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June 14 - September 4



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About Midsummer's Music

Founded in 1990, Midsummer's Music has been bringing chamber music to Door County, Wisconsin, audiences for more than three decades. Our "exciting, pulse-pounding and riveting" concerts include international premieres and feature world-class artists.



Our unique and diverse cultural, historical, and scenic musical experiences touch tens of thousands of listeners each year via live performances, radio, and social media. A multi-faceted organization featuring collaborations with local organizations and institutions, we attract musicians from Chicago's Lyric Opera, Chicago Symphony, Milwaukee Symphony, St. Paul Chamber Orchestra, Ravinia Festival, and Pro Arte Quartet, among others.

Our resident string quartet, the Griffon String Quartet, enriches the lives of children and adults throughout northeast Wisconsin through concerts, workshops, and music education.

Collaborations include Write On, Door County and Woodwalk Gallery involving poets and artists who create original works based on the music that inspired them, and the Celebrate Water initiative which is a major programming commitment to bring awareness to water supply protection.

Midsummer's Music attracts increasing admiration and respect from around the country, while still gaining the affection of local Door County audiences.

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Mission Statement

Our mission is:

- presenting world-class chamber music
- performing at the highest standard of artistic excellence
- enriching audiences near and far
- sharing dynamic, distinctive and engaging performances

We are:

- actively committed to accessibility and intentional inclusivity in all aspects of our work
- continually striving to provide all people with opportunities to connect with the music we perform

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FEIN: 39-1829237

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2023 Coffee Talks

Coffee Talk programs are free, informal presentations on music topics by ensemble members, staff, and friends.



June 24 • Allyson Fleck, Midsummer's Music Executive Director & Assistant Artistic Director. Supporting Sponsor: 100+ Women Who Care Door County
1:00pm, Dianne Trenchard's home, Sister Bay

July 12 • Will Healy, Composer-in-Residence
1:00pm, Shepherd of the Bay Lutheran Church, Ellison Bay

August 26 • Seth Hanford, Midsummer's Music Director of Development
5:30pm, St. Luke's Episcopal Church, Sister Bay

From the Artistic Director

Welcome to that special time of year we call **Midsummer**. For 33 years now, we have been celebrating, in the Scandinavian way, that special time of year surrounding the summer solstice and then extending that enthusiasm and excitement throughout the summer and beyond. Those of you who know us well, know that Midsummer for us is not a time of year, but a way of being. For those of you who are new to us, we are delighted to share with you the great music, virtuoso performers, intimate surroundings, special events, and collegial engagement for which we are so well known. If you enjoy wonderful music, interesting discoveries, a good glass of something to drink and a tasty morsel, friendly conversation, and special informal concert settings, you are in the right place.

I want to thank all of our many supporters, generous donors, faithful volunteers, those that house our musicians, and our home concert hosts this year, the Mutchlers, and particularly, our wonderful board of directors, for all you do. Add in a great staff headed by Allyson Fleck and you can look forward to a spectacular experience.

Midsummer's Music is on a bright path forward, not only with our summer festival, but with our Griffon String Quartet Program serving our youth, seniors, and folks of all ages creating new audiences for great music throughout the year and across all of Northeastern Wisconsin. Our Seven Last Words this year at Easter with the Pro Arte Quartet and community speakers was a huge success, and our new relationship with Eric



Lewis in his program with our MMG Foundation Composer-in-Residence Program star, Will Healy, along with Eric's new recording release in Sept. featuring him with the Griffon Quartet indicate an organization on a roll. Welcome aboard as we enjoy the moment and explore the future. And welcome again to that special time of year we call "Midsummer."

Jim Berkenstock

A handwritten signature in dark ink, appearing to read "Jim Berkenstock".

Artistic Director and Board President



From the Executive Director

Greetings and welcome to Midsummer's Music! We all look forward to a summer of intimate settings and breathtaking performances. This year we will present over forty concerts (from) June through September. We are delighted to share the talents of our world-class artists with eager listeners in our many venues. Partnering with Jim Berkenstock, the artistic director, and the musicians is a gift, creating some of Midsummer's most treasured and celebrated experiences. We present concerts in varied genres featuring minority and women composers, commission world premieres, engage in current events, and stimulate audiences. We partner with poetry, art, and community organizations. Midsummer's Music looks forward to continuing such collaborations for years to come.

To learn more about Midsummer's Music and our many offerings, including the Griffon String Quartet residency initiative, please visit us at midsummersmusic.com, where you can watch videos, read articles, and more.

I extend my deep gratitude to the musicians, board, staff, and all the Gracenotes volunteers at Midsummer's Music for their enduring spirit in bringing this season to fruition. I would also like to recognize the visionary sponsors who have built a bridge of support to our programming, making the 2023 season possible. Their generosity and our many supporters have sustained us and given us a strong foundation for a bright future. As we plan for next season and beyond, Midsummer's Music will continue our commitment to presenting works that inspire and enrich our community.



On behalf of the entire Midsummer's Music team, thank you for being with us as we celebrate our 33rd season! We look forward to seeing you often at our programs.

Musically yours,

A handwritten signature in black ink that reads "Allyson Fleck".

Allyson Fleck
Executive Director
Assistant Artistic Director

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Opening with a Flair

Bartók & Fauré

Opening Night special guest WPR's Norman Gilliland

Toast by Honorary Chairman Michael J. Schmitz

Quintet in C Major

Piano and String Quartet

Andante

Vivace; Scherzando

Adagio

Poco a poco più vivace

Béla Bartók

(1881-1945)

Intermission

Quartet No. 2 in G Minor, Op. 45

Piano, Violin, Viola, Cello

Allegro molto moderato

Allegro molto

Adagio non troppo

Allegro molto

Gabriel Fauré

(1845-1924)

**David Perry & Suzanne Beia, Violins • Allyson Fleck, Viola •
Aaron Fried, Cello • Jeannie Yu, Piano**

David is sponsored by David & Nancy Borghesi and Michael Elkow.

Allyson is sponsored by Peter & Beverly Ann Conroy.

Jeannie is sponsored by Dick & Annie Egan and Jerry Randall & Mary Hauser.

Wednesday, June 14 – Opening Night – Kress Pavilion, Egg Harbor

Sponsored by the Midsummer's Music Board of Directors

Saturday, June 17 – St. Luke's Episcopal Church, Sister Bay

Sponsored by George & Julie Fiedler

Tuesday, June 20 – Unitarian Universalist Fellowship, Ephraim

Poets: Tom & Ethel Davis, Door County Poets Laureate

Wednesday, June 21 – Hope United Church of Christ, Sturgeon Bay

Sponsored by Sandy Zingler

Make Music Day

Concerts are at 7:00pm, unless otherwise noted.

Special thanks to Eagle Harbor Inn for housing Norman Gilliland.

Opening with a Flair

Bartók & Fauré

PROGRAM NOTES

The two works on this program may seem a strange combination, but there is a common thread: they both stand near the crucible that was the *fin de siècle*, a tumultuous period in culture and history, and in music in particular. Written only about 15 years apart, they exemplify different aspects of the rapidly changing environment that would sweep away many musical assumptions and confine many otherwise fine compositions to the dustbin of musty libraries, at least for a long time.

The Piano Quintet of **Béla Bartók** (1881-1945), was written in 1904. The next year, Strauss's *Salome* scandalized the world at its first performance. Schoenberg did the same with



Erwartung in 1909 and *Pierro Lunaire* in 1912. Stravinsky followed suit in 1913 with his *Sacre du Printemps*. Bartók himself was quickly finding his voice with stylistic changes that would soon make his Quintet seem somewhat retro to him. He revised it in 1920, but when he performed it in 1921 – and it was very warmly received – he was upset and severely disappointed that it eclipsed his more recent works on the program that he considered more representative of his newfound direction. He withdrew the work, and it was considered lost after his death only to be discovered among some of his papers in 1963, which led to its first publication by Editio Musica, Budapest in 1970. Since then, it has been slowly recognized for the gem it is.

It is the longest of Bartók's chamber works. It is his second effort at a piano quintet with the first being lost. Both were possibly spurred by the astonishing success of Bartók's compatriot, Ernst von Dohnanyi, whose Piano Quintet written in 1895 at the age of 19 was a huge success. But rather than still dwelling in the Germanic tradition as Dohnanyi does, Bartók is already incorporating strong influences from his native Hungary, even before he became an authority on Hungarian folk music through extensive research in the coming years along with his friend, Zoltan Kodaly.

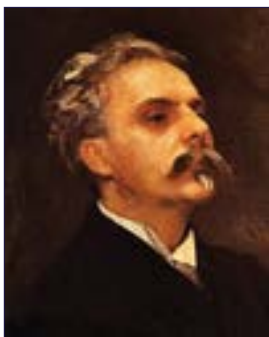
The first movement takes its time exploring various options before finding its true tempo. It is richly scored and features exuberant virtuosity. The second movement (*scherzando*) has been aptly described as "mercurial." Its duple meter middle section is particularly infused with the Hungarian spirit. The slow movement is probing, thoughtful, and, at times, quite introspective. It has been said that the spirit of Richard Strauss hovers over this piece, and that can certainly be heard in the very first measures of the piece, but one has to be careful. When a reference to the Silver Rose theme from the second act of Strauss's *Der Rosenkavalier* seems to present itself in the slow movement, it has to be remembered that Strauss wrote his version of that music seven years *after* Bartók composed this one. As the slow music approaches its end, notice the exquisite way in which Bartók transitions seamlessly into the finale, *attacca* (without pause). The finale is perhaps the most Hungarian inspired of all the movements, but it is suggestive of a kind of Hungarian dream. One can almost hear Brahms' fascination with Hungarian music, except Bartók seems to be floating above it all and keeps taking

us down evaporating or metamorphizing alleys. Eventually with a cyclical reference to the first movement, he brings the movement to an exhilarating conclusion.

In 1904, shortly after its premiere performance, Bartók submitted this work to the Anton Rubenstein Competition in Paris. Although Bartók won second prize in this competition for his piano playing, his Quintet was rejected in advance as being too difficult to rehearse. I'm sure its imaginative combination of older idioms splashed with modernisms and ethnic flavorings mystified many early listeners. However, Bartók's unique approach to fording the tumultuous currents at the turn of that century seems particularly fresh and brilliantly meshed today and make the resurrection of this long-submerged masterpiece welcome.

Gabriel Fauré

(1845-1924) was a product of the 19th century, but by compositional example and through his teaching, his interest in color, texture, and individual



musical elements had a significant impact on French musical thought, leading the way beyond the traditional styles of his 19th century contemporaries and paving the way for profound changes in the early decades of the 20th century.

He was born in Pamiers, north of the Pyrenees mountains. His earliest instrument was the harmonium, which he played in the chapel next to his school. His father was eventually convinced to send him to the *École de Musique Classique et Religieuse* to become an organist and choirmaster. Although highly regarded in this occupation for many years, it was not until Fauré was in his early fifties that he began to receive the respect he deserved as a composer—

this despite the dozens of very significant compositions he had already produced.

Many of Fauré's earlier compositions are vocal or for keyboard, as one might expect of an organist and choirmaster. Except for the Violin Sonata, his first Quartet for Piano and Strings in C Minor is his earliest foray (no pun intended) into the field of chamber music. He was already an experienced composer of 34.

It was seven years before he returned to the writing of a piano quartet. By this time, he had married, and the couple had had the first of their two sons. The Quartet in G Minor, Op. 45 is dedicated to the conductor, Hans von Bulow. Although the first quartet is considered a very significant work, early 20th century composer Florent Schmitt is effusive in his regard for the second quartet:

"This is the definitive Fauré: the ideas are grander, the harmony bolder, the sentiment yet deeper and more human. Never was phrase more impulsive than the impassioned opening of the allegro moderato; this phrase alone would have assured immortality to its composer. And this is not all..."

Schmitt's lengthy and overwhelmingly positive assessment can be found in *Cobbett's Cyclopedic Survey of Chamber Music*.

As one might expect of a composer who used the piano in more than two-thirds of his compositions, Fauré's writing for that instrument in this piece is always fluid and facile. The formal structures tend to be rather conventional with an emphasis instead on lyrical and harmonic qualities. Two interesting features include the frequent juxtaposition of compound (6/8) and simple (2/4) meter in the second movement (Scherzo) and the close relationship of the opening thematic material of the final two movements with their rising stepwise octave lines characterized by dotted rhythms, albeit in markedly contrasting tempos.

continued on page 12



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From his studies with Saint-Saëns to his teaching of figures like Ravel, Enescu, Florent Schmitt, and Nadia Boulanger, Fauré spanned and influenced a remarkable period. His C Minor Quartet is among the

finest works of his remarkable career. As a mature French artist, he was sensing and dealing with the same currents developing at this time as was Bartók, just from a very different perspective.



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Women to be Heard

Musica Larga

Clarinet and String Quartet
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Isle Fromm-Michaels

(1888-1986)

Quartet in F-flat Major

String Quartet
Adagio ma non troppo
Allegretto
Romance
Allegro molto vivace

Fanny Mendelssohn Hensel

(1805-1847)

Intermission

String Quartet in A Minor, Op. 7

Two Violins, Two Violas, and Cello
Allegro moderato, ma energico
Allegro vivace
Adagio con espressione
Introduzione: Adagio; allegretto grazioso

Johanna Müller-Hermann

(1852-1924)

Alicia Lee, Clarinet • David Perry & Suzanne Beia, Violins •
Allyson Fleck & Catherine Lynn, Violas • Anthony Arnone, Cello

David is sponsored by David & Nancy Borghesi and Michael Elkow.
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100+ Women Who Care and the Women's Fund of Door County are co-sponsors for the entire Women to be Heard program series.

Thursday, June 22 – Donald & Carol Kress Pavilion, Egg Harbor
Sponsored by Mike & Ann Morgan

Friday, June 23 – Unitarian Universalist Fellowship, Ephraim
Poet: Anna Leahy

Saturday, June 24 – St. Luke's Episcopal Church, Sister Bay

Sunday, June 25, 5:00pm – Woodwalk Gallery, Egg Harbor

Concerts are at 7:00pm, unless otherwise noted.

Women to be Heard

PROGRAM NOTES

“Too long denied sufficient hearings, these three women present contrasting styles and convincingly moving musical statements, full of power and élan, demanding that they be heard.”

A coveted text in any musicologist's library is the *Cobbett Cyclopedic Survey of Chamber Music*. Thanks to MM Artistic Director Jim Berkenstock, I own a copy of this all-important text. It is a treasure trove of information on great composers. When researching this program, I was not surprised to find only one paragraph relating to Johanna Müller-Hermann. This is not because these women composers weren't successful or impressive but because these women needed to be heard, which rarely happened. MM is a leader in promoting such composers. These women represent diverse styles and backgrounds but share a common thread: all were denied the recognition and opportunities afforded to their male peers. Through their music, they should be heard and celebrated for their talent and creativity.

Musica Larga for Clarinet and String Quartet

Ilse Fromm-Michaels (1888-1986—she lived to be 98!) was a pianist, composer, and teacher raised in Hamburg, Germany. She demonstrated musical ability from an early

age, studying with well-known artists and developing friendships with fellow pupils, such as Otto Klemperer, who would become a legendary conductor. Her initial career path was as a concert pianist, performing her own compositions. According to *the Norton/Grove Dictionary*



of Women Composers, she married Dr. Walter Michaels, a judge of Jewish descent. When the Nazis instituted the Nuremberg Race Laws in 1935, she was banned from performing or publishing her compositions. She continued teaching music, however, and after World War II, she established the Hamburg First School of Music and Drama.

Fromm-Michaels composed chamber music, symphonies, and pieces for piano and other solo instruments. This program features a breathtaking single movement for clarinet and string quartet. Several sources indicate that Fromm-Michaels composed this quintet in 1944 (age 55-56), near the end of the war and the death of her husband. If you search for a recording (hard to find), it will most likely be a performance by her son, Jost Michaels, on the clarinet.

Max Reger commended her performance of his Variations and Fugue on a Theme of Bach, Op. 81. She was referenced for her skill in large-scale piano works by Busoni, Reger, Rachmaninoff, and Nickish. Her compositional style was influenced by Brahms and Rachmaninoff, with a mixture of harmonic ambiguity. In 1964, she was awarded the City of Hamburg's Johannes Brahms Medal. In 1973, she moved to Detmold, a city in North Rhine-Westphalia, to be near her son and died there in 1986.

String Quartet in E-flat Major

While researching **Fanny Mendelssohn Hensel**, I was thrilled to find the “HenselPushers” website, which has existed since 2020. All materials (biography, compositional listing, scores, free sheet music in PDF,



recording directory, store, and more) are dedicated to Fanny Mendelssohn Hensel (1805-1847). She was Felix Mendelssohn's elder sister – by four years – and a famed pianist. Fanny Mendelssohn Hensel composed over 450 works of music.

Her grandfather, Moses, was a renowned Jewish philosopher. Moses Mendelssohn wrote to Fanny, “Music will perhaps become [Felix’s] profession, while for you it can and must be only an ornament.” She wrote mainly for the soirees of their family’s Berlin salon. Initially, Fanny published some of her childhood compositions in the collections of Felix. Later in life, she published her pieces in her name. But most of Hensel’s compositions remained unpublished until the late 20th century.

Fanny’s string quartet began in 1829 as a piano sonata in E-flat. She had three movements well under way when she put them aside and married Wilhelm Hensel. She never finished this sonata, but five years later, in 1834, she returned to the draft, rescored it for the string quartet, and defined her role in chamber music.

The work had only one private performance. Felix disapproved of the undisciplined approach to the form. She would never write another string quartet.

Fanny wrote to Felix: “It’s not so much a certain way of composing that is lacking as it is a certain approach to life, and as a result of this shortcoming, my lengthy things die in their youth of decrepitude; I lack the ability to sustain ideas properly and give them the needed consistency. Therefore lieder suit me best, in which, if need be, merely a pretty idea without much potential for development can suffice.”

Fanny collapsed in May 1847 from an aneurysm and died of a stroke. Felix died six months later. It wasn’t until 1847 – 13 years after the private performance and the year of her death – that she wrote her next and last multi-movement chamber work: the Piano Trio in D Minor. It is a passionate and

beautiful work—listen for the Mendelssohn family gift of scherzo magic.

String Quintet (Two Violins, Two Violas, and Cello) in A Minor, Op. 7

Johanna Müller-Hermann (1868-1941), also called Müller-Martini, was an Austrian composer and pedagogue born in Vienna. Growing up in middle-class status, she received music



lessons from her mother along with her two sisters, at an early age. Johanna wished to become a professional musician, but due to the circumstances of the time, she could not pursue her musical ambitions. Instead, she graduated from a teacher training college and taught at a public education school in Vienna for several years. After marriage, she left teaching, continued her violin and piano lessons, and studied composition with prominent composers, including Guido Adler, Josef Bohuslav Foerster, and Alexander Zemlinsky. It is interesting to note that Zemlinsky was a teacher of several well-known composers, including Arnold Schoenberg and Alban Berg. In 1918, she succeeded Foerster as Professor of Music Theory at the New Vienna Conservatory. She wrote in most genres, including chamber music. Public performances of her works took place at the Vienna Musikverein and women’s composition evenings. Johanna was considered one of the leading women composers during her lifetime. In addition to chamber music, she wrote songs and large-scale works for solos, choir, and orchestra.

Her String Quintet in A Minor was composed in 1909 (41 years old) and was dedicated to her composition teacher Alexander Zemlinsky. It was not published until 2022. Editor Garik Hayrapetyan made the edition the musicians are performing today from a set of parts in her hand found

in the Österreichische Nationalbibliothek (Austrian National Library).

Dr. Carola Darwin states in *A Voice Worth Hearing*, “The contribution of women to Vienna’s creative life at this period has been largely forgotten as the result of Nazi ideology, as well as the general destruction of the Second World War ... Johanna

Müller-Hermann’s works deserve a much wider hearing, not only because of their intrinsic quality, but also because they were an integral part of Vienna’s extraordinary creative flowering.”

Women to be Heard program notes by Allyson Fleck

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Remembering Rachmaninoff, Remembering Tchaikovsky

Quartet No. 1 in D Major, Op. 11, "Accordion"

String Quartet

Moderato e semplice

Andante cantabile

Scherzo: Allegro non tanto e con fuoco

Finale: Allegro giusto; allegro vivace

Pyotr Ilyich Tchaikovsky

(1840-1893)

Intermission

Trio élégiaque No. 2 in D Minor, Op. 9

"In Memory of a Great Artist"

Violin, Cello, and Piano

Moderato; Allegro moderato

Quasi variazione

Allegro risoluto

Sergei Rachmaninoff

(1873-1943)

David Perry & Roy Meyer, Violins • Allyson Fleck, Viola •

Anthony Arnone, Cello • Jeannie Yu, Piano

David is sponsored by David & Nancy Borghesi and Michael Elkow.

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Jeannie is sponsored by Dick & Annie Egan and Jerry Randall & Mary Hauser.

Thursday, June 29 – Donald & Carol Kress Pavilion, Egg Harbor

Sponsored by David & Genie Meissner

Friday, June 30 – Unitarian Universalist Fellowship, Ephraim

Sponsored by Peggy Lott

Poet: Mauricio Kilwein Guevara

Saturday, July 1 – St. Luke's Episcopal Church, Sister Bay

Sponsored by Karin & Scott Myers

Sunday, July 2, 5:00pm – Hope United Church of Christ, Sturgeon Bay

Sponsored by Sandy Zingler

Concerts are at 7:00pm, unless otherwise noted.

Remembering Rachmaninoff, Remembering Tchaikovsky

PROGRAM NOTES

Sergei Vasilyevich Rachmaninoff (1873-1943) was born 150 years ago. We are celebrating this anniversary by playing one of his few chamber music works, *Trio*



élégiaque No. 2 in D Minor, Op. 9, which contains the inscription, "In Memory of a Great Artist." The "Great Artist" was his friend and mentor, Pyotr Il'yich Tchaikovsky. This second *Trio élégiaque* was written shortly after Tchaikovsky's death in 1893. We therefore begin our program with the 1st Quartet of Tchaikovsky leading us to the title, "Remembering Rachmaninoff Remembering Tchaikovsky."

Pyotr Il'yich Tchaikovsky (also spelled Chaikovsky, Chaikovskii, or Tschaikowsky) was born on May 7, 1840, in Vyatka, Russia and died in 1893. Tchaikovsky was born into a



family with a long history of military service. His father, Ilya Petrovich Tchaikovsky, served as a lieutenant colonel and engineer in the Department of Mines. Tchaikovsky wrote for all musical forms but was known chiefly for his large-scale works with grand dramatic gestures. His chamber music was chiefly written during his early years as a composer. In all, his compositions include seven symphonies, 11 operas, three ballets, five suites, three piano concertos, a violin

concerto, three overtures and eight single-movement programmatic orchestral works, four cantatas, 20 choral works, three string quartets, a string sextet, and more than 100 songs and piano pieces.

When he was just five years old, Tchaikovsky began taking piano lessons, although his parents hoped that he would grow up to work in the civil service. At the age of 10, he enrolled at the Imperial School of Jurisprudence, a boarding school in St. Petersburg. In 1859, he took a position as a bureau clerk with the Ministry of Justice, a post he held for four years.

Tchaikovsky continued to pursue music and, at age 21, decided to take music lessons at the Russian Musical Society. Soon after, he enrolled at the brand-new St. Petersburg Conservatory, becoming one of the school's first composition students. He studied harmony and counterpoint with Zaremba and instrumentation and composition with Anton Rubinstein. Rubinstein was impressed by Tchaikovsky's musical talent on the whole and cited him as "a composer of genius" in his autobiography. After graduation in 1865, Rubinstein's brother Nikolai offered him a position as Professor of Music Theory at the Moscow Conservatory. Tchaikovsky was in a position to resign at the young age of 38 from the Moscow Conservatory in 1878, thanks to the patronage of a wealthy widow, Nadezhda von Meck, who provided him with a monthly allowance for over 12 years. One of the stipulations of their arrangement was that they would never meet. Tchaikovsky spent much time abroad (Europe and United States) conducting his own works. In May 1891, he was paid \$2,500 for six concerts in five days to inaugurate New York City's Carnegie Hall, which had been under construction for seven years.

His international acclaim was confirmed by these successful European and American tours and an honorary doctorate bestowed on him by the University of Cambridge.

The String Quartet No. 1 in D Major, Op. 11, was Tchaikovsky's first of three string quartets and was written with the most pragmatic of intentions: to make money. In 1871, after six years of teaching at the Moscow Conservatory and running low on cash, Tchaikovsky decided, at the urging of his friend Nicolas Rubinstein, to present a concert of his own chamber music (since chamber music was cheaper to present than a full orchestra). Ferdinand Laub, first violinist of the Russian Musical Society Quartet, offered to play for free, which made writing a quartet for the concert an obvious choice. The quartet was written in a matter of weeks just before the concert. The premier was March 1871 by four members of the Russian Musical Society: Ferdinand Laub and Ludvig Minkus, violins; Pryanishnikov, viola; and Wilhelm Fitzenhagen, cello. Tchaikovsky subsequently arranged the second movement, *Andante cantabile*, for cello and string orchestra.

While all the movements of the quartet deserve attention, it is the melancholic *Andante cantabile* movement which has become famous in its own right. The main theme is based on a folk song the composer heard at his sister's house at Kamenka, whistled by a carpenter. This tune is a Ukrainian folk song, "Vanya sat on the sofa," about an extremely inebriated peasant daydreaming about his love.

In 1876, the Moscow Conservatory organized a musical evening in honor of Leo Tolstoy, the program of which included the *Andante cantabile*. It greatly moved the writer, and Tolstoy is said to have been "brought to tears." Tchaikovsky wrote to Tolstoy, "I cannot express how honored and proud I felt that my music could make such an impression on you".

All other themes in the quartet are the composer's own; however, many are

influenced by other folksongs. Like his Bohemian contemporary, Antonín Dvořák, Tchaikovsky did not usually directly quote folksongs. Instead, both composers preferred to write new melodies that recall folk music.

The quartet had great success both in Russia and abroad. Tchaikovsky originally intended that Bessel should publish the quartet. He wrote about this to Hans von Bülow in December 1876:

"Regarding my quartet, about whose success you wrote to me, I would like to tell you one thing ... When, some years ago, I approached the publisher Bessel in Saint Petersburg, and suggested that he should publish this quartet gratis, he consulted with Anton Rubinstein for advice on whether he should print it. 'No'—my former tutor replied—"it is certainly not worth it," and Bessel sent me his verdict and a humiliating rejection".

Ultimately the quartet was published by Jurgenson in 1872. The quartet is dedicated to Sergey Rachinsky (1833-1902), artist, writer, amateur musician, and professor of botany at Moscow University. He was a great admirer of Tchaikovsky's music.

Tchaikovsky notes by Allyson Fleck

The very day that Tchaikovsky died – November 6, 1893 – Sergei Rachmaninoff was so moved he decided on the dedication of his Second *Trio élégiaque*, which he had just begun, as soon as he heard the news. Tchaikovsky, Rachmaninoff's personification of "A Great Artist" was a tremendous influence on him.

Born into a musical family, Rachmaninoff began studying the piano at four when his mother realized the unique talent her son was displaying. He ultimately studied at the Moscow Conservatory where his teachers were two of the great pianists/composers of the period, Sergei Taneyev and Anton Arensky.

Rachmaninoff had just written his first *Trio élégiaque* a year earlier. Both are works of a young composer approaching the age

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of 20. Dennis Bade, writing for the Los Angeles Philharmonic, sets the stage in the following way:

There seems to be an unwritten rule for Russian composers that the piano trio is a vehicle especially suited for tributes or memorials. Tchaikovsky, who is memorialized in this Rachmaninoff work, wrote his own Piano Trio as a tribute to the late Nikolai Rubinstein; Anton Arensky wrote his Trio No. 1 in memory of cellist Karl Davidov, and Shostakovich evoked chilling images of the Soviet death camps in his Trio No. 2, which is dedicated specifically to his friend Ivan Sollertinsky.

This Trio is early music from Rachmaninoff (composed in his 20th year), but his signature style is already in evidence. His most famous shorter work, the Prelude in C-sharp minor, had been composed in 1892. He had completed his opera Aleko and his symphonic poem The Rock had been praised by Tchaikovsky, who expressed his interest in conducting it. Rachmaninoff himself was conducting Aleko in Kiev and missed the premiere of Tchaikovsky's Sixth Symphony in October 1893; just a few days later, the great Russian composer was dead.

Along with all of the musical world, Rachmaninoff was shocked and saddened by Tchaikovsky's death at age 53. Modeling his Elegiac Trio No. 2 on the three-movement structure of Tchaikovsky's Trio, he opened the work with a Moderato section that returns much later to close the final movement. The composer, already acknowledged as a virtuoso pianist, wrote a demanding piano part for

himself, including an extended cadenza-like passage. The second movement, again, as in Tchaikovsky's Trio, is a set of variations, using a somber theme from The Rock, the work Tchaikovsky was to have conducted.

Following Tchaikovsky's death, Rachmaninoff experienced an extended period of depression. It took him years to work his way out of this aided by therapy and conducting engagements. Eventually, the political turmoil that resulted in the Russian Revolution led to his resettling to Dresden and then finally to the United States.

As the result of the demands on him as a pianist, his depression, and his self-criticism, his output is not terribly large and tends to involve works for the piano. While the first Trio is a single movement work, this is a monumental work including three large movements putting Rachmaninoff's piano front and center.



Brahms in the Spotlight

Movements for String Quartet

String Quartet

Overcoming

King Fallen

Dancing Barefoot in the Rain

Nkeiru Okoye

(b.1972)

Quintet in G Major

Clarinet and String Quartet

Sostenuto; Allegretto (quasi andante) grazioso

Intermezzo: Allgretto

Lament: Adagio non troppo

Finale: Allegro vivace

Sir Arthur Somervell

(1863-1937)

Intermission

String Quintet No. 1 in F Major, Op. 88, "Spring"

Two Violins, Two Violas, and Cello

Allegro non troppo ma con brio

Grave ed appassionato; Allegretto

Allegro energico

Johannes Brahms

(1833-1897)

JJ Koh, Clarinet • David Perry & Ann Palen, Violins •

Christopher Dozoryst & Allyson Fleck, Violas • Paula Kosower, Cello

JJ is sponsored by Mary Pikul Anderson.

David is sponsored by David & Nancy Borghesi and Michael Elkow.

Ann is sponsored by David & Nancy Borghesi.

Allyson is sponsored by Peter & Beverly Ann Conroy.

Paula is sponsored by David & Genie Meissner.

Thursday, July 6 – Donald & Carol Kress Pavilion, Egg Harbor

Sponsored by Mike & Susan Stoehr

Friday, July 7 – Unitarian Universalist Fellowship, Ephraim

Sponsored by Barbara Gould

Poet: Al DeGenova

Saturday, July 8 – St. Luke's Episcopal Church, Sister Bay

Sunday, July 9, 5:00pm – Woodwalk Gallery, Egg Harbor

Sponsored by Susan DeWitt Davie

Concerts are at 7:00pm, unless otherwise noted.

Brahms in the Spotlight

PROGRAM NOTES

This program concludes with one of the great works for strings in the literature, the first of two String Quintets by Johannes Brahms, but as a prelude to this great work, we have two unique and engaging works that represent some of the vast diversity that exists in the repertoire that Brahms helped populate. All three of these works are new to the Midsummer repertoire.

Nkeiru Okoye

(b.1972) is a native of Long Island, NY. She got her undergraduate degree in music theory, piano, conducting, and Africana Studies at Oberlin Conservatory



followed by graduate work at Rutgers University. She is one of the leading composers of our time with commissions and performances coming from a vast array of organizations including the symphonies of Detroit, Philadelphia, Moscow, Baltimore, Charlotte, Virginia, and the University of Michigan, plus opera companies including the Royal Opera House, Cleveland Opera Theater, and Tulsa.

In addition to these large-scale works, she has written a number of chamber works for different organizations including her Movements for String Quartet. Andrea Blain and Scott Blankenship, writing for Minnesota Public Radio, said, "Composer Nkeiru Okoye doesn't fit neatly into any kind of classical category. Her compositions showcase her genius by incorporating different types of musical styles that help create a sound that's uniquely hers."

About her work for string quartet entitled *Movements*, Okoye writes:

[this] is a set of three short works, in new orchestration for string quartet. They take you on a journey through time and musical styles.

"Overcoming," originally for String Orchestra, has an ostinato or repeated pattern, a fiddle tune, that becomes an arrangement of "We Shall Overcome." Some people hear the slow, stateliness of an allemande, in the outer sections.

"King Fallen" captures the sensation of profound loss, after hearing a loved one has died. It is a moment suspended in time. Martin Luther King died. I wrote in the tradition of a Sarabande, in a slow triple meter, with a stress on the second beat.

"Dancing Barefoot in the Rain," is from African Sketches. It is the remembrance of happily playing in the warm shower of West African rain with childhood schoolmates during the year my family lived in Nigeria. If you listen closely, you can feel the children's joyful spirits.

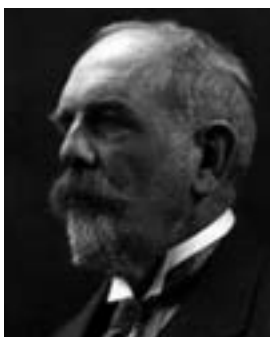
Dr. Okoye's honors include a Guggenheim Fellowship, the inaugural International Florence Price Society award for composition, a Beneva Foundation award, composer grants from the Virginia B. Toulmin Foundation, many awards from ASCAP, the Yvar Mishakoff Trust for New Music, and the National Endowment for the Arts. She is widely sought after for masterclasses and composition classes and as a panelist for important events at such institutions as the University of Michigan, Oberlin Conservatory, Baldwin Wallace Conservatory, and Old Dominion University as well as with the Boston Lyric Opera, Cincinnati Opera, Opera America, The Conductor's Guild, and Composers Now.

Sir Arthur Somervell (1863-1937) was born in Windemere, Westmoreland. His father and brother were shoemakers, and several of his relatives served as High Sheriff of Westmoreland. He studied at Kings College, Cambridge with Sir Charles Villiers Stanford and then at the Royal Conservatory under

Hubert Parry. In between, he spent two years at the *Hochschule für Musik* in Berlin studying with Friedrich Kiel.

Today he is best known for his choral works and his songs although his Violin Concerto was highly regarded. His style has been described as somewhat conservative with influences from Mendelssohn and Brahms. While this is certainly true, the same could be said for most of Stanford's many students and for Stanford himself. What Somervell brings to this Quintet for Clarinet and Strings is a freshness that exudes the English countryside. If it were inspired by the Brahms Clarinet Quintet, that would not be a surprise. Richard Mühlfeld, the clarinetist who enticed Brahms to write his Quintet and several other clarinet works at the end of Brahms' career, performed the work in London several years after premiering the Brahms in 1891 in Germany with the Joachim Quartet. Many of the prominent musicians of the day heard the London concert, which most likely included Somervell. Several of Somervell's colleagues apparently were similarly inspired to write clarinet quintets as a result.

The first movement is as lyrical as it is refreshing. The combining of the clarinet with the strings is exquisitely done. The second movement Intermezzo is a nod to Brahms as a stand in for a scherzo, but once again, it has such an English idiom, almost Elgar-like instead of Brahms. The third movement is a set of variations and shows his penchant for song writing with such beautiful melodies. The finale is a musical smile from beginning to end. Steve Schwartz, writing for *Classical Net*, underscores his heartfelt feelings when he says, "The score, a lyric wonder, contains four beautiful, solidly-made movements. I'm



delighted to have another wonderful '19th-century' chamber work, with the lyricism of Schumann and the architectural steel of Brahms. It lifts my heart."

Speaking of **Johannes Brahms**

(1833-1897), we now turn to one of three Quintets for Strings that Brahms composed. The first one, which added a cello to the quartet



in the manner of Schubert, was an early work, which he destroyed, deeming it unsatisfactory. Some 20 years later, he returned to the form in the spring of 1882. This time he chose an extra viola to make up the quintet following Mozart's preference.

Op. 88 was written in Bad Ischl, an Upper Austrian resort favored by Brahms for several of his summer sojourns. As it was completed in the late spring and has such an exhilarating concluding movement, it is sometimes referred to as the "Spring" Quintet. Two years later, Brahms would pen his opus 111, the second of his string quintets, in the same location.

General characteristics of this work include Brahms' fascination with counterpoint, including fugal writing particularly in the last movement borne out of his fastidious study of the works of J.S. Bach and his familiarity with Beethoven's use of the same. We also note the many *mediant* (related by the interval of a third) key relationships that suggest his lineage from Schubert. For instance, the second theme area of the first movement presents itself in the key of A Major (a third away from the main theme key of F Major) instead of a more normal dominant key of C Major. In the recapitulation, this same material appears first in D before wending its way home to F Major (again, a mediant relationship, this time in the other direction).

The second movement is really two movements in one, which accounts for the work as a whole having only three movements. It is both a slow movement and something of a scherzo combined—the dichotomy again being underscored by more distant key relationships. The slow portion is an exceedingly slow sarabande in the style of a 17th century dance, here borrowed from a piano piece he wrote in 1855. Three repetitions of this music are interrupted by distinctly contrasting exuberance.

The finale is deeply indebted to Brahms' mastery of counterpoint and is often compared to the finale of Beethoven's String Quartet, Op. 59, No. 3. Although it is animated by this fugal impulse, the underlying rhythmic energy is a permeating force all by itself.

In a letter to his publisher, Simrock, Brahms was playfully confident of the worth of his efforts:

"Tell me if this rubbish [three separate compositions] is worth 1,000 thalers apiece to you. Trio, Quintet, Parzenlied. Speak right out! I shall certainly not complain that you have taken unfair advantage of my temporarily destitute condition Of course the Quintet has only three movements—you could cut down the price on that account—but in the Trio there are variations, and in that line folks have an idea that I amount to something In short, mull this over. I'm a person you can bargain with."

Simrock didn't quibble. He paid Brahms his asking price and got a bargain at that.





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- Billy Bob Thornton & The Boxmasters **July 13**
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- Gladys Knight **July 20**
- Rebirth Brass Band **July 25**
- Girl Named Tom **July 30**
- Laurie Berkner **August 13**
- Happy Together Tour 2023, with The Turtles, Little Anthony, Gary Puckett & The Union Gap, The Vogues, The Classics IV, & The Cowsills **August 29**
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- Choir!Choir!Choir! epic 80s SING-ALONG **September 22**
- Marty Stuart **September 28**
- Hiplet Ballerinas **October 6**
- Tartan Terrors **October 15**
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Eric Lewis Meets Will Healy

Any changes to this program will be announced from the stage.

Movements from Sonata No. 6 in G Major, BWV 1019

J.S. Bach

Violin and Piano (Will & George)

(1685-1750)

Allegro

Adagio

Allegro

Bourée from Suite in E Minor, BWV 996

J.S. Bach

Guitar (Eric)

(1685-1750)

Eric Lewis Set

Katy Hopkins

Off to Lambeau

For Rose Mary (world premiere)

Additional Selections

Will Healy/George Meyer Set

Good for You

Let the Record Show (world premiere)

Squirrel Holster

Intermission

Root Position (world premiere)

Will Healy

(b.1990)

Trio for Two Violins and Cello

George Meyer

(b.1992)

Ensemble Selections

Eric Lewis, Vocals/Guitar • Will Healy, Piano •

Sahada Buckley & George Meyer, Violins •

Allyson Fleck, Viola • Mara McClain, Cello • Drew Banzhaf, Bass

Will is sponsored by the MMG Foundation.

Allyson is sponsored by Peter & Beverly Ann Conroy.

Mara is sponsored by Bob & Alice Chrismer and Lee & Barbara Jacobi.

Drew is sponsored by Jim Goodwin.

Thursday, July 13 – Donald & Carol Kress Pavilion, Egg Harbor

In memory of Tommy Burroughs

Sponsored by Dick & Annie Egan

Supporting Sponsors: MMG Foundation and Sandy Zingler

Friday, July 14 – Shepherd of the Bay Lutheran Church, Ellison Bay

Sponsored by Tim & Sue Stone

Supporting Sponsor: MMG Foundation

Concerts are at 7:00pm, unless otherwise noted.

Eric Lewis Meets Will Healy

PROGRAM NOTES

From Allyson Fleck, Executive Director/ Assistant Artistic Director:

A guitarist and banjo virtuoso, Door County favorite Eric Lewis teams up with Will Healy, Midsummer's Composer-in-Residence, a bit of a classical/jazz maverick. It's going down on July 13th and 14th!

I am often asked if I am related to Bela Fleck—I wish! This collaborative program is my closest relation to that great artist. On an April Zoom call, we had Midsummer's Artistic Director Jim Berkenstock, Door County's favorite multi-instrumentalist, Eric Lewis, Midsummer's Composer-in-Residence, Will Healy, and guest composer and performer, George Meyer. George has a true relation to the great bass virtuoso Edgar Meyer.

The meeting could not have been more easygoing with these amazing artists. The planning was more about style. Will brings his classical, jazz, and hip-hop background to the program. George is a classically trained violinist and composer, and he can perform all genres—including bluegrass. Eric has folk and bluegrass up his sleeves, but as you find out, he also composes Celtic-style fiddle tunes and performs original Bach works. The conversation was fun. Jim and I enjoyed their discussions on improvisation, chord chart notation, Bach, and more. You could not get a more varied program with such friendly, new colleagues. They will improvise for you, wow you with their compositions, and reveal how they created and combined this unique ensemble.

From Eric Lewis:

I am simply thrilled to be collaborating and performing with Will Healy, George Meyer, and wonderful musicians from Midsummer's Music. This is truly an opportunity for me to grow as a musician. I am digging deep into my developmental years of classical guitar lessons from the great Benjamin Bolt and will perform one of Bach's well-known guitar

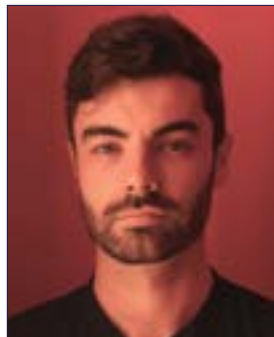
pieces, Bourée in E Minor. I will also dust off the fiddle for the first time in years and perform an original Celtic tune, "Katy Hopkins," and pick up the mandolin for a bluegrass-inspired original number,

"Off To Lambeau." Both tunes will have brand new arrangements from Sam Shoup, and this will be the premier performance. Also premiering will be a piece for guitar and string quartet that was written for my mother, "For Rose Mary." I recorded this for the upcoming release, "Beneath The Waves," with the Griffon String Quartet. We will also expand a few of my numbers to include piano and bass along with the string quartet. Beyond that, you just have to sit back, enjoy the ride, and be as surprised as I will at what comes next. Please enjoy the concert.

From Will Healy and George Meyer: Sonata No. 6 in G Major for Violin and Piano, BWV 1019

Despite there only being two people on stage, Bach conceived of his Sonatas for Violin and Harpsichord as "trio sonatas." The reference is to a tradition that pairs two treble voices with a

third bass voice. In this case, Bach uses the harpsichordist's (or pianist's) right hand as a treble partner for the violin, while the left hand provides an independent bass voice. Among the six sonatas he wrote in this style, this one – the G Major – was the one he tinkered with most. He always kept



the first movement, which we are playing tonight, but he swapped out later movements over the course of decades. Of the six sonatas, this one bears the most obvious relationship to folk dances and is generally extroverted and joyful, all of which seemed to suit tonight's program.

Good for You; Let the Record Show (World Premiere); Squirrel Holster

We are both improvisers, performers of new and old music, and composers. Over the years, we have often played together, and, at some point, our improvisations developed into more structured pieces. Last year, we began co-writing compositions, with each of us suggesting about an equal amount of the material through improvisation and written charts. Aside from all of this, we are also great admirers of J.S. Bach. Among many other attributes, we admire his appreciation for all of the music he could get his hands on; he kept a great musical library. In our own case, a mutual interest in many different kinds of music drives our collaboration.

**From George Meyer:
Trio for Two Violins and Cello**

Two violins and a cello is a wonderful instrumentation that has been too little used since the Baroque era, when it was common. My piece's first movement has four beats in every bar, even if



it doesn't always sound like it. The second movement, by contrast, features a single melody in three different tempos and rhythmic environments. The last movement features a rhythmic bowing idea stolen from the playing of the great Swedish band Väsen. I am grateful to Emma Frucht, Sasha Scolnik-Brower, and the Versoi Ensemble for helping to create the opportunities to write the first (Emma and Sasha) and third (Versoi) movements.

Beneath the Waves

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and the
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Emperor Concerto & Jeannie Yu

Quartet in D Major, Op. 8

Flute and Strings

Allegro non tanto

Un poco largo

Menuetto

Finale: Allegro

Bernhard Henrik Crusell

(1775-1838)

Symphony No. 94 in G Major, "The Surprise"

(Salomon arr.)

Franz Joseph Haydn

(1733-1809)

Flute and Strings

Adagio; Vivace assai

Andante

Menuetto: Allegro molto

Allegro di molto

Intermission

Concerto No. 5 in E-flat Major, Op. 73,

"Emperor" (Lachner, arr.)

Ludwig van Beethoven

(1770-1827)

Piano and Strings

Allegro

Adagio, un poco moto

Rondo: Allegro ma non troppo

Heather Zinninger, Flute • David Perry & Sahada Buckley, Violins •

Allyson Fleck, Viola • Mara McClain, Cello • Drew Banzhaf, Bass • Jeannie Yu, Piano

Heather is sponsored by Jean Berkenstock.

David is sponsored by David & Nancy Borghesi and Michael Elkow.

Allyson is sponsored by Peter & Beverly Ann Conroy.

Mara is sponsored by Lee & Barbara Jacobi.

Drew is sponsored by Jim Goodwin.

Jeannie is sponsored by Dick & Annie Egan and Jerry Randall & Mary Hauser.

Saturday, July 15 – St. Luke's Episcopal Church, Sister Bay

Sponsored by Roy & Betsy Gill

Sunday, July 16, 5:00pm – Hope United Church of Christ, Sturgeon Bay

In memory of James Hoehn, MD

Sponsored by Sandy Zingler

Artist: Margaret Lockwood

Wednesday, July 19 – Donald & Carol Kress Pavilion, Egg Harbor

Sponsored by Elmer Lewis in memory of Ann Lewis

Friday, July 21 – Unitarian Universalist Fellowship, Ephraim

Sponsored by Arlene Johnson & Chris Weidenbacher

Poet: Sandra Jackson-Opoku

Concerts are at 7:00pm, unless otherwise noted.

Emperor Concerto & Jeannie Yu

PROGRAM NOTES

Bernhard Heinrik Crusell (1775-

1837) was born in Uusikaupunki, Finland, into a family of bookbinders.

One of his earliest recollections of music came from hearing the only



musician in his small town, a shop assistant who played the flute. Despite continued punishment for doing so, Crusell would slip out of his house after dinner to listen through the window for his neighbor's intriguing sounds. Eventually his parents gave up and allowed four-year old Bernhard his obsession. A few years later he taught himself the clarinet using a friend's instrument. By the time he was thirteen, he was brought into a regimental band, which led to his eventual move to Stockholm. This move allowed for a more concentrated education in music and languages (he was a talented linguist and translator throughout his life). Despite the fact that Stockholm remained his home for much of the rest of his life, he always regarded himself as a Finn.

Most of Crusell's music involved the clarinet or other wind instruments. A six-month stay in Paris afforded him the opportunity to study at the Conservatoire, which despite its fairly recent formation, was already one of the pre-eminent institutions of its kind in Europe, and one which produced the highest level of wind players. When King Gustav Adolf IV of Sweden learned that Crusell had been offered the first clarinet position in a French orchestra, he rescinded his leave and offered him the conductorship of a regimental band back in Sweden.

The Flute Quartet, Op. 8, was also published in a version featuring the clarinet. Crusell

considered it to be one of his finest works. Despite a seemingly provincial existence for most of his life, Crusell's limited travels afforded him the opportunity to study with several important teachers and to make the acquaintance of, and hear the music of, Mendelssohn, Carl Maria von Weber, Giacomo Meyerbeer, Kreutzer, and François Gossec (one of his teachers).

The Quartet is remarkable in its blending of virtuosity, a keen sense of drama, and its shared thematic responsibility among the various instruments. Crusell is considered by many to be the finest Finnish composer before Sibelius. The Crusell Music Festival in his hometown of Uusikaupunki celebrates his life and music with programming devoted, in part, to the wind music he loved.

September 28, 1790, was an important date in the life of

Joseph Haydn

(1732-1809).

On this date, Haydn's patron, Prince Nikolaus Esterházy, died.

Nikolaus was the second of four Esterhazy princes for whom Haydn worked. Haydn was originally brought into Esterhazy employ by Nikolaus' brother, Paul Anton, around 1760. However, Paul Anton's death soon left Haydn in Nikolaus' charge, and a productive relationship ensued that lasted for nearly 30 years. Nikolaus' appetite for music was nearly as strong as his desire to complete his residence, Esterhaza, in what is now a part of western Hungary. When finished, this magnificent complex rivaled Versailles. Satisfying the musical needs of this edifice and its owner was a challenging task. With an opera theater, a smaller theater for



marionette operas, large halls suitable for a symphony orchestra, and events calling for chamber music, symphonies, operas, marches, and sacred music, the demands must have seemed insatiable. Haydn had few opportunities to travel or to accept outside commissions. Several envoys from England attempted to lure Haydn to London in the 1780s, but to no avail.

All this changed abruptly with Nikolaus' death. Nikolaus' son and successor, Anton Esterházy, did not share his father's interest in music. Anton all but disbanded the musical activities that had been the center of Haydn's life. He retained Haydn as his court composer with full salary but no duties. Anton clearly liked the idea of having this now famous composer associated with his court. However, rather suddenly, Haydn was to become little more than a well-paid Esterházy trophy.

Enter the German-born violinist, composer, and concert impresario, Peter Salomon. Salomon had been a resident of London since 1780 where he quickly established himself as a central force in the music of that city. He made his violin debut at Covent Garden in 1781 and began his subscription concert series in 1783. In 1790, Salomon was in Germany seeking soloists for his series, as he did yearly. Upon hearing of Nikolaus' death, he beat a hasty path to Vienna. Haydn and Salomon seemed to hit it off quickly, and Haydn was soon on his first of two visits to London. The first lasted from 1790-91, the second from 1794-95.

During these visits Haydn wrote his last 12 symphonies (six for each visit) for Salomon's series. They have thus become known as the "London" symphonies. He also wrote six string quartets to be played by Salomon's Quartet and the Sinfonia Concertante for Oboe, Bassoon, Violin, Cello and Orchestra, which featured Salomon in the solo violin part. It is clear that important solo parts in the symphonies were intended for Salomon (his name appears in the manuscript of No. 97). Salomon is also said to have had a role in

Haydn's original concept of his oratorio, *The Creation*. The mutual respect and affection between the two was obvious and profound.

The success of Haydn's visits was enormous. Haydn had never experienced such celebrity. On January 8, 1791, he wrote to his Viennese friend, Marianne von Genzinger:

Everyone wants to know me. I had to dine out six times up to now, and if I wanted, I could have an invitation every day; but first I must consider my health, and second my work. Except for the nobility, I admit no callers till 2:00 in the afternoon.

The demand for Haydn's music was great and spread beyond the concert series. Salomon, being as talented in business as he was in music, saw opportunities for the music he had commissioned. He offered to arrange Haydn's symphonies for chamber ensembles. Haydn agreed. Salomon therefore completed arrangements for piano trio (piano, violin, and cello) and versions for flute with string quartet (plus an optional pianoforte) with Haydn's approval. The version of Symphony No. 94, "The Surprise" we hear on this program is among those Haydn-sanctioned arrangements by Salomon. It was first composed for full orchestra for Haydn's first visit to London.

The name, "The Surprise," owes itself to a startling moment early in the slow movement. Haydn introduces the first theme of this movement softly (*piano*), but then repeats it even more softly (*pianissimo*). As the end of the last notes of this whispered second phrase trail off, a final terminating note suddenly erupts in the full orchestra full blast. Thanks to this startlingly humorous effect and the quality of the work overall, it is one of the most famous of all Haydn symphonies.

Haydn was nearing the peak of his compositional powers when he wrote these symphonies as so many masterly touches testify. In the slow introduction to the first movement of Symphony No. 94 Haydn

employs uncommon chromaticism (notes outside the normal key) that forecast the coming romantic period. The remainder of the movement is fresh and invigorating with a recapitulation that is uncommonly original and an inventive coda that goes well beyond a mere ending flourish.

The third movement, marked *Minuetto*, is really in the style of an Austrian *Ländler*, a forerunner of the waltz. Again, as with the chromaticism in the first movement, Haydn is looking ahead to the romantic period. A few suddenly loud measures in the midst of the opening section of this movement, not only surprise once again, but also underline the somewhat heavy-handed peasant quality of the *Ländler*, in contrast to the more stately and graceful minuet, which one would normally expect at this point in a Haydn symphony.

The finale is fleet, elegant, and charming with a touch of humor ever close to the surface. As brilliant as the movement itself is, the culminating coda is even more so, leading to a breathless conclusion.

The Fifth Piano Concerto of **Ludwig van Beethoven** (1770-1827) was started in 1809, not long after the successful premiere of his Fourth Concerto.

However, it was not performed until January of 1811. It is commonly referred to as "The Emperor," but that is not Beethoven's designation. That title comes from his friend, the English publisher Johann Baptist Cramer. While the title has stuck, most likely because it is such a commanding work of considerable majesty, it makes no sense as any kind of political statement on Beethoven's behalf. It is important to remember that Beethoven's early fascination with Napoleon, to the point where he intended to devote his Third



Symphony to him, soured, and Beethoven abruptly changed the title to "Eroica." By the time of the conception of the Fifth Concerto, Napoleon had Vienna under siege (for the second time), with all the fear and hardships that brought with it, so Beethoven's feelings for Napoleon at that point would have been extremely negative. "What a disturbing, wild life around me; nothing but drums, cannons, men, misery of all sorts," Beethoven reported at the time. Regardless, as Beethoven's longest and most impressive concerto, the title remains with some justification.

The work is actually dedicated to his friend and patron the Archduke Rudolph, who was also a student of Beethoven's. He must have been a truly fine musician, for he was chosen by Beethoven to play the premiere since Beethoven's hearing had deteriorated so significantly by this time that his performing it was now out of the question. It would be the first of his concertos that he would not premiere.

The first performance was at the palace of Prince Lobkowitz (another patron of Beethoven's) in Vienna in November of 1811, followed by the first public performance with the Leipzig Gewandhaus in January of 1812, after which the *Allgemeine musikalische Zeitung* described it as being, "...without doubt, one of the most original, imaginative and effective, but also one of the most difficult of all existing concertos."

Among the many novelties one experiences in this concerto is the very beginning where the piano usurps the traditional role of the orchestra and begins the work with a sort of pre-cadenza. In fact, there is no other cadenza, and Beethoven specifically demands soloists not to improvise one. After this unique beginning, he makes amends by redefining the roles of the piano and orchestra as equals, actually in a sort of chamber music concept.

The second movement begins in the revolutionarily distant key of B Major. This is about as remote, harmonically, from the

first movement key of E-flat Major that one can get and was unheard of. It is as if it is in an entirely different world, and the dreamlike atmosphere painted by the opening of the piano reinforces that sense. Once again, as in his Fourth Concerto, Beethoven elides the ending of the slow movement with the beginning of the last. Suddenly the dreamworld is gone with exuberant dancelike rhythms abounding looking forward in spirit to the finale of the Seventh Symphony.

The arrangement we are using for piano and strings is by the composer Vincent Lachner (1811-1893), one of three Lachner brothers who were composers, including his oldest brother Franz, a close friend of Schubert. The concept of arranging orchestral works for chamber ensemble was widespread in the late 18th and 19th centuries. As in the case of the Haydn London Symphonies, these arrangements allowed for more widespread performances of orchestral works at a time when symphony orchestras were not as prevalent as today and many were exclusive to the nobility.


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Haydn (Michael) & Mendelssohn

String Quintet in C Major, P. 108
Two Violins, Two Violas, and Cello

Michael Haydn
(1737-1806)

Allegro spiritoso
Adagio cantabile
Menuetto: Allegretto
Allegro molto

Phantasy Quartet
Oboe, Violin, Viola, and Cello
Allegro moderato

Ernest John Moeran
(1894-1950)

Intermission

Quintet No. 2 in B-flat Major, Op. 87
Two Violins, Two Violas, and Cello

Felix Mendelssohn
(1809-1847)

Allegro vivace
Andante scherzando
Adagio e lento
Allegro molto vivace

Lindsay Flowers, Oboe • David Perry & Ann Palen, Violins •
Allyson Fleck & Kayla Patrick, Violas • Mara McClain, Cello

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Haydn (Michael) & Mendelssohn

PROGRAM NOTES

Johann Michael

Haydn (1737–1806) was born four years after his more famous brother in the same village of Rohrau, Lower Austria. Rohrau is almost on a line between Vienna and Bratislava, a little under 30 miles from the former, and about 20 miles to the latter. Today it is almost a suburb of both major cities, but in the time of the Haydn brothers, it was a good day's travel to either.



As did Joseph, Michael left home at an early age to become a chorister at St. Stephen's Cathedral in Vienna. Possessing a fine voice and considerable talent, he was able to make the most of the musical instruction afforded the students of the choir school where, among other things, he studied Johann Fux's *Gradus ad Parnassum*, the primary treatise on writing musical counterpoint. He also performed regularly in the Cathedral, both for regular services and the numerous state and ceremonial functions that centered around this important royal cathedral. This brought him into contact, at a very young age, with the most important performers, composers, and music of the time.

When his voice broke, he did his best to make a meager living as a musician, eventually working as *Kapellmeister* to the Bishop of Grosswarden in what was then Hungary, and then in Salzburg as court musician and *Konzertmeister* to Archbishop Sigmund Schrattenbach in 1762. Michael Haydn was now in the hometown of the Mozart family, and in 1763, Wolfgang Amadeus made his first public performance at court at the age of

seven. Eventually, Wolfgang came to work for the same employer as Michael Haydn, although Mozart's presence was far more erratic due to his heavy touring schedule. Ultimately, Mozart, who found the atmosphere at this provincial court rather stifling, moved to Vienna, where he became friends with Joseph Haydn, while Michael Haydn remained in Salzburg most of his career, leaving Salzburg for Vienna only in 1801 to escape the encroaching French occupation. Mozart and his father thought highly of Michael Haydn, and that same feeling extended to Joseph when Mozart moved to Vienna.

Both Haydns thus worked most of their lives in singular patron situations. The significant difference was that Michael's patron was the Archbishop of a significant bishopric, while Joseph was employed by four successive princes of the very influential and wealthy Esterhazy family. Each of the brothers wrote substantially in both the secular and sacred realms—Joseph, working for a secular court, that had its own church, emphasized the former, while Michael, working for a Cathedral, that also was a secular court, focused more on the latter. To demonstrate this more graphically and succinctly, Joseph Haydn wrote 108 symphonies, while Michael wrote fewer than half that many. On the other hand, Michael wrote over 35 settings of the mass, while Joseph wrote 12.

Nonetheless, both brothers were called upon to supply music of all types for social occasions, and at one point, the C Major String Quintet on this program was thought to be by Joseph Haydn. In fact, Joseph never wrote a string quintet, lavishing all his efforts in the string quartet genre. However, Mozart did, and he used the same instrumentation with the extra viola as did Michael. Mozart knew of many of Michael's

works and thought highly of them. It is quite likely that Michael's works for string quintet spurred the interest that Mozart showed later in his life.

Some of Michael's quintets have more than four movements and fall into the divertimento category, but this work has the four-movement succession that we have come to expect of the quintet genre. The opening movement is in triple meter with a charming swing that gives it something of a waltz feeling although it much predates the waltz.

The slow movement is very much of a serenade-like duet with the violin and viola, playing with mutes on (*con sordino*), responding to each other like two turtle doves over the pizzicato accompaniment of the other instruments. The minuet is very stately in tempo and, as such, very danceable. The middle trio section is quite contrasting in style. The finale is a fun-filled romp but with some nicely contrasting sections.

Ernest John Moeran (1894-1950) was an English composer and son of a clergyman, and he had a talented musical mother who played the piano and sang. Ernest



began studying music at age five showing extraordinary talent. He eventually entered the Royal Conservatory of Music where he studied with Stanford. His studies were interrupted by World War I and military service, which ultimately took him to France in 1917, where he was wounded in the head. Emergency – and apparently crude – surgery resulted in his having a steel plate inserted in his head. He recovered and returned to eventual studies at the Conservatory, this time with John Ireland, but it is believed that his head injury and

subsequent surgery resulted in later erratic behavior and bouts of alcoholism.

His early years of composition following college show a diversity of compositions and healthy output. He wrote several works for orchestra including two Rhapsodies and a significant number of songs. He is said to have been influenced mostly by Delius and Vaughn Williams, but with a distinctive personal style. He never is far from his English and Irish heritage as evident in a kind of subliminal folk element.

The Phantasy Quartet for Oboe and Strings is a fairly late work after his apparent recovery from a period of alcoholism. The idea of fantasy compositions was established early in 20th century England by Walter Cobbett, a chamber music aficionado and wealthy industrialist who established a chamber music competition that stipulated a fantasy type composition. The result was a plethora of fantasies by many of the younger early 20th century English composers and perhaps even left its mark, even though the competition no longer existed, as late as this work by Moeran.

It is one longer movement but consists of two larger sections; nonetheless, there are frequent changes of tempo, harmonic center, and melodic material within each section as one would expect of a work entitled "Fantasy." Moeran makes sympathetic use of the oboe in the bucolic English countryside suggested by this music, which includes references to two English folksongs, *Sunday Come Seventeen* and *The Pretty Ploughboy*.

Felix Mendelssohn (1809-1847) was born in Hamburg, Germany, on February 3. Our 2008-09 concert season was full of tribute performances celebrating



his 200th birthday. We presented three Mendelssohn works last season including the First String Quintet in A Major, Op. 18. This year we present the Second Quintet in B-flat Major, Op. 87.

Felix Mendelssohn was the grandson of the Enlightenment philosopher Moses Mendelssohn. The *New Grove Dictionary of Music and Musicians* offers this succinct and accurate appraisal of this important early 19th century composer:

One of the most naturally gifted musicians of the 19th century, he developed his talent to a high degree while still a boy. Although he grew up surrounded by Romantic influences, his inspiration was essentially Classical and his musical ideals were embodied in the works of Bach, Handel, and Mozart rather than those of his contemporaries. He was a Romantic chiefly in his skillful use of literary and other extra-musical stimuli, and his Classical inclinations led him to embody these in music of traditional form and elegance, expressed with an individual melodic grace and brilliance.

Mendelssohn was reared in a remarkable household. His father, Abraham, a very successful banker, and his mother, Lea Salomon, were both highly educated and of sufficient means to provide well for their four children. Their many contacts in the social and artistic worlds of Hamburg and then Berlin (to which they fled to escape the Napoleonic war in 1825), meant that their household was a center of activity for many of the culturally elite of the day. Felix first met Goethe in 1821 in this environment. Several subsequent meetings led to a lasting friendship. Other contacts early on were the composers Hummel and Spohr, the naturalist Humboldt, and the philosopher Hegel. Mendelssohn paid at least 10 visits to England where he was warmly received. His influence in the first half of the century was significant in helping to establish the style of the romantic period. His effect on subsequent generations of composers was profound.

The Quintet for Strings in A Major, Op. 18, was written in 1826 when Mendelssohn

was 17 years old. That puts its genesis at two years later than the Sextet for Piano and Strings, which we have performed in previous seasons. Mendelssohn was perhaps the greatest prodigy ever as a composer. Among his most famous works, his String Octet, Overture to *Midsummer Night's Dream*, and the Quintet and Sextet mentioned above, were all created before he was 20 years old.

The Second Quintet in B-flat, Op. 87, was written in 1845, only two years before his untimely death. It is the underpinning of the first movement that gives it much of its impetus. True, the violin launches the whole enterprise with something resembling the Mannheim rocket, a rapidly rising figure of great energy and trajectory, but notice the repeated notes under the thematic material that are at times repeated 16th notes and in other extended sections arpeggiated triplets.

The combination of the tempo term "Andante" and the style term "Scherzando" in the second movement is somewhat unusual. This movement has none of the frenetic quality one frequently encounters in a scherzo, especially one by Mendelssohn. It opts for a more elegant ambiance, not as stately as a minuet, but certainly in that direction. In some ways it anticipates Brahms' invention of the "intermezzo" as an alternative to the scherzo. The slow movement is a combination of elegance, reserve, and a bit of melancholy. Again, a curious tempo indication, "Adagio e lento"—two different ways of saying "slow." Regardless, the movement always seems to have a sense of motion and direction more associated with the term "andante." Once again in the finale, Mendelssohn demonstrates his understanding of string writing that he began developing when he was still in knickers, resulting in 12 string symphonies by the time he was 12 years old. As this movement demonstrates, his love of interesting string composition was still with him until the end of his life.

Schubert Trio

Piano Trio No. 2

Piano, Violin, and Cello

Allegro moderato

Scherzo

Adagio

Allegro

Dmytro Klebanov

(1842-1912)

Intermission

Piano Trio No. 1 in B-flat, D. 898

Piano, Violin, and Cello

Allegro moderato

Andante un poco mosso

Scherzo: Allegro

Rondo: Allegro vivace

Franz Schubert

(1797-1828)

David Perry, Violin • Mara McClain, Cello • Jeannie Yu, Piano

David is sponsored by David & Nancy Borghesi and Michael Elkow.

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Poet: Tina Jenkins Bell

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Sunday, July 30, 5:00pm – Hope United Church of Christ, Sturgeon Bay

Sponsored by Sandy Zingler

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Schubert Trio

PROGRAM NOTES

Dmytro Klebanov

(1907-1987)

was born in the Ukrainian city of Kharkov (now known as Kharkiv, but at the time part of the former Soviet Union), studied at the Kharkov Music and Drama Institute, and eventually became a professor at the Kharkov Conservatory.

Like his close contemporary, Dimitri Shostakovich, he suffered under the musical restraints imposed by the Soviet authorities, but perhaps even more so because Klebanov was also Jewish and Ukrainian.

His Second Piano Trio is somewhat conservative in style given that anything too dissonant would be regarded by the authorities as degenerate and censored. We know the knife's edge that Shostakovich walked in this regard. In fact, Klebanov's First Symphony entitled "In Memoriam to the Matyrs of Babi Yar" was condemned as "anti-patriotic," and he was accused of "distortion of the historic truth of the Soviet People" and of "national narrow-mindedness."

In his Second Piano Trio, written 11 years after his First Symphony and five years after Stalin's death, Klebanov employs elements of folk music but does so in a personal and unique way. The first movement even has a theme suggestive of "Amazing Grace." The second movement is a *Scherzo* that is full of energy and spirit. A middle section is described by publisher Edition Silvertrust as having "a slinky salon style that was popular in post-World War I Germany." The Adagio is achingly romantic, but the mode lifts toward the end. The finale sprints ahead with restless energy, although a darker undercurrent seems to coexist. The work has been



described as being more rhapsodic than architectural and as having an atmosphere at times suggestive of Ravel. Klebanov's music is only now becoming more widely known in the West having been seriously censored during the Soviet era.

Franz Schubert

(1797-1828)

died on November 19th at 3:00 in the afternoon. He was in the home of his brother, Ferdinand, where he was being looked after on a 24-hour basis by his

thirteen-year-old half-sister, Josefa, Ferdinand's wife, Anna, and others. He had been quite uncomfortable for some time and even delirious, at times singing out uncontrollably. The day before his death he had to be restrained in bed, yet a mere 24 hours earlier he had taken advantage of periods of lucidity to correct the proofs of his last song cycle, *Winterreise* (Winter's Journey).

The cause of death was listed as *Nervenfieber* (nerve fever). The actual cause could have been the result of typhoid fever, which was common given the water quality in the area where Schubert lived. His condition would have been compounded by the fact that he was now quite overweight and a long-time heavy drinker. It is also probable that syphilis played a significant role. He was apparently in the final stage of this three-stage disease first contracted in late 1822. A further possible complication could have been mercury poisoning. A concoction of the heavy metal was widely used at that time as a treatment for syphilis. Many, who were under such treatment, died of the cure before the disease took its toll. A few, like Schubert's friend, Schober, who



contracted the disease at about the same time as Schubert, but lived into his eighties, benefited from this drastic prescription.

Schubert had been keenly aware of his mortality since his condition was first diagnosed in 1823. On May 8 of that year, he wrote a poem entitled *Mein Gebet* (My Prayer). The last two stanzas read:

*See, abased in my dust and mire,
Scorched by agonizing fire,
I in torture go my way,
Nearing doom's destructive day*

*Take my life, my flesh and blood,
Plunge it all in Lethe's flood,
To a purer, stronger state
Deign me, Great One, to translate.*

Schubert was always a compulsive and almost incessant composer. In the year 1815 alone, he wrote more than 50 songs. In 1827, when Beethoven's death was imminent, a friend brought Beethoven some of Schubert's songs. He was astonished at their beauty and astounded to learn that this composer, of whom he knew little, had written over 500 masterful German *Lieder*. Schubert idolized Beethoven and attended his funeral reverently holding a candle. Awareness of his own impending fate spurred Schubert on in his work. Beethoven's passing only intensified his urgency.

Between Beethoven's death in March of 1827 and Schubert's in November of the following year lay what Benjamin Britten held were, "the richest and most productive eighteen months in our music history. I mean the period in which Franz Schubert wrote *Winterreise*, the *C Major Symphony*, his last three piano sonatas, the *C Major String Quintet*, as well as a dozen other glorious pieces."

Schubert wrote two complete trio masterpieces for violin, cello, and piano in 1827/28. The first was written simultaneously with *Die Winterreise*, Schubert's final song cycle. The second was finished only weeks before his death. Both are very large-scale works. In the case of Trio No. 1 in B-flat, most of the extra length occurs in the massive

first movement. Here Schubert shows his structural acumen in holding such a work together. This is partly due to his skillful use of harmonic relationships. It is also the product of the unique development, which is stretched out by twice faking the entrance of the recapitulation. When it finally arrives, it is ingeniously disguised.

The second movement begins almost lullaby-like sung initially by the cello. A middle section of the movement is more passionate and agitated. The Scherzo is an *Ländler*, a very popular dance in Austria at the time. It is often referred to as the predecessor of the waltz but is more peasant-like. One writer describes it as featuring "hopping, stomping, and, occasionally, yodeling."

The finale has both elements of a rondo and sonata form. It is elegant and energetic. All in all, this work has a sunnier disposition than the E-flat Trio that followed. As Robert Schumann said of it: "One glance at Schubert's Trio (Op. 99) and the troubles of our human existence disappear and all the world is fresh and bright again." Schubert heard the work performed once at one of his *Schubertiaden*, but he died before it could be performed in a public concert.





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19th Century French Rapture

Quintet in C Minor, Op. 42

Two Violins, Viola, Cello, and Piano

Poco lento; moderato

Larghetto sostenuto

Maestoso; Allegro risoluto

Louis Vierne

(1870-1937)

Intermission

Quintet No. 1 in D Minor, Op. 7

Two Violins, Viola, Cello, and Piano

Allegro

Andante

Molto vivace

Allegro con moto

Charles-Marie Widor

(1844-1937)

**David Perry & Suzanne Beia, Violins • Allyson Fleck, Viola •
Paula Kosower, Cello • Jeannie Yu, Piano**

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19th Century French Rapture

PROGRAM NOTES

Louis Vitor
Jules Vienne
(1870-1937) and
Charles-Marie
Widor (1844-1937)

seem destined to appear on the same program. They were both among the greatest of French organists, revered teachers, and – together – dominated the organ world for decades spanning the *fin de siècle*. Widor was one of Vienne's teachers. Vienne was among Widor's most prized students. Widor performed at Vienne's wedding, and the two died in the same year less than three months apart. Because both were such virtuosos on their instrument, their extensive repertoire for their instrument has dominated the image they retain as composers among most current day musicians. Regardless, both men wrote extensively for a variety of forces.

Louis Vienne was born in Poitiers, France, one of four children. Born nearly blind as the result of congenital cataracts, he eventually received a medical treatment that allowed him to distinguish shapes and read large letters. He learned to read Braille and had many compositions transcribed into large print. He showed a remarkable musical talent as early as two. After moving to Paris, he took lessons with Louis Specht, a blind teacher at the National Institute for the Young Blind. He soon heard Cesar Franck perform on the organ which touched him deeply. As he said:

The organ played a mysterious prelude, quite unlike any I had heard at Lille; I was bowled over and became almost ecstatic. ... I could not hold back my tears. I knew nothing; I understood nothing; but my instinct was violently



shaken by this expressive music echoing through every pore.

Soon, Franck recommended organ teachers for Vienne and took him in as a private composition student at the Paris Conservatory. When Franck died in 1890, Widor succeeded him as organist at Saint Suplice, and Vienne became Widor's assistant—both with Widor's organ class and as assistant organist at Saint Suplice. In 1900, he became organist at Notre-Dame de Paris, a position which he held until his death. In 1906, an accident seriously damaged one of his legs to the point that it was thought he might lose it. Successful surgery saved it, but he had to entirely relearn his pedal technique at the organ, which took him nearly a year.

His son, Jacques, served in World War I and committed suicide in 1917. Vienne responded with the Piano Quintet, Op. 42, as a commemoration for his son. As Vienne said, he wanted to give "full expression to my tenderness and the tragic destiny of my child." The first movement runs the gamut of emotion connected to such a loss: grief, anger, despair, resentment, denial, exhaustion.

The second movement begins quietly as one writer describes like "waking from sleep." "It is too melancholy to be wistful, too painful to be nostalgic." The third and final movement contains some music from the first but takes a decided turn emotionally. As Vienne himself said, he wanted to bury his son "with a roar of thunder not with the plaintive bleating of a resigned, stupid sheep." Vienne's grief was magnified by the fact that he had signed the permission for his underaged son to go into the service.

Charles-Marie Widor came to the organ naturally. He was born in Lyon, France, into a family of organ builders. Widor studied organ in Brussels and then moved to Paris

where he soon became assistant to Camille Saint-Saëns at *Église de la Madeleine*. With the help of Charles Gounod, within a year he was appointed as provisional organist at Saint-Sulpice, the most coveted organ position in Paris. He continued in that position for the next 64 years, but still as the provisional organist. Widor is now known for his 10 organ symphonies, and in particular, the toccata finale to his *Symphonie No. 5*, which is played in many churches every Easter and at other high celebrations. Despite the preponderance of organ works one would expect from such a high-profile performer, Widor also wrote three orchestral symphonies, a number of other symphonic works, and several concertos. He wrote three operas as well as several other stage-works and almost two dozen chamber works.



Among the latter are a Piano Trio, Piano Quartet, and two Piano Quintets.

The first of his two Piano Quintets, Op. 7, is in D Minor. It was published around 1890 although some sources suggest it could have been written much earlier. It is in four movements, and as restrained and reflective as the *Vierne* is, this work offers a clear contrast. The opening movement has a rigorous, almost martial quality to it. The second movement is refreshingly melodic with interesting color effects between piano and strings. The Scherzo is fleet and lively with a contrasting middle section. The finale demonstrates some of the technical virtuosity one associates with his organ works and the contrapuntal writing in the middle demonstrates the serious attention one of Widor's teachers brought to the works of J.S. Bach, something not necessarily expected in a French studio.

Widor's list of students reads like a veritable Who's Who of famous organists of the period, including one who was particularly known for his interest in Bach, Albert Schweitzer.



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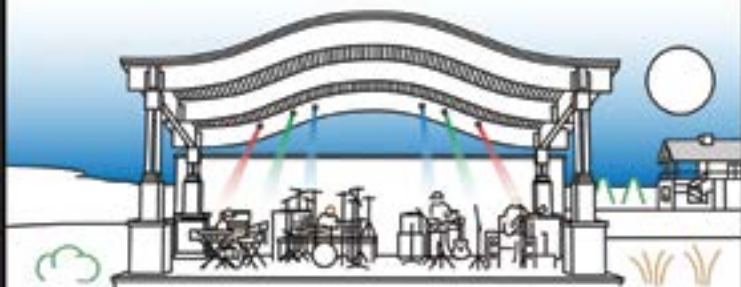


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Splendid Stories

Four Two-Bit Contraptions

Flute and Horn

Jan Bach
(1937-2020)

"Second Lieutenant" In a martial manner

*"An R.O.T.C. officer whose military bearing
does not quite conceal his real nature"*

"Calliope" With elephantine grace

*"With delusions of grandeur, the organ of the
Big Top attempts a Romantic waltz"*

"Gramophone" Stiffly syncopated

*"An early low-fi phonograph plays broken-
record variations on a 1920 dance theme"*

"Pinwheel" Quickly

"This contraption leaves the players breathless"

En Saga, (Op. 9) (Gregory Barrett arr.)

Flute, Clarinet, Horn, and Strings

Jean Sibelius
(1858-1944)

Andante assai

Intermission

Quintet in G Major, Op. 77

String Quartet and Double Bass

Antonín Dvořák
(1797-1828)

Allegro con fuoco; Piu mosso

Scherzo: Allegro vivace

Poco andante

Finale: Allegro assai

Sunday, August 27, 5:00pm – Woodwalk Gallery, Egg Harbor
Sponsored by Jean Berkenstock

Tuesday, August 29 – Björklunden, Baileys Harbor

Wednesday, August 30 – Salon Concert: Mutchler Residence, Sturgeon Bay
Sponsored by Keith & Sherry Mutchler
Supporting Sponsor: Nicolet Bank
Artist: Jeanne Kuhns

Thursday, August 31 – Donald & Carol Kress Pavilion, Egg Harbor
Sponsored by the Rotary Club of Sturgeon Bay

Sunday, September 3, 3:00pm – The Clearing Folk School, Ellison Bay
Sponsored by Michael Elkow

Concerts are at 7:00pm, unless otherwise noted.

Heather Zininger, Flute • JJ Koh, Clarinet • Fritz Foss, Horn •
David Perry & Roy Meyer, Violins • Sally Chisholm, Viola •
Paula Kosower, Cello • Jeremy Attanaseo, Bass

Heather is sponsored by Jean Berkenstock.

JJ is sponsored by Mary Pikul Anderson.

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Sally is sponsored by David & Nancy Borghesi.

Paula is sponsored by David & Genie Meissner.

Drew is sponsored by Jim Goodwin.

Splendid Stories

PROGRAM NOTES

The following comes from the **Jan Bach** (1937-2020) web page (janbach.com):

Jan Bach first started writing music at the age of 5 and received his first composition award from BMI

at the age of 19. He continued composing until he died at the age of 82.

He was a prolific composer; six of his works were nominated for a Pulitzer Prize. His rhythms, melodic placement, use of fugues and especially his fondness of writing for the underdog performer (viola, tuba, bassoon, harp, steelpan, euphonium, to name a few), made Bach a key contributor to 20th Century Post-Modern Composition.

He lived life with a "glint" in his eye. Trust us when we say he injected his childlike humor into almost every one of his compositions. The jokes and puns are more overt in his later works, but you'll always find a little musical joke in his writing. (For instance, Laudes was named for the "Loud A's" played by the trumpet.)

Although he wrote for all ages and abilities – from children on up to the most technically skilled performers on earth – he had the unique perspective of knowing (and pushing) the limits of especially the brass and woodwind player. If you are a good



player, you have heard of Jan Bach's music. If you're an excellent player, you may have attempted to play it.

He wrote operas, choral works, music for brass ensemble, violin, viola, flute, trumpet, horn, euphonium, tuba, piano, harp, steelpan and zither, just to name a few. The catalogue owned and managed by his Estate includes music for nearly every ensemble – trios, quartets, quintets, chamber orchestras and soloists.

Jan was a colleague with several former Midsummer's Music musicians, including Mel Warner, John Fairfield, Bill Koehler, and me, at Northern Illinois University, where he was a Professor of Music and a veritable institution in the Music Department. Most of us played several premieres of Jan's works. Jan actually wrote a Quintet for Bassoons for me and my students, which he dedicated to me.

He was always cheerful and full of fun, a trait that shows up in much of his very well-orchestrated music. *Four Two-Bit Contraptions* is no exception. Jan shows how well he can tell a story and impart information with just the slimmest resources, flute and horn. The title page sets the stage. In a garish juxtaposition of type styles, much like a vaudeville playbill, we are confronted with:

"Presenting – 4 (Count Them) 4 – 2-Bit Contraptions – Being – A Collection of Diverse and Sundry – Musical Amusements

– for a contaminated Rainy Afternoon –
Especially composed for – Flute & Horn –
by – Dr. Jan Bach – B.M., M.M., D.M.A.”

Each of the four movements represents a different “contraption” as identified by a descriptive subtitle. “Second Lieutenant” has a pseudo military nature to its music with the subtitle, “An R.O.T.C. officer whose military bearing does not quite conceal his true nature.”

“Calliope,” in the awkward meter of 5/8, has the instruction to the players, “With elephantine grace.” Its subtitle is, “With delusions of grandeur, the organ of the Big Top attempts a Romantic waltz.”

“Calliope” is the most graphic of the four movements. The directions to the players say “Stiffly syncopated,” while the subtitle reads, “An early lo-fi gramophone plays broken-record variations on a 1920 dance theme.” Jan makes sure we know where the scratch in the record causes repetitions, and the attempt to move the needle is devastating.

“Pinwheel” speaks for itself. “This contraption leaves the players breathless.”

Breathless indeed. As fun and delightful as these pieces are, they require truly brilliant virtuosos to bring them off, as is the case with most of Jan Bach’s music. It should be mentioned that in addition to several other instruments, Jan was an excellent horn player. He is also thought to be a distant relative of another Bach – J.S.

Jean Sibelius

(1865-1957) is Finland’s greatest composer, yet he was born into a Swedish speaking family and became fluent in Finnish only from the time he was eight years

old. He showed an early interest in the violin and composition but didn’t receive formal



instruction in violin until he was 14—and in composition still later. In 1885, he enrolled in the University of Helsinki law school but left after a year. Although he began studying composition in 1885 following many years of self-instruction, he continued his interest in a career as a violinist, auditioning for the Vienna Philharmonic as late as 1891.

Sibelius studied composition with Martin Wegelius in 1885. While Sibelius was enthralled with Tchaikovsky at this time, his teacher was a strong follower of Wagner. In 1889, he traveled to Berlin where he studied counterpoint with Becker and then went on to Vienna for study with Robert Fuchs and Karl Goldmark. During the 1880s, most of Sibelius’ efforts were directed toward chamber music. He returned to Finland in 1891 but, before doing so – as he later related to his biographer, Karl Ekman – he began an octet for flute, clarinet, and strings while still in Vienna. According to Gregory Barrett, who is responsible for the chamber music reconstruction of *En Saga*, Sibelius, upon returning to Finland in 1892, made the work into a septet, and then into a “Ballet Scene.” Sibelius described this music as being “...like a fairy tale in the romantic style.” Within a month, Sibelius had completed his first purely symphonic composition entitled “*En Saga*” or “Fairy Tale.” Although the octet/septet/Ballet Music is lost, we know that the orchestral tone poem, *En Saga*, drew on the material from this lost chamber music. We simply don’t know to what extent.

Barrett offers us a glimpse into what the chamber version might have sounded like in the only way possible given what we are left with. He has reconstructed the orchestral version of *En Saga* as a septet (with an optional horn part, which we are using) as if the lost music were a precursor of the orchestral version. This seems reasonable given our knowledge of the inspirational impetus, the thematic similarity, and the fact that the works were written nearly simultaneously.

Prior to this, in 1891, Sibelius had written a large-scale work for chorus and orchestra

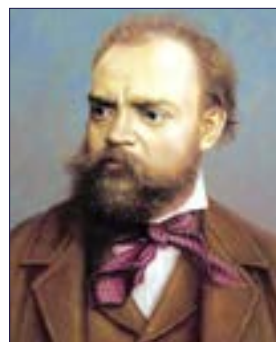
entitled *Kullervo*, the first of many works of Sibelius to draw on the Finnish national epic, the Kalevala. The work impressed the prominent Finnish conductor, Robert Kajanus, who then asked for a strictly symphonic work, but he suggested that this new work be more appealing and less taxing on the listener. Sibelius responded with a series of highly successful tone poems over the next several years before completing his First Symphony in 1899.

En Saga is the first of these tone poems, and it already demonstrates Sibelius' commitment to thematic relationship within a work, which he expressed to Gustav Mahler in 1907 when he said, "the symphony must contain a profound logic creating a connection between all the motifs." Sibelius already seems intent on this process in *En Saga*. The work starts with a brief introduction with swirling figures in the flute and dissonant chords in the strings suggesting an eerie primeval atmosphere out of which the clarinet brings forth the main theme. This theme will be heard in a multitude of versions and with a variety of accompanying figures. A double bass solo leads to a faster variant of the theme, which itself is subjected to several mutations. An even faster section stated first by the flute suggests troika music, a three-person dance representing three horses drawing a sleigh.

Rather than telling a particular story or legend as Sibelius' other tone poems do, the story line here seems to be a very personal one. Late in his life Sibelius said of the work, "[it] is one of my psychologically most profound works. I might almost say that it encapsulates my entire youth. It is a statement of a state of mind. At the time when I wrote *En Saga*, I experienced many shocking things. I have never revealed as much of myself in any of my works as in *En Saga*."

Antonín Dvořák (1841-1901) was born in Prague and came from a line of butchers and innkeepers. He began an apprenticeship to become a butcher as his father and grandfather had done before him. His father did play the zither in the inn, which he ran

and tried his hand at composing a few dances. Young Antonín took up the violin and was soon playing for guests in his father's inn. By 1857, he was studying at the Prague Organ



School. In the 1860's, he played viola in the Provisional Theatre Orchestra and had the opportunity to play a concert in 1863 with Richard Wagner conducting, which included portions of *Tannhäuser*, *Die Meistersinger*, and the prelude from *Tristan und Isolde*. Dvořák's earliest compositions date from this period and show a decided influence of Wagner. Eventually Dvořák began to find his own compositional voice featuring Czech folk elements, but he managed to integrate these into an international style more effectively than his Czech compatriots, Smetana and Janáček.

In 1874, he entered the Austrian State Stipend competition designed to assist talented young composers who were in need of financial assistance. Among the judges were the powerful critic Eduard Hanslick and Johannes Brahms. Dvořák won 400 gulden and won again in 1876 and 1877. The Quintet for strings with double bass from 1875 was surely among those compositions submitted for, and encouraged by, this competition.

Most string quintets add a second viola to the string quartet nucleus. Occasionally, a composer would add a second cello instead as in the famous C Major Quintet, which was to be Schubert's last chamber music composition. The addition of a bass for the fifth instrument, mimicking the makeup of an orchestral string section, is a most unusual feature of this work by Dvořák. It is a work of boundless energy and enthusiasm, and its unusual instrumentation provides a full-bodied sonority.

Celebratory Fireworks!

Piano Quartet in D Minor, Op. 25

Piano, Violin, Viola, and Cello

Allegro

Adagio

Menuetto: Allegretto

Rondo: Allegro

Dora Pejačević

(1885-1923)

Café Music

Piano, Violin, and Cello

Allegro

Andante rubato

Presto

Paul Schoenfield

(b.1947)

Intermission

Piano Quartet in C Minor, Op. 13

Piano, Violin, Viola, and Cello

Allegro

Scherzo: Presto

Andante

Finale: Vivace

Richard Strauss

(1864-1949)

David Perry, Violin • Sally Chisholm, Viola • Paula Kosower, Cello • Jeannie Yu, Piano

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Celebratory Fireworks!

PROGRAM NOTES

This year marks the 100th year since the death of **Dora Pejačević** (1885-1923). She was only 38 when she died, about the same age as Mendelssohn at his death. Born in Budapest, she grew up about 200 miles to the southeast in what is now Nasice, Croatia. Her family were among the nobility, and there is a castle in that area that bears the Pejačević (pronounced Pie-ah-cheh-vich) name. Her father was a count who eventually became the Ban (Governor) of Croatia, which prompted a move to the capital of Zagreb. Her mother was a Hungarian countess with some degree of musical ability. Dora's musical talent displayed itself very early in her life, and that was encouraged by her mother. She was given lessons and had access to the large family library. She also had an English governess who saw to it that she received a broad education. She apparently was already composing by the time she was 12. A Countess herself, her full name being Countess Maria Theodora Paulina Pejačević, she was expected to follow the lifestyle of her noble heritage; however, she chose a more modest lifestyle and served as a nurse during World War I.



She wrote about 100 works that have survived, and more the 50 of them have been recorded. These include songs and chamber works, but also many large-scale works, notably her Symphony in F# Minor and a Piano Concerto in G Minor, plus several sonatas for piano and for violin. Her work for voice, violin, and orchestra entitled *Verwandlung*, was shown by the poet, Karl Kraus, to Arnold Schoenberg

who expressed his approval and tried to arrange a performance in Vienna. The great Arthur Nikisch conducted the F# Minor Symphony several times with the Leipzig Gewandhaus Orchestra.

The bulk of Pejačević's oeuvre is dedicated to works for piano and a large body of songs for voice and piano. However, she also wrote at least 16 chamber works including three string quartets, a piano trio, quartet, and quintet. The Piano Quartet in D Minor, Op. 25, dates from 1908. Edition Silvertrust describes the work as follows:

*The Quartet begins with a very appealing **Allegro**, at times quite chromatic. It is followed by a lyrical **Adagio**, the main theme to which, though simple, is quite warm and winning. The third movement is marked **Menuetto. allegretto**, and is an interesting blend of the Romantic and classic, a cross between a romantic intermezzo and a playful modern and updated minuet. The finale, **Rondo**, is a spirited, carefree dance with highly effective use of pizzicato.*

Despite her all-too-short life, Dora Pejačević led a full one. She was friends with the poet Rainer Maria Rilke, setting several of his poems to music, and had occasion to attend the world premiere of *Der Rosenkavalier* in Dresden in 1911. She married in 1921, but died two years later, four weeks after giving birth to a son.

Paul Schoenfield (b.1947) is a native of Detroit. He began studying piano when he was six and started writing music the following year. His teachers included the great pianist, Rudolph



Serkin. He was educated at Carnegie-Mellon University and holds a Doctor of Music degree from the University of Arizona.

In addition to his interest in music, Schoenfield is also keenly interested in mathematics and is well versed in Hebrew, having lived on a kibbutz in Israel. His music frequently makes reference to Hebrew idioms but is most strongly influenced by jazz and American folk music. About his *Café Music*, he has said:

The idea to compose *Café Music* first came to me in 1985 after sitting in one night for the pianist at Murray's restaurant in Minneapolis [where he was living at the time]. Murray's employs a house trio, which plays entertaining dinner music in a wide variety of styles. My intention was to write a kind of high-class dinner music—music which could be played by the trio at Murray's. For example, early 20th century American, Viennese, light classical, Gypsy, and Broadway styles are all represented. A paraphrase of a beautiful Hasidic melody is incorporated in the second movement. *Café Music* was commissioned by the St. Paul Chamber Orchestra and was premiered in January 1987.

The first and last movements are very energetic, rhythmic—even frenetic at times. The slow movement is contemplative and poignant to the point of nostalgia. A beautiful melody in the cello is worthy of Dvořák. It is apparent that Schoenfield has composed music that captures the casual quality of “club music” but in a classical sense that combines readily recognizable idioms and gestures of the time in a far more contrapuntal style than one would expect in true “café music.” You will likely find it almost impossible to keep yourself from moving to this music.

When **Richard Strauss** (1864-1949) was born, the Civil War in the U.S. was just coming to a conclusion. When he died, the Second World War had been over for four years. It seems hard to believe that Strauss, who composed one of his best works in 1948, *The Four Last Songs*, was also composing masterpieces in the 1880s (*Don Juan*, *Death and Transfiguration*, *Aus Italien*).

Not only did Strauss live a long musical life, but his precocious talent manifested itself very early.

Strauss was born in Munich where his father was Principal Horn in the Court

Orchestra for 49 years. Richard received music lessons in piano and violin from his father's colleagues beginning at age four. By age 11, he was taking instruction in theory, harmony, and orchestration. He enjoyed the added luxury of being able to attend rehearsals of his father's orchestra.

Although his father regularly performed the music of Richard Wagner as part of his professional duties, he found it distasteful and insisted on protecting his son from such music to concentrate on the classics. However, contrary to his father's wishes, Richard saw performances of Tannhäuser, Siegfried, and Lohengrin in 1874. Much later, writing in his *Reminiscences*, he said, “It was not until against my father's orders, I studied the score of Tristan, that I entered into this magic work, and later into Der Ring des Nibelungen, and I can well remember how, at the age of seventeen, I positively wolfed the score of Tristan as if in a trance.”

By the very early 1880s, Strauss had written his Violin Concerto and the Serenade for 13 Winds, Op. 7, both well received. After performing the Serenade with his orchestra in Berlin, the great 19th century conductor Hans von Bülow said Strauss was “by far the most striking personality since Brahms.” It is during this short period in the early 1880s that Strauss wrote most of the few chamber-works he would create. The Piano Quartet in C Minor, Op. 13, dates from 1883.

It is a massive work suggesting maturity far beyond the youth of its 20-year-old composer. Despite his newfound thrall for Wagner, the prevalent chamber music



tradition in Germany at this time was that of Schumann and Brahms. In this work, Strauss demonstrates that he is thoroughly at home in this language and even able to expand it. In a review of a 1904 performance, Arthur Johnstone, critic for the Manchester Guardian, says Strauss “shows himself a better Brahmsian than Brahms, avoiding all his model’s worst faults ... The quartet might rank as the mature work of anyone but Strauss.”

The first movement is a large-scale sonata form movement demonstrating in its development section that Strauss is able to impressively and naturally manipulate the thematic material in a way that he had previously struggled with or avoided. The second theme is particularly expressive in its broad arching span. The second movement is in the best tradition of demonically driven Scherzos. An interesting feature is the reuse of the Trio theme toward the end of the coda.

The slow movement is touchingly nostalgic. As natural and broad sounding as the themes are, there is an underlying motivic relationship and manipulation that shows itself in many subtle ways throughout. This is often demonstrated in the countermelodies that embellish the themes. A secondary section in triplets returns toward the end of the movement transposed from A-flat Major to F Major. The movement stays in that key as it comes to a close serenely in what Cobbett calls a “delicate serenade-like ending.”

The finale is a robust movement full of syncopated figures that have been likened to Schumann. It is full of rhythmic vitality interspersed with moments of great lyricism. Once again, Strauss shows his ability to manipulate his themes and combine them in a variety of ways, ending with a coda that, like that of the first movement, is particularly emphatic.

Program notes by James T. Berkenstock unless otherwise indicated. ©2023

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Aaron Fried, *Cello*
Paula Kosower, *Cello*
Mara McClain, *Cello*
Jeremy Attanaseo, *Bass*
Drew Banzhaf, *Bass*

"A cellist with rich tonal resources, fine subtlety and a keen sense of phrasing" (Gramophone), **Anthony Arnone** enjoys a career as a soloist, chamber musician, conductor, recording artist, composer, and teacher. He is associate professor of cello at the University of Iowa School of Music and is on the faculty of the Preucil School of Music in Iowa City.



He has collaborated with many great chamber ensembles and artists including members of the Pro Arte Quartet, Cypress Quartet, Fry Street Quartet, and Arianna Quartet.

He was a founding member of the Meridien Trio and the Sedgewick String Quartet, and he was part of the Matisse Trio. Arnone is regularly featured as soloist with such orchestras as the Madison Symphony, Dubuque Symphony, and the Kamuela Philharmonic.

A native of Honolulu, he received his Bachelor of Music degree from the New England Conservatory of Music, where he studied with Colin Carr. He left graduate studies with Bonnie Hampton at the San Francisco Conservatory to accept a position with the Orchestre Philharmonique de Nice, France, continuing his studies with Paul and Maude Tortelier. He returned to the United States

to complete his master's degree in conducting at Wichita State University.

Arnone was principal cellist of the Madison Symphony and taught at Ripon College. He taught and performed at the Madeline Island Music Camp, Eastern Music Festival, the Stonybrook Music Camp, the Spoleto Festival in Charleston, SC, and the Festival Dei Due Mondi in Spoleto, Italy, where he was co-principal cellist for seven years.

Drew Banzhaf has been a member of the Baltimore Symphony Orchestra since 2017. Prior to this, he was a fellow of the New World Symphony in Miami Beach, Florida for three years. He is a frequent substitute



with the Atlanta Symphony Orchestra and has also performed with the Milwaukee and San Antonio Symphony Orchestras. Drew spent three summers with the Verbier Festival Orchestra in Switzerland and was a three-time fellow at the Aspen Music Festival. He was also a fellow at the Music Academy of the West and a two-time fellow with the New York String Orchestra Seminar. Last year, Drew was a finalist for the Principal of the Milwaukee Symphony and a finalist for the Associate Principal of the San Francisco

Symphony. He has also been a finalist for the Atlanta Symphony Orchestra, runner up for the Principal of the San Antonio Symphony, second runner-up for the Assistant Principal Bass of the Winnipeg Symphony Orchestra and a finalist for the Trondheim Symfoniorkester in Norway.

Drew completed his Master of Music degree in the spring of 2014 at Rice University's Shepherd School of Music, where he studied under the tutelage of Timothy Pitts. He previously studied at Indiana University's Jacobs School of Music, where he received a Bachelor's of Music studying with Lawrence Hurst. In high school, Drew studied with Midsummer's Music Festival's long-time bassist, Jason Heath.

Drew is sponsored by Jim Goodwin for Midsummer's 2023 season.

Suzanne Beia is second violinist of the Pro Arte Quartet, artist in residence, and chamber music coach for the School of Music and the Wisconsin Youth Symphony at the University of Wisconsin-Madison.



Beia is concertmaster of the Wisconsin Chamber Orchestra and Madison Opera and associate concertmaster of the Madison Symphony. She performs regularly with the Chicago Philharmonic and with HeartString's Rhapsodie Quartet, a Madison Symphony outreach program. Beia has also served as assistant concertmaster of the New World Symphony (Florida) and as concertmaster of the Reno Chamber Orchestra (Nevada), Bay Area Women's Philharmonic (California), Spoleto Festival Orchestra (South Carolina), and Chamber Symphony of San Francisco. She has performed as principal second violin of the Wichita Symphony (Kansas), and has played in the Nice Opera Orchestra (France).

Festival appearances include Chamber Music West, the Telluride and Token Creek fes-

tivals, Festival de Prades, and Bach Dancing and Dynamite Society. She has served on the faculties of Rocky Ridge Music Center and Florida International University, and has performed as soloist with orchestras throughout the United States and Germany. Her solo recordings include Katherine Hoover's double violin concerto on the album Night Skies (Centaur Records).

Beia began musical studies on the viola at the age of 10, but soon shifted to violin, making her solo debut at age 14 with the North Lake Tahoe Symphony (Nevada). She studied at the Interlochen Arts Academy and the San Francisco Conservatory. Her major teachers have included Theodore Madsen, Roy Malan, Jorja Fleezanis and David Perry.

A member of Midsummer's Music, violist **Sally Chisholm** has concertized across three continents.

Chisholm's extensive chamber music collaborations include performing as a member of the Pro Arte Quartet, and founding member of the Thouvenel String Quartet with whom she toured Europe, China and Lhasa, Tibet. Known for championing the works of great American composers, the Thouvenel Quartet has commissioned works from Elliott Carter, Milton Babbitt, and Ernst Krenek, among others. Recipients of the first prize at the Weiner International Chamber Music Competition, they were also finalists of New York's Naumburg Competition, and performed on NBC's TODAY Show. Chisholm is a permanent member of the Northern Lights Chamber Music Institute, and the Chamber Music Society of Minnesota where she has collaborated with guest artists including Anthony McGill, Nobuko Imai, Samuel Rhodes, and Leon Fleisher. She returns to the Marlboro Music Festival this summer for her tenth season.



A champion of new music, Chisholm's recent premieres include the Harbison

Nine Rasas in NY, the world premiere of the Harbison Viola Sonata, and soon with the Pro Arte and Samuel Rhodes the world premiere of the Harbison Viola Quintet. Last month Grammy nominated Paul Wiancko completed for Chisholm his quintet for viola and string quartet 1+1+1+1.

In addition to her 11th year at the Marlboro Festival, Chisholm toured with the Musicians of Marlboro last February with concerts in Connecticut, Vermont, the Philadelphia Kimmel Center, the Boston Longy School, and Carnegie Hall in NYC. She loves fast electric cars and is a fan of the NBA.

Sally is sponsored by David & Nancy Borghesi for Midsummer's 2023 season.

Christopher

Dozoryst serves as Principal Viola with the Madison Symphony Orchestra, a position he has held since 2007. He was the featured soloist with the symphony in September



2017, performing Harold in Italy by Hector Berlioz. Christopher also works with the Madison Symphony's internationally recognized Heartstrings Program as the violist for the Rhapsodie String Quartet. Highlights of his involvement with the quartet include a 2013 tour of Germany, with performances in Wiesbaden and Freiburg. Additionally, Christopher has been a member of the Wisconsin Chamber Orchestra since 2005. He is also the violist and a founding member of the Madison-based Pecatonica String Quartet, who regularly perform throughout the Midwest region.

Christopher earned his BA in Music Performance from the University of Wisconsin-Madison in 1997 and his MMU in Viola Performance from Carnegie-Mellon University in 2000. He and his family live in Madison, WI.

Midsummer's Music Executive Director, Assistant Artistic Director, and violist **Allyson Fleck** was drawn to Door County for its beau-

ty and is delighted to call it home.

Fleck has appeared as soloist with orchestras in Wisconsin, Illinois, Georgia, and with Russia's Novgorod String Orchestra.

As an orchestral musician, she has served as Principal Viola of the Greeley Philharmonic, Assistant Principal of the Fort Collins Symphony, section member of Cheyenne Symphony, Madison Symphony, Wisconsin Chamber Orchestra, Atlanta Ballet and Opera orchestras, and she is active in the freelance community.

Dedicated to chamber music, she has appeared at Midsummer's Music since 2004 and performed at the Token Creek Music Festival, Madeline Island Chamber Music Festival, and New York's famed Carnegie Hall, among others.

Fleck's arts administration experience includes roles as the orchestra manager of the Cheyenne Symphony and librarian of the Greeley Philharmonic. As an educator, she was Assistant Professor of Music at Beloit College, a member of the faculty at Ripon College, and at Kennesaw State University where she directed the chamber music program and taught studio viola. She has also taught beginning strings in various school systems.

Fleck received her Doctor of Musical Arts degree in Viola Performance from the University of Wisconsin-Madison. She enjoys spending time with her boys, Jacob and Eli, listening to music, and outdoor activities.

Allyson is sponsored by Peter & Beverly Ann Conroy for Midsummer's 2023 season.

Lindsay Flowers is the Principal Oboist of the Milwaukee Ballet Orchestra and English Hornist of the Madison Symphony Orchestra, Wisconsin Chamber Orchestra, and Quad Cities Symphony Orchestra. She previously was a member of the New Mexico Philharmonic and Civic Orchestra of Chicago where she performed with Yo-Yo Ma on WFMT radio and



in venues across the city.

Lindsay serves on the faculty at the University of Wisconsin-Madison Mead Witter School of Music where she is a member of the Wingra Wind Quintet. At Indiana Uni-



versity Jacobs School of Music, she received a Doctor of Music degree and designed a curriculum, 'School of Music Student-Generated Community Engagement Projects.' Lindsay's teaching integrates her collegiate volleyball training: disciplined commitment, performance visualization, supportive teamwork, persistent resilience, and the balance of effort and finesse.

A passionate chamber musician, Lindsay was a founding member of the Arundo Donax Reed Quintet, Bronze Medal Winners of The Fischhoff National Chamber Music Competition. Together with Dr. Andrew Parker, she recorded an album of oboe and English horn duo music to be released Fall 2022.

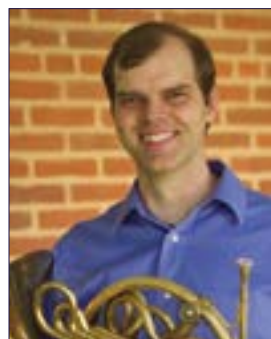
During recent summers, she has performed with the Santa Fe Opera, Grant Park, Lakes Area, Midsummer's (Door County), Apollo, Lake George, Castleton, Aspen, and Banff Music Festivals. She has also performed with the Milwaukee, Chicago, Indianapolis, Utah, and Nashville Symphony Orchestras.

In addition to performing and teaching, Lindsay is recognized for her repair and maintenance work on oboe and English horn cane gouging machines, particularly those designed by Ferrillo, Graf, Kunibert, and Gilbert.

French Horn player **Fritz Foss** enjoys a versatile career as a soloist, chamber musician, orchestral player and music educator.

Assistant Principal/Utility Horn of the prestigious Lyric Opera of Chicago since 2012. Foss has also been a member of the Colorado Symphony and has performed around the globe including appearances with the Malaysian Philharmonic, Chicago Symphony,

Boston Symphony, Cleveland Orchestra, St. Paul Chamber Orchestra, as well as the symphonies of Atlanta, Detroit, Milwaukee, and Kansas City. Winner of the New World Symphony's Concerto Competition, he appeared with them as soloist in Mozart's Horn Concerto No. 2.



International and US festival appearances include Switzerland's Verbier Festival, South Carolina's Spoleto Festival, the Crested Butte Music Festival, National Orchestra Institute, Tanglewood Music Center Orchestra, Grant Park Music Festival in Chicago, and the Cabrillo Festival of Contemporary Music in Santa Cruz, California.

Foss has toured throughout the US as a member of the Paramount Brass Quintet and appears on their recording *Shepherd's Hey* that features works by Percy Grainger, Ralph Vaughan Williams and Gustav Holst.

A dedicated music educator, he has been on the faculty of the New England Conservatory Preparatory Division, Boston Conservatory, Boston University Tanglewood Institute, and Fairbanks Summer Arts Festival, and currently performs and coaches woodwind quintets at Madeline Island Chamber Music.

Aaron Fried is a cellist and educator who lives in Madison, Wisconsin. Earlier this summer, Aaron served as principal cello at Colorado Mahlerfest and was a featured performer in



chamber music festivals in Alabama and North Carolina. Aaron performs extensively with The Madison Symphony Orchestra and prior to moving to Wisconsin per-

formed with The Boston Philharmonic, The Cleveland Opera, FiveOne Experimental Orchestra, Symphony Nova Scotia, and The Traverse Symphony Orchestra.

Aaron is currently pursuing a Doctor of Musical Arts degree at UW-Madison under the guidance of Professor Parry Karp. As a teaching assistant, Aaron performs with the Marvin Rabin String Quartet, teaches String Fundamentals to Music Education students, and leads orchestral sectionals. This past semester Aaron was honored with the Patricia A. Cheney Scholarship award.

Mr. Fried teaches at the Wisconsin Youth Symphony Orchestra, where he serves as Cello Section Coach and Director of Music Makers Creative Music Ensemble. Previously Aaron served as Adjunct Cello Faculty at Kent State University and Director of Ohio-based Creative Music Camp.

Aaron is also an avid composer and improviser. His compositions have been performed by ensembles across the country, and he has toured the region extensively with a Madison-based jazz and genre-bending octet called Bridge Ensemble. Aaron has appeared on jazz releases by Daniel Walzer and Concetta Donato.

Aaron studied previously at The Boston Conservatory and Kent State University. He was an Emerging Artist Fellow at Chamber Music Silicon Valley, a featured performer at The Juilliard String Quartet Seminar, and a George Bornoff Scholarship recipient.

Will Healy is a composer, pianist, and improviser, whose work across genres is characterized by textural richness, thematic depth, and vibrant experimentation. Based in Brooklyn, Healy composes music drawn from the musical traditions of New York City and the collaborations it inspires.



Healy is the founder and artistic director of ShoutHouse, a collective of hip-hop, jazz, and classical musicians. Recent ShoutHouse performances have taken place at the Kennedy Center, Jazz at Lincoln Center, and (le) Poisson Rouge, and their music has been featured on WNYC's "New Sounds," among other radio programs. Their debut album, *Cityscapes*, was released in 2019 by New Amsterdam records, and Healy's recent 30-minute piece for chorus and ShoutHouse, *Orbits*, was premiered at Roulette Intermedium in 2022.

As a pianist, he has performed solo recitals in the United States and abroad, including programs of original music, world premieres of pieces by other composers, and a wide variety of works from the classical repertoire. Healy has performed the works of J.S. Bach extensively, including the complete Goldberg Variations. Healy is currently the pianist in Pathos Trio, an award-winning chamber group that has premiered dozens of new works.

Healy's awards include the American Academy of Arts and Letters' Charles Ives Scholarship, two ASCAP Morton Gould Awards, Vassar College's W.K. Rose Fellowship, a J-Fund commission, and residencies at the Bogliasco, Willapa Bay AiR, and Brush Creek Foundations. Healy has written pieces for the New York Philharmonic's Bandwagon and YPC Concert series performances. He holds an M.M. in Composition from the Juilliard School, where he studied with Samuel Adler, John Corigliano, and Steven Stacky. *Will is sponsored by the MMG Foundation for Midsummer's 2023 season.*

Hailed by The Columbus Dispatch as having "gorgeous sound and dynamic nuance," **JJ Koh** joined the Madison Symphony Orchestra as Principal Clarinet in 2016. For the 2018-2019 season, he served



as Acting Assistant Principal/Eb Clarinet with the Milwaukee Symphony Orchestra and holds a position with the Wisconsin Chamber Orchestra. Koh has been a member of the Civic Orchestra of Chicago and performed with the Toronto Symphony Orchestra, Pittsburgh Symphony Orchestra, Louisiana Philharmonic Orchestra, Lexington Philharmonic, Richmond Symphony Orchestra, ProMusica Chamber Orchestra, and New World Symphony.

As a founding member of the Arundo Donax Reed Quintet, winners of the Fischhoff National Chamber Music Competition, JJ has commissioned and recorded multiple works, taught master classes, and performed in various concert settings across the country. Koh, the principal clarinetist of Kammer-Mahler, has participated in the world-premiere recording project featuring chamber versions of Gustav Mahler's Fourth and Ninth Symphonies. Additionally, he has premiered works by notable composers such as Augusta Reed Thomas, Bernard Rands, Harry Stafylakis, David Canfield, and Perry Goldstein and recorded with Nimbus Records, Tanner-Monagle, Enharmonic Records, and New Dynamic Records.

Summer festival appearances have included the National Repertory Orchestra, Lake George Music Festival, Lakes Area Music Festival, Midsummer's Music, Washington Island Music Festival, Chautauqua Symphony Orchestra, and Aspen Music Festival where he held a Fellowship for five summers. Koh completed his Master of Music and Bachelor of Music degrees under the instruction of Eli Eban and James Campbell at Indiana University Jacobs School of Music where he also served as an Associate Instructor. His final recital was awarded the Performer's Certificate, one of the highest honors awarded by the institution. Koh is a D'Addario Woodwinds performing artist and product consultant. *JJ is sponsored by Mary Pikul Anderson for Midsummer's 2023 season.*

Paula Kosower is an active performer and teacher who frequently appears with numerous ensembles. In recent seasons she performed concerts online and in person

with Fulcrum Point New Music Project, for the MusicNOW series at Chicago Symphony Center, the Chicago Philharmonic Chamber Music Series, the Dame Myra Hess concert series, International Cham-

ber Artists concerts, programs on WFMT 98.7, performances with the Apollo Chorus, and chamber music concerts at the Driehaus Museum. She frequently serves as a substitute player in the cello sections of the Chicago Symphony and the Lyric Opera of Chicago. She is also a member of the contemporary ensemble Picoso, who presents a full season of concerts throughout the Chicago area.

Ms. Kosower teaches applied lessons, cello pedagogy and orchestra repertoire classes and is an adjunct faculty member at several universities in the Chicago area including Northwestern, DePaul, and North Park universities. She teaches private cello lessons for pre-college students at the Northwestern University Music Academy. During the summer season she performs for music festivals such as the Ravinia Festival, the Zenith Festival in Des Moines, Iowa, and the Midsummer's Music Festival in Wisconsin. She also has taught at area chamber music camps organized by Midwest Young Artists, the Chicago Chamber Music Festival, and DePaul University. She received her B.M. and M.M. degree at Indiana University where she was a scholarship student and a graduate teaching assistant of Janos Starker. She received her D.M. degree at Northwestern University where she studied with Hans Jorgen-Jensen. *Paula is sponsored by David & Genie Meissner for Midsummer's 2023 season.*

Clarinetist **Alicia Lee** enjoys a diverse musical life performing old and new works in solo, chamber, and orchestral settings.

She is a founding member of the chamber music collective, Decoda, the Affiliate Ensemble of Carnegie Hall. Decoda's pursuits



places equal emphasis on artistry and community engagement. She is also a member of the composer/performer collective, NOW Ensemble, since 2015, with whom she has premiered dozens of new works written for the ensemble.



Alicia was a resident of New York City for over a decade where she performed and toured regularly with a variety of groups including The Knights, Orpheus Chamber Orchestra, Alarm Will Sound, and NOVUS NY.

Her festival appearances include Marlboro, Lucerne, Spoleto (Italy and US), Yellow Barn, Festspiele Mecklenburg-Vorpommern, and Bay Chamber Concerts.

Alicia was formerly the associate principal and E-flat clarinet player of the Santa Barbara Symphony. She has also performed for a season as guest bass clarinetist of the Bergen Philharmonic in Norway. She holds degrees from Columbia University, the University of Southern California, and The Colburn School.

Born into a musical family, Alicia grew up in Michigan, where she began her early studies on violin and piano and eventually made the switch to clarinet by age 12. She currently resides in Madison, Wisconsin with her husband, bass player and composer, Kris Saebo, their son Jack, and Bonnie the sheepdoodle. She is assistant professor of clarinet at the University of Wisconsin-Madison where she also performs with the Wingra Wind Quintet.

Known for his consummate skill on a variety of stringed instruments, Memphis-based multi-instrumentalist **Eric Lewis** travels across North America playing acoustic, bluegrass, country, folk, swing, blues and rock music. A recipient of the Premier String Player Award from the Memphis chapter of the National Academy of Recording Arts and Sciences, Lewis has earned accolades nationwide for his abilities on guitar, dobro,

steel guitar, mandolin, and more. He has performed or recorded with such artists as Jerry Phillips, Katie Dahl, Hi Rhythm, greats Leroy and Charles Hodges, Jimbo Mathus, Amy LaVere, Keith



Sykes, Kelley Mickwee, Carolyn Martin, Rory Hoffman, Claudia Russell, Gail Bliss, Jason Petty, E Squared artist Cheri Knight, and Prairie Home Companion favorites Robin and Linda Williams.

A Tennessee native, Eric Lewis began playing guitar when he was 13 years old. Having attended the University of Memphis on a Trumpet scholarship, Lewis' musical acumen is as broad as it is deep, extending into classical and rock music as well as the roots music he currently plays. His widespread, eclectic musical knowledge makes him a skilled teacher, composer, arranger, and producer as well as an instrumentalist.

Lewis currently travels widely with OBIE winner Jason Petty's shows Hank and My Honky Tonk Heroes and Classic Nashville Roadshow. He has a strong connection with the vibrant arts community in Door County, Wisconsin, where he regularly packs houses, plays often with the acclaimed Northern Sky Theatre, and was named "Best Male Musician" in Door County Magazine's Best Of 2008 reader poll.

Catherine Lynn

joined the Atlanta Symphony Orchestra in 2002 and became Assistant Principal Viola in 2009. While specializing in performing orchestral repertoire, she also loves chamber music



and is an active performer with the Atlanta Chamber Players; in February 2023, the

Atlanta Chamber Players performed multiple chamber music concerts in San Miguel de Allende, Mexico. Cathy is featured in a range of recorded performances, from classical selections aired on NPR's Performance Today to back-up strings on Pearl Jam's hit single "Just Breathe." She has served on the faculty of Kennesaw State University and as a viola coach for the Atlanta Symphony Youth Orchestra; she currently maintains a small private studio. Cathy earned her Bachelor of Music from the University of Alabama in Tuscaloosa and her Master of Music and Doctorate of Musical Arts from the University of Michigan in Ann Arbor where she studied with Yizhak Schotten and Andrew Jennings. In addition to playing the viola, she enjoys writing, knitting, and taking walks.

Mara McClain, cello, is currently a freelance musician in the Chicago area. She was most recently a member of the Alabama Symphony Orchestra from 2006–2018. Prior to her position with the Alabama



Symphony, she served as principal cellist of the Civic Orchestra of Chicago and attended the Cleveland Institute of Music in both the pre-college Young Artists Program and for her Bachelor of Music studies. Her teachers were Richard Aaron and Merry Peckham. She has participated in many summer festivals, including the Aspen School of Music, Spoleto Festival USA, and the Pacific Music Festival. She currently plays as a substitute cellist with the Atlanta Symphony Orchestra, the Milwaukee Symphony Orchestra, the Lyric Opera Orchestra, The Joffrey Ballet Orchestra, the Grant Park Festival Orchestra, and Music of the Baroque, and she frequently serves as principal cellist with the Chicago Philharmonic.

Mara is sponsored by Bob & Alice Chrismer and Lee & Barbara Jacobi for Midsummer's 2023 season.

Violinist/violist/composer **George Meyer** is equally interested in classical music and fiddle playing, and the music he writes draws

on both sources. He has performed his own compositions in a variety of settings, including Chamber Music Northwest, Bravo! Vail, the Savannah Music Festival, the Aspen Music Festival, the Telluride and RockyGrass Bluegrass Festivals, Barge-music, and the 92nd Street Y. He has been commissioned by Chamber Music Northwest, Katie Hyun with Astral Artists, and Bravo! Vail.



In 2022 and 2023, George played in 21 cities with Sam Bush, Mike Marshall, and his father Edgar Meyer. His arrangement of a traditional bluegrass gospel song (as performed by Tim O'Brien) for the Aizuri Quartet featured in their opening sets for five Wilco shows at the United Palace in New York City. In September 2022, his 2013 piece for solo string quartet with string orchestra, *Concerto Grosso*, featured in the New York Classical Players' three season-opening concerts with Stella Chen, Emma Frucht, Gabriel Cabezas, and George as soloists.

His violin teachers have included Naoko Tanaka, Laurie Smukler, Stephen Miahky, Lucy Chapman, Jennifer Frautschi, Carolyn Huebl, and Carol Smith. He holds degrees from Harvard College and the Juilliard School. He is from Nashville, TN. georgemeyermusic.com, [@georgemeyermusic](https://www.instagram.com/georgemeyermusic) on Instagram

Roy Meyer began violin studies at 4 years old with Kyoko Fuller at the American Suzuki Talent Education Center (ASTEC) in Stevens Point, WI. Roy went on to pursue a Bachelor of Music in violin performance at University of Wisconsin–Madison and continued his education earning a Masters of Music at University of South Flor-



ida in Tampa, FL. At New York University, he pursued a certificate in advance string studies before settling in Chicago. Roy's primary teachers have included David Perry, Carolyn Stuart, Gregory Fulkerson, Naoko Tanaka, and Laurie Hamilton.

As an educator, Roy has conducted violin master classes at the Apollo Music Festival, the University of Wisconsin–Oshkosh, Virginia Tech, SUNY New Paltz, Indiana State University, and the Aber Suzuki Center on campus at the University of Wisconsin–Stevens Point. Roy also served as visiting professor of violin at Illinois Wesleyan University in 2018.

With an especially passionate nature for orchestral repertoire, Roy has been Concertmaster of the Illinois Symphony Orchestra since 2015 and is a frequent substitute violinist with the Sarasota Orchestra, and Chicago Philharmonic. As a chamber musician, Roy enjoys maintaining musical relationships with friends and performing at the Apollo Music Festival in Houston, MN, and at the Illinois Chamber Music Festival in Bloomington, IL. Film credits include Amazon Prime's *Mozart in the Jungle*.

Ann Palen, violin, has been a member of the Lyric Opera Orchestra since 1990. She earned degrees from the Eastman School of Music and the Peabody Institute, while studying with Sylvia Rosenberg. During her studies, she coached with the Cleveland Quartet, Juilliard Quartet and Samuel Sanders. She was also a fellow at Tanglewood and participated in the Schneider Seminar in New York.



In Chicago, Ann has been a member of various orchestras including the Grant Park Symphony, Chicago Philharmonic, and Music of the Baroque. As a chamber musician, she has performed in the Roycroft Festival and Grove Street Festival. Ann lives in Elmhurst with her family.

Ann is sponsored by David & Nancy Borghesi for Midsummer's 2023 season.

Kayla Patrick is a violist from Chicago currently working toward her Doctorate of Musical Arts degree at The University of Wisconsin–Madison under the guidance of Sally Chisholm. She holds a position in the Marvin Rabin String Quartet, the graduate quartet at the Mead Witter School of Music. Additionally, she engages in outreach with the Bridge Ensemble, a group made up of university students that works to bring exposure to a variety of music genres to local schools. Kayla is an active chamber collaborator and performs regularly with musicians around the Midwest.



Kayla received her Bachelor of the Arts degree in Viola Performance under the instruction of Olga Tuzhilkov at Cardinal Stritch University and her subsequent master's degree and performance diploma in viola performance in the studio of Igor Fedotov at The Chicago College of Performing Arts. She has a distinct passion for chamber music and enjoys the close collaboration and artistic freedom that comes with performing chamber repertoire. Kayla's favorite dessert is ice cream, a food to which she is mildly allergic (but she eats it anyway).

Violinist **David Perry** enjoys an international career as chamber musician, soloist, orchestral musician and educator, and has performed in Carnegie Hall, and in most of the major cultural centers of North and South America, Europe, and the Far East.



An active chamber musician, he is a member of the Pro Arte Quartet who celebrated its

Centennial Anniversary in the 2011-2012 season. Acclaimed composers commissioned for the celebration include William Bolcom, John Harbison, Pierre Jalbert, Walter Mays, Benoit Mernier and Paul Schoenfield. He regularly tours throughout the country as a founding violinist of the Aspen String Trio, and has performed with Midsummer's Music since 1999.

Concertmaster of the Chicago Philharmonic, Perry has served as guest concertmaster with the China National Symphony Orchestra, Ravinia Festival Orchestra, and the American Sinfonietta among others. He also served as concertmaster for the Aspen Chamber Symphony. Active since the late 1980s with the Orpheus Chamber Orchestra, renowned for playing without a conductor, he can be heard on many of their Deutsche Grammophon recordings. Perry's discography also includes chamber and solo recordings on the Delos, Sonos and Naxos labels.

A member of the University of Wisconsin–Madison faculty, he was granted a Paul Collins Endowed Professorship in 2003. Perry was also on the faculty of the Aspen Music Festival and School for nearly two decades. A 1985 U. S. Presidential Scholar in the Arts, his first prizes have included the International D'Angelo Competition, National MTNA Auditions, and the Juilliard Concerto Competition.

David is sponsored by David & Nancy Borghesi and Michael Elkow for Midsummer's 2023 season.

Acclaimed pianist Dr. **Jeannie Yu** enjoys an active career as a soloist, chamber musician, recording artist and educator.

Yu has appeared as soloist with the Flint Symphony, Portland Symphony, Marina del Rey-Westchester Symphony, Des Moines Symphony, Des Moines Brandenburg Symphony, the Xiamen Symphony Orchestra in China, Sheboygan Symphony



Orchestra, Festival City Symphony, and the Milwaukee Ballet Orchestra.

A dedicated chamber musician, she is the pianist of the Florestan Duo with whom she has recorded Beethoven's complete works for cello and piano. Additional chamber music appearances include engagements with the Northwestern University Winter Chamber Music Series, the Green Mountain Chamber Music Festival, Chamber Music North, Three Bridges Chamber Music Festival, Frankly Music Series, Chamber Music Milwaukee, Midsummer's Music, and the Rembrandt Chamber Players Series.

Media appearances as a soloist and collaborative artist include WQXR in New York, WOI in Des Moines, IPR in Interlochen, and WFMT in Chicago. As a recording artist she has recorded volumes of music for various instruments for the Hal Leonard Publishing Company.

Yu's awards include first prize in the Frinna Awerbuch Piano Competition, the Flint Symphony International Concerto Competition, the Portland Symphony International Concerto Competition, and the Kingsville Piano Competition. She has performed and taught masterclasses at the Alfred University Summer Chamber Music Institute, Ohio Wesleyan Summer Chamber Music Festival, Milwaukee Chamber Music Festival, and the Troy Youth Chamber Music Institute. She received her Bachelor's and Master's Degrees from The Juilliard School, where she was awarded the Gina Bachauer Memorial Scholarship, and her Doctor of Musical Arts Degree from the Peabody Conservatory of Music.

Jeannie is sponsored by Dick & Annie Egan and Jerry Randall & Mary Hauser for Midsummer's 2022 season.

Flutist **Heather Zinninger** enjoys a versatile career as soloist, orchestral player, chamber musician and educator.

Assistant Principal Flute of the Milwaukee Symphony Orchestra, she previously held the position of Principal Flute of the Louisiana Philharmonic Orchestra, and she has performed as a guest with the Chicago Symphony Orchestra, Houston Symphony, San Antonio Symphony, Buffalo Philhar-

monic, Rhode Island Philharmonic, and New World Symphony.

Zininger shares her passion for chamber music by regularly performing with and serving on the artistic board of Milwaukee



Musaik. Additional summer festival appearances include Washington Island Music Festival, Lakes Area Music Festival, Tanglewood, Music Academy of the West, and National Repertory Orchestra.

A prizewinner in several national competitions, including the National Flute Association's Orchestral Audition Competition where she was awarded first prize, Heather earned a Master's Degree from Rice University and a Bachelor's Degree from the Eastman School of Music. Zininger grew up in Louisville, KY and spent her senior year at Interlochen Arts Academy. Her primary teachers include Leone Buyse, Bonita Boyd, Tallon Perkes, and Donald Gottlieb.

A devoted educator, she participates in the MSO's Arts in Community Education program and maintains a private teaching studio. While in New Orleans, she was Adjunct Professor of Flute at Xavier University and has served as performer, presenter, and adjudicator for the National Flute Association, Louisiana Flute Society, Wisconsin Flute Festival, and Rochester Flute Association.

When not playing the flute, she enjoys hiking, gardening, doing yoga, and maintaining a vegan recipe website called Flutes and Veggies.

Heather is sponsored by Jean Berkenstock for Midsummer's 2023 season.



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Jim Jaeschke (Bb, octave 3)
David & Nancy Borghesi (B, octave 3)
Larry & Cynthia Crock (C, octave 4)
Susan DeWitt Davie (C#, octave 4)

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Mary Pikul Anderson (D#/Eb, octave 4)
Sandy Zingler (E, octave 4)
Christine McConnell (F, octave 4)
Peggy Lott (F#, octave 4)
Arlene Johnson & Chris Weidenbacher (G, octave 4)
Barbara & Lee Jacobi (A, octave 4)
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Jim Berkenstock (D, octave 5)
Sue Kinde (E, octave 5)
Jean Berkenstock (G, octave 5)
John & Deanna Swanson (A, octave 5)
Bob & Linda Graebner (A#/Bb, octave 5)
Beverly Ann & Peter Conroy (C, octave 6)
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The Jim & Jean Berkenstock Legacy Society

The Jim and Jean Berkenstock Legacy Society was founded in 2019 to pay tribute to the foresight of Midsummer's Music founders—Jim and Jean Berkenstock.

They believed that if you bring quality chamber music to Door County, "they" will come. Were they ever right! For 33 years, with the guidance of Jim and Jean, the Midsummer's musicians have wowed audiences in venues around Door County.

As you plan your future philanthropic goals, join us as we honor Jim and Jean and continue to provide intimate concert experiences.

If you have already included Midsummer's Music in your estate plans, *please let us know*.

We would like to thank you and include you in the Legacy Society. Know that if your situation changes, you can always amend your gift at any time.



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In 2004, the Midsummer's Music Endowment Trust was established, administered by the Door County Community Foundation. Thanks to the wonderful generosity of the individuals and corporations listed below, our goal of \$1,000,000 in funds and bequests has been accomplished; while increasing Annual Fund contributions each year since the fund's inception.

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