

MUSICAL CAPITALS

AUGUST 19–AUGUST 27, 2023 BURLINGTON, VT

FESTIVAL PROGRAM



GLORIA CHIEN & SOOVIN KIM artistic directors DAVID SERKIN LUDWIG resident composer

LAKE CHAMPLAIN
CHAMBER MUSIC FESTIVAL

15TH
SEASON



Dear LCCMF Friends,

Welcome to our 15th Lake Champlain Chamber Music Festival, *Musical Capitals!*

Musicians through the centuries have flocked together to study, exchange ideas, and perform with one another. During this festival week, we are focusing on three glorious *Musical Capitals* that have been centers for inspiration and innovation: New York, Paris, and Vienna. These are cultural meccas that draw artists from all over the world as well as being fertile ground for producing their own homegrown musical geniuses.

Each composer whose works you will hear this week played a significant role in their home city's musical story. Through our **Inside Pitch** classes with Resident Composer David Serkin Ludwig, our **In Depth** lectures, pre-concert discussions and post-concert **Meet the Musicians**, you will get an idea of each city's distinct character.

Thank you for joining us for another week of musical exploration and enjoyment!

Gloria Chien and Soovin Kim, Artistic Directors

FESTIVAL ARTISTS

Hyunah Yu, *soprano*

Soovin Kim, *violin*

Hye-Jin Kim, *violin*

Jessica Lee, *violin*

Ayane Kozasa, *viola*

Milena Pajaro-van de Stadt, *viola*

Fred Sherry, *cello*

Paul Watkins, *cello*

Nina Bernat, *double bass*

Titus Underwood, *oboe*

Jose Franch-Ballester, *clarinet*

Bixby Kennedy, *clarinet*

Brandon Ridenour, *trumpet*

Ayano Kataoka, *percussion*

Gloria Chien, *piano*

Jeewon Park, *piano*

Ignat Solzhenitsyn, *piano*

Clayton Stephenson, *piano*

Alistair Coleman, *composer*

Parker Quartet

Daniel Chong, *violin*

Ken Hamao, *violin*

Jessica Bodner, *viola*

Kee-Hyun Kim, *cello*

LCCMF Young Artists

Isabelle Durrenberger, *violin*

Hannah Chaewon Kim, *violin*

Santiago Vazquez-Loredo, *viola*

Sameer Apte, *cello*

LCCMF Young Composers

Kian Ravaei

Kyle Rivera

Katrina Toner

David Serkin Ludwig,
Resident Composer

Alan Bise, *Recording Producer
and Engineer*

FESTIVAL AT A GLANCE

All events at
ELLEY-LONG
MUSIC CENTER
unless otherwise noted.

VENUES

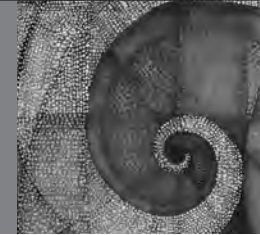
ELLEY-LONG
MUSIC CENTER
at St. Michael's College
223 Ethan Allen Avenue
Colchester, VT

ST. PAUL'S CATHEDRAL
2 Cherry Street
Burlington, VT

ALL SOULS INTERFAITH
GATHERING
291 Bostwick Farm Road
Shelburne, VT

SATURDAY 8/19	p.2
10:00 am	STRING MASTERCLASSES with Soovin Kim, Hye-Jin Kim, and Fred Sherry
2:00 pm	Festival Opening INSIDE PITCH and performance with David Serkin Ludwig, <i>The City of Dreams: The American Legacy of New York Music</i>
SUNDAY 8/20	p.6
2:15 pm	Pre-concert Conversation
3:00 pm	CONCERT I: <i>The Rhythm of New York City</i>
MONDAY 8/21	p.10
9:30 am	MASTERCLASS I: LCCMF Young Artists with Soovin Kim
11:30 am	INSIDE PITCH with David Serkin Ludwig <i>The City of Music: The Revolutionary Tradition of Vienna</i>
TUESDAY 8/22	p.11
NOON	<i>Bach-in-Church</i> - FREE CONCERT ST. PAUL'S CATHEDRAL
4:00 pm	Young Composers SOUNDING BOARD I
WEDNESDAY 8/23	p.19
1:00 pm	MASTERCLASS II: LCCMF Young Artists with Paul Watkins
3:00 pm	IN DEPTH with Ignat Solzhenitsyn: <i>Recapitulation in Beethoven</i>
5:00 pm	Young Composers SOUNDING BOARD II, Recording Session
THURSDAY 8/24	p.21
10:30 am	INSIDE PITCH with David Serkin Ludwig, <i>The City of Love: New Sounds from Paris</i> ALL SOULS INTERFAITH GATHERING
NOON	CONCERT II: <i>The City of Love: New Sounds from Paris</i> ALL SOULS INTERFAITH GATHERING
FRIDAY 8/25	p.26
10:00 am	IN DEPTH with Titus Underwood: <i>A Tale of Two Tails</i>
6:45 pm	Pre-Concert Conversation
7:30 pm	CONCERT III: <i>Vienna's Masters</i>
SATURDAY 8/26	p.36
10:30 am	FAMILY CONCERT <i>Virtuoso Showcase</i> Instrument Petting Zoo + Snacks - FREE
NOON	Showcase Concert LCCMF Young Artists - FREE
SUNDAY 8/27	p.38
2:15 pm	Pre-concert Conversation
3:00 pm	CONCERT IV: <i>Viennese Legacy</i>
VISUAL ARTISTS / GALLERY / EDUCATION	p.46-49
ARTIST BIOS	p.50-65
SUPPORTERS	p.66-67
LEGATO SOCIETY / THANK YOU	p.68-69

OPENING WEEKEND



SATURDAY, AUGUST 19

Elley-Long Music Center at St. Michael's College

10:00 AM STRING MASTERCLASSES

Student musicians perform for Artistic Director Soovin Kim and festival artists Hye-Jin Kim and Fred Sherry during a festive morning of simultaneous masterclasses. The audience can wander from room to room and observe these illuminating sessions.

2:00 PM Festival Opening INSIDE PITCH and performance with David Serkin Ludwig

The City of Dreams: The American Legacy of New York Music

We celebrate the beginning of the 2023 Lake Champlain Chamber Music Festival with a special edition of our popular Inside Pitch series hosted by Resident Composer David Serkin Ludwig! Interspersed with musical samplings of the last 120 years, David will tell the story of how popular tunes, legendary expatriates, and inspirational modernists converged to make New York City the musical capital of today.

Violin Sonata No. 4, *Children's Day at the Camp Meeting* (1911-1916) CHARLES IVES (1874-1954)
Allegro
Largo
Allegro

Soovin Kim, *violin*
Gloria Chien, *piano*

Figment for cello (1994) ELLIOTT CARTER (1908-2012)

Fred Sherry, *cello*

Romanian Dance Suite No. 2, *Portland* (2022)

Time Passes
Balance
Graceful
Let's Pick It Up
Murmuring
Now I am Angry/Now I'm Sorry
It Is Slippery
Shopping with Grandmother
Chasing the Cat

BELÁ BARTÓK (1881-1945)
Arr. Fred Sherry

Fred Sherry, *cello*
Sameer Apte, *cello*

Prelude in G minor, Op. 23, No. 5 (1901)

SERGEI RACHMANINOFF (1873-1943)

Clayton Stephenson, *piano*

Quintet for violin, viola, cello, contrabass, and piano (2010) Movement III

ELLEN TAAFFE ZWILICH (b. 1939)

Hye-Jin Kim, *violin*
Ayane Kozasa, *viola*
Sameer Apte, *cello*
Nina Bernat, *contrabass*
Jeewon Park, *piano*

Reception and Meet-the-Artists to follow

Thank you to Vermont Humanities for generously underwriting this performance.



PROGRAM NOTES *Saturday, August 19*

CHARLES IVES *Violin Sonata No. 4, Children's Day at the Camp Meeting (1911-1916)*

In his four violin sonatas, as in much of his music, Ives drew on scraps of hymns, popular songs, band tunes, patriotic songs, and ballads of nineteenth-century America, familiar from growing up in Danbury, Connecticut. These he combined with his own original blend of traditional and nontraditional harmonies, "wrong-note" dissonances, clusters, and very free counterpoint. The sonatas are groupings of many individual violin and piano movements that Ives worked on from c.1906 to 1919, some drawing on his own early organ pieces. All unfold in a three-movement form and each ends with a large-scale coda based on a hymn tune, played by the violin in altered form.

The Fourth Sonata, Ives said, was "an attempt to write a sonata which Moss White, then about twelve years old, could play. The first movement kept to this idea fairly well, but the second got away from it, and the third got in between. Moss White couldn't play the last two and neither could his teacher." The following brief guideposts are based on the composer's vivid, folksy commentary, taken from the backs of old manuscripts for the 1942 revised publication. "The subject matter," he wrote, "is a kind of reflection, remembrance, expression, etc., of the children's services at the outdoor summer camp meetings held around Danbury and in many of the farm towns in Connecticut, in the [18]70s, 80s, and 90s."

"The first movement was suggested by an actual happening at one of these services." Ives went on to describe the children getting up during the outdoor service and marching to some of the hymns, in this case Lowell Mason's "Work for the Night Is Coming," which soon mixes with the service's postlude—"the boy who played the melodeon [Ives himself] practicing his 'organicks, of canonicks, fugaticks, harmonicks, and melodicks.'" The march speeds up, with "wrong notes" contributed by the "loudest singers" and by fugal entries that clash with the hymn." Ives doesn't mention that he actually slipped in a quote from his father's Fugue in B-flat.

"The second movement," wrote Ives, "is quieter and more serious except when Deacon Stonemason Bell and Farmer John would get up and get the boys excited." He based the movement on "a rather quiet but old favorite hymn of the children ['Jesus Loves Me'], while mostly in the accompaniment is heard something trying to reflect the outdoor sounds of nature on those summer days." Occasionally this was interrupted when "some of the deacon-enthusiasts would get up and sing, roar, pray, and shout," which gave the children a chance "to run out and throw stones down on the rocks in the brook! (Allegro conslugarocko!)"

"The third movement is more in the nature of the first. As the boys get marching again some of the old men would join in and march as fast (sometimes) as the boys and sing what they felt, regardless—and—thanks to Robert Lowry—'Gather at the River.'"

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ELLIOTT CARTER *Figment for cello (1994)*

The idea of composing a solo cello piece had been in the back of my mind for many years, especially since many cellists had been urging me to do so. When Thomas Demenga asked me for this at my 85th birthday concert in Basel (in 1994) for a concert he was giving sponsored by the Naumburg Foundation in New York, I soon set to work. Thomas Demenga had already impressed me greatly when he played some of my chamber works at my 80th birthday concert in Badenweiler, Germany and especially by his wonderful recording of these works for ECM, New Series.

Figment, for solo cello, presents a variety of contrasting, dramatic moments, using material derived from one musical idea.

©2023 Elliott Carter

BÉLA BARTÓK *Romanian Dance Suite No. 2, Portland* arr. Fred Sherry

My Covid "vacation" was spent studying and adding to Bartók's 809 transcriptions of Romanian Instrumental Melodies. Bartók's transcriptions were taken from Edison Cylinders made during his travels to remote villages (1908-1917) in the area now called Transylvania and the surrounding territory. Although Bartók made versions with piano accompaniments of some of these melodies, there were many more that were given to Butler Library at Columbia University. Thanks to Jennifer B. Lee I was able to see Bartók's original manuscripts.

I became fascinated with this material and imagined the melodies (or dances) as cello duets. Three years later, the book was completed. Coincidentally, my work was similar to what Bartók wrote about in his preface to the 809. It should be remembered that, from what we know today, these melodies had never been notated. It is not known how old they are, but the dance tradition is known to have been passed down through many generations.

As I became more confident, I changed elements of the music to fit my purposes while taking care not to disturb the beauty and simplicity of the originals. The titles were the result of free association; and the dedications, which are not related to the titles, were added when I thought of a person who came to mind usually unbidden.

P.S. it is most enjoyable to be able to share this music with you.

©2023 Fred Sherry

SERGEI RACHMANINOFF *Prelude in G minor, Op. 23, No. 5 (1901)*

Composer/performers tend to write a lot of music for their own use. As a touring pianist, Sergei Rachmaninoff always needed new material he could perform that would showcase his particular strengths, and who could write such music better than Rachmaninoff himself?

After Rachmaninoff composed the C-sharp Minor Prelude, which quickly became his signature, he decided,

inspired by the examples of both Frédéric Chopin and J. S. Bach, to write a total of 24 preludes, one in each key. The first set—Rachmaninoff's Op. 23—was inspired by joyful events in the composer's personal life. Just as Robert Schumann's "piano year" coincided, not accidentally, with his long-awaited marriage to Clara Wieck, Rachmaninoff's marriage to his cousin Natalia Satin, in May 1902, served as the creative impetus for the ten preludes of Op. 23. Eight years later, Rachmaninoff composed the 13 preludes of Op. 32.

The Preludes are bravura works, each written to take advantage of the orchestral scope of a concert grand piano. The G minor Prelude, written in 1901, opens with the same kind of spirited march we hear in the opening movement of Rachmaninov's Symphonic Dances. Pianist Vladimir Ashkenazy described it as a "contrast of stern reality with a central episode of haunting, nostalgic lyricism; its beauty intensified by a second voice echoing the first."

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ELLEN TAAFFE ZWILICH *Quintet for violin, viola, cello, contrabass, and piano (2010)*

My Quintet (for the same instrumentation as the great "Trout" Quintet by Franz Schubert) is in three movements, the second of which has the title "Die Launische Forelle" (roughly translated: "The Moody Trout"). I couldn't resist using a very small quote from the Schubert song on which this Quintet is based. I also took the liberty of allowing that movement to spin out musical images of a "moody" trout. In all three movements the weight and character of the contrabass is an important element in the overall design. I'm especially interested in the possibilities offered by the contemporary contrabass player's virtuosity and artistry which allows the composer to reach for that chamber music ideal of equal partners. Because of my great admiration and affection for these artists, my work is dedicated to Jossi, Jaime, Sharon, Michael, and Hal.

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SUNDAY, AUGUST 20

Elley-Long Music Center at St. Michael's College

< Opening Weekend continued from page 3

2:15 PM Pre-Concert Conversation
with Soovin Kim and David Serkin Ludwig

3:00 PM CONCERT I: *The Rhythm of New York City*

This concert is being
broadcast LIVE by
Please be in your
seats by 2:55 pm.



Contrasts (1938)

Verbunkos

Pihenő

Sebes

BELÁ BARTÓK
(1881-1945)

Soovin Kim, *violin*
Jose Franch-Ballester, *clarinet*
Gloria Chien, *piano*

Quintet for violin, viola, cello, contrabass, and piano (2010)

I

II – *Fantasy*

III

ELLEN TAAFFE ZWILICH
(b. 1939)

Hye-Jin Kim, *violin*
Ayane Kozasa, *viola*
Sameer Apte, *cello*
Nina Bernat, *contrabass*
Jeewon Park, *piano*

- INTERMISSION -

Clarinet Sonata (arr. for clarinet and orchestra) (1941-1942)

Grazioso

Andantino - Vivace e leggiero

LEONARD BERNSTEIN
(1918-1990)
Arr. Sid Ramin

Jose Franch-Ballester, *clarinet*
Soovin Kim, *violin*
Hannah Chaewon Kim, *violin*
Santiago Vazquez-Loredo, *viola*
Sameer Apte, *cello*
Nina Bernat, *double bass*
Jeewon Park, *piano*
Ayano Kataoka, *percussion*



Rhapsody in Blue (1924)

GEORGE GERSHWIN
(1898-1937)
Arr. Alistair Coleman

Clayton Stephenson, *piano*
Soovin Kim, *violin*
Hye-Jin Kim, *violin*
Ayane Kozasa, *viola*
Fred Sherry, *cello*
Nina Bernat, *double bass*
Jose Franch-Ballester, *clarinet*
Brandon Ridenour, *trumpet*
Ayano Kataoka, *percussion*

Reception and Meet-the-Artists to follow

This concert is in gratitude to members of
Lake Champlain Chamber Music Festival's Legato Society



Thank you to the Vermont Community Foundation
and their Concert Artists Fund for underwriting this concert.

Piano provided by Steinway and Sons, New York.

Plants on stage provided by Horsford Nursery, Charlotte, VT.



PROGRAM NOTES *Sunday, August 20*

BÉLA BARTÓK *Contrasts* (1938)

Of all the twentieth century pieces, Bartók's *Contrasts* takes the prize for a distinguished and surprising pedigree. The trio inhabits the world of "modern music," for sure, with angular challenges to a listener living complacently in the tuneful world of nineteenth century chamber music. But the unique character of the music is a nod to the joint commissioners—predictably Bartók's friend, the famous Hungarian violinist Joseph Szigeti, and unpredictably Benny Goodman, then at the height of his career as a big-band leader and a jazz clarinetist.

Goodman had developed a serious interest in classical music, even recording the Mozart Clarinet Quintet with the Budapest Quartet. He had befriended many distinguished classical musicians, including Szigeti who sent Bartók several Goodman recordings and asked him to write "a six-to-seven minute clarinet/violin duo with piano accompaniment." He also suggested none too subtly: "Goodman and I would be pleased if we were given brilliant cadenzas." Not shy, those musicians. The proposed duration reflected the space available on two sides of a 12-inch 78 rpm phonograph record. Ever practical too, those musicians.

Bartók was not accustomed to working within such limits. He did send the requested two-movement version, but he also enclosed an extra movement with a note: "Generally the salesman delivers less than he is supposed to. There are exceptions, however." The two-movement version was performed at Carnegie Hall on January 9, 1939; the expanded work, re-titled *Contrasts*, was heard at Carnegie a year later on April 21, 1940 with Bartók himself at the keyboard, having just that year fled Europe.

Folk music lies at the heart of all Bartók and he admired the stylish freedom of jazz, so the exceptionally diverse talents of the Hungarian and American joint commissioners provided natural inspiration. The title *Contrasts* refers to the treatment of the same material by musicians emerging from different traditions. Bartók exploits the timbral and idiomatic contrasts between violin and clarinet as well. A unique work.

The opening movement, Verbunkos (Recruiting Dance), is a popular dance form from the eighteenth century, used by army recruiters in rural villages—with the help of a drink or two, no doubt. What an unimaginably distant tradition! The march-like figuration in a moderate tempo gradually becomes a rather intricate weaving of melodic lines and harmonic coloring. Near the end the requested impressive clarinet cadenza appears, a jazz club riff. The uninvited central slow movement, Pihenő (Relaxation) unfolds as a lyrical night piece, offering sounds of nature with a relaxed free-flowing quality. The concluding Sebes (Fast Dance) begins with an energetic violin motif on a deliberately mistuned instrument. Known as scordatura—from the Italian "detuned"—this alternative tuning allows otherwise impossible note sequences, creating unusual timbres and a rougher sound. After 30 measures the conventional tuning returns and the impact of this contrast is primitive, shocking, and delightful.

Contrasts demands inventive superior musicianship. Offering music fresh and varied in character and rich in picturesque suggestions, it makes full use of Bartók's artists, his repertory of string effects, and his impressionistic piano devices—tone clusters, tremolos, glissandi. The writing for the piano is less percussive than usual in Bartók, so the piano recedes to allow the commissioning instruments their freedom and, of course, a chance to shine with the requested cadenzas. The work ends with a quiet coda.

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LEONARD BERNSTEIN *Sonata for Clarinet and Piano* (1941-42)

Leonard Bernstein graduated from Harvard in 1939, and later reminisced of those college days as "among my greatest musical assets: for the general non-musical training given to me there opened my mind to the world's work." From Cambridge, he moved to Philadelphia to study at the Curtis Institute, where he received more intensive training as a conductor from Fritz Reiner. And after receiving his diploma there in 1941, he set up with some theater friends in an apartment in Greenwich Village, while spending summers at Tanglewood studying conducting under Serge Koussevitzky.

According to the title page, the *Sonata for Clarinet and Piano* was composed in two phases during these early years: begun at Key West in September, 1941, and completed at Boston in February, 1942. (The Leonard Bernstein estate's timeline reminds us that the bombing of Pearl Harbor occurred between these two periods of composition.) In the sonata's angular, neoclassical style, one might notice the imprint of Paul Hindemith, the German composer who, having emigrated from Nazi Germany to the United States, had also taught Bernstein at Tanglewood in the summer of 1941. Once he completed the sonata, Bernstein dedicated it to his fellow Tanglewood student, the twenty-year-old clarinetist David Oppenheim.

The sonata became Bernstein's first published piece—it was so promising a début that Warner, the music publishing giant, shrewdly offered the young composer a lucrative five-year contract in return for publishing exclusively with them, thus launching his illustrious career.

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GEORGE GERSHWIN *Rhapsody in Blue* (1924)

While playing pool on Broadway and 52nd Street, George Gershwin's brother Ira handed him an article in the *New York Tribune* announcing a concert organized by the bandleader Paul Whiteman tracing the history of jazz and detailing how "George Gershwin is at work on a jazz concerto, Irving Berlin is writing a syncopated tone poem, and Victor Herbert is working on an American suite." Not only was it news to Gershwin that his music was to be programmed alongside popular contemporaries, but that he was composing a "jazz concerto" itself was also a surprise.

A perplexed Gershwin called Whiteman the next day, and after some discussion (and persuasion), Whiteman convinced Gershwin to write the piece with some concessions: Gershwin would write a shorter, fifteen-minute work, and the piece would be orchestrated by Ferde Grofé, the well-known composer of the *Grand Canyon Suite* (the version of *Rhapsody in Blue* you will hear on this program is for clarinet, trumpet,

string quartet, double bass, and percussion and was arranged by the author of these notes...)

Gershwin began work on his concerto on January 7, notating the music in a two-piano score where the top piano staff represented the solo part as the bottom specified what the orchestra would play. In a flurry of three weeks, he would complete the concerto with Grofé busily orchestrating just in time for the February 12 premiere. With the piece complete, Ira Gershwin came up with the title "Rhapsody in Blue" suggesting a piece rooted in the classical tradition but inspired by jazz and "the Blues."

Rehearsals began with Whiteman's orchestra and clarinetist Ross Gorman playing the now ubiquitous opening solo. Gershwin originally notated a low trill followed by a quickly ascending scale, but, perhaps as a joke, Gorman decided to blur the notes of the scale, creating a slick, brassy line that rides up to cue the first chord. Gershwin was instantly enamored, and the glissando would remain in the piece.

The premiere of *Rhapsody in Blue* was a massive success, with Gershwin at the piano improvising and embellishing a majority of the solo part (in the original score, one page simply directed the conductor to wait for Gershwin's nod to continue). His improvisation contributed to the overall open and free feeling of the work which flows between smooth lyricism and punctuated rhythmic grooves. After a virtuosic piano cadenza, the warmth of string instruments introduces lush harmonies and the famous soaring melody that flows into a grandly romantic climax.

While working on this piece, Gershwin was still committed to other projects and performances but would work on his *Rhapsody* whenever (and wherever) he had the time. In letters, he recalls:

"It was on the train, with its steely rhythms, its rattle-ty bang ... that I suddenly heard—and even saw on paper—the complete construction of the Rhapsody from beginning to end. ...I heard it as a sort of musical kaleidoscope of America—of our vast melting pot, of our unduplicated national pep, of our metropolitan madness."

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DURING THE WEEK



MONDAY, AUGUST 21

Elley-Long Music Center at St. Michael's College

9:30 AM MASTERCLASS I: LCCMF Young Artists with Soovin Kim

In the first of this two-part series, the 2023 LCCMF Young Artists work with violinist and Artistic Director Soovin Kim on solo works for violin, viola, and cello by Johann Sebastian Bach and Béla Bartók.

LCCMF Young Artists
Isabelle Durrenberger, *violin*
Hannah Chaewon Kim, *violin*
Santiago Vazquez-Loredo, *viola*
Sameer Apte, *cello*

11:30 AM INSIDE PITCH *The City of Music: The Revolutionary Tradition of Vienna* with Resident Composer David Serkin Ludwig

From the mid-18th century through the beginning of the 20th, Vienna was home to many of the greatest composers, including Haydn, Mozart, Beethoven, Schubert, Brahms, and Schoenberg. These legendary creative geniuses led the evolution and revolutions of classical composition. Come to learn about traditions passed through the generations and the groundbreaking elements that led to the sophistication of music of today.



Thank you to Wake Robin for underwriting these events.

TUESDAY, AUGUST 22

St. Paul's Cathedral

CONCERT IN HONOR OF ANN B. EMERY

NOON *Bach in Church* FREE CONCERT

Prelude for solo cello (2007)

HUW WATKINS
(b. 1976)

Cello Suite No. 3 in C Major, BWV 1009 (1717-23)

JOHANN SEBASTIAN BACH
(1685-1750)

Prelude
Allemande
Courante
Sarabande
Bourree I
Bourree II
Gigue

Paul Watkins, *cello*

Five Ladino Songs (2012)

DAVID SERKIN LUDWIG
(b. 1972)

Jessica Lee, *violin*

Rule of Three (2015)

DAVID SERKIN LUDWIG
(b. 1972)

Soovin Kim, *violin*
Jessica Lee, *violin*
Milena Pajaro-van de Stadt, *viola*

Concert is made possible by a generous donation from the Emery family in honor of Ann.



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PROGRAM NOTES *Tuesday, 8/22*

HUW WATKINS *Prelude for solo cello (2007)*

Prelude for solo cello is a slow, sarabande-like movement which begins with low double and triple stops, but soon ascends to a much higher register for more lyrical music. These two different sorts of music continue to interact, until a serene passage of pure-sounding natural harmonics is heard just before the end.

©2023 Huw Watkins

JOHANN SEBASTIAN BACH *Cello Suite No. 3 in C Major, BWV 1009 (1717-23)*

Bach's six suites for unaccompanied cello are among the most recognizable and performed works for solo cello. As a result of the highly particular technical demands and extreme discrepancies in musical interpretations, there seems to be a limitless variety of realizations of the suites. There exist over 200 recordings of the suites, each with a carefully determined and intrinsic approach to pulse, space, tonality, and phrasing. Today, the cello suites function as a screen upon which cellists and other musicians can express their unique musical voice.

One of the most notable features of the suites is the lack of musical markings. There are no tempo markings, dynamics, or bowings depending on the transcription. Every decision regarding speed, volume, pacing, articulation, and even how those things affect the meaning of the music is determined by the performer. However, Bach structured each suite as a cycle of six ordered dances: *Prelude, Allemande, Courante, Sarabande, Intermezzo, and Gigue*. Each dance would have been well-known in Bach's time, identifiable by their relative tempo and meter. Members of the court would likely know the steps to dance along when they heard the music and likewise the musicians would have a sense of the tempo, meter, and emotional inflection of each dance.

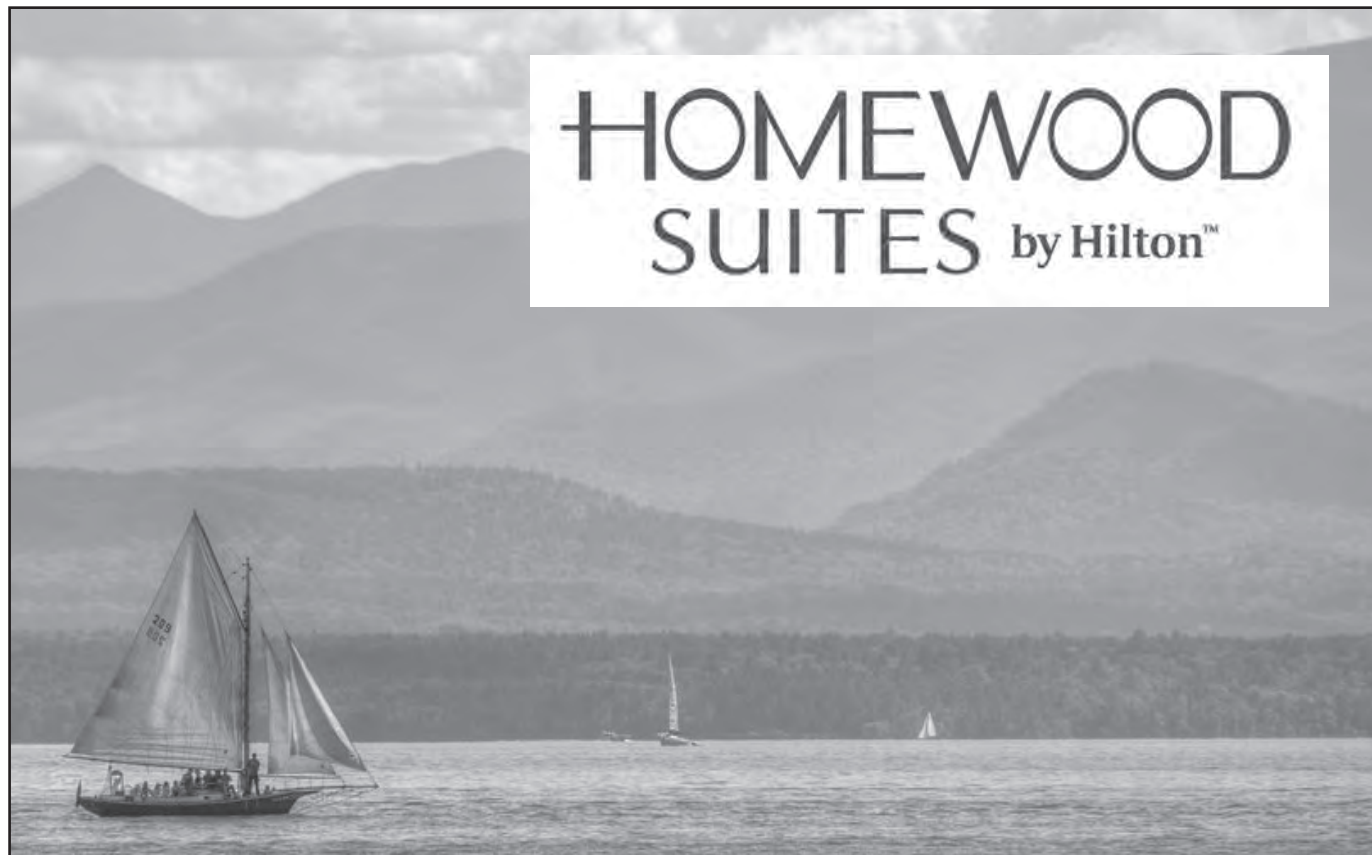
In the present day, the cello suites are rarely performed to be danced to. While the dances inform decisions in performance, they are played in a wider array of environments and contexts that may well deviate from the original feeling of the music entirely. This is what makes the suites so fascinating as a performer and listener. They are highly specific in their creation while also being highly adaptable to any context. They can be interpreted in a thousand different ways even in a single performance.

One can view the suites together as a cycle of life and death. Suite I depicts youth and the optimism for life ahead. The second suite explores trauma and tragedy; it is the first encounter with the darkest parts of our humanity. Coming out of that darkness is the shining C major of the third suite. While the brightness of the first suite came without resistance, the third suite is continually searching for it in the face of resistance. Even in a world of hardship, happiness can be found around the most unexpected turn. When it does, it bursts forth in thunderous glory. The fourth suite explores a reflection on a life long-lived in preparation for the fifth suite which embodies death. The final suite explores the kingdom of heaven and the promises that await us in the beyond.

Bach left the window open not only for the interpretation of the performer but also for the listener. The meaning of the music is only complete once you have connected with it and interpreted it for yourself.

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Program Notes continue on page 15 >



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PROGRAM NOTES *Tuesday, 8/22*

DAVID SERKIN LUDWIG *Five Ladino Songs (2012)*

I wrote “Five Ladino Songs” in 2012 for violinist Lara St. John. For some time I have been fascinated by the tradition of the Ladino people, a Jewish ethnic group originally rooted in Spain but scattered across Europe and into Central Asia over the centuries. The Ladino language is sometimes called “Judeo-Spanish,” but it includes influences from Hebrew, Arabic, Turkish, and various parts of Eastern Europe and the Mediterranean. And as language goes, so does music. The musical influences from this diaspora converge into incredibly beautiful melodic lines that at times sound like Medieval folk songs and other times like Byzantine chant.

These five short pieces are arrangements of a selection of these folksongs, using Isaac Levy’s Chant Judéo-Espagnols as a resource and various recordings. My goal was to explore the cultural intersections in this music while using the violin to convey traditional folk sounds on a classical instrument.

Today there are few speakers of Ladino left. It is a dying language that has suffered from dwindling populations of speakers and dialect assimilation. The music, fortunately, has become hugely popular in the past fifty years; a testament to its beauty and appeal to people from backgrounds as diverse as the tradition.

©2023 David Serkin Ludwig

DAVID SERKIN LUDWIG *Rule of Three (2015)*

There are some basics in art that I keep coming back to—little bits of conventional wisdom that a teacher passes on to a student that over time makes an impression. That passing down of knowledge first inspired this piece “Rule of Three,” both in my own studies and in the three extraordinary musicians I had the privilege to write it for, Bella Hristova* and her two teachers Ida Kavafian and Steve Tenenbom.

The “Rule of Three” is an idea probably as old as counting, itself. The Rule takes many forms (it’s a cornerstone of joke telling, for instance...) but in music I think of it as presenting an idea, establishing it on the second go around, and then making it again—but the third time a little different. Really in the simplest way, so much of composing music (or writing a story) is about creating expectation and then fulfilling or denying it. The “Rule of Three” explores all of that.

There aren’t a lot of pieces for two violins and viola—the one I think of the most is Dvořák’s “Terzetta.” But the music that I thought of that inspired this piece was Corelli’s body of trio sonatas. And so I’ve woven the great Italian master’s music throughout these short movements, or miniatures as a kind of writing prompt. The concept of the Rule was well known to Baroque composers, and their principles and virtuosic instrumental writing spoke to me here, and into the music of the piece.

*my wife

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Tuesday programming continued from page 11

TUESDAY, AUGUST 22

Elley-Long Music Center at St. Michael's College

**4:00 PM LCCMF Young Composers SOUNDING BOARD I
with Resident Composer David Serkin Ludwig
and the 2023 LCCMF Young Composers**

Resident Composer David Serkin Ludwig hosts this reading and discussion of pieces written by our 2023 Young Composers, Kian Ravaei, Kyle Rivera, and Katrina Toner. These pieces will be workshopped by Festival artists and recorded on Wednesday, 8/23, at 5:00 pm. This interactive session gives audience members a glimpse into the creative process of bringing a new composition to life.

Pantomime Horse (2023)

KATRINA TONER
(b. 2001)

Soovin Kim, *violin*
Hannah Chaewon Kim, *violin*
Santiago Vazquez-Loredo, *viola*
Paul Watkins, *cello*
Kee-Hyun Kim, *cello*

Stillprime: A Moment Before Infinity (2023)

KYLE RIVERA
(b. 2001)

Titus Underwood, *oboe*
Bixby Kennedy, *clarinet*
Sameer Apte, *cello*
Nina Bernat, *bass*

Everlasting (2023)

KIAN RAVAEI
(b. 1999)

Ken Hamao, *violin*
Bixby Kennedy, *clarinet*
Gloria Chien, *piano*

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WEDNESDAY, AUGUST 23

Elley-Long Music Center at St. Michael's College

1:00 PM **MASTERCLASS II: LCCMF Young Artists with Paul Watkins**

In the second of this two-part series, the 2023 LCCMF Young Artists work with cellist Paul Watkins on solo works for violin, viola, and cello by Johann Sebastian Bach and Béla Bartók.

LCCMF Young Artists
Isabelle Durrenberger, *violin*
Hannah Chaewon Kim, *violin*
Santiago Vazquez-Loredo, *viola*
Sameer Apte, *cello*

3:00 PM **IN DEPTH with Ignat Solzhenitsyn: *Recapitulation in Beethoven***

Conductor and pianist Ignat Solzhenitsyn will take us on a tour of recapitulations across Beethoven's sonata forms—in his piano works, symphonies, and chamber music—investigating both the staggering variety and the common threads that unite Beethoven's approaches to recapitulation. Solzhenitsyn will show how the master's unparalleled dramatic intuition identified this crucial tipping point in sonata structure, simultaneously elevating it to an architectural apotheosis unseen before or since.

5:00 PM **Young Composers SOUNDING BOARD II Recording Session**

On Tuesday, the new pieces written by our 2023 Young Composers, Kian Ravaei, Kyle Rivera, and Katrina Toner, were workshopped by Festival musicians. In Sounding Board II, these composers will work with our Grammy Award-winning Recording Producer and Engineer Alan Bise to capture these new compositions for the first time. The interaction among musicians, composers, and our audio expert gives audience members a glimpse into the recording process of bringing new music to the world.

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THURSDAY, AUGUST 24

All Souls Interfaith Gathering in Shelburne

10:30 AM **INSIDE PITCH** *The City of Love: New Sounds from Paris*
with Resident Composer David Serkin Ludwig

The allure of Paris attracted many of the great artistic minds who drew inspiration from one another. Change was in the air, and composers like Debussy and Ravel experimented with exotic harmonies and textures that became the hallmarks of French music. David will discuss how the music of foreign composers like Prokofiev and Stravinsky absorbed those new sounds and made an integral contribution to Parisian musical life.

NOON **CONCERT II: *New Sounds from Paris***

Sonata for violin and cello (1920-1922)

MAURICE RAVEL
(1875-1937)

Allegro
Très vif
Lent
Vif, avec entrain

Soovin Kim, *violin* • Paul Watkins, *cello*

Quintet in G minor for oboe, clarinet, violin, viola, and bass (1924) SERGEI PROKOFIEV
(1891-1953)

Tema con variazioni
Andante energico
Allegro sostenuto, ma con brio
Adagio pesante
Allegro precipitato, ma non troppo presto
Andantino

Isabelle Durrenberger, *violin* • Jessica Bodner, *viola*
Nina Bernat, *double bass* • Titus Underwood, *oboe* • Bixby Kennedy, *clarinet*

Concertino for string quartet (1920)

IGOR STRAVINSKY
(1882-1971)

String Quartet in B minor, Op. 33, No. 1 (1893)

CLAUDE DEBUSSY
(1862-1918)

IV. Très modéré

Parker Quartet: Daniel Chong, *violin* • Ken Hamao, *violin*
Jessica Bodner, *viola* • Kee-Hyun Kim, *cello*



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PROGRAM NOTES *Thursday 8/24*

MAURICE RAVEL

Sonata for violin and cello (1920-1922)

In the aftermath of World War One, many composers sought to reintroduce an element of sobriety, and even a critical edge, into their art as a corrective to what became seen as pre-war Romantic decadence. For Ravel, this meant a reaction against the luxuriant style of such works as *Daphnis et Chloé* (1912), with its lush harmonies, lavish orchestration, and eroticised narrative. In his first major post-war composition (*La valse*), Ravel turns decadence against itself as the opulent waltz spins into an ironic, frenzied, climax.

In his Sonata for Violin and Cello, Ravel took another approach. As he noted in his *Autobiographical Sketch*: "Austerity is pushed to the extreme: renunciation of harmonic charm; increasingly marked reaction in favor of melody." The work's bare instrumentation further contributes to this sense of compositional restraint; Ravel considered the musical materials "truly symphonic," stripped down for two instruments.

Ravel dedicated the work to the memory of Claude Debussy, who had died in 1918. The two composers, France's two leading musical voices, shared a mutual, if not uncritical, admiration for one another; however their relationship had chilled over the preceding decade, a fact which Ravel appeared to regret. The two were friendly, if not close, in the 1890s; Ravel's high regard for the elder composer was exemplified in 1902, when he was captivated by Debussy's controversial opera, *Pelléas et Mélisande*; while Debussy was being attacked by many critics, Ravel was transfixed, and attended all fourteen performances of the opera's premiere run. Why the two composers fell out has been a cause for speculation. The constant comparisons between Debussy and Ravel in the musical press no doubt ignited tension between the two composers, perhaps in spite of themselves; as Ravel remarked to composer Roland-Manuel in 1912, "It's probably better for us, after all, to be on frigid terms for illogical reasons."

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SERGEI PROKOFIEV

Quintet in G minor for oboe, clarinet, violin, viola, and bass (1924)

Like many artists of his generation, the Russian composer Sergei Prokofiev fled his homeland in the wake of the October Revolution of 1917. He first immigrated with his family to the United States; five years later, at the age of thirty-two, Prokofiev resettled in Paris, adding a new dimension to the city's bustling musical landscape. His music was not immediately embraced: when his First Violin Concerto premiered in October 1923, the composers of Les Six derided it as old-fashioned. Prokofiev responded with his Second Symphony, a work whose biting dissonance seemed to announce that Prokofiev could hold his own with the avant-garde. The composer acknowledged that his new environment—and Paris's openness to adventurous new sounds—energized him while he was composing the new symphony. Following its premiere, Prokofiev joked that the work was so complex that "neither I nor the audience understood anything in it."

Prokofiev composed his Op. 39 Quintet in G minor simultaneously with the Second Symphony. The quintet began as music for a ballet called *Trapeze*. The presenting dance company requested music for a small ensemble that would evoke a circus setting. Prokofiev obliged with this idiosyncratic work, scored for oboe, clarinet, violin, viola, and double bass. While it shares some of the Second Symphony's caustic dissonance and acerbic orchestration, so, too, does the quintet reflect the singular combination of elegance and fiendish wit that characterizes Prokofiev's best-known works.

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Program Notes continue on page 25 >



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PROGRAM NOTES *Thursday 8/24*

IGOR STRAVINSKY *Concertino* for string quartet (1920)

Written in 1920, the same year as his ballet *Pulcinella*, the concise *Concertino* reflects the emerging inclination toward neo-Classicism that characterizes Stravinsky's music of the 1920s and 30s. The nod toward Classicism is principally in the musical structure: Stravinsky described the piece as a "free Sonata Allegro" form, and recalled the Baroque "concertante" style to describe the soloistic first violin part. These historical details are contrasted, however, against biting harmonies, sharp attacks, and shifting meters, which give the work a fresh, unmistakably modern edge.

Stravinsky composed the *Concertino* over a summer spent between the town of Carantec on the coast of Brittany, and the Parisian suburb of Garches. It had been commissioned by the Flonzaley Quartet, an ensemble more renowned for their interpretations of canonic favorites than for contemporary premieres. According to Stravinsky's early biographer Alfredo Casella, "its performance by the Flonzaley Quartet showed an almost complete lack of artistic understanding and resulted in a clamorous failure." Perhaps this inauspicious premiere contributed to Stravinsky's decision to rearrange the work in 1952 for twelve instruments, the version in which it is more frequently known today. Nevertheless, the original instrumentation for string quartet preserves an intense level of excitement, thanks to the density of the texture, with its tight construction and superimposed chordal writing.

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CLAUDE DEBUSSY *String Quartet in G minor, Op. 10* (1893)

Debussy's only String Quartet dates from an important formative period, during which the composer, thirsting for novel artistic means, became increasingly drawn to the Symbolists. These poets and artists sought a somewhat mystical mode of indirect expression, making use of techniques of suggestion, metaphor, and quasi-synaesthetic sensory manipulation to "paint," as Stéphane Mallarmé put it, "not the thing, but the effect it produces." During the early 1890s Debussy began attending the Tuesday meetings of

Mallarmé's collective, "les mardistes." He composed song cycles to the poetry of Paul Verlaine (*Fêtes Galantes* and *Mémoires*), and even tried his hand writing and setting his own Symbolist verses (*Proses lyriques*). A breakthrough composition, *Prélude à l'après-midi d'un faune*, an instrumental adaptation of Mallarmé's poem, dates from this period, and it was in 1893 that Debussy discovered the theater of Belgian symbolist Maurice Maeterlinck and undertook work on his opera, with Maeterlinck's *Pelléas et Mélisande* serving as libretto.

In the midst of this experimentation, Debussy's decision to write a "String Quartet" might appear comparatively prosaic, and Debussy's publisher, Jacques Durand, recalled his own surprise upon hearing of the composition. The resulting work, however, is anything but traditional. The entire quartet draws upon the single motif—the syncopated rhythm and ornamental flourish with which the work opens—which reappears in the subsequent movements, by turns playfully shrouded in pizzicati textures, and throbbingly plaintive with the use of the mutes.

The quartet was premiered by an ensemble led by the famed violinist Eugène Ysaÿe, whom Debussy had met in 1893. Despite a formidable performance by all accounts, the difficulty and complexity of the piece produced a tepid reception, as Durand recounted: "As soon as the work was printed, Ysaÿe came to give it a first performance in Paris. The success was immense, the interpretation was first rate. We, my father and I, set about recommending the Quartet to all the violinists capable of playing it; we graciously offered it to several ensembles. Our repeated efforts were in vain. People did not want to bother with this music which was reputed to be unplayable." According to Durand, ensembles only warmed to the work over time, as tastes became increasingly attracted to musical "novelty." "The most frustrating part," he continues, "is that certain personalities, to whom we had previously offered the Quartet, came back later to ask us for it, claiming they'd never known about it before!"

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CLOSING WEEKEND

FRIDAY, AUGUST 25

Elley-Long Music Center at St. Michael's College

10:00 AM IN DEPTH with Titus Underwood: *A Tale of Two Tails*

Titus Underwood, the Principal Oboist of the Nashville Symphony, will explore the aesthetics of Black artistry in classical music. He will share the experience of making his film, *A Tale of Two Tails*, and discuss how the legacy of Black artistry has influenced culture at large. This presentation will include recordings of works by Black composers such as William Grant Still, James Lee III, and Florence Price.

6:45 PM Pre-Concert Conversation with Soovin Kim and David Serkin Ludwig

7:30 PM CONCERT III: *Vienna's Masters*

String Quartet in B minor, Op. 33, No. 1 (1781)

Allegro moderato

Minuet – Trio

Andante

Finale. Presto

JOSEPH HAYDN
(1732-1809)

Parker Quartet
Daniel Chong, *violin*
Ken Hamao, *violin*
Jessica Bodner, *viola*
Kee-Hyun Kim, *cello*

Im Frühling, D. 882 (1826)

FRANZ SCHUBERT
(1797-1828)

Litanei auf das Fest Allerseelen, D. 343 (1816)

Heidenröslein, D. 257 (1815)

Hyunah Yu, *soprano*
Ignat Solzhenitsyn, *piano*

Piano Sonata in A-flat Major, No. 31, Op. 110 (1821)

Moderato cantabile molto espressivo

Allegro molto

Adagio ma non troppo

LUDWIG VAN BEETHOVEN
(1770-1927)

Ignat Solzhenitsyn, *piano*

- INTERMISSION -

Viola Quintet in C Major, K. 515 (1787)

Allegro

Andante

Menuetto. Allegro

Allegro

WOLFGANG AMADEUS MOZART
(1756-1791)

Soovin Kim, *violin*
Jessica Lee, *violin*
Milena Pajaro-van de Stadt, *viola*
Jessica Bodner, *viola*
Paul Watkins, *cello*

Reception and Meet-the-Artists to follow



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JOSEPH HAYDN String Quartet in B minor, Op. 33, No. 1 (1781)

Franz Joseph Haydn (1732-1809) was an Austrian composer who was central in developing the Classical style in the 1700s, and greatly influenced both Mozart and Beethoven. He wrote 68 string quartets and is widely considered to be the pioneer of the genre. Haydn stated that the Op. 33 String Quartets, from which the B minor Quartet is drawn, were in an “entirely new and special style.” Although this might have been the composer’s way of increasing the sales of his music, several features of these quartets stand out as indeed new. Haydn replaced the traditional minuet dance movement with the slightly more irreverent scherzo and wrote animated and adventurous finales. Unlike Haydn’s earlier quartets, the Op. 33 quartets were not alternatively titled “divertimenti,” demonstrating that the genre of the string quartet had become broadly accepted.

The Op. 33 Quartets are known especially for their wit and humor, which is apparent in the B minor quartet. The opening, in which only the two violins play, suggests that the piece is in an entirely different key of D major. Though the music establishes itself more firmly in the home key of B minor upon the entry of the viola and cello, the effect is still unsettling. The scherzo is brisk and characterized by an insistent repeating note figure. The trio is lighter and uses a single melodic theme presented first as a call and response and then in counterpoint between the instruments. The third movement opens with a stately first theme which is contrasted with a chromatic melody that is more playful. The finale is frenetic and exciting: the first theme is in a low register in the first violin, giving it certain strength, whilst the second theme is more virtuosic. One striking feature of this last movement is a jaunty grace note motive, enhancing the sense of delight that is classic Haydn.

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FRANZ SCHUBERT *Im Frühling* (1826) *Litanei auf das Fest Allerseelen* (1816) *Heidenröslein* (1815)

Ah, Schubert, how his music has marked us! He himself said: “Some people come into our lives, leave footprints on our hearts, and we are never the same.” Indeed, we are grateful for Schubert’s footprint on our life, trailing his cornucopia of songs. He had in Vienna many friends, musicians, and poets, leaving their various footprints, but alas he had no powerful advocates. His world was quite provincial and circumscribed. His sad history is well-known from program notes: born in Vienna, son of a school master, he learned music from his father, sang in the Vienna Boys’ Choir, taught occasionally but was always poor, too poor to marry even. There were no friends at court to subsidize him. Short, fat, and near-sighted, he was hardly a dashing man about town, but his jolly nature and his habit of pouring out endless melodies created lots of friends, especially among amateur and professional musicians whom he brought together for evenings of chamber music called Schubertiads. His vast output of work was hardly published at all. He died young, the cause discreetly unspecified, but probably syphilis, a common death sentence in those days, the consequence of past pleasure.

Peripheral to the glittering music world of Vienna, Schubert’s legacy survives mainly thanks to Schumann who came to the rescue after his death, visiting the family in 1838, pawing through cupboards and closets, taking the manuscript of the un-played “Great” Symphony in C to Mendelssohn for its premiere in Leipzig. Later Sir George Grove of music dictionary fame saved more of his music for posterity. Gradually over a 1000 works were uncovered, some “unfinished,” over 600 of them songs. Schumann observed: “Where other people keep diaries where they record their momentary feelings, Schubert simply kept sheets of music nearby and confided his changing moods to them. His soul being steeped in music, he put down notes when another man would resort to words.”

The humanity and insight of Schubert’s lieder subjects demand listening to each song for what it offers on its own, colored by the singer, the melody, and the context. Schubert’s ineffable gift for a fluid vocal line is beguiling but deceitful. He was not about tunes. In *Im Frühling* (*Spring*) an entire season is accepted as but a message and a promise, not a permanent gift. Yeah, there is joy in life. Spring seduces us with promises—but that is not what life is about. *Joy alternates with strife*, the song tells us. The happiness of love flies past and only love remains—love, alas, remembered with sorrow. With Schubert, a blissful melody often winds up in bed with doom and gloom.

The one thing certain is where we will all end up—which is where we go to celebrate *All Soul’s Day*: the cemetery, the quiet end of all song. The Germans, with their linguistic habit of depicting abstract concepts with combined word-pictures, view the cemetery as the “residence of freedom,” a welcome refuge from life and its trials. But the final litany of the poet Johann Georg Jacobi is quite different from the catalog of tired agony offered by Stefan George and Schoenberg later in the festival. Schubert’s *Litanei* is more worldly and markedly varied. His catalog of fates has nine stanzas, but often singers pick and choose. The sorrows are spun out over an exceptionally long vocal line, a serious challenge for the singer, a mesmerizing bath of emotional comfort for the listener. A quiet piano postlude brings the litany to rest.

Heidenröslein is a perfect example of the natural complexity of Schubert. The verses—by Goethe, no less—are couched in repetitive folk style and listeners might expect to hear Julie Andrews chortling on cheerfully about Edelweiss. But that is not Schubert’s style or chosen message. These days a modern audience will hear the song bluntly as about the rape of innocence. And it is a song about innocent beauty and what dreadful things may happen, despite nature’s attempt to offer the protection of thorns!

Schubert’s advice on the fleeting quality of life, which he celebrates so well with his melodies, is simple: Remember and cherish any joy. It will go away. *Get used to that!* Later when he was dying and knew it, Schubert used glowing melodies to dispel the intense effect of his somber pensive instrumental music, pouring out several astonishing works in his final year. “More often than not with Schubert” wrote Alfred Brendel “happiness is but the surface of despair.” In the end it is this very human dimension of life, this practical ambivalence, that reaches us so sharply via Schubert. And gives us immense pleasure, *centuries* later. He speaks to us. Thanks, dear Franz Schubert.

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Program Notes continue on page 31 >

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PROGRAM NOTES *Friday 8/25*

LUDWIG VAN BEETHOVEN

Piano Sonata in A-flat Major, No. 31, Op. 110 (1821)

As was his habit, Ludwig van Beethoven composed his penultimate piano sonata, Op. 110, in tandem with other works, including the grand *Missa Solemnis*. 1821 proved to be a year of poor health for Beethoven, and his ability to work consistently was hampered as a result. Written on commission from his Berlin publisher, Beethoven's motivation to complete Op. 110, along with its companions, Opp. 109 and 111, was more likely financial than musical, especially given Beethoven's increasing frustration with the piano's physical limitations. Despite these obstacles, however, Beethoven's final three sonatas represent some of the finest, most far-reaching, and most elegant music ever written for piano.

The sonata explores very different emotional and structural realms. The opening movement, marked "con amabilità" (amiably) and "sanft" (gently), has a warm, tender quality not often associated with Beethoven's music, while the brusque, almost harsh rhythm of the Scherzo explodes with fire and wit. In this movement, Beethoven quotes from two popular Austrian songs, "Our cat has had kittens," and, perhaps tellingly, "I'm a slob, you're a slob."

Scholars and musicians debate whether the Adagio that precedes the final Fuga is a movement in its own right—does Op. 110 have three or four movements? Either way, the longing expressed in the poignant Adagio, which Charles Rosen describes as an "opera scena," pierces the listener to the heart. French composer Vincent d'Indy refers to the Arioso that follows as "one of the most poignant expressions of grief conceivable to man." In the monumental closing fugue, Beethoven emulates the sound of a church organ by placing the main theme in a low register. This fugue also features a number of pedal-point trills in all registers: bass, middle, and treble.

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WOLFGANG AMADEUS MOZART Viola Quintet in C Major, K. 515 (1787)

Mozart wrote six viola quintets (the instruments in a string quartet plus viola) that are widely regarded to be some of the most outstanding works of the chamber music repertoire. He composed his first quintet, K. 174 as a teenager in 1773 and waited almost fifteen years before writing five more in near succession approaching the end of his life. His C major quintet, K. 515 represents Mozart's return to the medium after this long hiatus, and it shows the miraculous growth of an artistic voice that seems born already fully formed.

Two of the subsequent quintets, the C major K. 515 and g minor K. 516 were written back to back as complements to each other in 1787. One wonders how Mozart, on returning to the ensemble again with the C major after so many years would have reflected on his earlier youthful work.

The C Major Quintet K. 515 is an expansive piece, significantly longer than K. 174 at just over thirty-five minutes, and it pushes even further on musical boundaries as the work of an artist at the height of his powers. Mozart wrote the C major in the middle of composing *Don Giovanni* and the quintet has all of the dramatic qualities of so many of his great operas: an expansive Allegro first act to establish the story, an Andante with the most lyrical and intimate aria singing, the Menuetto: Allegretto of mistaken identities and playful intrigue, and an Allegro like a final scene where all of the characters get married and live happily ever after.

Between Mozart's first extraordinary attempt at the viola quintet and the beginning of an unprecedented run of five more he wrote a prodigious body of repertoire, yet the composer's artistic identity has a striking consistency across the years of output. Like the greatest composers, poets, painters, and sculptors—all creative artists—the artist's personality persists through Mozart's very earliest and latest works. That he left these iconic quintets for us is one of the great gifts to chamber music lovers—we can only protest that Mozart didn't live longer to bring us more.

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FRANZ SCHUBERT

Im Frühling, D. 882 (1826)

Based on *Still sitz ich an des Hügels Hang*
by Ernst Schulze (1789-1817)

*Still sitz' ich an des Hügels Hang,
der Himmel ist so klar.
Das Lüftchen spielt in grünen Tal valley*

*Quietly I sit on the side of the hill;
the sky is so clear;
The breeze plays in the green*

*Wo ich beim ersten Frühlingsstrahl
Einst, ach, so glücklich war;
Wo ich an ihrer Seite ging
So traulich und so nah,
Und tief im dunkeln Felsenquell
Den schönen Himmel blau und hell,
Und sie im Himmel sah.*

*Where I in the first light of spring
once was so happy;
Where I walked at her side,
so intimate and so near,
And deep in the dark rock-spring
Saw the beautiful heaven, blue and bright,
and saw her in that heaven.*

*Sieh', wie der bunte Frühling schon
Aus Knosp' und Blüte blickt!
Nicht alle Blüten sind mir gleich,
Am liebsten pflückt' ich von dem Zweig,
Von welchem sie gepflückt!
Denn alles ist wie damals noch,
Die Blumen, das Gefild;
Die Sonne scheint nicht minder hell,
Nicht minder freundlich schwimmt im Quell
Das blaue Himmelsbild.*

*See how the colorful spring already
looks out of the buds and blossoms!
Not all the flowers are the same to me,
I like best to pick from the branch
from which she picked!
For all is as it used to be,
the flowers, the fields;
The sun shines no less brightly,
No less cheerfully floats in the spring
the blue image of heaven.*

*Es wandeln nur sich Will' and Wahn,
Es wechseln Lust und Streit;
Und nur die Liebe bleibt zurück,
Die Lieb' und ach, das Leid!
O wär' ich doch ein Vöglein nur
Dort an dem Wiesenhang,
Dann blieb' ich auf den Zweigen hier,
Und säng' ein süßes Lied von ihr
Den ganzen Sommer lang.*

*Only the will and the fancy change,
The happiness of love flees away,
And only love remains behind,
Love and alas, sorrow!
Oh, if I were only a bird
there on the hillside meadow,
Then I would stay in the branches here
And sing a sweet song about her
all summer long.*

FRANZ SCHUBERT

Litanei auf das Fest Allerseelen, D. 343 (1816)

Based on *Litanei auf das Fest Allerseelen (Litany for the Feast of All Souls)*
by Johann Georg Jacobi (1740–1814)

*Ruhn in Frieden alle Seelen,
Die vollbracht ein banges Quälen,
Die vollendet süßes Traum,
Lebenssatt, geboren kaum,
Aus der Welt hinüber schieden:
Alle Seelen ruhn in Frieden!*

*May all souls rest in peace;
those whose fearful torment is past;
those whose sweet dreams are over;
those sated with life, those barely born,
who have left this world:
may all souls rest in peace!*

*Liebvoller Mädchen Seelen,
Deren Tränen nicht zu zählen,
Die ein falscher Freund verliess,
Und die blinde Welt verstieß:
Alle, die von hinnen schieden,
Alle Seelen ruhn in Frieden!*

*The souls of girls in love,
whose tears are without number,
who, abandoned by a faithless lover,
rejected the blind world.
May all who have departed hence,
may all souls rest in peace!*

*Und die nie der Sonne lachten,
Unterm Mond auf Dornen wachten,
Gott, im reinen Himmelslicht,
Einst zu seh'n von Angesicht:
Alle, die von hinnen schieden,
Alle Seelen ruhn in Frieden!*

*And those who never smiled at the sun,
who lay awake beneath the moon on beds of thorns,
so that they might one day see God face to face
in the pure light of heaven:
may all who have departed hence,
may all souls rest in peace!*

FRANZ SCHUBERT

Heidenröslein, D. 257 (1815)

Based on *Heidenröslein*, (*The Briar-Rose*)
by Johann Wolfgang von Goethe (1749-1832)

*Sah ein Knab' ein Röslein stehn,
Röslein auf der Heiden,
War so jung und morgenschon,
Lief er schnell, es nah zu sehn,
Sah's mit vielen Freuden.
Röslein, Röslein, Röslein rot,
Röslein auf der Heiden.*

*Knabe sprach: Ich breche dich,
Röslein auf der Heiden!
Röslein sprach: Ich steche dich,
Daß du ewig denkst an mich,
Und ich will's nicht leiden.
Röslein, Röslein, Röslein rot,
Röslein auf der Heiden.*

*Und der wilde Knabe brach
's Röslein auf der Heiden;
Röslein wehrte sich und stach,
Half ihm doch kein Weh und Ach,
Mußt es eben leiden.
Röslein, Röslein, Röslein rot,
Röslein auf der Heiden.*

*Lad saw stand a briar-rose,
Rose upon the heather,
'twas so young, and fair as morn,
Ran he fast, to see it near,
Saw it with much pleasure.
Rose, rose, rose so red,
Rose upon the heather.*

*Lad then spake: I'll break thee off,
Rose upon the heather!
Rose then spake: I'll sting thee then,
That ye always think of me,
And I'll not endure it.
Rose, rose, rose so red,
Rose upon the heather.*

*And the wild lad brake
The rose upon the heather;
Rose resisted it and stung,
Nor woe, nor ah could help it though,
Had to just endure it.
Rose, rose, rose so red,
Rose upon the heather.*



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We'll Get Through This Together

The Lake Champlain Chamber Music Festival applauds Vermonters responding to the catastrophic flooding across Vermont in 2023. For resources and ways to help, visit the Vermont Community Foundation's website: www.vermontcf.org

SATURDAY, AUGUST 26

Elley-Long Music Center at St. Michael's College

IN MEMORY OF JOAN ROBINSON

10:30 AM FAMILY CONCERT: *Virtuoso Showcase*

Suite from Romeo and Juliet (1936)
V. *Dance of the Knights*
VI. *Mercutio*

SERGEI PROKOFIEV
(1891-1953)

Milena Pajaro-van de Stadt, *viola*
Hiromi Fukuda, *piano*

Hora Staccato (1906)

GRIGORAȘ DINICU
(1889-1949)

5 *Mélodies*, Op. 35 (1920)
I. *Andante*
II. *Lento, ma non troppo*
V. *Andante non troppo*

SERGEI PROKOFIEV
(1891-1953)

Nina Bernat, *double bass*
Hiromi Fukuda, *piano*

Six Riffs After Ovid (2021)
I. *Maceo Parker (Pan)*
VI. *Aretha Franklin (Arethusia)*

MICHAEL DAUGHERTY
(b. 1954)

Titus Underwood, *oboe*

Grand Duo Concertante, Op. 48 (1815-16)
Allegro con fuoco

CARL MARIA VON WEBER
(1786-1826)

Bixby Kennedy, *clarinet*
Gloria Chien, *piano*

Join us for an Instrument Petting Zoo and snacks immediately following the concert!



NOON RECITAL: LCCMF Young Artists Showcase

Sonata in G minor for solo violin, BWV 1001 (1720) JOHANN SEBASTIAN BACH
II. Fuga (1685-1750)

Sonata for solo violin (1924) BELÁ BARTÓK
II. Fuga (1881-1945)

Isabelle Durrenberger, *violin*

Cello Suite No. 6 in D Major, BWV 1012 (1717-23) JOHANN SEBASTIAN BACH
IV. *Sarabande* (1685-1750)
V. *Gavotte I*
VI. *Gavotte II*
VII. *Gigue*

Santiago Vazquez-Loredo, *viola*

Partita in D minor for solo violin, BWV 1004 (1720) JOHANN SEBASTIAN BACH
(Transcribed for cello) (1685-1750)
V. *Ciaccona*

Sameer Apte, *cello*

LCCMF Young Artists
Isabelle Durrenberger, *violin*
Hannah Chaewon Kim, *violin*
Santiago Vazquez-Loredo, *viola*
Sameer Apte, *cello*

Today's events are in memory of Joan Robinson
a passionate advocate for arts education.

SUNDAY, AUGUST 27

Elley-Long Music Center at St. Michael's College

< Closing Weekend continued from page 37



CONCERT IN MEMORY OF FRANK BAYLEY

2:15 PM Pre-Concert Conversation with Soovin Kim and David Serkin Ludwig

3:00 PM CONCERT IV: *Viennese Legacy*

Gold Girl / Dark Doves (2023)

LCCMF Commission and World Premiere

Of the Gold Girl

Of the Dark Doves

ALISTAIR COLEMAN
(b. 1998)

Hyunah Yu, *soprano*
Milena Pajaro-van de Stadt, *viola*
Gloria Chien, *piano*

String Quartet No. 2, Op. 10 (1907-1908)
III. Litanei

ARNOLD SCHOENBERG
(1874-1951)

Hyunah Yu, *soprano*
Jessica Lee, *violin*
Isabelle Durrenberger, *violin*
Santiago Vazquez-Loredo, *viola*
Paul Watkins, *cello*

Suite for left-hand piano, two violins, and cello (1930)
II. Walzer. Nicht schnell, anmutig
IV. Lied

ERICH KORNGOLD
(1897-1957)

Jessica Lee, *violin*
Hannah Chaewon Kim, *violin*
Sameer Apte, *cello*
Gloria Chien, *piano*

- INTERMISSION -

Piano Quartet No. 2 in A Major, Op. 26 (1861)

Allegro non troppo

Poco adagio

Scherzo. Poco allegro – Trio

Finale. Allegro

JOHANNES BRAHMS
(1833-1897)

Soovin Kim, *violin*
Milena Pajaro-van de Stadt, *viola*
Paul Watkins, *cello*
Gloria Chien, *piano*

Reception and Meet-the-Artists to follow



Concert underwritten by the Concert Artists Fund of the Vermont Community Foundation.



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PROGRAM NOTES *Sunday 8/28*

ALISTAIR COLEMAN *Gold Girl / Dark Doves (2023)*

Gold Girl / Dark Doves is based on two texts written by the Spanish poet Federico García Lorca and translated by Sarah Arvio. The poems are the last of his collection of “Casidas” inspired by the forms of Andalusí-Arabic “Qasidas” which he discovered while growing up in Granada, a city still influenced by a near-millennium of Andalusí (or “Muslim-Spanish”) history. Lorca wanted to repurpose this ancient form using contemporary and personal ideas through the artistic lens of “Duende,” or a heightened state of emotion and expression which shaped much of his output.

These two poems are among the last Lorca ever wrote before he was killed by nationalists during the Spanish Revolution in 1936. He was only 38, and in the months before his death, these poems explored intimate and personal ideas that revealed Lorca as his most vulnerable self.

Rich imagery and symbolism permeate these texts and illustrate a familiar interplay of “light versus dark.” However, over the course of these two poems, this contrast slowly inverts: “Of the Gold Girl” includes images of shimmering light that transforms into a very chaotic and macabre world, while the inevitable darkness in “Of the Dark Doves,” portrays a feeling of solemnity and peace.

This piece is written for soprano, viola, and piano, and was commissioned by the Lake Champlain Chamber Music Festival.

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ARNOLD SCHOENBERG *String Quartet No. 2, Op. 10, mvt. III Litanei (1908)*

Ah, Vienna—Strauss waltzes, Wiener schnitzel, pastries with *lots* of whipped cream—bourgeois charm and the privilege of the 19th century personified. Surely what was happening in Paris with that noisy Stravinsky and his pagan dancers in the *Rite of Spring* could not happen in Vienna. But the turn of the century turned out not to be safe anywhere. Lilted Viennese tunes could be bent out of shape and new scales invented; a cold sonic wind from another planet could take over. And Schoenberg proved to be the guy to do it.

Vienna at the time was exploding with a new love of bold art: Kandinsky, Klee, Klimt, Schiele. The senses were vibrating with sound and color. Everyone was painting, Schoenberg and his wife Mathilde included. They intended to spend the summer of 1908 painting in the countryside while the composer worked on his second quartet. The wife and children went ahead with the painter Richard Gerstl to prepare an idyllic retreat; Schoenberg would follow later. While reading, he had fallen under the spell of Stefan George a trendy German idealist poet influenced by the French Symbolists, a group renouncing the commercial concerns of bourgeois life to live on a higher aesthetic plane. His new quartet was to meld poetry about that very aspiration with instrumental music, as Mahler had been doing with his symphonic works.

The first poem chosen was *Litanei*. Now a litany could be part of a church service, a repeated recounting of religious resolutions, or it could be a list of complaints, a tabulation of personal sorrows and irritations. To set Stefan George’s complex litany of sorrow and agony of the senses, Schoenberg resorted to using a key with six flats. *Six!* “It is impossible for a person to have only one sensation at a time,” he wrote. “One has thousands simultaneously.” So he sought with chromatics to depict “this multifariousness, the illogicality of our senses, the mounting rush of blood bringing us in contact with our unconscious.” Schoenberg meets Freud.

And speaking of Freud and a possible litany of troubles: how about leading off with a wife running off with

Continues on next page >

PROGRAM NOTES *Sunday 8/28*

< *Continued from previous page*

her sexy painting teacher? That is what happened; it became a summer of agony. Eventually Gerstl the painter repented and hanged himself; he was found dangling naked in front of a full-length mirror. Mathilde returned meekly to her newly atonal husband who continued assiduously working on new ways of expressing himself in music.

We don't hear the whole quartet, but it is a landmark in 20th century music. The first three movements, densely chromatic, use traditional key signatures and the music retains a recognizable affinity with the traditional 19th-century tonal world. But the final movement swirls about with unfamiliar sound and significantly dispenses with that limiting key-signature convention. The text of the movement following Litanei begins with George proclaiming: *I feel the air from another planet*. Indeed, the air is different. The music becomes liberated into a new chromatic complexity—screechy, discordant, and unsettling some would call it. Others would call it satisfying in its subtle density and new tonal organization. With his pupils Webern and Berg, Schoenberg sets off into a new sonic world known as the Second Viennese School. It has taken a century for audiences to become used to it and many still yearn for the delicious harmonic predictability of Mozart, to whom all his life even Schoenberg himself professed his devotion and gratitude. He even maintained gallantly: *there is still plenty of room to write in the key of C major!!* But the world had changed, and he was no longer going to write that way.

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ERICH KORNGOLD Suite for left-hand piano, two violins, and cello (1930)

Just one year after his public debut, pianist Paul Wittgenstein (brother of philosopher Ludwig Wittgenstein) was conscripted into the Austro-Hungarian military and shot in the elbow. The 27-year-old virtuoso found himself in a Silesian prisoner-of-war camp with an amputated right arm and a fading dream of a music career—until he devised a plan that would secure his place in music history. Wittgenstein commissioned new works for piano left-hand by the most famous composers of the day, including a 26-year-old Erich Wolfgang Korngold, who at the time was the most performed composer in Germany after Richard Strauss. This piece was the Piano Concerto for the Left Hand, Op. 17, which left such an impression on Wittgenstein that he later commissioned a work from Korngold for piano left-hand joined by two violins and cello heard on this program.

Korngold's new work was a personal spin on the Baroque suite, a collection of instrumental pieces suitable for dancing. It begins with a prelude and fugue and ends with a set of variations, harkening back to J.S. Bach, even as the remaining movements make use of more modern forms. The second movement is a Viennese waltz, perhaps inspired by Korngold's passion for the works of Johann Strauss II, which Korngold often arranged for different ensembles. Fast and boisterous, the third movement suggests the Grotesque dance of 18th-century ballet, characterized by its virtuosity and sense of humor. The fourth movement is not a dance at all, but an arrangement of Korngold's own song "What you are to me?" ("Was du mir bist?"), which concludes with the heartwarming lines, "What you are to me? Need you ask? / What you are to me: my faith in happiness."

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JOHANNES BRAHMS Piano Quartet No. 2 in A Major, Op. 26 (1861)

There is a tradition, almost as old as the work itself, of comparing Brahms's second piano quartet to the late chamber music of Franz Schubert, on account of the broad dimensions of the work's extended form and the patient unfurling of its developmental explorations. The comparison is historically apt: though Schubert had died five years before Brahms's birth, his instrumental music in particular was undergoing a period of rediscovery in the mid-1850s, nourished in part by Brahms's close friends, the Schumanns. It was Robert and Clara's admiration for Schubert that first drove Brahms to study the composer's works intensely during a period of doubt, reflection, and experimentation that yielded, by the end of the decade, to what musicologist James Webster has called Brahms's "first maturity."

The Schubertian imprint already may be located in the formal expansiveness of Brahms's first piano quartet (in G minor)—completed immediately before the second—except that the Schubert-like lyricism foregrounded in the second quartet is (like the second quartet as a whole) often overshadowed by the vigor and imposing force of its older sibling. The two quartets also share Brahms's first nods to *romungro* (so-called Hungarian "Gypsy") music in their final movements: but while the first quartet's unbridled Finale is explicitly marked "Alla Zingarese" (literally, "in the Gypsy style"), the Allegro that concludes the second quartet balances spirited syncopations with moments of tender suspension and almost courtly grace.

When Brahms completed the two quartets in 1861, he was not yet thirty years old, and had yet to relocate to Schubert's city, Vienna: it was in his native Hamburg that the first of the quartets was premiered, with Clara on the piano. But with her encouragement (and a letter of introduction bearing her signature), Brahms departed for Vienna in autumn of the following year. It was there that his second quartet received its first performance—now with the composer at the keyboard—and where Brahms would unleash an outpouring of chamber music over the following few years, including his piano quintet, the second string sextet, and the horn trio.

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ALISTAIR COLEMAN
Gold Girl / Dark Doves (2023)

I. Of the Gold Girl

The gold girl
was swimming in the water
and the water turned gold

Waterweeds and branches
in shadow shadowed her
and the nightingale sang
for the white girl

The clear night came
dark with bad silver
and the bare hills
under the dusky wind

The wet girl
was white in the water
and the water blazed

The dawn came spotless
with a hundred cow heads
stiff and shrouded
in frozen garlands

The girl of tears
swam in the flames
and the nightingale wept
in its burned wings

The gold girl
was a white heron
the water turned gold

II. Of the Dark Doves

In the branches of the laurel tree
I saw two dark doves

One was the sun
and one the moon

Little neighbors I said
where is my grave —
In my tail said the sun

On my throat said the moon
And I who was walking
with the land around my waist

saw two snow eagles
and a naked girl

One was the other
and the girl was none

Little eagles I said
where is my grave —
In my tail said the sun

On my throat said the moon
In the branches of the laurel tree

I saw two naked doves
One was the other
and both were none

Federico García Lorca
Translated by Sarah Arvio

*"Of the Gold Girl" and "Of the Dark Doves," translations of the poems
entitled "De la muchacha dorada," and "De las palomas oscuras" by Federico
García Lorca, c. Sarah Arvio. Excerpted from her volume Poet in Spain (2017)
by permission of Sarah Arvio and Alfred A. Knopf, a division of
Penguin Random House LLC, New York.*

ARNOLD SCHOENBERG
String Quartet No. 2, Op. 10, mvt. III *Litanei* (1907-08)

Based on *Litanei* by Stefan George (1868-1933)

Tief ist die trauer,
die mich umdüstert,
Ein tret ich wieder,
Herr in dein haus...

Lang war die reise,
matt sind die glieder,
Leer sind die schreine,
voll nur die qual.

Durstende zunge
darbt nach demweine.
Hart war gestritten,
starr ist mein arm.

Gönne die ruhe
schwankenden schritten,
Hungrigem gaume
bröckle dein brot!

Schwach ist mein atem
rufend dem traume,
Hohl sind die hände,
fiebernd der mund.

Leih deine kühle,
lösche diebrände,
Tilge das hoffen,
sende das licht!

Gluten im herzen
lodern noch offen,
Innerst im grunde
wacht noch ein Schrei...

Töte das sehnen,
schliesse die wunde!
Nimm mir die Liebe,
gib mir dein glück!

Deep is the sorrow,
which darkens about me,
I enter again,
Lord! into thine house...

Long was the journey,
weary the limbs,
Empty the coffers,
full but the pain.

Thirsting tongue
starves for the wine.
Harsh was the fighting,
numb is my arm.

Grant then thy peace
to faltering footsteps,
For the hungry palate,
break now thy bread!

Weak is my breathing
calling the dream,
Hollow the hands,
fevered the mouth.

Lend thy coolness,
quench the fires,
Extinguish all hoping,
send me the light!

Fires in the heart
still are ablaze,
Deep within me,
yet lingers a cry...

Deaden all yearning,
close up the wound!
Take all my passion,
give me thy joy!