the percussionist execute those fragments while in a kind of altered state, or as if thrown into an unearthly dimension. In the section entitled 'An Angel Voice' the cellist is to sing a musical phrase with a pure and balanced expression, as if coming from a heavenly place. 'Rising On the Seventh Day' symbolizes a 'rebirth' of the soul, which is a reference to traditional Khmer theatre, and 'Departure of the Angel' is the very last fragment of the work.

The vocal lines in *Grand Alap* have numerous functions. While at times they are an integral part

of the texture and sonority, they also represent the locus of each musical personae or fragment, which are then strung together, as stated before, in a kind of necklace. Sometimes the vocalizations extend instrumental sounds or vice versa while at other times they are interlocked with instrumental sounds. The role of the voices is also often 'broken' and detached from the instrumental activity, allowing for instrumental sound to develop alone at certain moments. Instrumental display is continuous throughout the piece, while the voices can be said to contribute dots and dashes, or curves of expressive colors in a painting which emerge out of the canvas. Here, the surface of the canvas is represented by the ever-present instrumental sonority.

Grand Alap was commissioned by Maya Beiser and Steven Schick and made possible by the commissioning program of Meet the Composer/Reader's Digest. This work grew out of a series of collaborative sessions between the composer and the commissioning performers.

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East Meets West



Elley-Long Music Center at Saint Michael's College
Friday, August 28, 2011, 7:30 P.M.

Wolfgang Amadeus Mozart (1756 –1791)

Flute Quartet in G Major, K. 285 (1777)

Allegro

Adagio

Rondo: Allegro

Joshua Smith, flute
Elena Urioste, violin

Hsin-Yun Huang, viola
Clancy Newman, cello

Toru Takemitsu (b. 1930)

Toward the Sea (1981)

The Night

Moby-Dick

Cape Cod

Joshua Smith, flute

Eduardo Leandro, marimba

Intermission

Felix Mendelssohn (1809–1847)

Piano Trio in C minor, Op. 66 (1845)

Allegro energico e con fuoco

Andante espressivo

Scherzo: Molto allegro quasi presto

Finale: Allegro appassionato

Jennifer Frautschi, violin
Edward Arron, cello

Ellen Hwangbo, piano

There will be a short *Meet the Musicians* session on stage immediately following the concert.

Please join the artists for dessert and coffee afterwards.

Concert Piano on loan from Steinway Hall, New York City.

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A T T O R N E Y S A T L A W

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Program Notes

W. A. Mozart (1756 –1791)

Flute Quartet in G Major

It is ironic how a piece of music that was written mainly for economic reasons to be played by a musician the composer supposedly disliked (and for an instrument he didn't sympathize with) is now a staple of the chamber music repertoire. Such is the case of Wolfgang Amadeus Mozart's *Flute Quartet in D major K285*, written in Mannheim, Germany in 1777. This quartet, the first of four pieces written for flute and string trio, was written for Ferdinand DeJean, an amateur flautist who was a student of Mozart's friend and court flautist Johann Baptist Wendling. The commission came after Mozart was unable to secure a position in the Mannheim court and needed money to get through the winter. It is known to have included several flute quartets and concertos, though it was never completed and the composer was paid only half the fee.

Mozart's dislike for the flute has been attributed by scholars to the fact that its popularity among amateur musicians in Mozart's time produced an enormous number of bad players. Contrary to what one might expect then, the *Flute Quartet in D* not just proves but showcases the beauty and virtuosity of the flute and the value of writing for the instrument. This three-movement masterpiece begins with an Allegro section in which there is a purposefully restrained blending of voices between the flute and the accompanying strings. Accomplished through differences in register and timbre, this effect adds brilliance to the flute line at the same time that it creates a sharp contrast to the solo string sections. In the famous Adagio movement, the pizzicato in the strings—along with the more solemn character of the flute melody—creates a complete change in atmosphere despite the flute's unchanging timbre.

The expressiveness of this flute quartet is in no way compromised by the negative context in which it was written, a fact that demonstrates Mozart's artistry. That the music does not seem to suggest any frustration or dislike for the instrument puts us in doubt. How could he have written such a beautiful piece with such aversion? Mozart understood the challenges that come with writing for the flute and especially for flutists of his time. Its brightness threatens to saturate the ear and its distinctive tone makes it difficult to hide—especially against strings. The composer resolves these and other issues with a masterful hand and produces one of the most beloved flute pieces in the repertoire. Mozart proves that artistry lies (at least in part) in the ability to overcome the pragmatic difficulties of music in order to access its emotive power.

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Toru Takemitsu (b. 1930)

Toward the Sea

Toward the Sea by Toru Takemitsu was originally composed for alto flute and guitar as a commission from the Greenpeace Foundation for their *Save the Whales* campaign. Though first conceived of as a single-movement piece, the work soon expanded into three movements, taking its spiritual inspiration from Herman Melville's *Moby Dick*. We find a passage from the book quoted directly in the score: "Let the most absent minded of men be plunged in the deepest reveries...and when he will infallibly lead you to water...meditation and water are wedded together."

Takemitsu was deeply influenced by French composers like Claude Debussy and Olivier Messiaen, especially when it came to elements of timbre and rhythm. Combining these influences with aspects of traditional Japanese music, the composer created a uniquely personal musical language. For Takemitsu it was

more important that “sounds have the freedom to breathe...Just as one cannot plan his life, neither can he plan the music.”

Toward the Sea was written at a time when Takemitsu was returning to a tonal compositional technique. Divided into three sections—“The Night,” “Moby Dick,” and “Cape Cod,” the piece is, in Takemitsu’s words: “...a homage to the sea which creates of things and a sketch for the sea of tonality” To highlight this idea, he uses the motif Eb-E-A, which when written out in German musical notation spells eS-E-A.

Toward the Sea is found in several versions beyond the original for alto flute and guitar. There is a version for alto flute, harp and string orchestra, also from 1981, and yet another version for alto flute and harp from 1989. This concert’s version is arranged for flute and marimba, an instrument close to Takemitsu and found in many of his works. Most of the music is performed in *free time* (with no bar lines or set meter) as the flute carries the primary melodic line based on the “eS-E-A” motif. The work creates a sound world reminiscent of the sea; the range of its character goes from calm to tempestuous, but always with a feeling of spirituality and intimacy.

© 2011 Fernando Arroyo

Felix Mendelssohn (1809–1847)

Piano Trio in C minor

The great piano trios we hear today evolved from modest non-democratic forms of the baroque seventeenth century, deceptively entitled *sonate a tre*, as well as from the more honestly designated Sonata for Violin *with accompaniment of* keyboard and bass. With Mozart and Haydn equality began edging its way forward and some historians might dare think that the enlightened views of the French Revolution had bubbled up into chamber music, but really what happened is that Beethoven just grabbed all three instruments by the neck and shook

them into a Piano Trio, a major competition for the String Quartet which had reigned complacently in palaces, drawing rooms, and latterly the concert stage. Imagine the impact on the meek little form when Beethoven took it in hand and poured out eleven thundering trios in just a few years. Even Brahms 50 years later complained: “you do not know what it means to the likes of us to hear Beethoven's footsteps behind us.”

The self-assured Mendelssohn did not worry and the classic melodious grace of his three piano trios holds its own against the thunder of Beethoven. Mendelssohn's privileged, somewhat aristocratic, background gave him a sunny confidence. The fashionable elite of Europe gathered on Sundays for music and elevated talk at the grand Mendelssohn house in Berlin (now replaced by a Mobil station) and there his standing as a musical prodigy was widely acknowledged, anointed by no less a personage than Goethe who withheld that confirmation from Felix's equally talented sister Fanny, a mere woman. There was of course the awkward stain of being Jewish, later ameliorated by the adoption of the additional Protestant name Bartholdy, but at least they were “the best kind of Jews”. Felix's grandfather was the brilliant philosopher Moses Mendelssohn. His father had standing on his own as a wealthy banker, but he modestly liked to boast “I am but a hyphen between two geniuses.”

This trio opens with a classically expansive sonata movement, the piano taking the first theme which rushes forward like a tumbling brook. The violin joins in with a melancholy melody, the Mendelssohn off-hand trademark of a 'Song Without Words', and the themes entwine. Tossing off some thrilling downward scales, the piano concedes finally to the second theme and the movement races urgently to conclusion. An introspective melody worthy of Schubert suffuses the second movement. Mendelssohn, worn out by the social whirl of Ber-

Program Notes

lin, had retreated to write this trio in the quieter environs of Frankfurt and this movement glows with the tranquility of solitude.

Beethoven thrust into the modest three-movement trio sonata a fourth movement of varying nature and subsequent composers have followed his lead. Here we get a skittering fairy-light scherzo, a typical Mendelssohn indulgence. The final movement is in rondo style with three main themes. The last of these borrows a Lutheran melody *Vor deinem Thron*, first intoned in block chords on the piano, and the original C minor climbs to the sunny peaks of a major-key conclusion, one of a stately, almost religious, importance.

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Echoes of the New World



Elley-Long Music Center at Saint Michael's College

Sunday, August 30, 2011, 3:00 P.M.

Johannes Brahms (1833 –1897)

Sonata for Viola and Piano No.1 in F minor, Op. 120 (1894)

Allegro appassionato
Andante un poco Adagio
Allegretto grazioso
Vivace

Milena Pajaro-van de Stadt, viola Ieva Jokubaviciute, piano

Marc Neikrug (b. 1946)

Green Torso (2008–09)

I. ♩ = 50
II. *Lento*
III. *Lento; Allegro molto*

Jennifer Frautschi, violin
Hsin-Yun Huang, viola

Clancy Newman, cello
Ieva Jokubaviciute, piano

Intermission

Johannes Brahms (1833 –1897)

String Quintet No. 2 in G major, Op. 111 (1890)

Allegro non troppo, ma con brio
Adagio
Un poco Allegretto
Vivace, ma non troppo presto

Soovin Kim, violin
Jennifer Frautschi, violin
Hsin-Yun Huang, viola

Milena Pajaro-van de Stadt, viola
Edward Aaron, cello

There will be a short *Meet the Musicians* session on stage immediately following the concert.

Concert Piano on loan from Steinway Hall, New York City.

Program Notes

Johannes Brahms (1833 –1897)

Sonata for Viola and Piano No.1 in F minor

In 1890 Johannes Brahms vowed to retire from composition. However, his trip to Meiningen in 1891 would lead to works that changed the clarinet and chamber repertoire forever. That January he heard the performance of the Weber Clarinet Concerto and the Mozart Clarinet Quintet. The soloist was Richard Mühlfeld, whom Brahms befriended and deeply admired. The beautiful timbre of the clarinet captivated Brahms in such a strong way that it inspired him to compose even after he had declared his retirement. As a result, four masterpieces emerged: the clarinet trio (Op. 114), clarinet quintet (Op. 115), and the two clarinet sonatas (Op. 120, No. 1 & 2), which were his last chamber pieces. Brahms created versions of his two clarinet sonatas to be played by viola, and now both instruments play these sonatas frequently.

Instead of using the piano only as accompaniment, Brahms created a more equal relationship between the two instruments. The piece consists of four movements. The first, *Allegro appassionato*, is in sonata form and begins with a piano introduction followed by the solo instrumental melody. The movement ends with a quiet and slower coda in F major. The second movement, *Andante un poco Adagio*, displays a fascinating use of chromaticism that creates a rather mysterious atmosphere. It is especially prominent in the B section in the piano part. *Allegretto grazioso* provides a light relief after the two dense and complex previous movements. Like the two before, the third movement is in ternary form and has a dance-like quality to it. Though the descending melodic line adds a tone of melancholy, (which is characteristic of the whole piece), it serves as a natural transition

into the final optimistic movement in F major. The last movement *Vivace* is in rondo form. It captures moods from the previous three movements and brings them to a cheerful conclusion. In this movement, Brahms exposes the humorous quality of the solo instrument, in contrast to the introspection of the first movement.

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Marc Neikrug (b. 1946)

Green Torso

Green Torso, a piano quartet, was commissioned by the 2007 Music from Angel Fire Festival for the group Opus 1. It is a contemplation on a sculpture by Hopi artist Dan Namingha. His sculpture is of a female torso which elicits all the flowing power and beauty of a whole figure. I was intrigued by the suggestive strength of implied gesture.

Having completed this work I found that the ending pervaded my thoughts. I liked it very much but sensed there was somehow more to this gesture than what was there. After further contemplation I realized that this particular passage held within it some further possibilities or implications. I also felt that if this existing piece were to become a ‘first movement’, it had built enough momentum to sustain a lengthy slow movement following it.

So on a commission from Bravo Vail festival I wrote two additional movements. First an adagio and then a propulsive movement which balances the first movement. In this last movement I exploit the potential I had felt in the end of the first movement. I call this extended version *Green Torso Too*.

© Marc Neikrug

Johannes Brahms (1833 –1897)

String Quintet No. 2 in G major

The String Quintet No. 2 in G major was written in 1890, near the end of the Brahms's life. It was his second work for this ensemble of two violins, two violas, and cello; he had completed the F major quintet almost a decade earlier in 1882. Brahms had begun to find increasing difficulty with each composition by this point, however, and started to hint at retiring from composition altogether. He even included a note to Clara Schumann with the draft of his G major quintet telling her not to expect anything better or equal to its 1882 predecessor. Though he ultimately wrote a handful of works later, many believe he intended this work to be his last.

The first movement certainly has the sense of joy and lightheartedness of a man about to retire. While Brahms was working on it, he even sent a letter to his friend Eusebius Mandyczewski, telling him "My whole life I've been a hard worker; now for once I'm going to be good and lazy!" The second movement, though, is a marked change in contrast; it is filled with flowing, melancholy gypsy airs, palpable from the opening viola solo. Brahms evokes this sound world frequently in his music, likely stemming from his time spent as a teenager playing folk and popular music in dance halls and restaurants.

We anticipate a scherzo in the third movement, but instead Brahms gives us a dark, melodious intermezzo in G minor. Twice Brahms gives way to a lighter G major section, but the movement as a whole is still thoroughly unexpected. Brahms was fond of altering traditional forms this way; he does the same thing with the symphonic form in the third movements of both his first and third symphonies. This was likely a response to expectations of the time: by the late 19th century, standards had been set in pieces from decades past – a new phenomenon in classical music. For Brahms to be taken seriously, he would have had to measure up to Mozart or Beethoven, while si-

multaneously creating something innovative, interesting, and uniquely his own. Taking a recognizable concept like symphonic form and altering it allowed him to invoke the classical model while blazing a new trail.

The final movement brings the work to an exciting close. The scurrying main theme is presented once again by the viola in the opening bars, and used as a seed for material throughout the rest of the movement. Brahms sustains the entire movement with one simple idea that continually evolves (Arnold Schoenberg would later refer to this technique as "developing variation") and ends the work with a youthful, effervescent coda. Indeed, Brahms' friend Elizabeth von Herzberg said of the quintet: "He who can invent all this must be in a happy frame of mind! It is the work of a man of thirty."

The quintet was completed in the summer of 1890 while Brahms was vacationing in the spa of Ischl, Austria. It was premiered a few months later by the Rosé Quartet and a violist colleague in Vienna. Despite its unusual instrumentation, the G major quintet continues to be a staple of the Romantic chamber music repertoire.

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Bach on Church

BCA Center, Burlington City Arts
August 23 & 25, 2011, 12:15 P.M.

Tuesday, August 23, 2011, 12:15 P.M.

Elena Urioste, violin

Johann Sebastian Bach (1685–1750)

Partita for Violin in D minor, BWV 1004 (1720)

Allemande
Corrente
Sarabande
Giga
Ciaccona

Thursday, August 25, 2011, 12:15 P.M.

Joshua Smith, flute

Johann Sebastian Bach (1685–1750)

Partita for Flute in A minor, BWV 1013 (1718)

Allemande
Corrente
Sarabande
Bourrée anglaise

Elliott Cook Carter Jr. (b. 1908)

Scrivo in Vento for Flute (1991)

Georg Philipp Telemann (1681 –1767)

Fantasia No. 1 in A Major (1732–33)

Vivace-Allegro-Menuetto

Virtuoso Showcase

Elley-Long Music Center at Saint Michael's College
Saturday, August 28, 2011, 12 noon



Jenő Hubay (1858–1937)

Carmen - Fantaisie brillante (1876)

Elena Urioste, violin
Ieva Jokubaviciute, piano

Clancy Newman (b. 1977)

The Pizzicato Piece (2003)

Clancy Newman, cello

Gordon Stout (b. 1952)

Mexican Dances (1974)

Eduardo Leandro, marimba

André Jolivet (1905–1974)

Chant de Linos (1944)

Ieva Jokubaviciute, piano
Joshua Smith, flute

Pause

Franz Liszt (1811 –1886)

Sonata in B minor, S. 178 (1853)

Ellen Hwangbo, piano

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Andrew Massey, Guest Conductor
with Betsy LeBlanc, clarinet and Rachael Elliott, bassoon
music of Corelli, Jamison, Phillips, Suk

Saturday January 14, 2012 8:00 PM

with Soovin Kim, violin
music of Biber, Mozart, Geminiani/Wiancko

Saturday, March 24, 2012 8:00PM

Jeff Domoto, Guest Conductor
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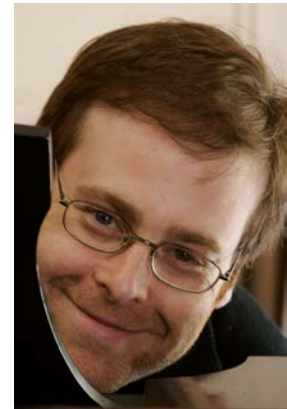
Festival Artists



Soovin Kim is a violinist who concertizes around the world. His primary studies were at the Cleveland Institute of Music and then the Curtis Institute of Music from which he graduated. He received first prize at the Paganini International Competition when he was only 20, and was later named the recipient of the Henryk Szeryng Career Award, an Avery Fisher Career Grant, and a Borletti-Buitoni Trust Award. He performs regularly as a concerto soloist, recitalist, and as a founding member of the Johannes String Quartet.

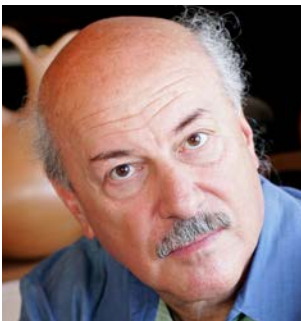
Soovin is an artist-in-residence at both Stony Brook University in New York, and Kyung Hee University in Seoul. He released his second recording with Azica Records in the summer of 2008, a French album of Fauré and Chausson with Jeremy Denk and the Jupiter Quartet. His first CD with Azica Records, Niccolò Paganini's demanding 24 Caprices for solo violin, was released in 2006. Soovin spent much of his childhood in Plattsburgh, NY. He joined the Vermont Youth Orchestra as its then-youngest member at age 10, and later served as its concertmaster for three years. He is often heard in the Champlain Valley through his performances with the Burlington Chamber Orchestra, the Vermont Youth Orchestra, the Vermont Symphony, on the Lane Series at the University of Vermont, at Middlebury College, and on Vermont Public Radio. Soovin plays the 1709 *ex-Kempner* Stradivarius.

David Ludwig's music has been performed internationally by leading musicians in some of the world's most prestigious locations. His music has been called "entrancing," and that it "promises to speak for the sorrows of this generation" (Philadelphia Inquirer). It has further gained recognition for its "expressive directness" (The New York Times) and has been noted for "a yearning, poetic quality" (Baltimore Sun). The *New Yorker* magazine calls him a "musical up-and-comer" and the Chicago Tribune says that he "deserves his growing reputation as one of the up-and-comers of his generation." He has had performances in such venues as Carnegie Hall, Lincoln Center, and the Library of Congress, and been his music has been played on PBS and National Public Radio's *Weekend Edition*. NPR Music listed him as one of the "Top 100 Composers Under Forty" in 2011.



Ludwig has had commissions and performances from many prominent artists and ensembles, including soloists Jonathan Biss and Jaime Laredo, ensembles eighth blackbird and Network for New Music, and orchestras including the Philadelphia, Minnesota, and National Symphonies.

Born in Bucks County, P.A., Ludwig holds degrees from Oberlin, The Manhattan School of Music, Curtis, and Juilliard, as well as a PhD from the University of Pennsylvania. Ludwig is on the composition faculty of the Curtis Institute where he serves the Artistic Chair of Performance and as the director of the Curtis 20/21 Contemporary Music Ensemble.



Composer **Marc Neikrug** has had an international career for 30 years. He has written chamber music, symphonic music, music-theater and opera. Major performances have taken place with the New York, Los Angeles and Buffalo Philharmonics, as well as the symphonies in Pittsburgh, Houston, Atlanta, Cincinnati, New World (Miami), St. Louis, Washington DC, Chicago, Utah, Dallas, Phoenix, New Mexico, the Minnesota and Cleveland orchestras, and the St. Paul and Los Angeles Chamber Orchestras.

Marc's works have been performed internationally, by the National Arts Center Orchestra in Ottawa, the BBC Symphony, London Sinfonietta, English Chamber Orchestra, Halle Orchestra, Zurich Tonhalle, Frankfurt Radio Orchestra, Berlin Radio Orchestra, Budapest Festival Orchestra, Barcelona Symphony, Liege Orchestra, Lisbon Orchestra, Lausanne Chamber Orchestra, Osaka Symphony, Jerusalem Symphony, and the Israel Chamber Orchestra. Festival performances have been at Ravinia, Tanglewood, Hollywood Bowl, Aspen, Angel Fire, La Jolla, Marlboro, Menlo, London's South Bank, Aldeburgh, Berlin Festival, Frankfurt Festival, Schleswig Holstein, Zurich, Melbourne, Tokyo's Music Today, and Jerusalem.

Festival Artists

Marc's music theater work 'Through Roses', was commissioned by London's South Bank Festival with the National Theater. Since its premiere in 1980 it has had hundreds of performances in fifteen countries and has been translated into 11 languages. There are three CD's on Deutsche Grammophon, Enya, and Koch International. There have also been two films produced, a documentary by Christopher Nupen, and a feature film directed by Jurgen Flimm and starring Maximilian Schell. Los Alamos, an anti nuclear opera written in 1988, is the only American opera ever commissioned by the Deutsche Oper Berlin. Its American premiere was at the Aspen Music Festival. Marc has been composer in residence at the Marlboro, Santa Fe, Angel Fire, Bravo Vail, and La Jolla festivals.

Avery Fisher career grant recipient violinist **Jennifer Frautschi** has created a sensation in recent seasons with appearances as soloist with Pierre Boulez and the Los Angeles Philharmonic, Christoph Eschenbach and the Chicago Symphony Orchestra at the Ravinia Festival, and at Lincoln Center's Mostly Mozart Festival. Selected by Carnegie Hall for its Distinctive Debuts series, she made her New York recital debut in 2004. As part of the European Concert Hall Organization's Rising Stars series, Ms. Frautschi also made debuts that year at ten of Europe's most celebrated concert venues.

Ms. Frautschi's 2011-12 highlights include the world premiere of James Stephenson's Violin Concerto, a piece written for her, with the Minnesota Orchestra and Osmo Vänskä; the Barber Concerto with the Orchestra of the Teatro di San Carlo in Naples, Italy, James Conlon conducting; and the premiere *Les Bijoux*, a violin concerto by Richard Aldag, with the Napa Valley Symphony. As chamber musician she will perform with the Chamber Music Society of Lincoln Center and Boston Chamber Music Society, and perform on all-gut strings with period instruments at DaCamera of Houston and the Helicon Foundation in New York.



Her growing discography includes three widely-praised CDs for Artek: an orchestral recording of the Prokofiev concerti with Gerard Schwarz and the Seattle Symphony, and highly-acclaimed discs of music of Ravel and Stravinsky, and of 20th century works for solo violin. Her recording of the Stravinsky Duo Concertant with pianist Jeremy Denk was released in April 2011. Jennifer performs on a 1722 Antonio Stradivarius violin known as the *ex-Cadiz*, on generous loan to her from a private American foundation.



Elena Urioste, featured on the cover of *Symphony* magazine as an emerging artist to watch, has been hailed by critics and audiences alike for her lush tone, the nuanced lyricism of her playing, and her commanding stage presence. Elena's debut performances with the Chicago Symphony Orchestra in 2010 were praised by three separate critics for their "hypnotic delicacy," "expressive poise," and "lyrical sensitivity." Since first appearing with the Philadelphia Orchestra at age thirteen, she has made acclaimed debuts with major orchestras throughout the United States, including the Cleveland Orchestra, the Boston Pops, the Buffalo Philharmonic, and the Atlanta, Baltimore, Detroit, Pittsburgh, Richmond, San Antonio, and Sarasota symphony orchestras. In Europe, Elena has appeared with the London Philharmonic Orchestra, the Würzburg Philharmonic Orchestra, and Hungary's Orchestra Dohnányi Budafok.

As first-place laureate in both the Junior and Senior divisions of the Sphinx Competition, Elena debuted at Carnegie Hall in 2004 and has returned annually as soloist. She was a first-prize winner of the Sion International Violin Competition. In 2009, Elena made her Wigmore Hall recital debut as one of three recipients of the prestigious London Music Masters Award. Earlier that year she debuted at Lincoln Center's Alice Tully Hall. Elena has been a featured artist in the Marlboro, Ravinia, La Jolla, and Sarasota Music Festivals, as well as Switzerland's Sion Valais International Music Festival. Her first CD was released on the White Pine label. Elena is a graduate of the Curtis Institute of Music, where she studied with Joseph Silverstein, Pamela Frank, and Ida Kavafian. She completed graduate studies with Joel Smirnoff at The Juilliard School. Other notable teachers include David Cerone, Choong-Jin Chang, Soovin Kim, and the late Rafael Druian. The outstanding instruments now being used by Elena are an Alessandro Gagliano violin, Naples c. 1706, and a Pierre Simon bow, both on extended loan from the private collection of Dr. Charles E. King through the Stradivari Society.

Festival Artists

Violinist **John Dalley** was born into a musical family and began playing the violin at the age of three. After studies at the Curtis Institute of Music with Efram Zimbalist, he joined the faculty of the Oberlin Conservatory of Music and was a member of the Oberlin String Quartet. One of the four original founding members of the Guarneri String Quartet, John has toured extensively throughout the United States, Europe, South America, Australia, and Asia both as a soloist and as a member of the Quartet. He has also made numerous recordings for the RCA, Phillips and Surroundby labels, with such notable artists as Arthur Rubinstein, Leonard Rose, Pinchas Zuckerman, and members of the Budapest Quartet. John has held teaching positions at both the Curtis Institute of Music and the University of Maryland, where all four members of the Guarneri Quartet were Artists-in-Residence. When not on tour, John divides his time between New Jersey and Northern Michigan.



Hsin-Yun Huang (viola) has appeared as a soloist with the Berlin Radio Symphony, the Russian State Symphony, the Tokyo Philharmonic, the Bavarian Symphony Orchestra and the National Symphony of Taiwan, among others. She has collaborated with the Guarneri, Juilliard, Brentano, Orion, and St. Lawrence quartets, and was the Borromeo Quartet's violist for six years. Chamber music engagements have taken Huang to festivals in Vancouver, Rome, Dresden, Stavanger in Norway, and Spoleto, Italy. Recent highlights include engagements with the Naumburg Orchestra in Central Park and the City of London Sinfonietta, and the premiere of Steven Mackey's *Ground Swell* at the Aspen Music Festival. At age 17 she was the youngest-ever gold medalist at the Lionel Tertis International Viola Competition. Other honors include top prize at the ARD Competition in Munich and Japan's Bunkamura Orchard Hall Award. Hsin-Yun is on faculty at The Juilliard School and the Mannes College of Music.

In 2004, **Teng Li** landed the Toronto Symphony Orchestra Principal Viola position at the astonishing age of twenty-one. TSO Music Director Peter Oundjian describes her as "an extraordinary talent that everyone recognizes." Teng has given recitals in Toronto, Beijing, Philadelphia, Chicago, Washington DC, and New York. In addition to solo performances with the Toronto Symphony Orchestra, she has performed with the National Chamber Orchestra, the Santa Rosa Symphony, the Munich Chamber Orchestra, the Curtis Symphony, Shanghai Opera Orchestra, and the Canadian Sinfonietta. An accomplished chamber musician, Teng has participated in the festivals of Marlboro, Santa Fe, Music from Angel Fire, and the Rising Stars Festival in Caramoor. Teng was featured in concert with the Guarneri Quartet in their last season at the Philadelphia Chamber Music Society, and she was also a member of the prestigious Lincoln Center Chamber Music Society Two.



A recipient of numerous awards, Teng won first prize at the Johansson International and the Holland-America Music Society competitions, and second prize at the 2003 Primrose International Viola Competition and the Irving M. Klein International String Competition. Teng began the violin at age five in her native China, and switched to viola at age twelve. She entered the Central Conservatory in Beijing in 1992, and at age 16 was accepted to study at the Curtis Institute of Music in Philadelphia, where her teachers were Michael Tree and Joseph DePasquale. As a music educator, Teng is on the faculties of the University of Toronto and the Conservatoire de Montreal. She also teaches at Morningside Music Bridge Festival in Calgary. Teng plays on an Amati viola on loan from Dr. William Walters to the Toronto Symphony Orchestra.

Festival Artists



Twenty-two year old violist **Milena Pajaro-van de Stadt** has appeared as a soloist with the Tokyo Philharmonic Orchestra, the Jacksonville Symphony Orchestra, the Sphinx Chamber orchestra, and has performed recitals and chamber music throughout the United States and in Europe. A violin student of Sergiu Schwartz and Melissa Pierson-Barrett for several years, she began studying viola with Michael Klotz at the Bowdoin International Music Festival in 2005. She has won 1st prize at the 2010 Lionel Tertis International Viola Competition, 4th prize at the Tokyo International Viola Competition in 2009, and the 2nd prize in the junior division at the 2006 Sphinx Competition. Milena received her bachelor's at the Curtis Institute of Music studying with Roberto Diaz, Michael Tree, and Misha Amory, and is a member of The Old City String Quartet, gold medalist and grand prize winner of the 2010 Fischhoff National Chamber Music Competition. This fall, The Old City String Quartet will begin the string quartet program at the Shepherd School of Music at Rice University.

Cellist **Edward Arron** is recognized worldwide for his elegant musicianship, impassioned performances, and creative programming. A native of Cincinnati, Ohio, Ed made his New York recital debut in 2000 at the Metropolitan Museum of Art. Earlier that year, he performed Vivaldi's Concerto for Two Cellos with Yo-Yo Ma and the Orchestra of St. Luke's at the Opening Night Gala of the Caramoor International Festival. Ed appears regularly as a soloist with orchestra, and as a chamber musician throughout the United States, Europe and Asia. Ed is in his sixth season as the artistic coordinator of the Metropolitan Museum Artists in Concert, a chamber ensemble created in 2003 to celebrate the 50th anniversary of the Museum's prestigious Concerts and Lectures series. He is also the artistic director of the Caramoor Virtuosi and of the Alpenglow Chamber Music Festival in Summit County, Colorado. Ed performs regularly at Carnegie's Weill and Zankel Halls, Lincoln Center's Alice Tully and Avery Fisher Halls, New York's Town Hall, and the 92nd Street Y, and is a frequent performer at Bargemusic. He began his studies on the cello at age seven in Cincinnati and, at age ten, moved to New York to continue his studies. He is a graduate of the Juilliard School.



In 2001, cellist **Clancy Newman** won the coveted first prize of the prestigious Walter W. Naumburg International Competition; Naumburg presented him in recital at Lincoln Center's Alice Tully Hall, a performance that garnered enormous critical acclaim. He was also named the recipient of a 2004 Avery Fisher Career Grant, and as such appeared on A & E's "Breakfast with the Arts." Upon receiving a Master of Music Degree from The Juilliard School, he became one of the few students to complete the five-year exchange program between Juilliard and Columbia University, where he received a B.A. in English. Mr. Newman has performed as soloist throughout the United States, as well as in France, Switzerland, Australia, Canada, and Korea, and he can often be heard on NPR's "Performance Today." He has been a member of Chamber Music Society Two of Lincoln Center and Musicians from Marlboro, and is a current member of the Chicago Chamber Musicians. Also an active composer, he has been featured on the Chamber Music Society of Lincoln Center's "Double Exposure" series and the

Chicago Chamber Musicians' "Freshly Scored" series. In October 2010, his trio, the Weiss-Kaplan-Newman trio, premiered his *Juxt-Opposition* at the National Gallery of Art in Washington, D.C. He has received commissions from Astral Artists, the Barnett Foundation, the Carpe Diem String Quartet, and the UBS Chamber Music Festival of Lexington.

Cellist **Natasha Brofsky** is active as a performer and teacher. As cellist of the Naumburg award winning Peabody Trio, she performs regularly on chamber music series in the United States and abroad. She has also collaborated with many fine ensembles, including the Takács, Prazak, Borromeo, Jupiter Quartets and the Boston Chamber Music Society, and enjoys frequent collaborations with Boston Symphony oboist Keisuke Wakao as well as violinist Lucy Chapman and violist Roger Tapping. During nearly a decade living in Europe, she was a member of the Serapion Ensemble and the String Trio Opus 3, and held principal positions in the Norwegian Radio Orchestra and the Norwegian Chamber Orchestra. Ms. Brofsky is on the cello faculty and serves as Assistant Chair of Strings at the New England Conservatory, and is a faculty member at the Yellow Barn Music School and Festival. Her recordings can be heard on the Aurora, New World and Artek labels.



Festival Artists



Double bassist and composer **Evan Premo** is an active chamber musician who performs regularly with Ensemble ACJW at Carnegie Hall in New York City as well as internationally. Evan has performed concerti with numerous orchestras including the 2009 world premiere of his own double concerto for violin and double bass with Andrés Cárdenes and the Pittsburgh Symphony Chamber Orchestra. Evan has also collaborated with Yizhak Schotten, Katherine Collier, and the Formosa String Quartet. He has been featured as a soloist and chamber musician numerous times on National Public Radio shows *Performance Today* and *From the Top*.

Grammy-nominated flutist **Joshua Smith** captivates audiences with his “superlative control” and “breathtaking sensitivity.” He came to national attention at the age of twenty when he was appointed Principal Flute of The Cleveland Orchestra and hailed as a “flute phenomenon.” Today, he is equally at home as a leading soloist, recitalist, chamber musician, and educator. He has appeared as soloist with the Cleveland Orchestra on numerous occasions.

Joshua received a Grammy nomination for best chamber music performance in 2010 for *And Then I Knew 'Twas Wind* from his 2008 Telarc recording, *Air*, with harpist Yolanda Kondonassis and violist Cynthia Phelps featuring music by Takemitsu and Debussy. This season, Delos released his second disc of Bach Sonatas with harpsichordist Jory Vinikour. His recording of the Mozart *Concerto for Flute and Harp* with Maestro Dohnányi and harpist Lisa Wellbaum on the Decca/London label was chosen by *Performance Today* as “The recording of this piece to own.” He can be heard on over 100 Cleveland Orchestra recordings on the Deutsche Gramophon, London/Decca, Nonesuch, and Teldec labels.



Joshua is dedicated to performing chamber music, and appears regularly as a chamber musician and recitalist throughout the United States and abroad. He is intrigued with finding new outlets for his music and bringing classical music to new audiences, is excited about bringing chamber music colleagues into non-traditional venues. In 2007, he served as guest curator of music for the Cleveland Museum of Art, creating a series of chamber music concerts, which were presented in the galleries of the museum’s special exhibit, “Monet in Normandy.” In great demand as a teacher, Joshua serves as head of the flute department of the Cleveland Institute of Music.



Hyunah Yu’s star has risen quickly since appearing as a soloist in *St. Matthew Passion* with the New England Bach Festival, directed by Blanche Moyse in 1999. She was a prizewinner at the Walter Naumburg International Competition. Her promise was confirmed just a few years later as she was nominated by pianist Mitsuko Uchida and received the coveted Borletti-Buitoni Trust Award. This was followed closely by her acclaimed Carnegie Hall debut as part of their “Evenings of Song” series.

Hyunah is widely acclaimed for her passion for Bach and the performances of all of Bach’s Passions and Oratorios. She has collaborated with many major orchestras, in addition to a well-received recital tour of Korea, appearances at the Marlboro Music, Chamber Music Northwest festivals, LCCMF, and Great Mountain International Music Festival, a Town Hall recital in New York and a recording project in New York with the Sejong Soloists.

An avid chamber musician and recitalist, Hyunah has enjoyed re-engagements with the Philadelphia Chamber Music Society, Baltimore’s Shriver Hall Concert Series, Lincoln Center’s Alice Tully Hall, and has stepped in for Dawn Upshaw on short notice at Carnegie Hall. Hyunah’s interest in new music and her musical intellect and expression have proved attractive for many composers. She has premiered many pieces specifically written for her. Most recently she world-premiered *Symphony of Meditations* by Aaron Jay Kernis with the Seattle Symphony under Gerard Schwarz. Hyunah’s opera career has also been momentous, capped thus far by singing the title role in Mozart’s *Zaide* in New York, London and Vienna, directed by Peter Sellars and conducted by Mostly Mozart’s Louis Langrée. Her debut CD on EMI, of Bach and Mozart arias, was released worldwide in 2007.

Festival Artists

Eduardo Leandro teaches percussion at the Haute École de Musique de Genève and at Stony Brook University, where he is also the artistic director of its new music ensemble, the Contemporary Chamber Players. He directed the percussion program at the University of Massachusetts at Amherst between 1999 and 2007. He has conducted some of the most important pieces of the twentieth century, including Schönberg's *Pierrot Lunaire* and *Chamber Symphony*, Ligeti's *Piano and Chamber Concertos*, Messiaen's *Exotic Birds*, Xenakis' *Palimpsest*, Boulez's *Derives I*, and several premieres for mixed ensemble. He has also conducted a large part of the percussion ensemble repertoire from Varèse's *Ionization* onwards.



As a percussionist Eduardo has performed with ensembles such as the Steve Reich Ensemble, Orpheus Chamber Orchestra and Bang-on-a-Can All Starts. He is part of the Percussion Duo Contexto, which was an ensemble in residence at the Centre International de Percussion in Geneva for ten years. He played regularly with Ensemble Champ d'Action in Belgium, with Concertgebouw Orchestra in Amsterdam, and with Ensemble Contrechamps in Switzerland, under the direction of Pierre Boulez, Heinz Holliger, and David Robertson among others. He won the New Music Contest in Dusseldorf, Germany, and the second prize in the Eldorado Competition in Sao Paulo, Brazil. He was a judge at the 2nd. International Marimba Competition in Osaka.

Eduardo was born in Belo Horizonte, Brazil. He attended the Sao Paulo State University, the Rotterdam Conservatory in the Netherlands, and Yale University, having studied percussion with John Boudler, Jan Pustjens, and Robert van Sice. He has had the kind support of [Vic Firth Mallets](#) and [Pearl Instruments](#) for the last several years.



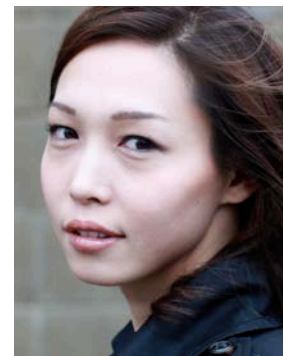
Taiwanese-American pianist **Helen Huang**, was first discovered by the New York Philharmonic and Maestro Kurt Masur upon winning the Young People's Competition. Known for immaculate technique and eloquent sensitivity, she enjoys a multi-faceted career as a soloist and chamber music player. She has performed with the Cleveland Orchestra, the National Symphony, the New York Philharmonic, the Philadelphia Orchestra, the Saint Louis Symphony, the Pittsburgh Symphony, the Cincinnati Symphony, and the Montreal Symphony, among others. Abroad she has appeared with the Berlin Philharmonic, the Leipzig Gewandhaus Orchestra, the Orchestre National de France, the London Philharmonic, the Israel Philharmonic, and the Vienna Chamber Orchestra.

Helen's recordings of Beethoven's Piano Concerto No. 1, Mozart's Piano Concertos K. 488 and K.467, Mendelssohn's Piano Concerto No. 1 and Shostakovich's Piano Concerto No. 2 with the New York Philharmonic under Kurt Masur's direction are available on the Teldec label and have received critical acclaim. She also recorded an album titled "For Children" of works inspired by the theme of children. Her most recent recording was in collaboration with Cho-Liang Lin of the works of Georg Tintner released on the Naxos label. Works in progress include a recording of the music of Zhou Long with Cho-Liang Lin and Hai-Ye Ni, yet to be released on the Delos label.

Born in Japan of Chinese parents, she moved to the United States with her family in 1985 and began piano lessons two years later. In 1995, she became one of the youngest recipients of the prestigious Avery Fisher Career Grant. Helen received the Arthur Rubinstein Prize upon graduating from the Juilliard School in 2004. She recently graduated with her Master's degree from Yale and currently teaches at the Juilliard Pre-College.

Ellen Hwangbo, equally at home with solo and collaborative repertoire, is known for her expressive power and passionate interpretations. A top prizewinner of the 2006 MTNA National Young Artists Competition, she also received first prize in the Richardson Award National Scholarship Competition in the same year. She has performed to great acclaim across Asia, Europe, and North America, with recent performances in Lincoln Center and Merkin Hall.

As an active chamber musician, Ms. Hwangbo has performed with world-renowned musicians such as Soovin Kim, Colin Carr, Daniel Panner, Aaron Berofsky, and Ann Ellsworth. Recent new music collaborations include premieres of compositions by Sheila Silver, William Pfaff, and Laura Schwindiger at New York City's Symphony Space.



Festival Artists

Ms. Hwangbo was a fellowship recipient at the Sarasota Music Festival, Aspen Music Festival, and the Banff Centre, among many others, and this summer will be performing at the Yellow Barn Music Festival in Vermont. She is currently pursuing a doctorate at SUNY Stony Brook, where she is a teaching assistant under luminary pedagogue Gilbert Kalish.



Known for her deep musical and emotional commitment to a wide range of repertoire, Lithuanian pianist **Ieva Jokubaviciute**'s ability to communicate the essential substance of a work has led critics to describe her as possessing 'razor-sharp intelligence and wit' (*The Washington Post*) and as 'elegant and engaging' (*The Wall Street Journal*). In 2006, she was honored as a recipient of a Borletti-Buitoni Trust Fellowship.

In recent seasons, Ieva made her Chicago Symphony debut at the Ravinia Festival under the baton of James Conlon, and her orchestral debut in Rio de Janeiro, Brazil. Her chamber music endeavors brought her to stages around the world including: London's Wigmore Hall, Carnegie Hall's Stern Auditorium, Lima, Peru, Panama City, Panama, and on national tours with Musicians from Marlboro. She has recently given solo recitals in New York City, Chicago, Boston, Vilnius, Lithuania, and at the Smithsonian Institution's Freer Gallery in Washington DC, after which

The Washington Post called her a 'splendid colorist' and described her performance as 'magical tone-painting.'

Ieva's piano trio—Trio Cavatina—won the Naumburg Chamber Music Competition and made its Carnegie Hall debut in May of 2010. Last fall to great critical acclaim, Labor Records released Ieva's Alban Berg Tribute recordings of Berg's piano sonata and previously unrecorded or unknown works written in tribute to Berg. A much sought after chamber musician, Ieva regularly appears at international music festivals including: Marlboro, Ravinia, Bard, Chesapeake Chamber Music, and Prussia Cove in Cornwall, England. Earning degrees from the Curtis Institute of Music and from Mannes College of Music, her principal teachers have been Seymour Lipkin and Richard Goode.

Recording Engineer **Alan Bise** is the owner of Thunderbird Records, dedicated to releasing musical works of contemporary American Indians. Its catalog includes artists such as the San Francisco Symphony and Chorus, and the string quartet ETHEL. For over 10 years, he has served as the Classical Producer for Azica Records and has produced projects for many labels and clients across the world. Known for helping to create exciting and passionate projects, Alan has produced records that have received Grammy Nominations and appeared on the Billboard Classical Chart and Amazon Best Sellers list. He is also committed to new audience development and created and produced Offbeat, a successful radio show that gives listeners an inside look in the world of classical music in a unique manner. Alan has produced records for numerous labels including Azica, Naxos, Albany/Troy, and EMI/Universal. He serves as Broadcast Producer and Director of Audio for the Cleveland International Piano Competition, the Kneisel Hall Chamber Music Festival in Blue Hill, Maine and the Lake Champlain Chamber Music Festival. In 2009 he was appointed to summer faculty of the Interlochen Arts Academy.



Alan is a graduate of the Cleveland Institute of Music (CIM) and spent his summers working at the Aspen and Tanglewood Music Festivals. He began his professional career in Dallas working at TM Century, the nation's leading provider of broadcast services. There he rose to the rank of senior mastering engineer and was responsible for recordings reaching over 4000 stations worldwide. Alan returned to CIM in 1999 as Director of Audio Services. Dedicated to audio education, he trained 20 students annually in recital recording, and was a faculty member in the Audio Recording Degree Program. Alan is a member of the National Academy of Recording Arts and Sciences, and the Audio Engineering Society.

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Born in 1986 in México City, composer, violinist, and pianist **Fernando Arroyo** started his musical education at the age of nine. He began studying piano and later took up the violin; his piano and violin teachers include Ninfa Calvario, Julieta Mora, Gonzalo Gutierrez, Mauricio Náder, Marjean Olson, Gabriel Pliego and Jorge Risi. As a violinist and pianist Fernando has performed with the Orquesta Arteus, OCUP Orchestra, OSC Orchestra, and Artemus Orchestra. He was Concertmaster of the Cedros-UP Symphony Orchestra and the Universidad Panamericana Chamber Orchestra and has been a featured performer in several recordings.

Fernando began composing at age 15 and studying with composers Horacio Uribe and Humberto Hernandez Medrano (from the Chávez, Shostakovich and Kabalevsky studios). His music has been performed throughout Mexico, Spain, Chicago, New York and California and ranges from solo instrumental works, chamber music and large symphonic works to film, theatre and popular music. He is currently working on a work for choir and orchestra, a quartet for piano and strings, several film scores and an opera

based on the ancient Pre-Hispanic story of Popocatepetl & Iztlaccihuatl that will be recorded in 2012.

In 2005 Fernando began studying with renowned composer Richard Danielpour. He graduated with a Master of Music from the Manhattan School of Music under the tutelage of Danielpour and the guidance of composer Nils Vigeland.

Katerina Kramarchuk is a Moldovan-American composer and pianist. Her works have been performed at Bargemusic, The Chamber Music Society of Lincoln Center, Manhattan School of Music, Fontainebleau Château, and Curtis Institute of Music. Her first ballet *Reflections* was commissioned and performed by the Portland Chamber Orchestra and Portland Festival Ballet in September, 2010. *Epilogue* for cello and piano was performed numerous times by neOLIT Ensemble in New York City. *Shadows*, for orchestra, was selected by the EarShot New Music readings, which resulted in a performance by Pioneer Valley Symphony in February 2011.



Born into a musical family, Katerina began studying at an early age at the music lyceum "Ciprian Porumbescu" in Kishinev, Moldova. In 2002 her family moved to the United States. While focusing primarily on classical piano performance, she became interested in jazz. As a classical soloist, Kramarchuk has performed with the Portland Chamber Orchestra and has won competitions including Down Beat Magazine and MTNA State Piano Competition. She is the recipient of a National Foundation for Advancement in the Arts award in composition. Last summer she was awarded a scholarship to attend the American Conservatory in Fontainebleau, France.

Kramarchuk holds a B.M. in composition from the Manhattan School of Music and is currently pursuing an Artist Diploma in Composition at the Curtis Institute of Music under the tutelage of David Ludwig.



Andrés Martínez de Velasco was born in Mexico City in 1991 and began his musical studies with piano lessons at the age of 6. Since then he has studied piano and composition in Mexico City, San Antonio, New York, Paris and Montreal with musicians including Joan Tower, George Tsontakis, Philip Lasser, Narcis Bonet, Marklen Belenko, and others. His music has been premiered by professional ensembles including the Da Capo Chamber players. Currently a student at the Bard College Conservatory of Music, Andrés is primarily interested in contemporary music and is artistic coordinator of the new music ensemble Contemporaneous. In addition to studying music, he also teaches piano to children as part of Bard's Upbeats music tutoring program.

Zach Sheets is a flutist and composer from Norwich, Vermont. His works have been performed by the Brattle Street Chamber Players, the Vermont Contemporary Music Ensemble, the Bach Society Chamber Orchestra, the Vermont Youth Orchestra, the Arcadian Wind Quintet, and many more. He has recently received awards from the Grafimuse Competition (1st Prize Winner, 2011), ASCAP (2011 Morton Gould Award Finalist, ASCAPLUS award recipient), and Harvard University (John Green Fellowship). His music has also been performed as part of both the SoundSCAPE Festival and the CLUSTER New Music + Integrated Arts festival. Zach's upcoming projects include, among others, a work to be performed by the internationally-acclaimed TALEA Ensemble in November 2011. He has participated in masterclasses with Lee Hyla, David Ludwig, Evan Ziporyn, and Pulitzer Prize-winner Melinda Wagner, and has had his music read and workshopped by the Boston Modern Orchestra Project, the Chiara String Quartet, and members of the Boston Symphony. He currently studies with Chaya Czernowin.



Zach is also an accomplished flutist; in 2010 he was a finalist in the Portland Symphony Orchestra's piccolo position auditions. He was selected as one of eight finalists from around the world to compete in the National Flute Association's High School Soloist Competition in New York in 2009. Zach is a rising junior at Harvard University, where he is studying music and French literature. He is the president of the Harvard University Composer's Association, and the manager of the Harvard New Music Ensemble.

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-- Tim Woos, Young Composers Seminar, 2009, former Vermont MIDI Project composer, currently studying composition at the Curtis Institute.

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