

■ INAUGURAL SEASON ■

Serafin Summer Music



KATE RANSOM
artistic director

JUNE 20-30, 2019

8 scintillating performances
19 accomplished artists



AUGUSTINE MERCANTE
festival manager



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FROM THE ARTISTIC DIRECTOR

Dear Friends,

Excitement has resonated throughout the year of planning and preparations for the inaugural year of Serafin Summer Music. What a pleasure and privilege it is to bring to our audiences eight concerts, festival-style, over two weeks this month!

The 2019 festival brings you scintillating programs – packing in a rich variety of chamber music works that feature strings, piano, flute, clarinet, and voice. Nineteen acclaimed chamber music performers from around the world gather in Wilmington to share with you their superb artistry, thoughtful and interesting interpretations, and plenty of personality!

Subscribers who attend all eight programs will have a “full immersion” experience – feasting on works for one to six players, spanning the Baroque to twentieth century. Those who come to savor one or more of the individual programs have lots to choose from.

The Music School of Delaware’s Board of Directors in May adopted the festival as a new program of the school. This wonderful news, along with initial support from sponsor partners University of Delaware Department of Music and Dr. William J.



Stegeman, as well as lead business sponsor, Jacobs Music Company, means that the first two seasons of the festival are sure-footed. This allows time to secure other support from friends who wish to help keep the experience thriving in the years ahead.

Our generous sponsors are recognized throughout the program booklet. We are so grateful for their enthusiastic and generous support. They, along with Music School staff, and also our gracious festival housing hosts, have made things welcoming and easier for the festival artists, and provide needed assistance, resources, and services that add a special Wilmington touch. We cannot thank them enough!

Finally, each artist I reached out to over the past twelve months has been resoundingly enthused about collaborating, about the repertoire, and about being part of bringing to life this new venture. The unanimous spirit, shared by all nineteen artists, centers around the passion we share for great chamber music, and for the art of collaborating. In that spirit, it has been a joy (and a supreme help) to work with Gus Mercante, who, in addition to sharing his beautiful voice with us as a festival artist, is filling the role of Festival Manager.

So we begin – on a high note! With the promise of reaching even higher as we launch our first season, and plan for the future of Serafin Summer Music!

Thank you for joining us!

Kate Ransom
Violinist and Artistic Director



Vladimir Horowitz



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STEINWAY & SONS

PROGRAM I
BOHEMIAN GEMS

Violinists Hal Grossman and Kate Ransom, violist Luke Fleming,
cellist Charae Krueger, and pianist Amy Dorfman

THURSDAY, JUNE 20, 2019 AT 7PM

PROGRAM

Sonatina in G Major for Violin and Piano, Op. 100

ANTONÍN DVOŘÁK
(1841-1904)

Allegro risoluto
Larghetto
Scherzo: Molto vivace-Trio
Finale: Allegro

Mr. Grossman and Ms. Dorfman

Terzetto for Two Violins and Viola in C Major, Op. 74

ANTONÍN DVOŘÁK
(1841-1904)

Introduzione: Allegro ma non troppo
Larghetto
Scherzo
Tema con Variazioni

Mr. Grossman, Ms. Ransom, and Mr. Fleming

Two Pieces for Violin and Piano, "From My Homeland"

BEDŘICH SMETANA
(1824-1884)

Moderato
Andantino – Moderato – Allegro vivo

Ms. Ransom and Ms. Dorfman

Intermission

String Quartet No. 1 in E Minor, "From My Life"

BEDŘICH SMETANA
(1824-1884)

Allegro vivo appassionato
Allegro moderato alla Polka
Largo sostenuto
Vivace

Mr. Grossman, Ms. Ransom, Mr. Fleming, and Ms. Krueger

Program notes and translations pages 16-25

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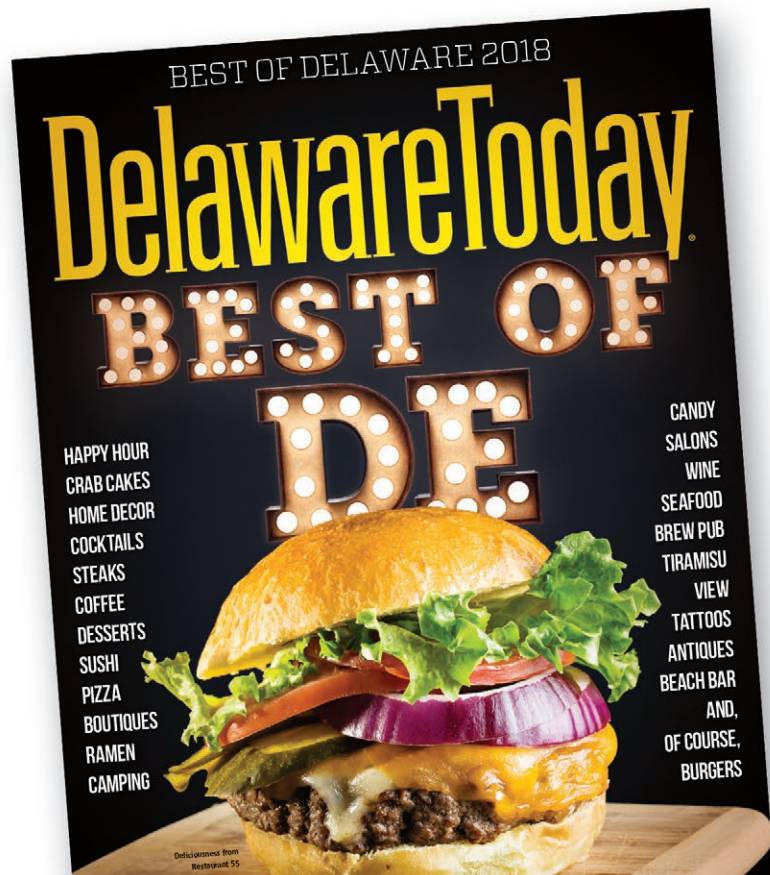
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PROGRAM II
IT'S CLASSIC!

Violinists Kate Ransom and Lisa Vaupel, violist Luke Fleming,
cellist Charae Krueger, double bassist Miles Brown, countertenor Augustine Mercante,
and pianist Jennifer Nicole Campbell

FRIDAY, JUNE 21, 2019 AT 7PM

PROGRAM

Duo No. 2 in D Major for Violin and Viola

MICHAEL HAYDN
(1737-1806)

Allegro
Adagio
Allegro non troppo

Ms. Ransom and Mr. Fleming

Trio for Violin, Cello and Piano in Eb Major, Op.1, No. 1

LUDWIG VAN BEETHOVEN
(1770-1827)

Allegro
Adagio cantabile
Scherzo: Allegro assai
Finale: Presto

Ms. Vaupel, Ms. Krueger, and Ms. Campbell

Intermission

Der Tod und das Madchen, D. 531; Op. 7, No. 3

Fahrt zum Hades, D. 526

Im Abendrot, D. 799

Die Forelle, D. 550, Op. 32

FRANZ SCHUBERT
(1797-1828)

Mr. Mercante and Ms. Campbell

Quintet for Piano and Strings in A Major, Op. 114 (The Trout)

FRANZ SCHUBERT
(1797-1828)

Allegro vivace
Scherzo: Presto
Theme and Variations: Andantino
Finale: Allegro giusto

Ms. Vaupel, Mr. Fleming, Ms. Krueger, Mr. Brown, and Ms. Campbell

Program notes and translations pages 16-25

PROGRAM III
FRIENDS AND MENTORS

**Violinists Hal Grossman and Kate Ransom, violist Luke Fleming,
cellist Charae Krueger, clarinetist Christopher Nichols,
and pianists Victor Asuncion and Amy Dorfman**

SATURDAY, JUNE 22, 2019 AT 5PM

PROGRAM

Scherzo in C Minor for Violin and Piano (Sonatensatz)

JOHANNES BRAHMS
(1833-1897)

Ms. Ransom and Ms. Dorfman

Fairy Tales for Clarinet, Viola, and Piano Op. 132

ROBERT SCHUMANN
(1810-1856)

- I. Lebhaft, nicht zu schnell
- II. Lebhaft und sehr markiert
- III. Ruhiges Tempo, mit zartem Ausdruck
- IV. Lebhaft, sehr markiert

Mr. Nichols, Mr. Fleming, and Ms. Dorfman

Sonata No. 2 in D Minor for Violin and Piano, Op. 21

NIELS GADE
(1817-1890)

Adagio – Allegro di molto
Larghetto – Allegro vivace
Adagio – Allegro molto vivace

Ms. Ransom and Ms. Dorfman

Intermission

Piano Quintet No. 1, Op. 1 in C Minor

ERNST VON DOHNANYI
(1877-1960)

Allegro
Scherzo: Allegro vivace
Adagio, quasi andante
Finale: Allegro animato

Ms. Ransom, Mr. Grossman, Mr. Fleming, Ms. Krueger, and Mr. Asuncion

Program notes and translations pages 16-25

PROGRAM IV
OUT OF BAVARIA

Violinists Hal Grossman and Kate Ransom, violist Luke Fleming,
cellist Charae Krueger, flutist Eileen Grycky, and pianist Amy Dorfman

SUNDAY, JUNE 23, 2019 AT 4PM

PROGRAM

Quartet in D Major, K.285
for Flute, Violin, Viola, and Cello

WOLFGANG AMADEUS MOZART
(1756-1791)

Allegro
Adagio
Rondo

Ms. Grycky, Ms. Ransom, Mr. Fleming, and Ms. Krueger

Fantasy Pieces for Cello and Piano, Op. 73

ROBERT SCHUMANN
(1810-1856)

- I. Zart und mit Ausdruck
- II. Lebhaft, leicht
- III. Rasch und mit Feuer

Ms. Krueger and Ms. Dorfman

Suite No.1 in G Minor for Solo Viola, Op. 131d

MAX REGER
(1873-1916)

Molto sostenuto
Vivace
Andante Sostenuto
Molto Vivace

Mr. Fleming

Intermission

Piano Quartet in G Minor, Op. 26

JOHANNES BRAHMS
(1833-1897)

Allegro non troppo
Poco Adagio
Scherzo: Poco Allegro
Finale: Allegro

Mr. Grossman, Mr. Fleming, Ms. Krueger, and Ms. Dorfman

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PROGRAM V
FRENCH FORAY

Violinists Amos Fayette, Hal Grossman, and Kate Ransom; violist
Mary Harris; cellist Lawrence Stomberg; countertenor Augustine Mercante;
and pianists Jennifer Nicole Campbell and Read Gainsford

THURSDAY, JUNE 27, 2019 AT 7PM

PROGRAM

Sonata No. 5 in G Major for Two Violins

JEAN-MARIE LECLAIR
(1697-1764)

Allegro ma poco
Gavotte: Andante grazioso
Presto

Mr. Grossman and Ms. Ransom

Le manoir de Rosemonde

HENRI DUPARC
(1848-1933)

**À Chloris
Trois jours de vendange**

REYNALDO HAHN
(1874-1947)

Clair de lune, Op. 46

GABRIEL FAURÉ
(1845-1924)

**Clair de lune
La danse macabre**

CAMILLE SAINT-SAËNS
(1835-1921)

Mr. Mercante and Ms. Campbell

Intermission

Quartet No. 1 in C Minor for Piano, Violin, Viola, and Cello, Op.15

GABRIEL FAURÉ
(1845-1924)

Allegro molto moderato
Scherzo: Allegro vivo
Adagio
Allegro molto

Mr. Fayette, Ms. Harris, Mr. Stomberg, and Mr. Gainsford

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PROGRAM VI
THE THREE BS

**Violinists Amos Fayette, Hal Grossman, Kate Ransom, and Benjamin Shute;
violist Mary Harris; cellists Lawrence Stomberg and Guang Wang;
and pianist Read Gainsford**

FRIDAY, JUNE 28, 2019 AT 7PM

PROGRAM

Sonata No. 1 in G Minor for Solo Violin

JOHANN SEBASTIAN BACH
(1685-1750)

Adagio
Fuga: Allegro
Siciliano
Presto

Mr. Shute

String Quartet in C Minor, Op. 18, No.4

LUDWIG VAN BEETHOVEN
(1770-1827)

Allegro ma non tanto
Andante scherzoso quasi allegretto
Menuetto: Allegretto
Allegro - Prestissimo

Ms. Ransom, Mr. Grossman, Ms. Harris, and Mr. Wang

Intermission

Trio for Piano, Violin and Cello in C Major, Op.87

JOHANNES BRAHMS
(1833-1897)

Allegro molto moderato
Scherzo: Allegro vivo
Adagio
Allegro molto

Mr. Fayette, Mr. Stomberg, and Mr. Gainsford

PROGRAM VII
RUSSIAN ROMP

Violinists Amos Fayette, Hal Grossman, Kate Ransom; violist Mary Harris;
cellists Lawrence Stomberg and Guang Wang; clarinetist Christopher Nichols;
and pianists Jennifer Nicole Campbell and Read Gainsford

SATURDAY, JUNE 29, 2019 AT 5PM

PROGRAM

Trio for Clarinet, Violin and Piano (1932)

ARAM KHACHATURIAN
(1903-1978)

Andante con dolore, con molto espressione
Allegro
Moderato

Mr. Nichols, Mr. Fayette, and Ms. Campbell

Quintet in C Minor for Piano, Two Violins, Viola and Cello

ALEXANDER BORODIN
(1834-1887)

Andante
Scherzo: Allegro non troppo
Finale: Allegro moderato

Mr. Grossman, Ms. Ransom, Ms. Harris, Mr. Wang, and Ms. Campbell

Intermission

Trio in D Minor for Violin, Cello, and Piano, Op. 32

ANTON ARENSKY
(1861-1906)

Allegro moderato
Scherzo: Allegro molto
Elegia: Adagio
Finale: Allegro non troppo

Ms. Ransom, Mr. Stomberg, and Mr. Gainsford

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SERAFIN SUMMER MUSIC

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Miles Brown, bass; Eileen Grycky, flute;
Christopher Nichols, clarinet; Kate Ransom, violin;
Lawrence Stomberg, cello; and Lisa Vaupel, violin



for their contribution to the program's success.

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PROGRAM VIII
FINALE FIREWORKS!

**Violinists Amos Fayette, Hal Grossman, and Kate Ransom;
violists Amadi Azikiwe and Mary Harris;
and cellists Lawrence Stomberg and Guang Wang**

SUNDAY, JUNE 30, 2019 AT 4PM

PROGRAM

Sextet for Strings No. 1 in Bb Major, Op. 18

JOHANNES BRAHMS
(1833-1897)

Allegro, ma non troppo
Andante, ma moderato
Scherzo: Allegro molto
Rondo: Poco Allegretto e grazioso

Mr. Fayette, Ms. Ransom, Mr. Azikiwe, Ms. Harris, Mr. Stomberg, and Mr. Wang

Intermission

Souvenir de Florence, Op. 70, for String Sextet

PIOTR ILYICH TCHAIKOVSKY
(1840-1893)

Allegro con spirito
Adagio cantabile e con moto
Allegretto moderato
Allegro vivace

Mr. Grossman, Ms. Ransom, Ms. Harris, Mr. Azikiwe, Mr. Wang, and Mr. Stomberg

PROGRAM NOTES

BY MICHAEL REDMOND

■ BOHEMIAN GEMS THURSDAY, JUNE 20, 2019 AT 7PM

Today's Czech Republic, with its capital in the great and historic city of Prague, encompasses the traditional Czech lands of Bohemia, Moravia and Czech Silesia, all constituents of the Austro-Hungarian Empire until the First World War. The nationalist sentiments of the Czech people first began to find strong musical expression in the mid-19th century, in the folk-influenced music of Bedřich Smetana and Antonín Dvořák. Other Czech composers of international reputation include Leoš Janáček, Bohuslav Martinů, Josef Suk, and Karel Husa.

ANTONIN DVOŘÁK

Sonatina in G Major for Violin and Piano, Op. 100

This charming “little sonata,” composed in 1893, is believed to be the last work Dvořák composed during his nearly three-year stay in the United States, where his primary occupation was music education. The work was written for his children, Ottilie, age 15, and Tonik, age 10, but Dvořák wrote to his publisher that he expected “even grown-ups should be able to converse with it.” As with other music Dvořák composed here, the sonatina is influenced by features of Native American tunes and Negro spirituals. In fact, the slow movement (Larghetto) was published separately, without Dvořák's permission, and was frequently performed by the virtuoso violinist Fritz Kreisler under the title “Indian Lament.”

ANTONIN DVOŘÁK

Terzetto for Two Violins and Viola in C Major, Op. 74

Composed in 1887, this unusual piece came about through Dvořák's friendship with a young chemistry student, an amateur violinist, who was a boarder in the house of the composer's mother-in-law. Dvořák used to overhear the student's duets with his music teacher, and thought it would be fun to write a trio for two violins (student and teacher) and viola (the composer himself). “I am writing some bagatelles – just imagine – for two violins and viola, and I enjoy the work as much as if I were writing a large symphony,” he informed

his publisher. The resulting work turned out to be too difficult for the young chemist, however – so Dvořák went back to his desk and wrote the less demanding Four Miniatures (Op 75a).

BEDŘICH SMETANA

Two Pieces for Violin and Piano, “From My Homeland”

Recognized as the father of Czech nationalist school, Smetana, like Beethoven, was afflicted with hearing loss and quickly became totally deaf – and, like Beethoven, continued to write music despite it. Smetana composed this work in 1880, having completed his monumental cycle of orchestral tone poems, *Ma Vlast* (My Country). Influenced by Moravian folk music, Two Pieces “are written in a simple style, with a view to being performed in the home rather than at concerts ... They are genuinely national in character, but with my own melodies,” Smetana wrote. The first piece, in A Minor, is nostalgic in character, while the second, in G Minor, has a dramatic feel.

BEDŘICH SMETANA

String Quartet No. 1 in E Minor, “From My Life”

Let the composer speak of this profoundly personal work.

“My intention was to paint a tone picture of my life. The first movement depicts my youthful leanings toward art, the Romantic atmosphere, the inexpressible yearning for something I could neither express nor define, and also a kind of warning of my future misfortune ... The long insistent note in the finale owes its origin to this. It is the fateful ringing in my ears of the high-pitched tones which in 1874 announced the beginning of my deafness. I permitted myself this little joke, because it was so disastrous to me,” Smetana wrote to a close friend.

“The second movement, a quasi-polka, brings to mind the joyful days of youth when I composed dance tunes and was known everywhere as a passionate lover of dancing. The third movement ... reminds me of the happiness of my first love, the girl who later became my wife. The fourth movement describes the discovery that I could treat national elements in music and my joy in following this path until it was checked by the catastrophe of the onset of my deafness, the outlook into the sad future, the tiny rays of hope of recovery, but remembering all the promise of my early career, a feeling of painful regret.”

Despite his affliction, Smetana produced a great deal of very fine music in the 10 years he had remaining in his life. The String Quartet No. 1 received a private premiere in 1878 in Prague – with Dvořák as violist – and its public premiere the following year.

■ IT'S CLASSIC!

FRIDAY, JUNE 21, 2019 AT 7PM

MICHAEL HAYDN

Duo No. 2 in D Major for Violin and Viola

Overshadowed in life and posterity by his older brother, Franz Joseph Haydn, Michael Haydn was an important musician for more than 40 years in the episcopal court at Salzburg, where he wrote more than 300 sacred and secular works. His music was admired by his brother and also by Mozart, whom he knew and influenced.

The D Major duo is one of a set of six that Salzburg's archbishop had commissioned from Haydn, who fell ill after completing only four. To help his friend retain the commission fee, Mozart stepped in and wrote the remaining two, anonymously. The D Major is entirely Michael Haydn's. "Though lacking Mozart's stamp of genius, Haydn's four duos are nevertheless beautifully crafted, genial works," writes the Scottish critic Byzantion. The set of six was first published in 1783.

LUDWIG VAN BEETHOVEN

Trio for Violin, Cello, and Piano in Eb Major, Op.1, No. 1

The time had arrived for a brash young composer, new to the big city, to make a name for himself, and so a set of three piano trios – opus 1, first published in 1795 – became Ludwig van Beethoven's calling card.

The set brilliantly achieved a number of goals. It demonstrated that Beethoven had mastered the high Viennese style and was extending its breadth and depth. It provided the composer with a public platform for his piano virtuosity – in other words, a starring role. It elevated the piano trio genre, much favored by amateur players, into parity with duos and quartets. And, happily, the sheet music sold quite well, with 123 subscribers requesting 241 scores. Opus 1 was a hit, right down the line.

It's believed that Beethoven began work on the E Flat Major trio in 1791, while he was still living in his native Bonn. He boldly added a fourth movement to the customary three, echoing symphonic form. He replaced the stately minuet of convention with a scherzo movement, usually of a light, playful or mischievous character. By doing so, he elevated the trio genre from social music to "symphonies for three instruments" (Richard Wigmore). He expanded the structures of individual movements and intensified the instrumental dialogue, in particular, by raising the expressive profile of the cello beyond Haydn's and Mozart's models.

More than 200 years later, we moderns tend to hear this music as suave, witty, bright and vivacious, and so it is. Beethoven's audience, however, seated in the mansion of his patron, Prince Karl Lichnowsky, heard something more – something bold, new, a little shocking, "cutting edge." Ludwig van Beethoven was putting the world on notice.

FRANZ SCHUBERT

Four Lieder

Lied is the German word used to describe a song that aims to fuse poetry and music, specifically, Romantic Era poetry, with its emphasis on emotion, fantasy, drama and nature. Schubert transformed lieder into a major genre, setting a standard that has endured to the present day. He was able "to evoke the most passionate drama in a few minutes of music, and he could achieve transcendence by the simplest means imaginable" (Peter Laki).

Der Tod und das Mädchen, D. 531; Op. 7, No. 3 (Death and the Maiden)

Composed in February 1817, "Death and the Maiden," one of Schubert's most famous songs, is derived from a poem by Matthias Claudius. A young woman encounters death – who comes as "a friend."

The Maiden:

*"It's all over! alas, it's all over now!
Go, savage man of bone!
I am still young - go, devoted one!
And do not molest me."*

Death:

*"Give me your hand, you fair and tender form!
I am a friend; I do not come to punish.
Be of good cheer! I am not savage.
You shall sleep gently in my arms."*

Fahrt zum Hades, D. 526 (Journey to Hades)

The poem, written by Schubert's close friend Johann Mayrhofer, reflects the Romantic Era's fascination with the myths and history of classical Greece – in this case, the stories of a voyage across the river Styx to Hades, the abode of the dead.

*The dory creaks, cypresses whisper;
hear, spirits' eerie cries.
Soon I will be on the gloomy shore
far removed from beautiful Earth.
Sunlight, starlight, neither shines there,
no song sounds, no friend is found.
Take, o distant land, these final*

tears my eyes have left to shed.
 Already I see the wan Danaids,
 and curse-burdened Tantalus;
 It murmurs, heavy with death's stillness,
 Oblivion, your age-old river.
 I call forgetting a second death.
 To lose what I spent utmost strength to win,
 and then repeat the struggle –
 When will these tortures finish? When?
 The dory creaks, cypresses whisper;
 hear, spirits' eerie cries.
 Soon I will be on the gloomy shore
 far removed from beautiful Earth.

Im Abendrot, D. 799 (In the glow of evening)

Composed most likely in 1824 or 1825, this famous “sunset” song is a prayer of praise written by Karl Gottlieb Rapke. It appears that Rapke gave the text to Schubert privately, as the song was composed before the poem was published.

O how beautiful is your world,
 Father, when she shines with golden beams!
 When your gaze descends
 And paints the dust with a shimmering glowing,
 When the red, which flashes in the clouds,
 Sinks into my quiet window!
 How could I complain, how could I be afraid?
 How could anything ever be amiss between you and me?
 No, I will carry in my breast
 Your Heaven for all times.
 And this heart, before it breaks down,
 Shall drink in the glow and the light.

Die Forelle, D. 550, Op. 32 (The Trout)

A hit with Schubert's audiences, “The Trout” was composed in early 1817 to a text by the German poet and composer Christian Friedrich Daniel Schubart (1739-1791). The poet had written a moralizing fable, warning young women against being “caught” by young men. The composer chose to delete the last stanza, which makes this point explicit, and refocus the song on the contest between fisher and fish.

In a bright little brook
 there shot in merry haste
 a capricious trout:
 past it shot like an arrow.
 I stood upon the shore
 and watched in sweet peace
 the cheery fish's bath
 in the clear little brook.

A fisher with his rod
 stood at the water-side
 and watched with cold blood
 as the fish swam about.
 So long as the clearness of the water
 remained intact, I thought,
 he would not be able to capture the trout
 with his fishing rod

But suddenly the thief grew weary of waiting.
 He stirred up the brook and made it muddy,
 and before I realized it,
 his fishing rod was twitching:
 the fish was squirming there,
 and with raging blood I gazed at the deceived fish.

FRANZ SCHUBERT

**Quintet for Piano and Strings in A Major, Op. 114
 (The Trout)**

The chamber music literature is enormous, offering something for every occasion and every taste. But there are only a handful of works that are welcomed on every occasion and suit everybody's taste – works that when you inform people they're on the program, faces light up. Schubert's “Trout” Quintet is one of those works.

It seems appropriate that music this joyous, rich, sparkling and serene was born of gratitude.

In 1819 Schubert, then age 22, spent what may have been the happiest summer of his life as a guest of friends in the Austrian Alps. Schubert's friends “often gathered at private homes for informal recitals, at which Schubert's songs and piano works enjoyed great popularity. One of the circle was Sylvester Paumgartner, a wealthy music lover who allowed Schubert free use of his music room and staged midday concerts in his salon. He commissioned from Schubert a new work, for which he specified the same unusual instrumentation that Johann Nepomuk Hummel had used a few years earlier in his Op. 87 quintet: piano, violin, viola, cello and double bass” (Encyclopedia Britannica).

Another request from Paumgartner was that the work include a set of variations on the melody of Schubert's song *Die Forelle* (The Trout), which Paumgartner especially liked. The set of variations became the quintet's fourth movement.

Schubert went to work quickly, composing five alternating movements that exploit each instrument equally, that simply brim with melody, audacious key changes and harmonic surprises. The work can be thought of as a unique hybrid

– a cross between a formal chamber quintet and a serenade or divertimento.

By the summer of 1819, Schubert has composed dozens of major works, from sonatas and quartets to masses and operas, plus hundreds of songs. Not a single work of his had been published or performed in public. He had no luck with the “Trout” quintet, either. The cello part was too difficult for Paumgartner, apparently. Nothing more is heard of it until it was published in 1829, a year after Schubert’s death.

■ FRIENDS AND MENTORS

SATURDAY, JUNE 22, 2019 AT 5PM

JOHANNES BRAHMS

Scherzo in C Minor for Violin and Piano (Sonatensatz)

As a young man Johannes Brahms met the celebrated Hungarian violinist, Josef Joachim, who would become a lifelong friend, and inspiration for all of his violin compositions. The German subtitle *Sonatensatz* refers to the curious fact that this scherzo movement was originally part of a composite violin sonata written for Joachim, with three different composers contributing movements to form a complete work. The scherzo was composed in 1853 when Brahms was barely 20 years old, but was only published in 1906, soon finding a place in the concert repertory. (Laurence R. Taylor, laurencertaylor.blogspot.com)

ROBERT SCHUMANN

Fairy Tales for Clarinet, Viola, and Piano Op. 132

Robert Schumann composed his charming Fairy Tales in 1853, shortly before lifelong problems with mental illness brought a halt to his productivity. Whether Schumann had any specific stories in mind isn’t known, but he may have turned back in his imagination to the world he had evoked in his *Kinderszenen* (Scenes from Childhood), a set of 13 pieces for piano written in 1838. There seems to be a program in Fairy Tales – a lively introduction, a march, a sweet interlude and a spirited finale, with cyclic references to the preceding movements. The tone throughout, however, is melancholy.

Schumann dedicated this work to a young musician, Albert Dietrich, who, along with the young Brahms, had cheered him up with a visit. It was Dietrich who composed the first movement of the composite sonata mentioned above. Dietrich is primarily remembered as an influential conductor who championed Brahms’ music, including the world premiere of *Ein deutsches Requiem* (A German Requiem) in 1868.

NIELS GADE

Sonata No. 2 in D Minor for Violin and Piano, Op. 21

Niels Gade, the most important Danish musician of the 19th century, was a musical polymath – composer, conductor, organist, violinist, teacher, and administrator. He succeeded Felix Mendelssohn as director of the Leipzig Conservatory and the Leipzig Gewandhaus orchestra. His symphonies, for which he is best known, show the influence of Mendelssohn and Schumann. Gade wrote three well regarded violin sonatas, gracious works seldom heard outside of Scandinavia. The Sonata No. 2, in three movements, was composed in 1849 and dedicated to Schumann, whose music it evokes with quotes from some of Schumann’s songs and motivic links among its movements.

ERNST VON DOHNANYI

Piano Quintet No. 1, Op. 1 in C Minor

“In 1895, while still at the Budapest Music Academy, Dohnanyi’s first published work, his First Piano Quintet, appeared and was championed by no less an authority than Johannes Brahms. Never known for passing out gratuitous compliments, Brahms, after having had a chance to look at the quintet remarked, ‘I could not have written it better myself.’ It’s highly unlikely that he ever gave higher praise to anyone or any other work. After hearing it through once, Brahms immediately arranged for a public performance of the quintet in Vienna and played the piano part himself. It was an immense success.” (Kai Christensen, earsense.org).

Dohnanyi – an awesomely gifted composer, conductor, pianist, and teacher – played a prominent role in the musical life of Hungary for some 25 years, as well as enjoying an international performing career. Having to cope with the political ascendancy of fascism, then communism, his was not an easy life. Dohnanyi’s reputation was long overshadowed by two circumstances beyond his control.

First, he was a dyed-in-the-wool Late Romantic, faithful to the Austro-German classical tradition at a time when Hungary’s music was achieving worldwide attention for the folk-influenced works of Zoltan Kodaly and Bela Bartok – with the latter increasingly lionized as a modernist superstar. The deeply traditional Dohnanyi was neither a nationalist nor a modernist at a time when these trends were dominant.

Second, Dohnanyi had to fight persistent allegations that he had been a fascist sympathizer and collaborator. These were completely unfounded, as attested by postwar investigations by the U.S. government and numerous testimonials by Jewish musicians he defended and assisted, in some cases, saving their lives. But “the ‘accusations’ levelled against him always

took the form of rumours. This, and the magnitude of the so-called charges (never substantiated), made it impossible for Dohnanyi to defend himself” (New Grove Dictionary of Music and Musicians). In 1990 the Hungarian government posthumously awarded him its highest civilian honor, the Kossuth Prize.

Lush with soaring emotion and a multiplicity of moods, ennobled by moments of startling beauty, Dohnanyi’s Piano Quintet No. 1 strikes many listeners today as a golden valedictory to a Romantic Era that had reached its zenith. The musical career that had opened so brilliantly in Europe’s capitals ended quietly in 1960, in New York City, where the exiled composer – teaching at Florida State University since 1949 – was visiting to make some recordings.

■ OUT OF BAVARIA SUNDAY, JUNE 23, 2019 AT 4PM

WOLFGANG AMADEUS MOZART

Quartet in D Major, K. 285, for Flute, Violin, Viola, and Cello

In 1777 Mozart, then age 20, was on the road with his mother, trying to get a career off the ground. During a stay in Mannheim, one of that day’s top music centers, he received a commission from an amateur flutist by name of Willem van Britten Dejong, a wealthy Dutch frigate merchant, for three flute quartets. Mozart accepted with alacrity, in the face of an irony: Mozart didn’t like the flute, not one bit. He completed the D Major quartet on Christmas Day.

This light, brief, irresistible work is composed in the Rococo style, a gallant hybrid bridging the Baroque and the Early Classical styles. Mozart made sure to give the flute the prominent role in the proceedings, sometimes at the level of a concerto. Despite the dislike he felt for the instrument, he delivered high quality writing – including, in the Adagio, a nocturnal *cantilena* (smooth-flowing melody) that renowned musicologist Alfred Einstein once described as “the most beautiful accompanied flute solo that has ever been written.”

ROBERT SCHUMANN

Fantasy Pieces for Cello and Piano, Op. 73

Schumann composed these bewitching pieces in February 1849 for clarinet and piano, and indicated they could also be performed by viola or cello. They have since become a staple of the cello repertory, in particular. Like so much of the music that is inimitably Schumann’s, this work eludes formal classification. The composer’s “fantasy” title may indicate the

work’s stream-of-consciousness quality, or one may experience it as “songs without words.”

MAX REGER

Suite No.1 in G Minor for Solo Viola, Op. 131d

“The ghost of Bach hovers over Max Reger’s Op. 131 unaccompanied suites,” writes Jed Distler, “filtered, of course, through Reger’s own brand of late 19th-century chromatic harmony.”

A prolific composer who worked in Bach’s own city, Leipzig, Reger has always had passionate advocates, but his highly formal abstract music stands at the fringes of the concert repertory. He is best known for his organ works. His sonatas and suites for a solo string instruments pay tribute to Bach in that they seek to be more than etudes, but a summary of compositional potentials. Reger’s three Suites for viola solo op. 131d were published in the last year of his life, together with Six Preludes and Fugues for violin solo, Three Duos in Ancient Style for two violins, and Three Suites for solo cello.

Concerning the viola, it’s striking how many composers played the instrument: Bach, Mozart, Beethoven, Schubert, Dvořák, Mendelssohn, Hindemith, among others. There’s something special, it would appear, to be sitting in the middle of the harmony!

JOHANNES BRAHMS

Piano Quartet in G Minor, Op. 26

One can only scratch one’s head in perplexity when it turns out that an enormously popular work was initially received with mixed feelings by the composer’s friends and the critics. This was the case with Brahms’ G Minor piano quartet, a work that brings today’s audiences running. Premiered in 1861, the quartet took the young composer five years to complete. It’s a major statement, a work of symphonic sweep, power, and depth. And maybe that’s where we find the answer to those early misgivings. This work makes clear, if anyone had any doubt, that the future of chamber music was to be in the concert hall, not the domestic salon, and in the hands of virtuoso musicians, not amateur music-makers.

“While his contemporaries were writing music that was an obvious break with the past, particularly Wagner, Brahms wrote in the old forms, which hung together with a pleasing and deceptive looseness ... Scratching the surface of Brahms’ first piano quartet reveals that the themes and textures do not hang together loosely at all. Everything is built out of thematic material, which is without precedent in chamber music ... The G Minor quartet is pure clarity in a way that did not exist before Brahms,” John Keillor writes.

The quartet's movements proceed from heroism to mystery to dreaminess to ... some of the most scandalously thrilling music Brahms ever wrote (also some of the most difficult): The famous *Rondo all Zingarese*, the Gypsy Rondo finale, "a tour-de-force of rhythmic and melodic bravado." The title shows that Brahms at this early point in his career wasn't completely clear about the difference between Hungarian folk dance music and Romany music, but then, hardly anyone else was, either. The point here is "pure fire," and Romany elements do emerge in episodes where Brahms uses ringing piano sonorities to evoke the *cimbalom*, a hammered dulcimer commonly found in Hungary and Romania.

This is wild stuff, and one would just love to have seen how it went over in Hamburg, where the work was premiered, with Clara Schumann at the keyboard, then in Vienna, where Brahms performed his music in public for the first time.

■ FRENCH FORAY

THURSDAY, JUNE 27, 2019 AT 7PM

JEAN-MARIE LECLAIR

Sonata in E Minor for Two Violins, Op. 3, No. 5

A founder of the French violin school, Leclair was a sought-after composer and performer at various courts, including Louis XV's. Also active as a theater and ballet composer, he is renowned for his lilting pastorals, graceful sarabandes, and fiery jigs. He is also remembered for a singular quirk in his biography. In 1764 Leclair was stabbed to death by an unknown assailant, in mysterious circumstances. Suspicion fell on his wife and his nephew, but the case has never been solved.

SIX MÉLODIES

The French *mélodie* is akin to the German *lied* as a Romantic Era genre that aims to fuse poetry and music. In "The Interpretation of French Song," the great French baritone Pierre Bernac notes, "Debussy goes on to write that 'clarity of expression, precision and concentration of form are qualities peculiar to the French genius.' These qualities are indeed most noticeable when again compared with the German genius, excelling as it does in long, uninhibited outpourings, directly opposed to the French taste, which abhors overstatement and venerates concision and diversity."

HENRI DUPARC

Le manoir de Rosemonde (The Bower of Rosemonde)

A genius universally admired by his peers, Duparc left a small quantity of first-class music, due to his perfectionism and struggles with chronic invalidism. Composed in 1879 to a text by Robert de Bonnières, this song about a search for happiness strikes the tragic note for which the composer is known.

*With sudden and ravenous tooth,
Love, like a dog, has bitten me.
By following the blood I've shed -
Come, you'll be able to follow my trail.*

*Take a horse of fine breeding,
Set out, and follow my arduous course
By quagmire or by hidden path,
If the chase does not weary you.*

*Passing by where I have passed,
You will see that, solitary and wounded,
I have traversed this sorry world,*

*And that thus I went off to die
Far, far away, without ever finding
The blue manor of Rosamonde.*

REYNALDO HAHN

À Chloris (To Chloris)

Composed in 1913 to a text by Théophile de Viau (1590-1626), *À Chloris* is "perhaps the most successful example of musical time-travelling in the French *mélodie* repertoire ... *À Chloris* has charm, elegance, gravity and the ability to move audiences – what more could one ask of a song, whether or not it is a pastiche? The fact that it is based on the striding bass line of Bach's *Air on a G String* seems irrelevant: one smiles at the composer's audacity at the beginning, but one stays to listen to the music, Hahn's music, in its own right." (Graham Johnson).

*If it be true, Chloris, that you love me
(And I'm told you love me dearly),
I do not believe that even kings
Can match the happiness I know.
Even death would be powerless
To alter my fortune
With the promise of heavenly bliss!
All that they say of ambrosia
Does not stir my imagination
Like the favor of your eyes!*

REYNALDO HAHN

**Trois jours de vendange
(Three Days of Grape Harvest)**

“Trois jours de vendange is one of the few songs by Hahn which tells a story; it does so in three clear stages, as the title makes plain. It was no doubt composed as a tribute to its poet, Alphonse Daudet, who had been so kind both to Hahn and to Proust.” (Graham Johnson)

*During the vintage I met her one day,
Skirt tucked in and dainty feet;
No yellow veil and no coiled-up hair:
A maenad with an angel's eyes.
She was leaning on a sweet friend's arm,
When I met her at Avignon in the fields,
During the vintage one day.*

*During the vintage I met her one day.
The plain was bleak and the sky ablaze;
She was walking alone and with faltering steps,
Her face was lit by a curious glow.
I still shudder as I remember
How I saw you, dear white spectre,
During the vintage one day!*

*During the vintage I met her one day,
And still almost daily I dream of it.
The coffin was draped in velvet,
The black shroud had a double fringe.
The Avignon nuns wept all around it...
The vine had too many grapes;
Love had gathered its harvest.*

GABRIEL FAURÉ

Clair de lune, Op. 46 (Moonlight)

Clair de lune was composed in 1887, to words by Paul Verlaine. “For many people (this song) is the quintessential French mélodie.” (Graham Johnson).

*Your soul is a chosen landscape
charmed by masquers and revellers
playing the lute and dancing and almost
sad beneath their fanciful disguises!
Even while singing, in a minor key,
of victorious love and fortunate living
they do not seem to believe in their happiness,
and their song mingles with the moonlight,
the calm moonlight, sad and beautiful,
which sets the birds in the trees dreaming,
and makes the fountains sob with ecstasy,
the tall slender fountains among the marble statues!*

CAMILLE SAINT-SAËNS

Clair de lune (Moonlight)

A popular theme! This was composed in 1865, to words by Catulle Mendès.

*When I wander in the evening woods,
In the dream-like woods,
Ever at my side wanders
Your tender form.*

*Is this not your white veil?
Is this not your mild face?
Or is it only moonlight
Breaking through the darkness of the firs?*

*Is it my own tears
That I hear softly running?
Or are you, beloved, truly walking here,
Weeping close beside me?*

CAMILLE SAINT-SAËNS

La danse macabre (The dance of death)

One of the composer's popular inspirations, “The dance of death” originated with a poem by Henri Cazalis that Saint-Saëns set as a song in 1872. Cazalis's poem is based on medieval French folklore with a Halloween theme – Death appearing at midnight to call forth the dead from their graves to dance for him. Saint-Saëns expanded the song into the famous symphonic poem two years later.

*Tap, tap, tap - Death rhythmically,
Taps a tomb with his heel,
Death at midnight plays a gigue,
Tap, tap, tap, on his violin.*

*The Winter wind blows, the night is dark,
The lime-trees groan aloud;
White skeletons flit across the gloom,
Running and leaping beneath their huge shrouds.*

*Tap, tap, tap, everyone's astir,
You hear the bones of the dancers knock,
A lustful couple sits down on the moss,
As if to savor past delights.*

*Tap, tap, tap, Death continues,
Endlessly scraping his shrill violin.
A veil has slipped! The dancer's naked!
Her partner clasps her amorously.*

*They say she's a baroness or marchioness,
And the callow gallant a poor cartwright.*

*Good God! And now she's giving herself,
As though the bumpkin were a baron!*

*Tap, tap, tap, what a saraband!
Circles of corpses all holding hands!
Tap, tap, tap, in the throng you can see
King and peasant dancing together!*

*But shh! Suddenly the dance is ended,
They jostle and take flight - the cock has crowed;
Ah! Nocturnal beauty shines on the poor!
And long live death and equality!*

GABRIEL FAURÉ
**Quartet No. 1 in C Minor for Piano, Violin, Viola,
and Cello, Op. 15**

A masterpiece of the French chamber music repertory, Fauré's C Minor piano quartet represents a coming-of-age for chamber music in a culture that had been long dominated by music for the theater and the voice. Completed in 1879, revised in 1883, the work is "a remarkable achievement in instrumental color, formal clarity, harmonic sophistication and melodic richness ... Romanticism and its doleful heroics are left behind in this work, as are the frivolous, the formulaic, and the balletic" (Richard E. Rodda). This quartet also reveals a composer whose art would make its own way through the stylistic environment of his time. Fauré embraced classical forms, like Brahms – yet never sounds German. He resisted Wagnerian grandiosity and, later, the innovations of Impressionism, with his music remaining distinctively French in style all the while – and refreshingly modern in sound.

Fauré's is a music of emotional restraint, but here and there, biography breaks through. While this work was being composed, Marianne Viardot, whom the composer had been wooing for five years, broke off their engagement. He was devastated. His sadness can be felt, it is claimed, in this quartet's great Adagio, as noble as it is profound.

■ THE THREE Bs
FRIDAY, JUNE 28, 2019 AT 7PM

JOHANN SEBASTIAN BACH
Sonata No. 1 in G Minor for Solo Violin

Bach began work on his Six Sonatas and Partitas for Solo Violin around 1703, while he was serving as a court musician to the Duke of Weimar, and is believed to have completed the set around 1717, while he was in the service of Prince Leopold of Anhalt-Cöthen. The years before Bach became a full-time church musician provide us with much of his celebrated

chamber and instrumental music, including the Six Suites for Solo Cello and the Brandenburg Concertos.

The set for solo violin contains three sonatas and three partitas. Each of the sonatas contains four movements in the slow-fast-slow-fast pattern of the Baroque "church sonata," while the partitas are set as dance suites. Each sonata's first two movements are paired as a prelude and fugue, followed by a melodic slow movement and a finale that implies multiple voices within a single line.

The Sonata in G Minor opens with a stately, heavily ornamented Adagio that sounds like an improvisation, but no – all the embellishments are precisely written out. A compact fuga is followed by a delicate Siciliana, a slow jig-like dance, then the sonata comes to a fast and brilliant end with a "perpetual motion" finale.

LUDWIG VAN BEETHOVEN
String Quartet in C Minor, Op. 18, No. 4

The young Beethoven spent the better part of two years writing his first string quartets – the six quartets of Op. 18, published in 1801. He had a very high bar in front of him – the six "Haydn" quartets of Mozart (published as a set in 1785) and the six "Prussian" quartets of Haydn (composed in 1787). Beethoven was keenly aware of the heights Mozart and Haydn had scaled.

The last quartet to be written, the C Minor quartet is the only one of the set in a minor key, and an important one, at that. With this quartet, C Minor became established as Beethoven's key of choice for intense dramatic works, such as the Fifth Symphony and the Piano Sonata No. 32. This quartet is also remarkable for inner movements that replace the expected lyrical slow movement with a playful Scherzo and a rather dark and urgent Minuet. The work ends with a spicy "Gypsy"-flavored rondo and a thrilling coda, brimming with humor.

JOHANNES BRAHMS
Trio for Piano, Violin, and Cello in C Major, Op. 87

The composer we encounter in this trio is a fully assured master, at the peak of his powers, with the piano quartets, the piano quintet, the string sextets and all three string quartets behind him, already at work on his second and third symphonies and his second piano concerto.

Composed between 1880 and 1882, this is an exceptionally rich and powerful work, heroic, melancholy, mysterious, and playful by turns. One admires the sumptuous piano part – even more so, the consummate skill with which Brahms teams up the strings in octaves to stand their ground against their

potentially overwhelming partner. We hear the composer's fascination with Hungarian "Gypsy" music in the slow movement's mournful but sweet theme and variations. A quiet, rather eerie Scherzo offers what some have described as a foreshadowing of Bela Bartok's rustling "night music" of the 20th century. The trio ends with a light-hearted romp, all the more surprising and welcome, given this work's serious, sometimes monumental character.

■ RUSSIAN ROMP

SATURDAY, JUNE 29, 2019 AT 5PM

ARAM KHACHATURIAN

Trio for Clarinet, Violin, and Piano (1932)

Primarily remembered for his brilliant ballet scores (*Spartacus* and *Gayane*), Khachaturian was a prominent composer of the Soviet era. He wrote only two pieces of chamber music, including this trio, both while he was a student at the Moscow Conservatory. His lifelong interest in the folk music of Armenia, his ancestral land, can be heard in the Eastern flavors of this trio's harmonic language. Also noteworthy: "What first distinguishes Khachaturian's Clarinet Trio from nearly all others written earlier ... is his use of the violin rather than the mellower-sounding viola or cello. The higher-sounding string instrument becomes more of a partner to the clarinet, sharing the melodic duties throughout the piece" (Patsy Morita).

ALEXANDER BORODIN

Quintet in C Minor for Piano, Two Violins, Viola, and Cello

A remarkable figure, Borodin was a full-time physician and research scientist who made significant contributions to organic chemistry, as well as an educator who founded a medical school for women. He composed in his spare time. He was a member of "the Mighty Handful," the group of five composers, including Balakirev, Cui, Mussorgsky, and Rimsky-Korsakov, who were the progenitors of Russia-themed classical music. This nationalist school is characterized by "romantic charm and enticing melody, much of it ringing with the pageantry and landscape of old Russia; of onion-domed churches, richly decorated icons, and the vastness of the land" (Betty Fry).

Borodin is known best for his symphonies, string quartets and the symphonic poem *In the Steppes of Central Asia*. The work he considered his most important, the opera *Prince Igor*, was left unfinished at the time of his death, and was completed by Rimsky-Korsakov, relying on Borodin's sketches and notes. Borodin's harmonic language was admired by Debussy and Ravel and influenced their music.

The Quintet in C Minor was composed in 1862 but went unpublished until 1938.

ANTON ARENSKY

Piano Trio No. 1 in D Minor for Violin, Cello, and Piano, Op. 32

Felled by tuberculosis at age 44, Arensky was as Russian as they come – a student of Rimsky-Korsakov, a friend of Tchaikovsky, and the teacher of Rachmaninoff and Scriabin. A productive composer, he is best known for his chamber music – this brilliant and heartfelt trio, especially – and for "the Arensky Waltz," a waltz style that is a recurring feature of his music, and which was once highly popular. An example can be heard in this trio's Scherzo.

Tchaikovsky was an enormous influence. In 1882 Tchaikovsky introduced his much acclaimed Piano Trio in A Minor, composed in memory of his teacher, Nikolai Rubinstein. There were few precedents for the piano trio in Russian music. In 1894 Arensky followed suit with his D Minor trio, in memory of the great Russian cellist Karl Davidov, a friend of his and Tchaikovsky, too. A few years earlier, Rachmaninoff had composed a pair of *Trios élégiaques*, the second of them in memory of Tchaikovsky himself.

"Arensky's dedication (to Davidov) accounts for the fact that the cello plays such a prominent role (in the D Minor trio), having most of the principal themes and often seeming to eclipse the violin in importance; at times this work might almost be described as a duo for cello and piano with obbligato violin" (Calum MacDonald).

■ FINALE FIREWORKS!

SUNDAY, JUNE 30, 2019 AT 4PM

JOHANNES BRAHMS

Sextet for Strings No. 1 in Bb Major, Op. 18

It's well known that the young Brahms felt intimidated by the legacy of Beethoven, taking 21 years to complete his first symphony and a decade before he published his first two string quartets. According to Brahms's friend and piano student, Alwin Cranz, the composer destroyed more than 20 string quartets before allowing his first pair to appear in print. This may be an exaggeration – or maybe not. Brahms was a prodigious worker, and there was no fiercer critic of his music than himself.

This reluctance to go up against the shade of Beethoven, on one hand, and his deep love for the Viennese classical tradition, on the other, may have motivated a composer still

PROGRAM NOTES

in his 20s to try something different, but congruent – a sextet for strings, a combination with few predecessors. Composed 1859-1860, the sextet features three pairs of instruments: two violins, two violas, and two cellos. “The additional members in the lower range are free to pursue featured melodic roles enriching the deeper voices of the ensemble,” writes Kai Christiansen, “adding new contrapuntal lines and reinforcing the composite ensemble.”

The overall rich, warm and expansive character of the B Flat Major sextet, with some melancholy turns, brings Schubert to mind. Although tightly written, the sextet gives a similar genial impression to that of the serenades for orchestra Brahms had composed not long before.

PIOTR ILYICH TCHAIKOVSKY

Souvenir de Florence, Op. 70, for String Sextet

Souvenir de Florence – A Remembrance of Florence – might lead one to think that this glorious sextet is Italy-inspired, and to some extent, it is.

Tchaikovsky’s visits to a villa outside Florence owned by his patroness, Nadezhda von Meck, were times of sun-filled

freedom. He worked or he loafed, whichever took his fancy. He was free of the scrutiny of St. Petersburg society, and – reading between the lines of his correspondence with his brother, Modest – free to have a private life. Although there’s an Italian-sounding secondary theme in this sextet’s first movement, and Italian songfulness is much in evidence in the work’s lovely Adagio, the sextet is otherwise exuberantly Russian in character.

While in Florence during the summer of 1890, Tchaikovsky worked on his opera *Pique Dame* (The Queen of Spades); he also sketched one of the sextet’s principal themes. He worked on *Souvenir* during a visit to Paris – but most of the composition and extensive revisions took place in Russia between December 1891 and January 1892. The “remembrance,” one suspects, is not so much of Florence, but of happy, care-free times.

Souvenir received its public premiere on Dec. 6, 1892, at a concert presented by the St. Petersburg Chamber Music Society, to which Tchaikovsky dedicated the piece. It has been a staple of the string ensemble repertory ever since.

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FESTIVAL ARTISTS



AMADI AZIKIWE, violist, violinist, and conductor, has been heard in recital in major cities throughout the United States, such as New York, Boston, Cleveland, Chicago, San Francisco, Pittsburgh, Houston, Baltimore, and Washington, D.C., including an appearance at the U.S. Supreme Court. Mr. Azikiwe has also

been a guest of the Chamber Music Society of Lincoln Center at the Alice Tully Hall in New York, and at the Kennedy Center in Washington D.C. He has appeared in recital at the Piccolo Spoleto Festival in Charleston, on the “Discovery” recital series in La Jolla, at the International Viola Congress, and at the American Academy of Arts and Sciences. Since then, he has performed throughout Israel, Canada, South America, Central America, India, Switzerland, Nigerian, Japan, Hong Kong, and throughout the Caribbean.

As a chamber musician, Azikiwe has appeared in concert with the Chicago Chamber Musicians, the Chester, Miro, St. Lawrence, Anderson, Arianna, Lydian, Harrington and Corigliano quartets, as well as the Felici Piano Trio and Kandinsky Piano Trio. He was also a member of the Concertante Chamber Players, and is a former member of the Ritz Chamber Players. Among Mr. Azikiwe’s prizes and awards are those from Concert Artists Guild, the North Carolina Symphony, the National Society of Arts and Letters, and the Epstein Young Artists Award from the Boys and Girls Clubs of America, with whom he still maintains a strong artistic and mentoring association.

Mr. Azikiwe was previously the conductor of the Old Dominion University Chamber Orchestra and the Atlanta University Center Orchestra. He was also a visiting faculty member of Indiana University’s Jacobs School of Music, and taught at University of Maryland Baltimore County and James Madison University. Currently, he is Music Director of the Harlem Symphony Orchestra, a member of the Pressenda Chamber Players, and Community Engagement Director of the Harlem Chamber Players. He has guest conducted for the Intercollegiate Music Association, at the Gateways Music

Festival, and the Trinity Opera Company. Mr. Azikiwe has appeared as artist faculty at the Brevard Music Center, Apple Hill Center for Chamber Music, Killington Music Festival, Mammoth Lakes Chamber Music Festival, Yachats Music Festival, and the Aria International Academy in London, Ontario.

As an orchestral musician, he has appeared with the New York Philharmonic, principal violist of the SHIRA Jerusalem International Symphony Orchestra, and as guest principal violist of Canada’s National Arts Centre Orchestra. He has performed under the baton of conductors Lorin Maazel, James DePriest, Christoph Eschenbach, Gerard Schwarz, Marek Janowski, Leonard Slatkin, Seiji Ozawa, Michael Morgan, Pinchas Zukerman, Stanislaw Skrowaczewski, Sixten Ehrling, Gennady Rozhdestvensky, Charles Dutoit, Christoph von Dohnanyi, Michael Tilson Thomas, Kurt Masur, and Leonard Bernstein.

A native of New York City, Amadi Azikiwe was born in 1969. After early studies with his mother, he began his formal training at the North Carolina School of the Arts as a student of Sally Peck. He continued his studies at the New England Conservatory with Marcus Thompson and conductor Pascal Verrot, receiving his Bachelor’s degree. Mr. Azikiwe was also awarded the Performer’s Certificate from Indiana University, where he served as an Associate Instructor, and received his Master’s Degree in 1994 as a student of Atar Arad. You may find out more on his website www.amadiazikiwe.com.



Award-winning pianist and composer **JENNIFER NICOLE CAMPBELL** has been described as a “sensitive colorist and intelligent musician” (*New York Concert Review*). Her diverse awards include two 1st prizes in the Rosalyn Tureck International Bach Competition, the 1000 Islands International

Chopin Competition, and both the Presser Scholar Award and Alumni Award from Peabody Conservatory. She has performed at halls including Lincoln Center, the Academy of Music in Philadelphia, the Musikhauset Aarhus in Denmark, and the Explorer’s Club in New York. As soloist, Ms. Campbell has performed with the Lansdowne Symphony, the Newark Symphony, the Wilmington Community Orchestra, and the Delaware County Symphony (DCS), with whom she is Artist In Residence. An avid composer, Ms. Campbell’s music has been performed by numerous prominent artists and aired on WRTI 90.1, WQXR, and WBJC. Her Piano Trio No. 1

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received its premiere performance by members of the Philadelphia Orchestra in 2007, and her works have been premiered through the United States including halls at Stony Brook University, the University of Miami, and Peabody Conservatory, among others. Ms. Campbell's works have been featured on various recordings, and her solo debut album *Perceptions of Shadows* is available on iTunes. Her compositions have also been performed in Vienna, Zurich and Odessa, Ukraine. Her most recent commissions include *Embers of Memory* for the Newark Symphony Orchestra and *Ancestral Echoes* for Melomanie. She currently serves as Composer In Residence with the Academy of International Ballet. Ms. Campbell also serves as adjunct faculty at Cecil College, Immaculata University and The Music School of Delaware while maintaining a private piano studio. Ms. Campbell holds her Master of Music and Bachelor of Music degrees from Peabody Conservatory of the Johns Hopkins University. Additionally, Ms. Campbell has worked with Leon Fleisher, Richard Goode, and Matti Raekallio, among others. To find out more about Ms. Campbell's upcoming events, please visit: www.jennifernicolecampbell.com.



Bassist, composer, performer, and teacher **MILES BROWN** is a versatile musician who has earned bachelor and doctorate degrees from the Eastman School of Music in jazz performance studies as well as a master's degree from the Mannes College of Music in classical bass performance.

As a jazz performer, Miles has led groups featured at the Syracuse Jazz Festival, the Rochester International Jazz Festival, the JVC Jazz Festival, and the Blue Note. He has played with jazz masters such as Sam Rivers, Joe Magnarelli, Ralph Alessi, Walt Weiskopf, Harold Danko, Bill Dobbins, Joe Lovano, Ben Monder, and Kenny Werner; and he has recorded on the Native Language, Leading Tone, and Yummy House labels.

Teaching is extremely important and rewarding to Miles. During the Spring 2008 semester, Miles served as the sabbatical replacement for Jeff Campbell, Associate Professor of Jazz Studies at the Eastman School of Music. Miles came to Oakland University from Cornell University, where he served as the Gussman Director of Jazz during the 2008-9 school year. As Director and the only full-time faculty member of Cornell's jazz program, Miles enjoyed organizing concerts and collaborating with guest artists such as Charlie Haden, Sam

Rivers, and Steve Wilson. In April 2009, he organized the 18th Annual Cornell Jazz Festival. Guest artists included Chuck Israels, Todd Coolman, and Jeff Campbell, among others.

Miles has directed big bands, coached jazz combos, led methods classes and taught improvisation courses at Cornell University, the Eastman School of Music, the University of Rochester, Kings Park High School, and Signature Band Camp. While teaching, he shares his philosophy that learning about jazz must combine knowledge about past traditions as well as a drive to push music into new directions. Miles has also led master classes at Ohio University, Ithaca College, Duke University, Hamilton College, and the University of South Carolina.

Miles has a passion for new music and is the bassist in the contemporary music ensemble Alarm Will Sound. He has performed with this chamber ensemble in such venues as Carnegie Hall, Jazz at Lincoln Center, Alice Tully Hall, Amsterdam's Muziekgebouw, Philadelphia's Kimmel Center for the Performing Arts, the Skirball Cultural Center, the World Financial Center, Russia's Hermitage Theatre, and the Miller Theater at Columbia University, among others. As a performer of new music, Miles has recorded on labels such as Nonesuch Records and Cantaloupe Records.

Numerous ensembles have performed Miles' compositions and arrangements. Alarm Will Sound has performed his compositions at Carnegie Hall, Lincoln Center, and the Cleveland Museum of Art. His music can also be heard on Native Language Records. Miles' 2007 CD, titled *Share My Life*, contains many of his compositions. In July 2016, Miles released a CD of his own compositions titled *Middle Game* featuring some of Metro Detroit's best jazz musicians. The Detroit Music Factory Label will be releasing his latest CD in 2018.

Miles served as the Jazz Program Coordinator at Oakland University from 2009-2017. In the 2017-2018 school year he taught at the Peabody Institute of Johns Hopkins, York College of Pennsylvania, Oakland University, the Community College of Baltimore County, and The University of Delaware.

Miles is now an Assistant Professor of String Bass and Jazz at UD where he teaches applied String Bass lessons, Jazz History, Jazz Harmony, String Methods, Artistic Innovations, and Contemporary Literature.



Pianist **AMY DORFMAN** has enjoyed a wide variety of musical collaborations throughout her career. For over twenty years, she accompanied the great American bass virtuoso, Edgar Meyer, performing in Lincoln Center's Alice Tully Hall and Amsterdam's Concertgebouw and other venues

around the country. She joined Meyer in his 1990 recording *Work in Progress* for MCA records. She has performed with the Blair String Quartet and was a member of the Dorfman/Katahn piano duo with pianist Enid Katahn. She has also collaborated with pianist Mark Wait, Dean of the Blair School of Music, in piano duet and duo recitals. In 2002, she and colleagues Carolyn Huebl, violin, and Felix Wang, cello, formed the Blakemore Trio. The trio performed their New York debut in Merkin Hall in 2010. In 2013 the trio released two recordings, *The Blakemore Trio plays Beethoven and Ravel* (Blue Griffin Records), and *Gates of Silence*, composed by Susan Botti and commissioned for the Blakemore Trio (Albany Records). Critics wrote, "another chamber ensemble has arrived to claim the limelight...for Beethoven's 'Ghost' Trio, they don't come any better than this one." The American Record Guide hailed their performance of the Ravel trio as "Impressionism at its best." The trio is currently at work on a recording of solo and chamber works of American composer Adam Schoenberg, which is slated for a release on Blue Griffin Records.

In her teaching as well, she has shepherded young students through the Blair School's pre-college chamber music program and has had several college groups place in the MTNA national competitions. Her college students have continued on in many prestigious music programs around the country.



Born into a family of musicians, **AMOS FAYETTE** started playing the violin at age two. He made his professional debut at the age of eight and has since enjoyed a diverse career as a performer, educator, and administrator. He holds a bachelor's degree from the Peabody Conservatory of the John

Hopkins University and a master's degree from the Julliard School of Music.

Amos Fayette's orchestral career spans four continents and includes appearances with many of the world's leading conductors. He has performed as concertmaster with Michael Tilson Thomas, Alasdair Neale, Michael Frances and Timothy Hankewich in venues ranging from The Tanglewood Music Center to Orchestra Iowa. Recent appointments include time as concertmaster of the Mid-Atlantic Symphony and is the founding concertmaster of the Washington Heights Chamber Orchestra.

In demand as a recitalist and solo performer, Amos' appearances run the gamut from Barge Music, to the Festival Le Vigan in France, and to the New World Symphony in South Beach. Recent engagements include appearances at La Chaillo, The Biggs Museum of American Art, and several appearances for The Music School of Delaware. 2018/19 Season Highlights include appearances with the Mid-Atlantic Symphony, The Washington Heights Chamber Orchestra, and several others.



Praised by *The Philadelphia Inquirer* for his "glowing refinement," violist **LUKE FLEMING'S** performances have been described by *The Strad* as "confident and expressive... playing with uncanny precision," and lauded by *Gramophone* for their "superlative technical and artistic execution." Festival appearances

include the Marlboro Music School and Festival, the Steans Institute at Ravinia, Perlman Music Program, the Norfolk and Great Lakes Chamber Music Festivals, the Melbourne Festival, Bravo!Vail, and Festival Mozaic. Formerly the violist of the internationally acclaimed Attacca Quartet, he has served as Artist-in-Residence for the Metropolitan Museum of Art and received the National Federation of Music Clubs Centennial Chamber Music Award. He was awarded First Prize at the Osaka International Chamber Music Competition and top prizes at the Melbourne International Chamber Music Competition.

In 2015, Mr. Fleming became the Founding Artistic Director of both the Manhattan Chamber Players, a New York-based chamber music collective, and the Crescent City Chamber Music Festival. He has performed as a guest artist with the Pacifica, Solera, Serafin, and Canterbury Quartets, the Eroica and Gryphon Trios, the Chamber Music Society of Lincoln Center, Sejong Soloists, Ensemble Connect, the Orchestra of St. Luke's, and the New York Classical Players, and has given masterclasses at UCLA, Louisiana State University, Ithaca College, Columbus State University, Syracuse University,

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Melbourne University, and the New Orleans Center for Creative Arts, among others. He has served on the faculties of the Innsbrook Institute, Renova Music Festival, Festival del Lago, and Houston ChamberFest, and Fei Tian College and is Lecturer-in-Residence for the concert series Project: Music Heals Us.

Mr. Fleming holds the degrees of Doctor of Musical Arts, Artist Diploma, and Master of Music from the Juilliard School, a Postgraduate Diploma with Distinction from the Royal Academy of Music in London, and a Bachelor of Music *summa cum laude* from Louisiana State University. He is represented by Arts Global, Inc.

lukefleming.com

Photo credit: Sarah Fleming



Pianist **READ GAINSFORD** was recently described as possessing “finger-numbing virtuosity and delicately chiseled precision”. Known for his insightful introductions from the stage, he has collaborated with oceanographers in presenting Crumb’s “Voice of the Whale”, consulted with art historians and

living artists to create a series of images to accompany performances of Messiaen, and reenacted the famous piano duel between Liszt and Thalberg.

Born in New Zealand, he studied at the University of Auckland, at the Guildhall School of Music and Drama in London, and at Indiana University. He has performed widely in the USA, Europe, Asia, Australia, New Zealand and South Africa, as solo recitalist, concerto soloist and chamber musician, making successful solo debuts in Carnegie Hall’s Weill Recital Hall and London’s Wigmore Hall, as well as playing in the Kennedy Center, St Martin-in-the-Fields, Queen Elizabeth Hall, and others. Recent highlights include performing concertos with the Moravian Philharmonic Orchestra in Olomouc, Czech Republic, the Frenz ensemble in Paris, and Orchestra da Camera in Champaign-Urbana, and tours across the USA including a fourth concert in Carnegie Hall.

Gainsford is a founding member of Trio Solis, who made their Carnegie Hall debut in 2009, he has also collaborated with the Audubon and Serafin Quartets, Pressenda Chamber Players, Kathryn Votapek, Richard Stoltzman, Jacques Zoon, Luis Rossi, and many others. A keen supporter of living composers, he has premiered and recorded Ladislav Kubik’s *3rd Piano Concerto* and Marc Satterwhite’s *Five Rivers of*

Hades, and recorded Ellen Taaffe Zwilich’s *Images* for two pianos and orchestra.

Highly in demand as a master-class clinician and teacher, he is Professor of Piano at Florida State University, where he is also Coordinator of Keyboard. Upcoming engagements include festivals in Italy, Illinois and Vermont, and recitals in London, New Zealand and the USA.



Violinist **HAL GROSSMAN** has been enthusiastically acclaimed by critics and audiences alike for his “vibrant tone” and “superb technique”. Grand Award Winner of the Lima Young Artist Competition and Silver Medalist of the International Stulberg String Competition, Mr. Grossman also received First Prize

Awards at the prestigious International Cleveland Quartet Competition and the National Fischhoff Chamber Music Competition. His New York Debut at Carnegie Hall received exceptional reviews from the New York Times. He was invited to perform for their Royal Highnesses, Prince Charles and Princess Diana, in a CBC television and radio broadcast. Recital appearances have taken him throughout North America and Europe. In the United States he has also been heard on National Public Radio, WQXI-New York, and WFMT-Chicago. Mr. Grossman served as the Concertmaster of the Estranach Festival Orchestra in Luxembourg, a position he has also held with the Illinois Philharmonic, the Boise Philharmonic, the Lansing Symphony and the Saginaw Bay Symphony Orchestra. He has been featured at the Casals (Puerto Rico), Evian (France), Orfeo (Italy), InterHarmony (Germany) music festivals and, in the continental U.S., the Aspen, Lancaster, Breckenridge, Fontana, Great Lakes, Marrowstone, Manitou, and Garth Newel music festivals.

Mr. Grossman is Professor of Violin at The University of Louisville and on the violin faculty at the Aria International Music Academy, Marrowstone Music Festival and the Northwest Music Retreat. He is the founder and creator of The Grossman Method, a course of study addressing musician’s health issues.

www.halgrossman.com

www.TheGrossmanMethod.com



EILEEN GRYCKY, associate professor of flute at the University of Delaware, is a recipient of the University's Excellence in Teaching Award. She is a member of the orchestra of Opera Philadelphia, the Delaware Symphony, and the Brandywine Baroque. She performs with two resident ensembles at

UD: Christiana Winds and the Taggart-Grycky Flute and Guitar Duo. She is the artistic director of a UD concert series, *Tiger Lily Music: Celebrating the Works of Women, African American, and Latino Composers*. Eileen appears frequently as a performer at the National Flute Convention, and she is a member of the NFA's Cultural Outreach Committee. She is a graduate of the Oberlin Conservatory and the New England Conservatory.



MARY E.M. HARRIS is Professor of Viola at Miami University in Oxford, Ohio, and member of the Oxford String Quartet at Miami. An in-demand performer, she is also principal violist of ProMusica Chamber Orchestra in Columbus, Ohio and violist of the Nexus String Quartet. In addition, she is a

founding member of Cosmos, a flute, viola and harp ensemble dedicated to commissioning and performing new works for this combination. Cosmos' recent recording, *American Premieres* on MSR Classics, features works written for and premiered by the trio to critical acclaim.

A former member of the Dakota String Quartet and I Musici de Montreal, Ms Harris has served as principal violist of the New American Chamber Orchestra, touring Europe extensively and performing at the Korsholm, Casals, and other international festivals. She also served as principal of the Echternach Festival Orchestra in Luxembourg and has performed with the Garth Newel Festival in Virginia.

For more than two decades, Ms Harris has spent her summers performing at the New Hampshire Music Festival and the Peter Britt Festival in Jacksonville, Oregon.

She is a graduate of Indiana University (Bloomington), where she studied with Mimi Zweig and Georges Janzer. She holds M.F.A. and M.M. degrees from the Institute of Chamber Music at the University of Wisconsin in Milwaukee, where she studied and performed with members of the Fine Arts Quartet and performed on WFMT-Radio in Chicago.



Cellist **CHARAE KRUEGER** is Principal Cellist for the Atlanta Opera Orchestra and the Atlanta Ballet Orchestra. She is Lecturer and Artist in Residence in Cello at Kennesaw State University in Georgia, having been a faculty member since 2005. Ms. Krueger is an avid chamber musician and

is a member of the Summit Piano Trio, the Peachtree String Quartet, the Leaptrott Piano Trio and the KSU Faculty String Trio. She is a regular featured artist at the Highlands-Cashiers Chamber Music Festival in North Carolina, the Grand Teton Music Festival in Wyoming and at the North Georgia Chamber Music Festival. Her solo and chamber music recitals have been featured on NPR's Performance Today, WABE Radio Atlanta and WGBH Radio Boston. She plays frequently with the Atlanta Symphony Orchestra and the Charleston Symphony. Ms. Krueger also enjoys recording studio work and has played on albums of Bruce Springsteen, Faith Hill and Natalie Cole.

Recent concerts include chamber music performances at the Grand Teton Music Festival with violinist Julian Rachlin, Charleston's Piccolo Spoleto Festival, concerts with Concertmasters William Preucil, Andres Cardenes and David Coucheron at Highland-Cashiers Chamber Music Festival, chamber music performances with the Atlanta Chamber Players and the Emory Chamber Music Society of Atlanta. Ms. Krueger has been featured in solo recitals at the Blue Ridge Chamber Music Festival and All-Saints Church concert series in Atlanta, concerto performances with DeKalb Symphony Orchestra and the Atlanta Community Orchestra. She has twice performed the entire Beethoven cycle of Cello Sonatas with pianist Robert Henry and has done a recital tour and accompanying live CD of the Southeastern US with pianist Stanley Yerlow.

Ms. Krueger received her early cello training in Canada at the Regina Conservatory of Music. She went on to study at Brandon University and received her Bachelor of Music Performance degree from New England Conservatory in Boston. She also holds an Artist Diploma from the Longy School of Music in Cambridge MA. She continued her training during the summers at the Banff Centre in Canada and did quartet training with the Juilliard Quartet at the summer program at the Juilliard School. Ms. Krueger was also a participant in the New York String Orchestra Seminar under the direction of Alexander Schneider with concerts at Carnegie Hall. After graduating, she was a founding member of the award-

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winning Arden String Quartet, with national and international appearances at Merkin Hall in NYC, Brown and Hofstra Universities as well as radio programs throughout the US East Coast.



Described by The New York Times as a “glowing countertenor”, **AUGUSTINE MERCANTE** enjoys an active career performing repertoire from the Baroque to the newly-

created. This season he has enjoyed performances with the Serafin String Quartet, Kent Chamber Choir, The Arts at Trinity, Delaware Choral Arts, and Brandywine Baroque, as well as recitals in Washington, DC, New York, and throughout Pennsylvania and Delaware.

Gus is a frequent soloist with the American Spiritual Ensemble, with which he has toured Ireland, Spain, France and the United States, including his debut in New York’s Lincoln Center. He works regularly with instrument maker and composer Aaron Grad and premiered Grad’s *Old-Fashioned Love Songs* for countertenor and electric theorbo, a performance praised by the Washington Post for “full-bodied sweetness, exemplary pitch, and a reliably musical imagination.” As a 2013 Vocal Fellow of the Tanglewood Music Center, his performance in the American premiere of George Benjamin’s *Written on Skin* was described by the Wall Street Journal as “riveting” with a voice that “soared above the texture, lining the text with the haloed elegance of gold-leaf inscription”. He is also a fellow of the Delaware Division of the Arts, most recently being awarded an Individual Artist Fellowship in 2013.

Augustine Mercante completed his Artist Diploma in Germany as a Fulbright Scholar studying with soprano Edith Wiens and performing at the Prinzregententheater in Munich and for the International Gluck Festival for the Nurnberg Opera. He holds degrees from the University of North Texas and the University of Delaware, where he was honored to be the inaugural recipient of the Robert King Memorial Scholarship.

Gus and his husband, Justin, live in Wilmington, Delaware where Gus maintains a private teaching studio and is on the voice faculty at both The Music School of Delaware and Wesley College.



Critically acclaimed clarinetist **CHRISTOPHER NICHOLS** enjoys a dynamic career with performances as a soloist and in ensembles across the United States and abroad. As a professional instrumental soloist, he received praise from The American Prize: “...lovely long line, evocative playing, flexible...tone is rich and

round, welcoming, clean and elegant...fine performances from a skilled artist.”

Dr. Nichols regularly performs with orchestras such as the Philharmonia of Greater Kansas City, the Pennsylvania Philharmonic, the Kennett Symphony and the Allentown Symphony Orchestra. He is a member of Christiana Winds and has recently collaborated with the acclaimed Serafin String Quartet, the Taggart-Grycky Duo, and members of the Philadelphia Orchestra, Detroit Symphony Orchestra, New York Philharmonic and Baltimore Symphony Orchestra. He served for over a decade in the Army Music Career program with performances throughout the United States, Germany, France and Austria.

A dedicated pedagogue, Dr. Nichols joined the faculty of the University of Delaware as Assistant Professor of Clarinet in 2013. As an artist clinician, he regularly appears at universities throughout the United States. His students have found success in competitions, won positions in military bands, and serve as music educators.

Dr. Nichols has appeared as a featured soloist at conferences of the International Clarinet Association, European Clarinet Association, National Association of Collegiate Wind and Percussion Instructors and College Music Society. Live performances have been selected for inclusion in the Audio Performance Archive of College Music Symposium. Additionally, the Australian Broadcasting Corporation, and public radio in Kansas, Vermont, New Hampshire, New York and Michigan have broadcast both live performances and studio recordings. In 2015, the Delaware Division of the Arts awarded Dr. Nichols an Established Artist Fellowship in recognition for his work as a solo recitalist. The internationally distributed label Navona Records released his debut recital disc *Elegia* with pianist Julie Nishimura in September 2017.

Dr. Nichols’ is an active member of the National Association for Music Education, College Music Society, Honor Society of Phi Kappa Phi, Pi Kappa Lambda Music Honor Society, International Clarinet Association and Music Teachers National Association. He has served as the College Music Society Northeast Chapter’s Executive Board Member for

Performance, is currently Audio Reviews Editor for The Clarinet and will begin a two year term on the executive board of the International Clarinet Association as secretary in September 2018.

Dr. Nichols holds a Bachelor of Music, *magna cum laude*, from the Boston Conservatory, Master of Music from Kansas State University, and Doctor of Musical Arts from the University of Kansas. His primary mentors include Ian Greitzer, Kenneth Radnofsky, Steven Barta, Tod Kerstetter and Stephanie Zelnick. As a Légère Reeds Endorsing Artist, Silverstein Pro Team Artist, and a Buffet Crampon USA Artist Clinician, Dr. Nichols performs exclusively on Légère Signature Series reeds, Silverstein ligatures and Buffet R-13 clarinets.



Hailed in the *New York Times* for “impassioned” playing and “clear articulation and unity of purpose,” violinist **KATE RANSOM** is a distinguished chamber musician, recitalist and teacher who has presented hundreds of concerts in major chamber music concert halls in North America and Europe.

Ms. Ransom is artistic director of Serafin Ensemble, founding violinist of Serafin String Quartet - lauded by *Gramophone* and *Fanfare Magazine* for the Naxos release of early works by Pulitzer Prize-winning composer Jennifer Higdon and by *The Strad Magazine* and *American Record Guide* for their debut Centaur release. As founding and six-year member of the Alexander String Quartet, she received first prize and audience prize at the London String Quartet Competition and toured internationally. Kate Ransom is a frequent collaborator on series and festivals throughout the United States, and has performed with artists and ensembles such as David Coucheron, Charles Abramovic, Steven Tenenbom, Sadao Harada, Eliot Fisk, and members of the Cleveland and Philadelphia Orchestras, Eroica Trio, Empire Brass Quintet and Orion, Attacca, and Vega String Quartets. Ms. Ransom’s recital and solo performances include the Bach Concerto for Two Violins; complete Brahms violin sonatas in PA, TX and DE; complete violin Beethoven sonatas in DE, FL, PA and VT; and the Mozart Symphonie Concertante in DE. She has recorded for Gallo, CRI, Centaur, Klavier and Naxos. Presently, Ms. Ransom is an adjunct violin instructor at the University of Delaware and she has previously held visiting artist positions at Brevard College and Lehigh University. She has also held Ensemble in Residence positions at University of Delaware, St. Lawrence University, SUNY-Potsdam, Lehigh University and Brevard College. Ms. Ransom pursued post-graduate chamber

music study at The Juilliard School with Robert Mann and holds master’s and bachelor’s degrees in violin performance from Yale University and University of Michigan, respectively. Her major teachers were Paul Makanovitzky, Szymon Goldberg and Ivan Galamian, and she was a chamber music protégé of Tokyo Quartet. Devoted to organizational advancement in the arts, she has held executive positions at music schools since 1990 and is currently president of The Music School of Delaware. Ms. Ransom plays a violin made in 1728 by the Venetian master, Sanctus Serafin.



A Wilmington native, violinist **BENJAMIN SHUTE** began his studies at the Music School of Delaware with Kathleen Hastings and Lotus Cheng, making his debut as a teenager with Stephen Gunzenhauser and the Delaware Symphony as soloist in Mendelssohn’s E Minor violin concerto while under

the tutelage of Lee Snyder. He subsequently studied at the New England Conservatory and the conservatories of Freiburg and Frankfurt, where his principal teachers included Rainer Kussmaul (first concertmaster, Berliner Philharmoniker), Bernhard Forck (concertmaster, Akademie für Alte Musik Berlin), Lucy Chapman, and Masuko Ushioda. Performance activities have included solos with modern modern- and period-instrument orchestras in the States and Europe in concertos from the 17th to 20th centuries as well as chamber music collaborations with colleagues on three continents, including principals of such orchestras as the Pittsburgh Symphony, Boston Baroque, RAI Symphony Turin, and the Hong Kong Symphony, with whom he has served on the faculty of chamber music festivals in the States, Europe, and Japan. He also performs regularly with harpsichordist Anastasia Abu Bakar as the Highlands Duo. As an orchestral player, he has led the Boston Chamber Orchestra, the Oklahoma Virtuosi Chamber Orchestra, the orchestra of the Hochschule für Musik Freiburg, the New England Conservatory Sinfonietta, the NEC Early Music Society (which he co-founded and directed from 2009 to 2012), and a number of *ad hoc* modern- and period-instrument ensembles on both sides of the Atlantic. He has also served as a section player with the Oklahoma City Philharmonic, Freiburger Kammerorchester, and Freiburger Bachorchester. Outside his performance activities, he has authored the book *Sei Solo: Symbolum? The Theology of J. S. Bach’s Solo Violin Works* (Pickwick/Wipf & Stock, 2016); a critical edition of Bach’s youthful G Minor fugue for violin and continuo, BWV 1026 (with Anastasia Abu Bakar, PRB Productions, 2018); critical reconstructions of Bach’s lost

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D Minor violin concerto, BWV 1052R, and incompletely surviving D Major sinfonia, BWV 1045 (PRB Productions, 2017); and musical compositions that have been performed at various venues in the USA and UK. Formerly on faculty at Dickinson College, Cairn University, and Cecil College, he presently teaches violin and chamber music at Oklahoma Baptist University, where from 2016 to 2018 he also directed the preparatory department.



Hailed for “style and elegance” and “drama and rhetoric” (*Strings Magazine*), and “lyrical yet impassioned interpretation” (*Fanfare Magazine*), **LAWRENCE STOMBERG** enjoys a wide-ranging career as soloist, chamber musician and pedagogue. Since his debut at Weill Recital Hall at Carnegie

Hall in 1999, he has been a featured performer as faculty at the Eastern Music Festival and Texas Music Festival, performs annually at the Techne Music Festival, and was a founding member of the ensembles *Trilogy*, the *Johannes Trio*, and *Brightmusic*. Recipient of the 2018 Delaware Division of the Arts *Established Artist Fellowship*, Stomberg is an active and dedicated pedagogue, serving on the faculty at the University of Delaware since 2004, where he is currently Professor of Cello. Recent seasons have brought him to venues across four continents, performing as soloist and collaborator in London, Vienna, and Bogotá, as well as cities and towns across the United States, including recent premiere performances of British composer David Osbon’s Cello Sonata, a cycle of Beethoven’s Cello/Piano works across Europe and the United States, and an early performance of a co-commissioned concerto by British-American composer Richard Prior. This past season, he presented the complete Suites for Unaccompanied Cello by J.S. Bach, with commissioned companion works by Swift Rose, as part of a project combining music and civic conversation in Wilmington, Delaware. His debut recording, *The American Cello*, was released in 2000, and he was a featured performer in two critically acclaimed CDs released in 2013, with music by American composers Jennifer Higdon (Naxos Records) and Kirk O’Riordan (Ravello Records). He has also recorded for the VAI and Centaur labels. Mr. Stomberg plays a School of Testore cello, circa 1727, obtained with the generous assistance of Dr. William Stegeman.



Violinist **LISA VAUPEL** is an accomplished ensemble player who concertizes in the United States and abroad. She has been a returning collaborative guest artist at the Colorado Music Festival (Boulder, CO), Delaware Symphony’s Champagne Chamber Series, Delaware Art Museum

Concerts on Kentmere, First and Central’s Noontime Series (Wilmington, DE), Sequoia Chamber Workshop (Arcata, CA), Sundays at Three (Columbia, MD), The Bach Concert Series of Baltimore, and the Yogurt Concerts held at Goucher College (Towson, MD). She has also been a returning guest artist on Live Connections’ Bridges programs at World Cafe Live in Philadelphia and Wilmington. Ms. Vaupel’s recent solo appearances include Samuel Barber’s Violin Concerto and Vivaldi’s Four Seasons with the Frederick Symphony Orchestra. In addition to her chamber music and solo appearances, Ms. Vaupel has performed internationally as a chamber musician and in many orchestral settings in festivals in Italy, Japan, Singapore and Russia, as well as being a member of the Colorado Music Festival Orchestra for seventeen summers. She serves as a principal player for both OperaDelaware and the Delaware Symphony Orchestra (Wilmington, DE), which presented her with the 2010 Albert Beekhuis Award for excellence in performance and community engagement. Devoted to engaging young musicians and young audiences in creative new formats and philosophies, Ms. Vaupel serves as a Teaching Artist for the School Partnership Program of the Philadelphia Orchestra and the Delaware Symphony’s Education program. She has been a faculty member at Goucher College, and currently serves on the University of Delaware faculty. Ms. Vaupel received her bachelor’s degree in music with high distinction from Indiana University, and earned her master’s degree in music at the Peabody Conservatory. She plays a violin made by Carlo Antonio Testore (1741) courtesy of Dr. William Stegeman.



GUANG WANG, a founding member of the Vega String Quartet, began his cello studies in Shenyang, China at the age of eight. In 1994, he graduated from Shanghai Conservatory of Music to join the Shanghai Symphony Orchestra as the youngest Assistant Principal Cellist. Mr. Wang worked with Michael Tilson Thomas, Christopher

Eschenbach and other world leading conductors and played over 200 concerts throughout Asia before he moved to the United States.

After moving to the United States, he studied cello with Joanne Perron at Harid Conservatory, Florida; Laszlo Varga in Houston, TX; and David Geber at the Manhattan School of Music, New York City. As a chamber musician, Mr. Wang has worked with Isaac Stern, Isidore Cohen, members of the Amadeus, Cleveland, Emerson, Juilliard, Takács quartet, and many others.

Mr. Wang has toured extensively throughout the United States, Europe and Asia. He has performed in the world's major concert halls in Paris, London, Vancouver, Brussels, New York, Mexico City, Shanghai, Seoul and Tokyo. His performance has been heard on many of the nation's prominent classical radio broadcasts, including NPR's Performance Today (USA), the National Radio of China, Shanghai TV, Radio France, and France Musiques. He has collaborated with some of the world's finest musicians including William Preucil, Sarah Chang, Richard Stoltzman, Robert McDuffie and Eliot Fisk.

With his quartet, they won top prizes of many national and international chamber music competitions. They also participated in the most respected European Master-Class with the members of Amadeus String Quartet at Royal Academy of Music in London, UK, and selected to participate in Issac Stern's Chamber Music Workshop at Carnegie Hall, New York City. Mr. Wang has performed in numerous important festivals and concert series, including the Aspen Music Festival, New York's Mostly Mozart, Brevard, Highlands-Cashiers, SummerFest La Jolla, Musicorda, Rockport, San Miguel de Allende (Mexico) among others.

Currently, Mr. Wang and his quartet are Artist-in-Residence at Emory University, Atlanta. He continues to perform as a soloist and chamber musician, also focusing on his activities as a teacher for fine young cellists and young chamber groups. In his free time, he regularly cooks dinner, goes to the gym, and runs with his dog Coco.

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Victor Asuncion, piano

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January 14, 2020	Crosslands Concerts	Tuesday at 7:30pm
January 15, 2020	The Music School of Delaware <i>Wilmington Branch</i>	Wednesday at 7pm
January 19, 2020	The Arts at Trinity	Sunday at 4pm
March 22, 2020	The Music School of Delaware <i>Milford Branch</i>	Sunday at 4pm
March 23, 2020	University of Delaware <i>Gore Recital Hall</i>	Monday at 8pm

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