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2026 Summer Season  
June 12 - September 7

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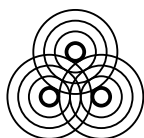
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# About Midsummer's Music

Founded in 1991, Midsummer's Music has brought chamber music to Door County 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.

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

**midsummersmusic.com • 920-854-7088**

## 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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## Destination Door County Press-Tour & Open Rehearsal

Saturday, June 24, 1:00pm

Enjoy an exclusive open rehearsal at the Kress Pavilion with light refreshments. Available to select donor levels; please call (920) 854-7088 to reserve your seat!

## From the Artistic Director

Welcome to Midsummer, that special time of year when we celebrate the Summer Solstice. 36 years ago, our entire one-week initial season centered around Fyr Bal in Ephraim and the longest day of the year. But over the years, Midsummer's Music has found a way to capture that Scandinavian spirit, camaraderie, and celebratory zest and perpetuate it throughout the summer, and, indeed, throughout the year. With our affiliate, The Griffon String Quartet, we are now a year-round organization presenting professional music in over 150 events throughout Door and Brown Counties and doing so in a way that is unmistakably Midsummer.

At the heart of all this are our musicians, some of the finest in the country. When we hire new musicians, and they hear that they will be working with David Perry, Jeannie Yu, Heather Zinninger, or Sally Chisholm, they jump at the chance. They know instantly they are going to be among the greatest of colleagues. But we also choose congenial and considerate personalities. They have to work together without a dedicated leader, in a very collegial atmosphere and become a comfortable team. It makes a difference in the music, and you in the audience can sense it as well. It is the essence of our professional culture.

This season we have great variety, including programs featuring harpist Amanda Beranek and trumpeter, Ansel Norris. In addition, George Meyer is back, not only in his role as violinist/fiddler, but also as composer with a special commemorative work for the Nation's 250th Anniversary. George will be joined by The Griffon Quartet, flutist, Heather Zinninger, and a narrator in this special tribute. We have a lot of delicious Mozart, some incredibly exciting Russian music by Tchaikovsky and Glazunov, and some delicious and atmospheric French music – and much more!



Behind all this is the most wonderful team! Our dedicated board, generous volunteers, our incomparable staff headed by the best Executive Director (and violist), Allyson Fleck, and you, our audience and splendid donors. You all make it possible, and we are extremely grateful.

So, suit-up, buckle-down, or gird your loins (whatever works for you). And thank you for being a part of our celebration, now and through-out the year, and especially at this special time we call Midsummer....

Yours truly,

A handwritten signature in dark ink that reads "James J. Berkenstock". The signature is written in a cursive style.

Jim Berkenstock,  
President/Artistic Director

## Autumn Music Fest

Discover the enchanting power of intimate musical storytelling. Join us!

Weekends in October

Concerts featuring the Pro Arte Quartet, the Griffon String Quartet, and David Perry and Friends!

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# From the Executive Director

## Greetings and Welcome to Midsummer's Music!

We are delighted to welcome you to the 2026 season of Midsummer's Music. From early summer through Labor Day—and continuing into the fall—we invite you to experience the warmth of intimate venues, the artistry of world-class musicians, and the sense of community that defines our concerts across Door County.

This season showcases exceptional programming that balances masterworks with compelling discoveries. Special thanks to Artistic Director, Jim Berkenstock, for the continued vision and artistic excellence. We are pleased to welcome distinguished guests and artists Norman Gilliland, Ansel Norris, and Amanda Beranek, whose collaborations with our musicians promise memorable performances throughout the summer. Audiences will also encounter remarkable works by women composers, including Mel Bonis, Louise Farrenc, Laura Netzels, and others whose voices continue to enrich and expand the chamber music repertoire.

A special highlight of the season is our commissioned work honoring 1776 by composer George Meyer, who will join us as both creator and performer. This project reflects our ongoing commitment to supporting living composers and connecting historical reflection with contemporary artistry.

In addition to our traditional concert offerings, we are excited to present four home concerts, providing unique opportunities to experience chamber music in its most personal setting. We also continue our valued collaborations with Write On, Door County and Peninsula School of Art (PenArt), blending music with poetry and visual arts to create multidimensional artistic experiences.

Our season culminates in the festive Labor Day Gala, a joyful celebration of music, community, and the shared experiences that bring us together year after year.

To learn more about Midsummer's Music—including the Griffon String Quartet's ongoing residency work—please visit [midsummersmusic.com](http://midsummersmusic.com), where you can explore videos, articles, and more.

I extend heartfelt thanks to our extraordinary musicians, dedicated board and staff, and our



invaluable Gracenotes volunteers. This season is also made possible by the generosity of our season sponsors: Paul and Anne Lings, the Jean Berkenstock Family Fund, and the Gould Family Fund, along with our many program, musician, and concert sponsors. Your support builds the bridge to our future and ensures that our programs continue to inspire and enrich lives.

On behalf of the entire Midsummer's Music team, thank you for being part of the 2026 season. We look forward to welcoming you often throughout the summer and into the fall.

Musically yours,

A handwritten signature in black ink that reads "Allyson Fleck". The signature is written in a cursive, flowing style.

Allyson Fleck  
Executive Director  
Assistant Artistic Director

With special gratitude to Michael Schmitz and Ginny Bolger for leadership support of the Executive Director, helping guide Midsummer's Music's mission and growth.

# Beauty and Brilliance

## **Notturmo in E-flat Major, Opus 148 (D. 897)**

Violin, Cello, and Piano

*Adagio*

Franz Schubert

(1797-1828)

## **Quartet No. 1 in G Minor, K. 478**

Violin, Viola, Cello, and Piano

*Allegro*

*Andante*

*Rondo: Allegro moderato*

Wolfgang Amadeus Mozart

(1756-1791)

## **Intermission**

## **Quartet No. 1 in G Major, Op. 202, No. 1**

Violin, Viola, Cello, and Piano

*Allegro*

*Allegro molto*

*Andante quasi Adagio*

*Allegro*

Joachim Raff

(1822-1882)

David Perry, Violin • Sally Chisholm, Viola • Russell Rolen, Cello • Jeannie Yu, Piano

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**Friday, June 12, Opening Night Gala, 7:00pm:** Birch Creek Music Performance Center, Egg Harbor

**Concert Sponsors:** The Midsummer's Music Board of Directors

*In grateful recognition of Alicia and Hugh Mulliken, whose generous support and vision helped lay the early foundation for the enduring success of Midsummer's Music.*

*Special Guest Emcee Norman Gilliland*

**Saturday, June 13, 7:00pm:** St. Luke's Episcopal Church, Sister Bay

**Concert Sponsors:** Steve and Joan Anderson

**Tuesday, June 16, 7:00pm:** Hope United Church of Christ, Sturgeon Bay

**Concert Sponsor:** Sandy Zingler

*Special Guest "Write On, Door County" Poet*

**Wednesday, June 17, 7:00pm:** Shepherd of the Bay Lutheran Church, Ellison Bay

**Concert Sponsors:** Maja Jurisic & Don Fraker

*Special Guest "Write On, Door County" Poet*

## **Season Sponsors**

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Special thanks to Eagle Harbor Inn for hosting Norman Gilliland.

*Our 36th season begins with some of the most beautiful and brilliant music ever written. Schubert's Nocturne, although not performed often, will melt your heart. Mozart wrote his 1st Piano Quartet to show off the brilliance of the new-fangled piano-forte as only he could. Our Opening Night Gala and the following three programs conclude with one of the 19th century's most esteemed composers, Joachim Raff, whose First Piano Quartet is mesmerizing and captivating from beginning to end, featuring star pianist, Jeannie Yu, from the Milwaukee Symphony.*

Music can go deep into our heart, or it can take us to far away and exotic places. Many of Schubert's songs and shorter works like his *Notturmo* were often performed at the famous informal musical get-togethers he had in his home called *Schubertiaden*. These were very intimate affairs, full of good feelings and sociability. Virtually every composer wrote music of this "homespun" sort. But those same composers also liked to take us to foreign places. Mozart whisks us into a harem in *The Abduction from the Seraglio*, and Gluck takes us to Hell and back in *Orfeo*. Puccini is fascinated by the far-east in *Madama Butterfly* and *Turandot* and by the far-west in *Girl of the Golden West*. Likewise, composers of instrumental music often seek out exotic aromas as Brahms does in his Hungarian Dances and in the Hungarian-style music in his G Major Piano Quartet (which we have on our final program of the season). On this program, Raff finds touching elements of the homespun in his slow movement and Turkish references in the finale.

**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 twenty-four 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 that 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.*

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Schubert was always a compulsive and almost incessant composer. In the year 1815 alone, he wrote more than fifty 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."

The *Notturmo*, or "Night Piece," is believed to be one of those glorious dozen. Schubert wrote two complete trio masterpieces for violin, cello, and piano in 1827/28. It is possible this single movement was originally intended for one of those works but was set aside. It begins with the melody in the violin and cello over a kind of tear-drop accompaniment marked *appassionato*. Upon repetition of the theme, the roles are reversed with the melody in the piano and the tear drops played by the strings *pizzicato* (plucked). The B section is more dramatic and is in the very foreign key of E major (4 sharps as opposed to the 3 flats at the beginning). Here the double dotted figure embedded in the opening melody is brought to the fore in the strings over rapid triplets in the piano. It has an almost heroic or perhaps even defiant character. As it takes on a softer quality, a long transition back to the opening melody and original key ensues. The same process begins again with the main melody, but this time the contrasting section is in a somewhat more closely related key and is shortened because the transition to the finale statement of the melody is less involved.

Perhaps it was the death of Beethoven that brought his own mortality to the frail Schubert's mind at this time and spurred the intense quality and quantity of his output in this final year. At Schubert's request, he was buried in Währing cemetery, as close as possible to Beethoven. Only three other graves separate the two great composers. His tombstone (suggesting the possibilities cut short by his untimely death) bears the epitaph, "The art of music here entombed a rich possession, but even fairer hopes."

For the next work on the program, we simply add a viola, but what a difference that makes. Music for string trio and one contrasting instrument became very popular in the 18th century when hundreds of such pieces were written by numerous composers. One of the driving forces of this phenomenon was the rise of a middle

class with the means and time to devote to music. The other stimulus was the number of talented musicians among the aristocracy who wanted music they could play in social settings to display their talents, or music that would simply provide the opportunity for interaction with other musicians. In either case, a market developed that was fed by composers throughout the latter half of the century.

### **Wolfgang Amadeus Mozart**

(1756-1791) wrote several works in this category. In the process, as is true in so many other areas, he helped raise the genre to a whole new level and set the bar for many succeeding generations. Among such works he composed three examples for flute and strings, one for oboe and strings, and two for the combination of piano and string trio. The two works involving piano date from within a year of one another. The G Minor Quartet, K. 478, dates from 1785, while its sister composition, the E-flat Major Quartet, K. 493, dates from the following year.



According to the *New Grove Dictionary of Music and Musicians*, "This period (1785) represents the peak of his reputation as composer and pianist." His opera, *The Abduction from the Seraglio*, was being performed widely across Germany. He had composed all but four of his 41 symphonies, and his many appearances as a pianist, frequently performing his own works, sustained his reputation as an extraordinary virtuoso and musician. In addition to the G Minor Quartet, this year also saw the birth of three of his most important concertos, the D Minor, K 466, C Major, K. 467, and E-flat Major, K. 482. These concerts established a new level of collaboration between orchestra and soloist. Extraordinary

virtuosity was thoroughly integrated with thematic development and remarkable interplay between solo orchestral forces and the piano.

To grasp the depth of compositional power Mozart brought to his piano quartet of this year, one must only look at his earliest string quartets or even the piano trios from around this time. In these works, thematic material is concentrated in the top or solo voice. The other voices act more in an accompaniment role. With the G Minor piano quartet, Mozart is writing true chamber music, thoroughly involving everyone, without sacrificing the soloistic quality of the piano part he undoubtedly wrote for himself.

Another important aspect of this work is the key itself. Only twice in his 41 symphonies did he choose a minor key. Both times it was the key of G minor. Only two of his 27 piano concerti used the minor key (D minor and C minor). The first movement of the quartet shows the same passionate brooding that we associate with the G minor symphonies. The *andante* has a melancholy quality to it that is relieved by the finale with its delightful melodies, which turns to the key of G major to underscore its exuberant mood. The richness and concentration of material in this work leads Maurice Hinson in his *The Piano in Chamber Music* to call this work "a catalogue of Mozart's finest art."

For Mozart, the year 1785 was really pivotal. He had accidentally come in contact with some of the works of J. S. Bach, at the time, a virtual has-been. This encounter changed Mozart's whole outlook on composition, despite the fact that Bach, now dead for 35 years, was nearly unknown. To say it rather simplistically, Mozart went from a composer of genial yet brilliant works that flew out of his head onto the page, to a master architect whose works added layers of depth and thought requiring his deepest concentration as he explored thematic relationships never before considered.

**Joseph Joachim Raff** (1822-1882) was considered in his day to be every bit the

equal of Brahms, Wagner, and Tchaikovsky. However, his name quickly disappeared from prominence shortly after his death. He was born near Zurich, Switzerland.



His German father had fled Württemberg, Germany to avoid being drafted into the French army then in control of that area. Due to his family's meager means, Joseph's education was somewhat limited. He received a break in 1844 when Mendelssohn recommended that some piano pieces by Raff be published. This began a flood of publications that eventually exceeded 210 works, much of it chamber music or works for piano, although he was successful in nearly every genre. Raff was to enjoy the support of several important contemporary musicians. In 1845, he traveled on foot to Basle to hear Liszt play. Liszt helped secure a position for Raff in Cologne. He next went to Stuttgart where he met Hans von Bülow, a fellow student of Liszt destined to become one of Germany's most consequential pianists and conductors, who became a friend for life. Although Raff had already enjoyed the helpful intercession of Mendelssohn, he finally met the great

master in 1846 and made plans to study with him. Unfortunately, Mendelssohn died soon thereafter. He again received help from Liszt in 1850. For a time, Raff lived with Liszt in Weimar assisting him as a sort of musical secretary. In 1877 he was appointed director of the Hoch Conservatory in Frankfurt where he remained for the rest of his life.

Raff's early works followed the style of Mendelssohn, but he soon worked to broaden his language to incorporate elements of the New German School under the influence of Schumann, Liszt, and Wagner. He saw himself as an important link between the older school of classicism with its emphasis on sonata form, and the newer style, which incorporated programmatic elements.

In 1862, Raff wrote a Quintet for Piano and String Quartet (which we performed in 2012). He saw the writing of a quintet for piano and string quartet as one of the greatest tests a composer faced, Schumann's Quintet from 1842 being one of the few prototypes. A glimpse into Raff's realization of the effort required of such a task can be seen in a letter he wrote to his wife. "I think I may say that my abilities are rising to the task; and that needs to be the case, for it is more difficult than a symphony or a string quartet and I understand very well why even Beethoven steered clear of them and why nothing more has been done in the genre

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since Schumann's single quintet."

Raff's success in this undertaking was reinforced by his friend, Hans von Bülow, who stated to Raff in a letter dated April 13, 1869, "I cannot help confirming again with utter conviction that your quintet is your best, the most important work in the field of chamber music since Beethoven."

The Piano Quartet in G major, Opus 202 #1 on this program dates from 1876, and, along with its sister quartet, Opus 202 #2, is one of the last two chamber music works Raff wrote. At this point, Raff was highly regarded and brought to this work the full compositional powers he had developed over an extensive career. The G Major Quartet appeared the same year as Raff's 11th and final Symphony.

The first movement begins with a theme that is disarmingly forthright, yet it is full of contrapuntal implications, as the movement soon makes clear. It also is remarkable for its harmonic originality and quickly dispels its seeming simplicity. This first theme also holds elements that will appear embedded in the thematic material of other movements as a unifying factor. The second theme, introduced by the cello, is more lyrical and primarily the domain of the strings with rapid piano passages floating above. The development section begins with the head motif of the first theme and quickly turns it into a fugal texture led by the piano, followed by the violin and then cello.

The recapitulation is particularly exciting due to its inventiveness. The actual start of the recap begins with the second theme, which quickly becomes embroiled in contrapuntal (fugal) treatment. The first theme comes next, followed by the third theme. Each also gets the fugal treatment. Rather than a routine restatement of their charming expositional form, the recap presents them in changed order, inventively and energetically developed imitatively.

The second movement is a scherzo of the elfin type with a touch of the demonic – a

sort of tip of the hat to Mendelssohn. The contrast of frenetic and lightheartedness couldn't be more deftly handled. A contrasting second theme is once again treated contrapuntally with nary a hint of self-consciousness.

The third movement has been described as "the overall work's center of gravity." It is a cleverly disguised theme with variations that through Raff's magic manages to spin its spell without obviously exposing its structural underpinnings. The piano writing is particularly marvelous throughout. It initially states the theme as a solo. The violin then offers the first thematic variation.

The finale is a tour de force, particularly for the piano where pages of continuous 16th notes fly by at the fastest possible pace. The main theme starts hesitantly, but soon collects itself with a full statement in the piano. The cello soon joins in with a counter idea followed by the violin with the theme in transitional mode. The first theme has a familial relationship to the main theme of the first movement. The early part of this movement is characterized by dotted (uneven) notes, particularly in the piano, but that all starts to smooth out when the piano goes into a kind of *perpetuum mobile* at lightning speed. Only Mendelssohn, one of Raff's earliest champions, would dare write notes this fast for the piano and be able to pull together such disparate elements as successfully as Raff does in this movement.

It is hard to believe, living in the 21st century, that Raff was practically a household name in his day. Prior to the end of the 19th century, Raff was considered virtually on a par with Brahms, Liszt, and Wagner, and sure to be remembered as one of the main musical figures from his time. By 1920, he was virtually a forgotten man, perhaps because of the uneven quality of his work brought on by the financial necessity of turning out large numbers of compositions. Only today is his merit being reevaluated, allowing those works that he lavished exceptional care upon to be duly recognized.

# Mozart and Glazunov

## **Quintet in A Major, K. 581, "Stadler"**

Clarinet, Two Violins, Viola, and Cello

*Allegro*

*Larghetto*

*Menuetto*

*Allegro con variazioni*

Wolfgang Amadeus Mozart

(1756-1791)

## **Intermission**

## **Quintet in A Major, Op. 39, G 84**

Two Violins, Viola, and Two Cellos

*Allegro*

*Scherzo: Allegro moderato*

*Andante sostenuto*

*Finale: Allegro moderato*

Alexander Glazunov

(1865-1936)

JJ Koh, Clarinet • David Perry & Ann Palen, Violins • Sally Chisholm, Viola  
• Mara McLain & Jun Lee, Cellos

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Friday, June 19, 7:00pm: PenArt, Fish Creek

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Saturday, June 20, 7:00pm: MUSE, Sturgeon Bay

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Sunday, June 21, 4:00pm: Kress Pavilion, Egg Harbor

Concert Sponsor: Sandy Zingler

## **Season Sponsors**

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*Mozart wrote his Quintet for Clarinet for String Quartet in the final months of his life. Enthralled by the superb playing of Anton Stadler on this newly created instrument, he created a sublime work of extraordinary beauty. The program concludes with a heartfelt and compelling work by one of Russia's best composers of the late 19th century. Alexander Glazunov captures the drama and romance of a Tchaikovsky ballet or a Rachmaninoff piano concerto.*

As is mentioned regarding Mozart's Piano Quartet on the previous program, hundreds of such works were written and published for a growing middle class with discretionary time for musical endeavors as well as the wealthy upper class. Within this popular

category of works, **Wolfgang Amadeus Mozart**

(1756-1791) was first (qualitatively) among many.

He began with his quartets for flute and string trio in the 1770s,

which were followed in 1781 by the quartet for oboe and strings (both of these works will be heard on up-coming programs). All of these works were presumably written on commission by amateur wind players, although one would not suspect this based on the difficulty of the music.

Beginning in 1782, however, he began to write several works for two professional colleagues, friends, and fellow Masons. The first of these friends was Joseph Leutgeb, the hornist for whom Mozart composed the Quintet for Horn and Strings, K. 407 in 1782. Mozart also wrote his four horn concertos for Leutgeb and several important parts in other compositions. Next came the clarinetist, Anton Stadler. We know that Mozart had both Stadler and Leutgeb in



mind when he penned his exquisite Quintet for Piano and Winds, K. 452, in 1784. This was just the beginning of a very fruitful relationship with Stadler as we will see later.

Like Leutgeb, Stadler began to interact musically with Mozart in Vienna shortly after Mozart arrived there in 1781. And like Leutgeb, Stadler was a Masonic brother and a serious friend to whom Mozart sometimes lent money. Stadler also bore the brunt of Mozart's humor (or frustration) earning a nickname in German that is a combination of two words meaning "a poor miser" and a "young man of follies." Nevertheless, Stadler was a sublime artist on the clarinet, the basset clarinet, and the basset horn. He had a brother who also played the same instruments.

All throughout this time, Stadler was experimenting with an instrument with an extended lower range, which is now commonly referred to as a basset clarinet. It is for Stadler and this instrument that Mozart wrote the Clarinet Quintet, K. 581 in 1789 and the Clarinet Concerto, K. 622, which dates from just a little over a month before Mozart's death on December 5, 1791. Mozart also wrote the two arias with extensive obligato basset clarinet solos in his final opera *La Clemenza di Tito* for Stadler, who accompanied Mozart to Prague for the premier in 1791.

The basset clarinet quickly fell out of favor. Recent attempts to reconstruct a similar instrument have met with only partial success. Extending the lower register of the clarinet by making it longer seems to compromise the sound of the upper register. Most clarinetists continue to prefer the practice of transposing the very lowest notes up an octave so that the work is playable on the traditional modern clarinet.

The first movement begins with a rather reverent homophonic statement in the strings, which is quickly interrupted by a virtuoso exclamation from the clarinet. One

can imagine that Mozart wanted to show Stadler's true character and ability from the very outset. The strings seem unfazed and repeat their original intonation whereupon the clarinet again interrupts. This time the strings join in the excitement. Throughout this sonata-form movement, the clarinet is treated very much as a solo instrument, either competing with the strings or being accompanied by them. The recapitulation presents an interesting amount of additional development of the thematic material.

The second movement is a serene cantabile that foreshadows the lyrical repose of the corresponding movement in Mozart's Clarinet Concerto composed just two years later. Mozart makes the most of the smooth legato quality that Stadler's instrument possessed.

The third movement is a minuet that begins with clarinet and strings in a unified statement. The second half of the A section is devoted to the strings, with the first violin taking the lead. The trio section is noteworthy for its Viennese style and the involvement of the different instruments in playful conversation.

The finale is a theme with four variations followed by an *adagio* and coda marked *allegro*. The variations are remarkable for

their considerable variety of style and temperament. Despite Mozart's obvious desire to show his friend's remarkable talent on the basset clarinet, he has woven bits of virtuoso writing into a finely wrought work so typical of his late period.

**Alexander Glazunov** (1865-1936), although less well known today, was a central figure in Russian music, especially during the first part of the 20th century.



As a composer, teacher, conductor, and head of the St. Petersburg Conservatory, he knew and influenced the most important Russian musicians of his day. Although 25 years his junior, he became friends with Tchaikovsky, was a student of Rimsky-Korsakov, taught Shostakovich, and had important dealings with Stravinsky, Prokofiev, and Rachmaninoff.

In the early 20th century, it is hard to overstate the prominence of Glazunov on the Russian musical scene.

*The student of Rimsky-Korsakov and the teacher of Prokofiev and Shostakovich...*

---

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Woodwalk Gallery, Egg Harbor

[Glazunov] was a key transitional figure in the history of Russian music. When he began composing in the 1880s, Russian musical nationalism, with its emphasis on the use of traditional folk elements and idioms, was at its high point.

In 1905, he became Director of the St. Petersburg Conservatory. As such, he was at the center of Russian musical life, as composer, teacher, conductor, and administrator. His more than 100 compositions were widely performed and admired and included, ultimately, eight symphonies, five concerti, seven string quartets, and a host of stage works. As a prodigy, his First Symphony was premiered to much acclaim, with Balakirev conducting, when the composer was only 16.

For some time, he managed to navigate the musical and cultural currents of the turn-of-the-century period as a leader and role model in his field, even through the early phases of the Bolshevik revolution. However, as his tenure moved into the early decades of the 20th century, his increasingly conservative approach to music caused his star to fade. He had a respectful relationship with his student, Shostakovich, but was fairly hostile toward Stravinsky whom he dubbed an "inventor of noises." By 1928, when he left the Soviet

Union to spend his final years in France, he was ill and thoroughly disheartened by the Soviet government's heavy hand in all things cultural. He took up residence in Paris where he worked to help other Russian emigres.

However, the work on this program, his String Quintet, Opus 39, is a relatively youthful work, written when he was 26 and when he was friends with, and was mentored by, Tchaikovsky. In fact, Glazunov conducted a number of works by Tchaikovsky. Of particular interest for us and this program is the timing of the composition of the String Quintet. It dates from 1891 and is unique in his repertoire. It also comes just one year after the premiere of Tchaikovsky's *Souvenir of Florence* for String Sextet, coincidentally or not, a work unique in Tchaikovsky's output. Although Tchaikovsky revised his *Souvenir* for its official premiere in 1892, the original version was performed in 1890. It seems almost certain that Glazunov was aware of this original version and most likely heard it. Since Tchaikovsky is being heard later this season, Midsummer's Music audiences will have a great opportunity to compare both works.

As Roderic Dunnett says of the Glazunov in *The Strad* magazine:

*The Quintet (1891) is a work of real*



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*substance and weight, cogently argued and ingenious in its effects. Its first movement is played with exciting passion and intensity, and the bustling, folksy finale makes a splendid conclusion following the warmly delivered Andante. But the masterpiece is the Scherzo, which features some really effective pizzicato by other instruments around a serene legato viola, a beautiful legato contrast from [the] cellist..., and then a surprising, imaginative cello switch to forceful pizzicato. It is all profoundly rewarding....*

Following Schubert's usage, the work adds a second cello to the string quartet

and is thus dubbed a "cello quintet." (Mozart and Brahms preferred two violas.) The added cello gives the work added depth of sound. At the same time, the single viola gets a chance to revel in many sumptuous passages and makes its presence deliciously known right from the beginning of the first movement.

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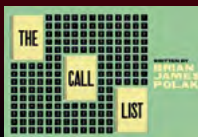
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# The French Chamber Music Mystique

## **Suite en trio in E Minor, Op. 59**

Flute, Violin, and Piano

*Sérénade: Allegretto*

*Pastorale: Andantino*

*Scherzo*

Mélanie Bonis

(1858-1937)

## **Trio in E Minor, Opus 45**

Flute, Cello, and Piano

*Andante deciso; Più moderato ed espressivo*

*Andante*

*Scherzo: Vivace*

*Presto*

Louise Farrenc

(1804-1875)

## **Intermission**

## **Trio No. 2 in E Minor, Op. 92**

Violin, Cello, and Piano

*Allegro non troppo*

*Allegretto*

*Andante con moto*

*Grazioso poco allegro*

*Allegro*

Camille Saint-Saëns

(1835-1921)

Heather Zinger, Flute • David Perry, Violin • Mara McLain, Cello • Jeannie Yu, Piano

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*Special Guest "Write On, Door County" Poet*

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*Chamber music was hard to sell in 19th century Paris which was totally absorbed by opera, but a few composers took a stand and stood out. Two of them were women, Louise Farrenc, the first female professor at the Paris Conservatory, and Mélanie Bonis, who disguised her gender by using the first name of Mel on her publications to sound like a man. Mel's story will break your heart, but her music will melt it, and this all-French program as a whole will bring you into the intimate confines of the secret French chamber music societies that worked so hard to develop a rich genre in the shadows of the period's over-blown operatic fixation.*

### **Mel Bonis**

(1858-1937) led a double and, most of the time, a troubled life. Much of this was brought on by her parents and by the societal limitations women of that



era experienced. Mel is the name chosen by Mélanie Bonis to hide her gender as a composer. However, disguising her identity was a relatively minor issue. Even as a child she had to battle to study music.

Mélanie's lower middle-class parents dismissed her keen desire to study the piano. The strong-willed youngster taught herself until the cornet teacher at the Paris Conservatory heard her play and brought her to the attention of the Conservatory's Director, César Franck. Franck was so impressed by her talent, both as a pianist and a fledgling composer that he gave her private lessons and subsequently admitted her to the Conservatory. She thrived in the stimulating scholastic environment, winning prizes even among the company of fellow students like Gabriel Pierné, Vincent d'Indy, and Claude Debussy.

However, there was another student in one of Mélanie's classes, a 22 year-old singer, poet, and music critic named Amédée Landély Hettich. Bonis began to set Hettich's poems to music, and the two would perform their joint creations. Mélanie once again found herself battling her parents, who feared for her future amid the insecurities of an artistic existence. This battle she lost. She was forced to resign from the Conservatory in her final year, to the great regret of her supportive teachers, and to discontinue seeing Hettich.

Mélanie was a devout Catholic, nurtured from her earliest years, and she thought it her duty to obey her parents. They now arranged a marriage for her to a wealthy, twice-widowed business-man with five sons. Albert Domange was twenty-five years older than his reluctant bride - twice her age.

For the next ten years she tended to the five Domange boys and had three additional children with her husband, managed three houses, including a mansion in Paris and two vacation homes, and supervised a staff of twelve servants. Her husband had no interest in music, and she set aside her desire to compose. Then she once again ran into Hettich. He had since married and was experiencing a successful career as a writer. He encouraged Bonis to start composing again and brought her into contact with Alphonse Leduc, who operated one of the premiere music publishing firms in France.

Among her new compositions were more songs based on the poetry of Hettich. They worked together on many projects, and for a very long time, Mélanie resisted the attraction she felt toward Hettich and his persistent advances. At some point that changed. The liaison that ensued resulted in pregnancy. Mélanie arranged, for reasons of "health," to have an extended stay in Switzerland where, in secret, she gave birth to a daughter, Madeleine. The little girl was placed with foster parents, and her real mother had no direct contact with her

for many years. Although she was able to make some decisions on her child's behalf regarding education, the inability to see her or write to her led to bouts of depression for Mélanie.

When daughter Madeleine was thirteen, she was given the name Hettich, because Hettich's wife had died, and he could finally recognize his paternity. Shortly thereafter the foster mother died. With the Great War just underway, Madeleine came to live in the Domange household as an "orphan of the war." Mother and daughter were reunited, but the child knew nothing of the relationship. Madeleine and the Domange children became fast friends. Mélanie's oldest son, Édouard, went off to war and was captured by the Germans. In 1917, Albert Domange died. With the close of the war in 1918, Édouard was released and returned home.

Before long a romance began to bloom between the unsuspecting Édouard and his equally unaware step-sister. When this relationship began to turn serious,

their mother had to confront her past and her youngest daughter. With a pledge of absolute confidentiality from her daughter, sworn on the bible, Mélanie revealed the true nature of their relationship to Madeleine and the necessity for Madeleine to break off with Édouard.

Madeleine was devastated and never completely recovered. A pervasive sadness persisted throughout her life. Even though she found another man to marry and had three children of her own, she was unable to shake the feelings associated with her strange upbringing and her aborted relationship with Édouard. She did continue to have a close relationship with her mother that deepened over time.

Against this incredible backdrop, Mel Bonis managed to write over 300 compositions. Many are works for piano or songs for voice and piano, but she also wrote a substantial number of chamber compositions. These include two piano quartets and many works involving flute. Among those with flute are a *Septuor-Fantasie ou Concerto* (Septet –

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Fantasy or Concerto) for two flutes, piano and strings, Scènes de la forêt (Scenes of the Forest), opus 123 for flute, horn, and piano, and the *Suite dans le style ancien* (in the old style) for flute and strings.

The Suite for Flute, Violin, and Piano apparently dates from not long after she had to give up her daughter. The work was published in 1903. The Edition Silvertrust reprint of the work says in the preface that the first of the three movements:

*...is languid and sad. Its lovely melody moves effortlessly like lotus petals floating lazily on a river. The title of the second movement, Pastorale, best describes the mood which the music evokes. It almost seems a continuation of the first movement. More upbeat, it, too, has a languid quality about it. The finale, Scherzo, is a very different affair – energetic, playful and mischievous, it[s] mood is contagious.*

In contrast to Mélanie Bonis, **Louise Farrenc** (1804-1875) was born into an artistic Parisian family. Many of her ancestors were painters, sculptors, and engravers. She took up the piano at an early age and by fifteen was studying composition with Anton Reicha and later with Johann Nepomuk Hummel, two of the most prominent musical names in early

19th century Paris.

She married the flutist and publisher, Aristide Farrenc, in 1821.

In 1842 she was appointed professor at the Paris Conservatory, a position she



held for over thirty years, the only woman so appointed in the nineteenth century. How different her artistic trajectory was from that of Mel Bonis, owing in no small degree to her station and pedigree. Just the fact that she married a musician/publisher meant that most of her works were published contemporaneously – a wonderful advantage.

Her compositions include three symphonies, numerous piano compositions, and an interesting collection of chamber music compositions including the Trio in E Minor, Opus 45 (1862) for flute, cello, and piano, which Midsummer's Music first performed in 1992 and subsequently recorded on the Centaur label. Farrenc was twice awarded the *Prix Chartier* for her chamber compositions.

She also wrote two quintets for piano and



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strings (with double bass a *la* Schubert's *Trout Quintet*) and the *Sextet for Piano and Winds*, Opus 40 from 1850-51, a work she later rearranged for piano, string quartet, and double bass. In 1849, she wrote a nonet for strings and winds. The famous violinist Joachim performed in the premiere. Following this success, she requested equal pay for equal work from the Conservatory and received it. It seems hard to believe that the music of Louise Farrenc is not more widely known. As a pianist, composer, and teacher, she forged a career that was extraordinary in the 19th century and has hardly been equaled to this day.

The Trio in E Minor comes from 1862 at the end of a long list of chamber works, and is one of her finest efforts. Especially appealing are the long arching melodies that seem to flow so effortlessly, supported by sweeping harmonic phrases. Further charm is found in the subtle rhythmic shiftings, particularly in the second and third movements. This is the work of a mature and creative artist. The writing suggests that she and her husband must have possessed considerable ability on their respective instruments.

In addition to her activities as composer, pianist, and teacher, Louise Farrenc was involved in the editing of one of her husband's pet publishing projects, *Le trésor des pianistes*. Following his death in 1865, she continued working diligently on this monumental collection of historically significant keyboard works, finally completing it a year before her death in 1875. This trio can be heard on the first recording by Midsummer's Music on the Centaur label.

**Camille Saint-Saëns** (1835-1921) was an extremely precocious young musical talent and among the most prolific of composers. Much like Mozart and Mendelssohn he showed remarkable abilities at the keyboard and in composition at an extremely tender age. He wrote his first piece at three, was studying composition and organ at seven, and played a piano recital at ten in which

he offered to play any of the 32 Beethoven sonatas from memory as an encore.

He wrote extensively in every musical genre. He had an inquisitive, wide-ranging intellect that included interests in geology, archaeology, astronomy, mathematics, and philosophy. In addition to championing the music of his day, Saint-Saëns was one of a few nineteenth century musicians to have a real interest in the music of earlier masters. His efforts helped to revive awareness in the music of Bach, Handel, and Mozart, and he had a real affinity for the music of earlier fellow French composers, Gluck and Rameau.

Mid-nineteenth century France was obsessed with opera as our previous composer could testify. Saint-Saëns participated in this fervor with over a dozen operas to his credit including the one work that continues in the repertoire to this day, *Samson and Dalila*. However, his real commitment was to instrumental music. Given the French predilection for music of the stage, this was a real dilemma. Saint-Saëns himself wrote that "a French composer who was bold enough to venture into the field of instrumental music had no other means of getting his works performed than by arranging a concert himself and inviting his friends and the critics." This is exactly what Saint-Saëns did. On February 25, 1871, he and his friend Romain Bussine formed the *Société Nationale de Musique* to support performances of contemporary French instrumental compositions, much like Lalo had been attempting prior to this. Among the charter members were many of France's brightest stars, including César Franck, Alexis de Castillon, Ernest Guiraud, Jules Massenet, Gabriel Fauré, and Henri Duparc.



Émile Baumann, an early 20th century writer describes the second piano trio in words that are unsurpassed.

*The Second Trio is a work of importance. Saint-Saens worked long at it, and even rewrote the last movement. All his accumulated experience is compressed within its pages. It was conceived on so vast a scale that five movements can hardly suffice to contain it. One of these five, the grazioso poco allegro, was taken from an unfinished string quartet. He introduces unexpected episodes between the principal subjects, and frequently leads phrases back to the tonic by sinuous ways (or even avoids it altogether) instead of finishing them off squarely. Many are the learned devices employed to secure effects of contrast; at times the three instruments move with the utmost freedom, then again revert to the simplicity of unison (note the last cadence in the 9/8 movement and the*

*vigorous passage at the end of the finale). In one place the violin will be suspended in the high register while the cello moves in the lower; elsewhere again, exuberant scale passages are set against plain, bare melodies... Attention is given to the minutest details of expression, and the composer would seem to have piled complexities for the pleasure of unraveling them, falling back on simplicity when this begins to pall. On the whole, however, the development is logically conducted, and there is sometimes a return to the classical...*

"I am working quietly away at a trio which I hope will drive to despair all those unlucky enough to hear it. I shall need the whole summer to perpetrate this atrocity, one must have a little fun somehow." So wrote St. Saëns to a friend in 1892. This "atrocity" has been deemed by some critics to be the greatest piano trio of the 19th century.

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# Revolution and Independence

## George Meyer and the Griffon String Quartet

### Quartet in D Major, K. 285

Flute, Violin, Viola, and Cello

*Allegro*

*Adagio*

*Rondeau*

Wolfgang Amadeus Mozart

(1756-1791)

### Special Commission Celebrating 1776

Solo Violin, Flute, and String Quartet

George Meyer

(b. 1992)

## Intermission

### Quartet No. 4 in E Minor (1895)

Two Violins, Viola, and Cello

*Andante moderato; Allegro*

*Andantino semplice*

*Giocoso, un poco moderato*

*Finale: Allegro molto risoluto*

George Whitefield Chadwick

(1854-1931)

Heather Zininger, Flute • George Meyer, Roy Meyer, Alex Norris, Violins

• Oryann Tsaig, Viola • Paula Kosower, Cello

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*Midsummer's Music adds its voice to the start of our country's Semiquincentennial (250th) Celebration. Violinist and composer George Meyer has created a special commemorative work for Midsummer audiences that will capture a sense of the time and its import. The work features George, as violin soloist, with the Griffon String Quartet. It will also include Heather Zinninger on flute and a narrator. The program begins with Mozart's Flute Quartet, written nearly contemporaneously with the signing of the Declaration and will conclude with a string quartet by George Chadwick, one of the first distinctive American classical composers who helped create "the American" sound even before Dvorak.*

It is hard to believe that **Wolfgang Amadeus Mozart** (1756-1791) did not particularly care for the flute. His concertos for flute, the opera *The Magic Flute*, the beautiful parts he conceived in some of his orchestral works, all seem to say otherwise. So it is with the *Quartet in D Major* from 1777, which has one of the most beautiful cantabile movements ever conceived for a wind instrument.



The decade from 1773-1783 were barren years for Mozart in terms of the string quartet, but he composed four works during this time for a solo wind instrument and string trio including three for flute and strings and the oboe quartet from 1786. Mozart was responding to a tradition of writing works for a solo wind and strings that was very popular at this time. Many wealthy amateurs commissioned works for their favorite instruments. This was the case with Monsieur de Jean, a wealthy Dutch amateur flutist, who asked Mozart to write the flute quartets for him in

Mannheim. Mozart wrote two before and after Christmas of 1777, and then was quite put out when he didn't receive payment for several months.

The first movement is an energetic sonata allegro with interesting interplay between the flute, violin, and especially, viola. The cello serves strictly as the bass instrument. The sublime melody of the second movement seems as though Mozart is already imagining a magical flute capable of transfixing even wild animals as he does some fourteen years later in *Magic Flute*. The pizzicato accompaniment only highlights the linear thread of the flute's singing. A brief transition leads directly into the frolicking finale, a rondo that brings back its infectious theme in a number of guises interspersed with several contrasting episodes.

Violinist/violist/composer **George Meyer** (b. 1992) has appeared numerous times with *Midsummer's Music*, often in collaboration with composer/pianist Will Healy or with guitarist/song writer Eric Lewis. However, this is the first time he has written a work especially for *Midsummer's Music* and this occasion.

George 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 wide variety of settings, from the *Telluride Bluegrass Festival* to the *92nd Street Y*. He has been commissioned by *The US Army Strings*, *Chamber Music Northwest*, *Katie Hyun with Astral Artists*, *Mike Marshall and Caterina Lichtenberg*, the *Aizuri Quartet*, the *New York Classical Players*, and *Bravo! Vail*.

Summer 2026 features the premieres of three commissions: a *Concertino* for Mike Marshall and Caterina Lichtenberg at the *Carmel Bach Festival*, a piece for four violins at the *Aspen Music Festival*, and a celebration of *America 250* for *Midsummer's Music* in Door County, Wisconsin. Recent highlights include the

premiere of a Triple Concerto for two violins and viola with Emma Frucht, Brian Hong, and George as soloists with the New York Classical Players and Dongmin Kim in four NYC concerts. Upstream, a duo project with pianist-composer Will Healy, made its Carnegie Hall debut and recorded an album of 11 original co-compositions.

Other projects include a duo with his father, bassist Edgar Meyer. They perform traditional, original, and co-written works and have also toured with Sam Bush and Mike Marshall. They are on the road again with Mike Marshall in 2026 and 2027.

He holds degrees from Harvard College and the Juilliard School, and he is faculty at Juilliard's Extension Division. He is from Nashville, TN.

Following are George's comments on his new work for Midsummer's Music while it was still being conceived:

*When Jim Berkenstock and I first spoke about creating a piece to celebrate 250 years of American independence, our conversation began with the sounds: we thought an American-roots-music-influenced sound could resonate with the ideas and stories of that extraordinary time. As soon as I began to study music of the era, its connection to the fiddle music I grew up with - an American inheritance - became obvious. When I went looking for tunes that might have been around 250 years ago, one of the first tunes I found was one I knew from childhood. It was one that Patrick Henry and Thomas Jefferson, fiddlers both, would likely have played in their time. But part of the reason we know that is because of some widely-used Scottish tune-books - not American - collected and published in the mid-1700s.*

*So, this first musical data point reminds us of the commonality between those we think of as Americans and those we think of as British: they were playing the same tunes. They were, indeed, the same*



## 2026 MAIN STAGE SEASON

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- Big Richard & Genevieve Heyward **JULY 17**
- BoDeans **JULY 23**
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- Don McLean **JULY 29**
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- I'm With Her **AUG. 25**
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people, of the same culture, prior to the Revolution. The struggle divided what had been one people (British) into two (Americans and British), painfully, in civil war. It was, as George Washington said of the war's first days, "Unhappy... to reflect that a brother's sword has been sheathed in a brother's breast."

The instruments were chosen to link our era with theirs. A violin or fiddle serves as both a contemporary and a modern representative; it calls up the music performed by noteworthy Americans, as well as by folk musicians and musicians of the concert hall in Great Britain. The dramatic interaction of the fiddle with the string quartet hopefully allows a now-ancient intensity to find modern expression. And the flute - although in part a nod to the warlike fife and drums we readily associate with the Revolutionary era - offers a respite from the main narrative. It participates in interstitial movements, adding a new color, with its own long-reaching resonance.

What affects me most, reflecting on these larger-than-life people in 2026, is the sense of how quickly they evolved to meet quickly changing circumstances and attitudes; the far-reaching, unexpected

consequences of individual acts, and of simple chance; and above all their sense of their own humanity and fallibility - a far cry from the marble statues modern Americans revere. They were alive to the extreme danger of the undertaking, and they understood that even victory in war against the Crown would beget a greater struggle still: to govern ourselves. In the words of Abigail Adams, in 1775:

"I am more and more convinced that Man is a dangerous creature, and that power whether vested in many or a few is ever grasping, and like the grave cries give, give. The great fish swallow up the small, and he who is most strenuous for the Rights of the people, when vested with power, is as eager after the perogatives of Government. You tell me of degrees of perfection to which Humane Nature is capable of arriving, and I believe it, but at the same time lament that our admiration should arise from the scarcity of the instances."

**George Whitefield Chadwick** (1854-1931) has often been referred to as "The Dean of American Music." The title is well earned for a number of reasons. In part, it is the result of his pervasive stamp on American music at a time when it was much dominated

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by European influences. But beyond his formative role as a domestic composer, he also helped establish a higher level of achievement and expectations within the



American musical community as head of the New England Conservatory for more than thirty years, as a teacher, as a conductor, and as an author of textbooks on harmony and orchestration that were widely used. Although Dvorak is given much credit for creating an “American Sound” with his *Symphony from the New World* and his *American String Quartet*, both works written during a stay in American in the 1880s, it is clear that Chadwick was utilizing some of the same American elements as much as a decade or two earlier, even while studying in Europe.

Chadwick was born in Lowell, MA a few years before the Civil War. His mother passed away soon after his birth. He received some initial instruction in music from his brother, and even though his father remarried, he is described as having developed an independent and self-reliant personality. He left high school at the age of 17 and worked briefly in his father’s insurance business. This allowed him to leave his rural surroundings and travel to Boston and other cities where he heard an abundance of musical performances of a high caliber. He also got to witness the great Peace Jubilee of 1869 (just four years after the end of the Civil War). Both his father and brother participated in a 10,000-member special chorus for the event, and this is said to have made a strong impression on the then fifteen-year-old.

After dropping out of high school, he entered the New England Conservatory as a special student. This allowed him to take the courses he wanted without other

degree-required classes. In 1876, he taught for a year at Olivet College in Michigan, but the next year he was on his way to Leipzig, Germany where he studied at the Leipzig Conservatory with the famed teacher, Salomon Jadassohn. He wrote his first two string quartets during this time, and the second of these received considerable acclaim. Both of these early works show his remarkable talent and his propensity to employ American musical themes, even as a student in the center of European musical culture, twenty years before Dvorak would do the same in America. In 1879, he enrolled in the Königliche Musikschule in Munich, where he studied organ and composition with Joseph Rheinberger. The following year he returned to the United States.

His return was greeted enthusiastically with performances by the Handel and Haydn Society of his *Rip Van Winkle Overture*, performances by The Arlington Club of his work for men’s chorus, Margarita, and presentations of *The Viking’s Last Voyage* with the Apollo Club. Within two years of his return, he had become the organist at the Park Street Church in Boston and was on the faculty of the New England Conservatory. In 1897, he became the Director of the Conservatory, a position which he held for over thirty years. During those years he was writing in nearly every genre, being particularly successful with his orchestral works.

The Fourth Quartet is a mature work and is dedicated to the Kneisel Quartet who performed it countless times including on tour to Europe. Originally, the Kneisel was made up of Boston Symphony musicians including Franz Kneisel, the Concertmaster of the BSO. For many years, it was the leading quartet in the U.S. and eventually relocated to New York City.

The Fourth Quartet is in E Minor. The first movement opens with a brief slower introduction high-lighting the viola, a feature not too dissimilar to the beginning

of Dvorak's American Quartet, written about the same time. This languid introduction quickly gives way to a rather jaunty main section in sonata form. The second movement is marked *andante semplice* and projects a very heartfelt and homespun quality. It is characterized by an unusual hesitant lift in the melody. The opening melody is completely homophonic, further emphasizing the hymn-like nature of the work. Particularly effective is the use of pizzicato in the ending.

The third movement marked *giocoso* is full of life and spirit suggest a Saturday night shindig. The slow and reflective trio section could not be more contrasting. It has a very personal quality to it. The finale, while marked *allegro risoluto*, is, if nothing else, resolute in its good humor, optimism, and sense of straightforward honesty that were said to be characteristics of its author. As the commentator for the Kohon Quartet recording put it:

*"His German-influenced Brahmsian blend of formal classicism with romantic*

*melodism never could wholly conceal an unmistakably Yankee sense of humor and even ribaldry. ...What perhaps is most remarkable about it is the fact that Chadwick never quotes (as far as can be determined) any folk, Negro, or other, traditional tunes. Yet this music couldn't possibly have been written by anyone who hadn't grown up in this country's late nineteenth-century age of holiday minstrelsy and Sunday hymnody."*

Chadwick's influence had a profound influence on the development of American music in the 20th Century beyond his own compositions. Among his students were Horatio Parker, Henry Hadley, Edith Noyes Porter, and two of America's most important early Black composers, William Grant Still and Florence Price.



# The Trumpet Shall Sound

**Septet in C Major (“The Military”), Op. 114** Johann Nepomuk Hummel  
Flute, Clarinet, Trumpet, Violin, Cello, Bass, and Piano (1778-1837)

*Allegro con brio*

*Adagio*

*Menuetto: Allegro*

*Finale: Vivace*

**Quiet City (1939/41)** Aaron Copland  
English Horn, Trumpet, String Quartet, and Bass (1900-1990)

*Slow – Slower – Largamente – Tempo I*

## Intermission

**Septet in E-flat Major, Op. 65** Camille Saint-Saëns  
Trumpet, Strings, and Piano (1835-1921)

*Préambule: Allegro moderato*

*Menuet: Tempo di menuetto moderato*

*Intermède: Andante*

*Gavotte et Final: Allegro non troppo*

Heather Zinninger, Flute • Lindsay Flowers, Oboe • JJ Kohl, Clarinet • Ansel Norris, Trumpet • Jeanie Yu, Piano • David Perry & Alex Norris, Violins; Allyson Fleck, Viola  
• Mara McClain, Cello • Jeremy Attanaseo, Bass

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*The trumpet is not often heard in chamber music, but this program features Trumpet virtuoso Ansel Norris in a variety of works showcasing the true range of Mr. Norris' talents. Pianist Jeannie Yu joins our winds and strings in exhilarating and sumptuous renditions of colorful pieces with distinctively orchestral flavors.*

## **Johann Nepomuk**

**Hummel** (1778-1837) was born in Pressburg, now Bratislava, a city on the Danube in the south-central part of what is now the Czech Republic. He was



a child prodigy, and soon after moving to Vienna at age eight he so impressed Mozart that Mozart took the young Hummel in to live with him so he could give him free music lessons. After an early career as a piano virtuoso and study with Haydn in composition, Hummel concentrated more on writing and eventually succeeded Haydn as *Kapellmeister* at the Esterházy Court in Eisenstadt.

Hummel's music reflects his classical training and his piano virtuosity (he was regarded by many as the premier pianist of his time just before Chopin and Liszt came upon the scene). A prolific composer who would often work until four in the morning, Hummel's instrumental compositions frequently involve the piano, and this is particularly true of his chamber music works

Hummel wrote two septets for piano, winds, and strings. The first, the highly successful Septet in D Minor is a virtuoso display piece for piano with a vibrant framework provided by flute, oboe, horn, viola, cello, and bass. Reportedly, a performance by Liszt not long after it was written left little doubt that Liszt regarded it as worthy of his

enormous pianistic talent.

Odd as it may seem, "The Military" Septet (apparently so called because of its use of the trumpet), written some twelve years later than the D Minor Septet, is better balanced and refined in its musical material and instrumental relationships. The piano part is less assertive, blending more equally with the other instruments. Rather than play the heavy as one might expect in something designated "Military", the trumpet is quite restrained making infrequent appearances in the first movement and then remains mute until the minuet. Clearly the title of this work refers only to the instrumentation, not so much the musical conception.

The second movement indulges each instrument except the trumpet and double bass with an extended solo appearance accompanied by the piano. Judging by the tempo, the Minuet is really a Scherzo. Its main section is a display piece for the piano. The contrasting trio section brings the trumpet forth with a series of bugle calls (this work was written for the valveless trumpet, which accounts for its arpeggiated nature).

The cheerful finale is full of fugal writing, a device Hummel was known to exploit in the improvisations his audiences so cherished when he concertized. Here the basic material is simple and unassuming but lends itself well to counterpoint and imitation. The movement concludes the piece quietly, again bringing into question the true significance of the work's title.

**Aaron Copland** (1900-1990) is often called the "Dean of American Composers." Born right at the turn of the century, his efforts to differentiate himself from the European-influenced or educated generation of American composers just before him led to a distinctive style thought to sound "American." Relying heavily on perfect intervals (fourths, fifths, and octaves) and American themes, Copland developed an easily identifiable style, especially

recognizable in his well-known ballet works, Appalachian Spring, Billy the Kid, and Rodeo.

Copland was born in Brooklyn of immigrant parents who ran a successful family



store. Early piano study was supplemented by the study of composition with Goldmark, starting at age 17. By the time he was 20 he had saved enough to go to Paris to study with Nadia Boulanger. She introduced him to her favorites - Fauré and Stravinsky. He also had the opportunity to meet Milhaud, Rousset, Prokofiev, and Koussevitzky, and attended Dyagilev's Ballet Russe.

During his years in Paris, Copland roomed with Harold Clurman, a student of dramatic literature. Clurman's long term influence on Copland probably led to the theatrical aspect in much of Copland's music. Apart from his ballet music, Copland wrote the opera, *The Tender Land*, scores for numerous films including *The Red Pony*, *Of Mice and Men*, and *Our Town*, and theatrical symphonic works such as *Music for the Theatre* and *Lincoln Portrait*.

*Quiet City* began as incidental music for a play by Irwin Shaw of the same name. Copland's music for the original production, directed by Elia Kazan, was scored for a quartet of clarinet, saxophone, trumpet, and piano. The play closed in 1939 after two performances, but Copland resurrected the music in its present form with a scoring for solo trumpet, solo English horn, and strings.

Copland says about the piece, it is "an attempt to mirror the troubled main character of Irwin Shaw's play." This character has turned his back on his Jewish heritage but is haunted by his brother's trumpet playing. The work is a long crescendo and then diminuendo reflecting the loneliness, melancholy, and anxiety that wells up in the character as the city closes in upon him at nightfall.

**Camille Saint-Saëns** (1835-1937) was an extremely precocious young musical talent and among the most prolific of composers. Much like Mozart and Mendelssohn he showed remarkable abilities at the keyboard and in composition at an extremely tender age. He wrote his first piece at three, was studying composition and organ at seven, and played a piano recital at ten in which he offered to play any of the Beethoven sonatas as an encore from memory.

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He wrote extensively in every musical genre but had his greatest success in instrumental music. He had an inquisitive, wide-ranging intellect that included interests



in geology, archaeology, astronomy, mathematics, and philosophy. In addition to championing the music of his day, Saint-Saëns was one of a few nineteenth century musicians to have a real interest in the music of earlier masters. His efforts helped to revive an awareness of the music of Bach, Handel, and Mozart, and he had a real affinity for the music of fellow French composers, Gluck and Rameau.

The latter's music seems to be the closest pattern for the Septet in E-flat from 1881. Particularly the *menuet* and *gavotte* movements indicate an interest in 17th and 18th century dance forms such as one would expect from Rameau. The writing in general displays the kind of clarity and classical detail for which Saint-Saëns was well known. The inclusion of a trumpet is unusual in chamber music although Saint-Saëns used two trumpets in one other chamber work. While the trumpet is obviously prominent, it is used with discretion, another hallmark of Saint-Saëns the composer.



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# Haydn, Mozart, and Wranitzky

## Quartet in F Major, K. 370/368b

Oboe, Violin, Viola, and Cello

*Allegro*

*Adagio*

*Rondeau: Allegro*

Wolfgang Amadeus Mozart

(1756-1791)

## Sextet No. 3 in E-flat Major

Flute, Oboe, Violin, Two Violas, and Cello

*Adagio; Allegro*

*Andante*

*Presto*

Paul Wranitzky

(1756-1808)

## Intermission

## Symphony No. 101 in D Major

("The Clock"), Hob. 1/101 [Salomon arr.]

Flute, Two Violins, Viola, and Cello

*Adagio; Presto*

*Andante*

*Menuetto*

*Finale vivace*

Franz Joseph Haydn

(1732-1809)

Heather Zinninger, Flute • Lindsay Flowers, Oboe • David Perry & Suzanne Beia, Violins •  
Allyson Fleck & Oryann Tsaig, Violas • Mara McClain, Cello

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*A program of string music featuring winds – and a Symphony as a bonus! Haydn wrote his last 12 symphonies for London, and “The Clock” is one of those. The impresario who commissioned him made chamber versions with Haydn’s permission. The program opens with Mozart’s Oboe Quartet – a tour de force and virtual concerto for the oboe. In between, we feature a discovery – a composer from Moravia who came to Vienna. Born the same year as Mozart, he was hugely successful both as composer and conductor (he conducted the premiere of Beethoven’s First Symphony). His Sextet for Flute, Oboe and Strings is one of seven such works and shows the depths of what late 18th century Vienna got to enjoy.*

**Wolfgang Amadeus Mozart’s** (1756-1791) Quartet in F Major, K. 386b for Oboe, Violin, Viola, and Cello continues the notable 18th century tradition of writing quartets for a single wind instrument and strings that seems to have sprung from the desire on the part of amateur musicians to have a

vehicle for their own musical gratification. Hundreds of such works appeared during the latter half of the 18th century for this purpose. Mozart himself had already contributed three quartets for flute and strings just prior to completing the Oboe Quartet in 1781.



1781 was an important year for Mozart in terms of chamber music. This was the year that saw the publication of Joseph Haydn’s String Quartets, Opus 33 - works that had such a profound impact on Mozart that he immediately responded with a set of six quartets of his own dating from 1782 to 1785 which were dedicated to Haydn with the acknowledgment that they were “the fruit of prolonged and laborious toil.”

While the Oboe Quartet is, for the most

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part, still the product of Mozart's earlier, somewhat facile style associated with the quartets for one wind and strings, it is one of the finest examples of this genre. In 1780, Mozart was invited to Munich by the Elector, Karl Theodor, who commissioned the opera, *Idomeneo*. Mozart was introduced to new developments made in oboe construction by Friedrich Ramm, a virtuoso oboist in the orchestra. Mozart was thus inspired to include the high "F" in the finale. Of the slow movement, Groves Dictionary of Music and Musicians says, "The poignant little Adagio of the Oboe Quartet is... a remarkable example of Mozart's genius for saying as much as possible in the smallest space."

### Paul Wranitzky

(1756-1808) was born in Moravia in the same year as Mozart. He initially studied theology in his home country, but at age 20 was drawn to Vienna like so many of



his talented countrymen by the musical possibilities. He was a prolific composer in most fields writing as many as 44 symphonies, at least 56 string quartets, and 10 operas. His opera, *Oberon – The Fairy King*, was a big hit upon its premiere in 1789 and inspired Emanuel Schikaneder to pen the libretto for what would become Mozart's *The Magic Flute* two years later.

Wranitzky was conductor of the Royal Theater Orchestra and was highly valued for his skill in this regard by Mozart, and Beethoven. Musicologist Ron Drummond compares Wranitzky's string quartet output very favorably to that of Mozart's saying that the quality is equal but Wranitzky produced a greater volume of masterworks.

The Sextet we are performing is the third in a group of six that were published together in 1790. They appear to be arrangements

of some of his symphonies, a practice that was common at the time and allowed for wider performance opportunities.

The first movement begins with an *Adagio* introduction that leads to a sprightly *Allegro*. As in the case of much of Wranitzky's writing, virtuosity is spread among all of the instruments. The slow movement is marked *Andante* and is a flowing serenade-like creation that features beautiful writing for the flute and the oboe. The oboe, as in the beginning, is often paired with the violin. The cello underneath keeps the motion almost constant throughout. The finale, *Presto*, is very sprightly and often features the flute and oboes as a pair when they are not playing solos. They are thus frequently set off against the strings much like they would be in a symphony where there would be either two flutes or two oboes functioning in this manner. The use of two violas is not uncommon when there are several treble instruments as we have here with flute, oboe, and violin. The second viola helps fill in the middle and lower

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parts of the register to provide a bigger and more balanced sound.

September 28, 1790 was an important date in the life of 58-year-old 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 Esterházy 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 thirty 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 completed, 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, marches, and sacred music, the demands must have seemed insatiable. Haydn had few opportunities to travel or 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. 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. He just didn't feel the need for his music.

The German-born violinist, composer, and concert impresario, Peter 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.

Upon hearing of Nikolaus' death, he beat a hasty path to Vienna in search of Haydn. 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 twelve 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 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 for his oratorio, *The Creation*. The mutual respect and affection between the two were obvious.

The success of Haydn's visits was enormous. Haydn had never experienced such notoriety. On Jan. 8, 1791, he wrote to his 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).

Symphony No. 101 in D major dates from Haydn's second visit to London. Its subtitle, "The Clock," is an obvious reference to the tick-tock theme in the second movement, first played in the strings, but more intimately later on by the flute

(the flute also has this theme in the full orchestra version). However, another clock association exists in this symphony. Haydn composed music for three musical clocks between about 1789 and 1793. This was the direct result of the efforts of the Esterházy librarian, Pater Primitivus Niemecz, who also constructed tiny flute-like organs that kept time and played different little tunes by Haydn each hour. One of these tunes Haydn transported to the trio of his minuet in Symphony No. 101.

The first movement is marked “presto” (very fast), rather than the more normal allegro indication. It is also in six-eight meter, lending it a sprightliness one normally expects of a finale. However, it is in keeping with the high level of energy one associates with Haydn’s works in the key of D major. The slow movement is a complex variation/rondo form that Haydn authority, Karl Geiringer, says so strongly impressed Beethoven that one finds traces of it in Beethoven’s “Choral” Symphony [No. 9].”

Of Haydn’s finale, Geiringer goes on to say:

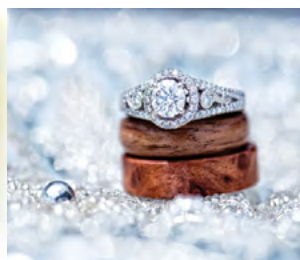
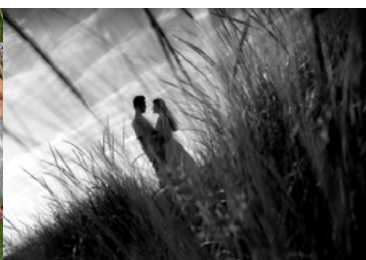
*How solidly this finale is constructed may be gathered from the fact that the first three notes of the main subject are used throughout the movement, giving the greatest unity to the composition.*

*One is reminded of the thematic “germ cell” that plays so important a part in the symphonies of Johannes Brahms.*



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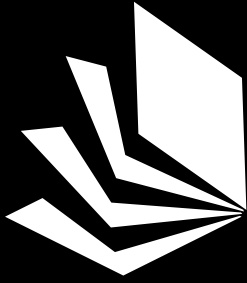
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# Passionate Perspectives

## **Trio in F Minor, H. 174**

Piano, Violin, and Cello

*Molto con fuoco*

*Adagio ma non troppo*

*Vivacissimo*

Zdeněk Fibich

(1850-1900)

## **The Four Seasons (*Cuatro Estaciones Porteñas*) of Buenos Aires**

Piano, Violin, and Cello

*Otoño Porteño (Fall)*

*Invierno Porteño (Winter)*

*Primavera Porteña (Spring)*

*Verano Porteño (Summer)*

Astor Piazzolla

(1921-1992)

## **Intermission**

## **Trio in G Minor, Op. 15**

Piano, Violin, and Cello

*Moderato assai*

*Allegro, ma non agitato*

*Finale: Presto*

Bedřich Smetana

(1824-1884)

David Perry, Violin • Mara McClain, Cello • William Preston, Piano

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*This is music that will bore into your very soul. Even the most hardened heart will have to yield to these works. Two wonderful Czech Romantic composers and the great Argentinian Tango master bring back-stories to their pieces that overlay them with spine-tingling Amore.*

### **Zdeněk Fibich**

(1850 - 1900) was born in central Bohemia. He became well educated and well-rounded because of a mother who was from a cultured German speaking



Viennese family and because of subsequent study in Leipzig, Paris, and Mannheim. Among his teachers was Ignaz Moscheles. At the age of 23, he married Růžena Hanušová, and the couple took up residence in Vilnius, Lithuania where Fibich took on a position of church choirmaster. Within a little over a year his wife died giving birth to twins and one of the twins died at the same time. Compounding the grief, the remaining twin died within two years. In 1875 he married his wife's sister, a leading contralto who created several of Smetana's and Fibich's operatic roles.

As a composer, Fibich grew to become the third member of the Czech national school along with Smetana and Dvorak and the most classically trained of the three. His output included every genre with particular emphasis on vocal forms.

From 1892-99, he wrote 376 incidental piano pieces that were grouped under the title *Moods, Impressions, and Reminiscences*, a sort of coded musical diary that documented his love for his student since 1886, Anezka Schulhova. He presented the first six of these piano works to her for her birthday in 1893. That same year he composed his Quintet for Piano, Clarinet,

Horn, Violin, and Cello, which also is imbued with references to his feelings for Anezka. In fact, numerous similarities with several pieces from the *Moods, Impressions, and Reminiscences* have caused the annotator for the Supraphon edition of the Quintet score to pose the question, "Are any further proofs needed to convince us that our Quintet is a unique artistic medallion of the love of Zdeněk Fibich and Anezka Schulhova?"

The Piano Trio in F Minor comes from much earlier. In fact, it is his first known chamber music work and dates from 1872. Already, at this date, it demonstrates the issue that perhaps led to Fibich being recognized after Dvorak and Smetana in this Czech triumvirate. The fact is, that in this burgeoning period of nationalism in many countries, Fibich was the most modest of his compatriots in his expression of his heritage. Or, perhaps a better way to say it is, he had a mixed-heritage that moderated the domination of either influence. Although his father was Czech, his mother was from a Viennese family, and he was home-schooled by her for the first nine years of his life. He then spent two years at a German school in Vienna before returning to school in Prague. In his late teens, he went to study music at the Leipzig Conservatory with the great pianist and composer, Ignaz Moscheles. He also studied composition with Salomon Jadassohn and Ernst Richter, and finally with Vincenz Lachner in Mannheim. Fully immersed in the Germanic tradition he brought this home to a nation hungering for their own folk influence. Although he incorporated this in his music, it was very much more of an amalgamation of the two influences than Dvorak or Smetana. This somewhat hampered his acceptance at the time, but in the long run it is one of the strengths of his works that make them so appealing today.

This amalgamation is already apparent in the Piano Trio from 1872. As the Silvertrust Edition points out. In the first movement,

“almost immediately, the strings bring forth echoes of Bohemia. Not much later the piano is given an unmistakably Czech-sounding passage.” All in all, it is a heartfelt and optimistic movement. The slow movement is dominated by the strings and is a dreamy song of romance. The fleet-footed finale has an optimistic, even heroic, quality, especially in the piano writing. At times the strings offer a more lyrical contrast.

Although the Piano Trio received favorable reviews after its premiere in Prague, Fibich didn't attempt to have it published. It was only first published several years after his death. An important and under-appreciated exponent of late 19th century romanticism, Fibich died in 1900 at the age of 50.

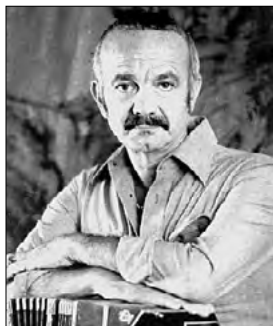
### **Astor Piazzolla**

was born in Mar del Plata, Argentina in 1921.

Four years later the family moved to New York City. When Piazzolla was eight years old, his father

gave him his first bandoneon, a square, accordion-like instrument played entirely with buttons that was invented in 1840 by Heinrich Band for whom it was named. It is the favored instrument of Argentinian popular music. At age 12, he studied with Bela Wilda, a disciple of Rachmaninov about whom Piazzolla later said, “With him I learned to love Bach.” By the time Piazzolla was 15, the family returned to his hometown in Argentina.

Piazzolla soon fell in love with the tango and played in several tango orchestras and began making tango arrangements. However, he felt the need to advance musically and began musical studies in 1941 with the famous Argentinian composer, Alberto Ginastera. He was forced to leave the orchestra where he had been



playing because his arrangements were felt to be too advanced, so he formed his own orchestra in 1944. Shortly thereafter he started to compose for films and by 1949 he had disbanded his tango orchestra, abandoned the bandoneon, and looked in a new direction. He studied the music of Bartok, Stravinsky, studied orchestral conducting with Herman Scherchen, and listened to a lot of jazz.

In 1953 he won first prize in the Fabian Sevitzky competition for a symphonic work entitled *Buenos Aires*, which added two bandoneons to the traditional symphony orchestra. The first performance conducted by Sevitzky himself caused a *mélée* because of the use of non-orchestral instruments. One of the prizes he won at this competition afforded him a scholarship from the French government to study with Nadia Boulanger, one of the most famous composition teachers of the 20th century. Piazzolla wanted to present himself as a traditional composition student. He was ashamed to let on that his instrument was the bandoneon and not the piano. When he presented a portfolio of symphonic music and sonatas, Boulanger remarked, “Well written,” but added that she couldn't find Piazzolla in the pieces. When he played her some of his tango music, she said, “You idiot, that's Piazzolla.”

From this point on, Piazzolla decided that rather than making a choice between sophisticated music and tango, he would combine the two. After experimenting further with jazz elements and even the use of electronic instruments from the influence of rock, Piazzolla returned finally to natural sounding instruments and to a kind of classical chamber music that has its roots in tango.

Piazzolla's *4 Estaciones Porteñas* (The Four Seasons) exemplify this amalgamation perfectly. He takes his cue from a similarly named composition by Vivaldi although there are significant differences. Vivaldi's Seasons are actually four separate

concertos of three movements each. Each season can easily stand alone, and, in fact, a performance of all four at one time is a very full program indeed, and a big undertaking for the solo violinist.

Piazzolla instead has written four single movements of five or six minutes each that function as a unit. Each season has varying tempos within the movement and it is readily apparent that, in Argentina anyway, tango music is appropriate under any circumstances and at any time of year. This music is now available in numerous arrangements, but it was initially written for violin, electric guitar, piano, bass, and bandoneon. Unlike Vivaldi's concertos, which contain specific musical suggestions of the particular season (shivering in Winter, etc.), Piazzolla simply suggests the spirit or mood that he associates with each. Since we begin in the Fall, we will come full circle to the conclusion of Summer so that we end up musically and temporally in sync at this Labor Day period.

### **Bedřich Smetana**

was born March 2, 1824 east of Prague (in Bohemia, Austrian Empire, which is now Czech Republic) and died May 12, 1884 in Prague. Bedřich (born Friedrich)



emerged as the first truly nationalistic Czech composer. Smetana was a generation older than Dvorak, who would come on the Czech music scene one decade before Smetana's death.

Smetana studied music at first under his father, an amateur violinist. By trade, Smetana's father was a brewer and managed several successful breweries. In addition, his father acquired moderate wealth by supplying provisions to the French army during the Napoleonic Wars. At this time the Smetana family's province

was under Hapsburg rule. The family spoke German, the official language, instead of their native Czech, which the children wouldn't learn until later in life. In 1831 they moved to Jindřichův Hradec in south Bohemia (where Mahler grew up a generation later) and where Bedřich was able to begin his more formal music studies. He took up piano under a professional teacher and performed in public at the age of six. In 1844 Smetana (age 20) was appointed as music teacher to the five children of Count Leopold Thun in Prague. This was his first job. Outside of violin and piano lessons as a child, Smetana was essentially self-taught and had begun to compose a large number of pieces on his own. Smetana wrote in his diary: 'By the grace of God, and with his help, I will one day be a Liszt in technique and a Mozart in composition.' Franz Liszt, one generation older, would play an important influence on Smetana's compositions and career.

In 1845, Smetana was accepted as a composition student of Joseph Proksch, a leading music teacher in Prague. This gave Smetana the opportunity to learn music theory and basic skills in composition. Smetana worked hard and went on to produce a great many pieces at a remarkable speed, including the *Piano Sonata in G Minor*, composed in 1846. The last movement of this work was to form the basis, nine years later, for the finale of the *Piano Trio in G Minor* on this program.

Encouraged by Liszt, he opened a piano school in Prague in 1848 and the next year married the pianist Kateřina Kolářová. The music school was a failure, and life was increasingly difficult as a result of Smetana's political activities. The failed Czech revolution caused the Hapsburg Empire to crack down and make life uncomfortable for Czech patriots. Due to these difficulties, Smetana and his wife moved to Sweden where he was appointed conductor of the Philharmonic Society of Göteborg and where he remained until 1861. He returned to Prague, a prodigal son, where he helped



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establish the national opera house. In 1874, his health deteriorated and he resigned his post as conductor of the Prague Opera.

His personal life was very hard. Smetana buried his first wife as well as three of his four daughters who died during infancy. In his mid-fifties, Smetana developed tinnitus, eventually became deaf and ultimately succumbed to madness most likely from syphilis. Following attacks of depression and symptoms of mental instability, he entered an asylum at Prague where he died.

Smetana became totally deaf in late 1874, but between that year and 1879 he wrote the cycle of six symphonic poems bearing the collective title *Má vlast* (My Country), which includes *Vltava* (The Moldau), *Z českých luhů a hájů* (From Bohemia's Meadows and Forests), and *Vyšehrad* (the name of a fortress in Prague). Also, during this time came a number of solo piano works, including many polkas. Many of his piano pieces from his difficult last years are considered an important part of the piano literature.

Though few in number, his three chamber music compositions play an important role in his musical out-put. Smetana wrote two string quartets, one of which is a late work titled *Z mho života é* (From My Life),

and the *Piano Trio* in G minor. The Trio was composed in 1855 in a matter of weeks, when Smetana was around 31 years old. Smetana revised it in 1857. The work is in three movements, all in G minor, and is dedicated to Karel Stecker. Stecker taught composition at the Prague Conservatory, mentoring many notable Czech composers such as Novák, Čelanský, Lhotka, and Suk.

The emotional impetus, however, of the *Piano Trio* was the death of his oldest daughter, Bedřiška, known as Fritzi. When Fritzi succumbed to scarlet fever on September 6, 1855, Smetana was devastated; the composer immersed himself in composition. Though he left no specific programmatic description of the trio, its dedication and autobiography is clear as noted in the Hyperion recording liner notes:

*Katerina [his wife] described in her diary taking the little girl, aged four, to a concert in February 1855 at which Smetana conducted his Triumph Symphony (his first appearance as a conductor in public): 'This concert, given by her father, was to be Bedriská's first and last. How quietly and cheerfully she sat through the whole long concert ... When her father came on to the stage to conduct the symphony, she stood up*

to see him, and she remained standing, listening attentively. The previous year, the Smetanas had already lost one daughter to tuberculosis. And now, eight months after that concert, Bedriska died from scarlet fever. Smetana wrote in his diary: 'Nothing can replace Fritzi, the angel whom death has stolen from us.'

The premiere performance of the Piano Trio in G Minor took place on Dec. 3, 1855 in the Prague Konvict Hall, with Smetana himself as pianist, Antonin Bennewitz, violin and Julius Goltermann, cellist. Critical response was negative and may have prompted Smetana to revise the piece two years later, despite the fact that Liszt praised the work when he heard it in 1856. It was not published until 1879.

The first movement, *Moderato assai*, is intense, with emotions of anguish and despair. It begins with a dark theme from the violin alone and later a lovely cadenza for piano. A lyrical, tender and somewhat brighter second theme provides 'light' to the 'dark'. Smetana described this second theme as one of his daughter's favorite melodies.

The middle movement, *Allegro, ma non agitato*, is not a slow movement, which would have been more standard of a three-movement work at the time. However,

it contains two sub-sections marked *Alternativo I*, graceful and pastoral in nature, and *Alternativo II*, more nostalgic, which serve as interludes to the polka-like *Allegro*, referencing the playfulness of a child. Like the first movement, this movement is also troubled containing momentary funeral march suggestions.

The finale is a rondo whose principal theme is derived from the tune *S'il jsem proso na souvrait* (I was sewing millet), a protest song associated with the Rebellion of the 1840's. The opening "gallop" references Schubert's famous *Erlking*, where a father and his son race on horseback, desperately fleeing death as it reaches for the child. Smetana incorporates nearly note for note 100 measures from his *Piano Sonata* in G minor of 1846 into this finale. He also borrows from his *Characteristic Variations on a Czech Folksong* for violin and piano (1843). References can also be heard in the more lyrical passages to the daughter's theme of the first movement. The gallop halts and slows down to a stark funeral march marked *Grave*, quasi-marcia, with drum-like figures as accompaniment. The movement finally returns to the *Presto*, ending the work in the key of G major as if the tragic part of memory is over.

## Chamber Music Basics Glossary

- **CHAMBER MUSIC** Classical music written for a small group of musicians, with one performer per part.
- **STRING QUARTET** An ensemble of two violins, viola, and cello.
- **QUINTET** A composition written for five musicians.
- **SONATA** A multi-movement work, often featuring one or two instruments.
- **MOVEMENT** A self-contained section of a larger musical work, similar to chapters in a book.
- **ENSEMBLE** A group of musicians performing together.

# Composing in Color

## Harpist Amanda Beranek Joins Midsummer's Music

### ***Danse sacrée et Danse profane* (1904)**

Harp and String Quartet

*Danse sacrée: Très modéré*

*Danse profane: Modéré*

Claude Debussy

(1862-1918)

### **Concerto (Septet), GP 337 (1936)**

Harp, Flute, Oboe, and String Quartet

*Allegro moderato*

*Cavatino: Lento*

*Moderato giocoso*

Arnold Bax

(1883-1953)

## Intermission

### ***Suite en Rocalle, Op. 84***

Harp, Flute, Violin, Viola, and Cello

*Sans hâte*

*Animé*

*Sans lenteur*

*Vif*

Florent Schmitt

(1870-1958)

### **Introduction and Allegro (1905), M. 46**

Harp, Flute, Clarinet, and String Quartet

*Introduction: Très lent; Allegro vif*

Maurice Ravel

(1875-1937)

Sophia Jean, Flute • Lindsay Flowers, Oboe • JJ Kohl, Clarinet • Amanda Beranek, Harp •  
David Perry & Ann Palen, Violins • Allyson Fleck, Viola • Mara McClain, Cello

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### **Claude Debussy**

(1862-1918) is known as the main exponent of French Impressionism in music. However, his role in this movement developed over time. Even as late as 1902, with the premiere of his opera, *Pelléas et Mélisande*, he was exhibiting his fascination with the harmonies of Richard Wagner, something that had infected French music for several years. However, with his novel approach to form, texture, and the general style of his music, Debussy was plotting a path that was unique in the history of music and would have a profound impact on his French contemporaries and 20th century music in general.



So, when Debussy wrote his first and only string quartet in 1893, he was already trying to escape the love-hate relationship with German music that his immediate predecessors and colleagues, Franck, Saint-Saens, Faure, and Chausson, were also dealing with, in different ways.

Debussy was born on the outskirts of Paris to a modest family with little interest in the arts. However, his talent was such that he was admitted to the Paris Conservatory at the age of ten. Even in his student days at the Conservatory, he had difficulty with the style of music he was being instructed in. He felt like the forms so widespread in Germanic music were confining and outmoded. Although he never embraced the term Impressionism, he clearly came

to the strong opinion that music should impress one with its effect of color, style, melody, and harmony, rather than through form, repetition, and development of themes (associated with the German school). Like his contemporaries, he was trying to free French music from its decades-long German preoccupation and create a new, uniquely French approach. Rather than anything extra-musical like form, thematic manipulation, or contrapuntal constructions, it was the immediate ephemeral affect, aka impression, that Debussy wanted to leave the listener with.

*Danse sacrée et danse profane* was commissioned by the piano and harp making firm of Pleyel and was completed in 1904. Pleyel was looking for a work to demonstrate the capabilities of the newly developed chromatic harp. This instrument could easily play all of the notes in the chromatic scale, which made it much more useful in the harmonic world of the late nineteenth century. The work is made up of two contrasting sections or movements. The website [www.meaningfulmoon.com](http://www.meaningfulmoon.com) describes them as follows:

*The first movement, the danse sacrée (sacred dance), transports the listener to a mystical realm. Debussy combines modal harmonies, gentle rhythms, and delicate melodies to create an otherworldly atmosphere. The chromatic harp, with its ethereal sound, adds an extra layer of enchantment to the composition.*

*Contrasting with the tranquility of the danse sacrée, the second movement, the danse profane (profane dance), takes the listener to a lively and vibrant world. The chromatic harp becomes more percussive, and Debussy introduces elements of syncopation and rhythmic complexity to create a spirited ambiance. The virtuosic passages showcase the range and versatility of the instrument.*

The next two composers on our program

lived almost parallel lives in time. Both were also at their best musically when they were inspired by extramusical ideas. **Sir Arnold Bax** (1883-1953) took a somewhat roundabout way to become a musician.



Although he entered the Royal Academy of Music in London in 1900 and won a scholarship two years later, he never fully completed the requirements for a degree. Instead, he was drawn to Ireland after reading W. B. Yeats's poem, *The Wanderings of Usheen*. During the more than ten years he spent in Ireland, he felt "the Celt in me stood revealed," and he began writing novels and poems under the pseudonym Dermot O'Byrne. These works demonstrate a considerable literary talent.

His first well-known musical work, *A Celtic Song Cycle*, shows the same Irish bent in his musical works from this time. However, his musical style was slow to develop. The literary inspirations that came to him were somewhat more difficult to translate into notes than words.

Bax's considerable output includes many large-scale works for orchestra, including seven symphonies as well as numerous programmatic tone poems for which he is best known.

However, from his early works through to his late period, Bax wrote a large body of chamber works including many for relatively unusual combinations of instruments that some observers think are among his finest works.

The Concerto (Septet) for Flute, Oboe, Harp, and String Quartet was completed in 1935 during his later period of composition but had its genesis in an earlier flute sonata from 1928. Both versions were dedicated

to the amateur flutist, Count Benckendorff, the son of the former czarist ambassador to the United Kingdom. (Bax had been drawn to Russia before the First World War by a love affair, and this Russian connection may account for the dedication.)

The work is in three movements. The outer movements are both lively and upbeat. The opening movement quotes the Irish tune "Down by the Sally Garden" as a second subject. The middle movement marked "Cavatina," is characterized by a slowly descending chromatic line that is somewhat mournful in nature, reminiscent of the many works that Bax wrote under the title "Elegy". The finale is dancelike and spirited throughout. The work is called a concerto because of the juxtaposition of the flute, oboe, and harp to the string quartet. The harp and woodwinds are given several expressive cadenza-like passages.

### **Florent Schmitt**

(1870-1958) was born in France.

Like Bax, he wrote a wide array of chamber works stretching throughout his lifetime, with many calling for instruments in



unusual combinations. He studied at the Paris Conservatory where his teachers included Dubois, Massenet, and Fauré. Although he showed remarkable talent, it took him five tries to win the prerequisite honor to secure a future in composition, the coveted *Prix de Rome*. Schmitt served as director of the Lyons Conservatory and was elected president of the *Société Nationale de Musique* and held the rank of commander in the *Légion d'honneur*.

The *Suite en rocaille*, Opus 84, dates from 1934, just two years before the completion of the septet version of the Bax Concerto. Scored for flute, violin, viola, cello, and harp, it is one of those works of Schmitt that looks

back in time to a previous era, something many French composers of the period, including Fauré, d'Indy, and Ravel found compelling.

Schmitt himself described the piece as follows:

*A modest little suite.... The first piece is built on two themes tinged with archaism. The second, also with two themes, takes on the form of a scherzo. The third has the particularity of being able to be played in two different tempos: moderato or lento. The composer chose the former.... Finally, the fourth movement is a sort of rondo with repeats, in homage to Haydn. It is quite easy.*

Rocaille means "rock work," or in this case, perhaps, "rock garden." The work was premiered on May 24, 1935 by the Jamet Quintet, an ensemble whose instrumentation matched that of this piece.

### **Maurice Ravel**

(born March 7, 1875 near Saint-Jean-de-Luz, France, died December 28, 1937 Paris, France) was a French composer, pianist and conductor. The



Basque town, Ciboure, where Ravel was born is approximately eleven miles from the Spanish border. Ravel's father, Pierre-Joseph Ravel was an educated man who was a successful engineer and inventor. Some of Ravel senior's inventions were successful, including an early internal combustion engine and a circus machine, "The Whirlwind of Death." Maurice was close to his mother, and her Basque-Spanish heritage was a strong influence in his music, especially the folk songs she sang to him as a child. In 1875 the Ravel family moved to Paris. Ravel had piano lessons and studied harmony, counterpoint and composition. In 1889 Ravel was exposed to new Russian

music and the exotic sound of the Javanese gamelan at the Exposition Universelle. This musical experience would have a lasting effect.

Ravel attended the Paris Conservatoire in 1889. He progressed but was "only teachable on his own terms". He began his studies on piano but was expelled in 1895, Ravel turned his attention to composition. He was readmitted to the conservatory in 1897 studying composition with Gabriel Fauré. Ravel was much more successful at his second try at the Conservatory, but the director was displeased with Ravel's progressive music and political outlook. He wrote substantial works while studying with Fauré but was nonetheless expelled again in 1900. It was around this time that Ravel and a number of artists, poets, critics, and musicians joined together in an informal group known as Les Apaches ("The Hooligans"). This name was selected to represent their status as "artistic outcasts". At one time the group included Stravinsky and Manuel de Falla. The group met regularly to discuss performances and have intellectual debates. After a scandal with the famous Prix de Rome in 1905, Ravel began to receive national and international praises for his compositions. In 1910 Ravel, together with several other former students of Fauré, set up a new, modernist organization, the *Société Musicale Indépendente*, with Fauré as its president. On the society's inaugural concert Ravel's *Ma mère l'Oye* (Mother Goose) was featured next to works of Fauré, Kodaly and Debussy. His reputation was growing.

With the outbreak of war in 1914, Ravel tried to join the French air force. He was rejected because of his age and a minor heart complaint. He tried to enlist several more times but was unsuccessful. Ravel finally joined the Thirteenth Artillery Regiment as a truck driver in 1915, when he was forty. He suffered from health concerns and at the same time his own mother's health was failing. She died in 1917 and Ravel fell into a "horrible despair". He was

also deeply distressed for the suffering of French people during the war. *Le tombeau de Couperin*, composed between 1914 and 1917 celebrates the tradition of François Couperin, 18th century French composer, in which each movement is dedicated to a friend of Ravel's who died in the war. Ravel moved to the country in 1921 where he lived until his death. In October 1932 Ravel suffered a blow to the head in a taxi accident. The injury was not thought serious at the time but according to more recent studies it may have exacerbated an existing cerebral condition. Ravel had previously shown signs of absentmindedness and traits of aphasia. The exact nature of his illness is unknown. He had an operation to help improve his condition in 1937, and while there was some improvement initially, he soon lapsed into a coma. He died at the age of 62.

Ravel was a great experimenter in musical form. One of his best-known works, *Bolero*, uses repetition in place of development. He was also a master at orchestration as in a 1922 version of Mussorgsky's *Pictures at an Exhibition*. He was a careful and somewhat slow worker. He wrote piano pieces, chamber music, two piano concertos, ballet music, two operas and eight song cycles. Many of Ravel's works exist in two versions: a piano score followed by the orchestrated work. He required the utmost technical demands from the performer. Ravel was among the first of his contemporaries to recognize the potential of recording to bring their music to a wider public. Throughout the 1920s there was a steady stream of recordings of his works, some of which featured Ravel as pianist or conductor.

The *Introduction and Allegro* comes from 1905, the year of *L'affaire Ravel*, a scandal that rocked the Paris Conservatory because Ravel, now 30, was competing for his fifth and last time. He was eliminated right at the beginning causing a furor and sympathy for him even among many of his detractors. It also caused resignations and

reorganization within the Conservatory while simultaneously boosting Ravel's appeal.

*Introduction and Allegro* was commissioned by the harp and piano firm, Erard, much as the rival firm of Pleyel had commissioned Debussy's *Danse sacrée et profane*. After finishing it, Ravel went on a yachting cruise, the first time he had travelled abroad, and wrote about his new piece, "Eight days of very hard work and three sleepless nights enabled me to finish it for better or worse. At the moment I am resting on a magical voyage..."

This concentrated intense way of writing was Ravel's norm:

*In my own composition I judge a long period of gestation necessary. During this interval I come progressively, and with a growing precision, to see the form and the evolution that the final work will take in its totality. Thus, I can be occupied for several years without writing a single note of the work, after which the composition goes relatively quickly. But one must spend time in eliminating all that could be regarded as superfluous in order to realize as completely as possible the definitive clarity so much desired.*

Who knows how long the gestation period for the *Introduction and Allegro* was, but it was certainly successful. It is a model of clarity, deriving its whole structure from a motif for the flute and clarinet in thirds. For all its clarity, however, it demonstrates Ravel's uncanny ability, as one writer puts it, "to orchestrate a miniature Monet." The firm of Erard must have been pleased because they received a work that displays the full range of the harp's palette in what is really a small-scale concerto for harp and chamber ensemble.

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# The Poetry of David Perry

## **Scène Andalouse, Op. 7**

Solo Viola, String Quartet, and Piano

*Crépuscule de soir*

*A la fenêtre*

Joaquín Turina

(1882-1949)

## **Poème, Op. 25**

Solo Violin, String Quartet, and Piano

*Lento e misterioso*

Ernest Chausson

(1855-1899)

## **Intermission**

## **Quartet No. 1 in C Minor, Opus 15**

Piano, Violin, Viola, and Cello

*Allegro molto moderato*

*Scherzo: Allegro vivo*

*Adagio*

*Allegro molto*

Gabriel Fauré

(1845-1924)

David Perry, Ann Palen, & Suzanne Beia, Violins • Sally Chisholm & Allyson Fleck, Violas  
• Cole Randolph, Cello • Jeannie Yu, Piano

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*One of the country's very finest violinists, our own David Perry, brings us one of the great orchestral solo works, Ernest Chausson's Poème, in a special chamber music version the composer himself created. David's colleague in the Pro Arte Quartet, violist Sally Chisholm, introduces the program with Turina's evocative Scène Andalouse. This French/Spanish flavored program culminates with Fauré's brilliant masterpiece, the Piano Quartet No. 1 joined by pianist Jeannie Yu. A star-embedded program!*

### **Joaquin Turina**

(1882-1949) was born in Seville, Spain. As a composer he was that interesting mix of one whose music bears the undeniable inspiration from his homeland, but



whose French training enriches and colors his output. Contrast this with Debussy and Ravel who were born and trained in France but sought, on so many occasions, to write Spanish music as if Spain were their native land.

Turina received his early training in Seville and made his piano debut in 1897. He met the great Spanish composer, Manuel de Falla, who became a strong influence and good friend. In 1905, Turina moved to Paris and attended the Schola Cantorum where he studied with Vincent d'Indy, who held a strong allegiance to the music of his own former teacher, Cesar Franck. Thus, a strong link to French romantic music was established that is readily apparent in Turina's music from this point on.

Perhaps more than any of the other Spanish composers of his era - de Falla, Albeniz, or Granados - Turina contributed strongly to the chamber music oeuvre, starting with his Opus 1, a piano quintet. A

composition for piano trio won the National Music Prize in Spain in 1926. Having been appointed professor of music at the Madrid Conservatory in 1930, he turned to writing several chamber music pieces including the Piano Quartet in A Minor, op. 67 in 1932 and the Trio in B Minor for Violin, Cello, and Piano, Opus 76 the following year. Both the Trio and the Quartet have been performed by Midsummer's Music.

It is rare in chamber music, given its very nature, for any one instrument to be given solo stature. It is particularly unusual for that instrument to be the viola. In choosing the combination of solo viola, piano, and string quartet, Turina seems to be reflecting the influence of Chausson's choice of solo violin, piano, and string quartet for his remarkable Concerto (a work also performed numerous times by Midsummer's Music.)

Judging by the movement titles and the music itself, *Scene Andalouse* seems to suggest a serenade. Picture a village in Andalusia, that southern region of Spain that borders both the Atlantic and Mediterranean Sea. In "Dawn is Breaking" (*Crépuscule du soir*), a star-struck young man appears below a wrought iron balcony hoping to draw his fair maiden to the window and profess his love in song. After a long introduction in the piano, the lover (solo viola) pours out his heart in hopes that the young woman above will hear his pleadings. A series of different emotions are intimated by sections of varying tempo. The piano and string quartet both provide not only accompaniment, but also reflection and comment on the utterances of the viola.

*A la fenêtre* (At the Window) begins with a violin solo suggesting that the young woman is now in sight and responding to her visitor. The viola responds and detailed conversation ensues, again with a variety of tempos and textures implying the complexity of their thoughts and emotions.

## Ernest Chausson

(1855-1899)

was born into a wealthy family. His father, a very successful builder, wanted his son to study law despite his obvious musical talent. Chausson



obliged and became and actually became a barrister for the Court of Appeals, but at the age of 24, he began studies with Jules Massenet at the Paris Conservatory. Massenet deemed him "an exceptional person and true artist." Chausson also became acquainted with Cesar Franck at the Conservatory and the two became close friends, which had a substantial influence on Chausson's music. In the early 1880s, he travelled to Bayreuth to hear the works of Wagner including the premiere of Parsifal accompanied by the composer, Vincent d'Indy. He adopted Wagner's use of the *leitmotif*, his harmonic vocabulary, and other features as did many of Chausson's contemporaries including, for a time, Debussy.

Poème, Opus 25 was written at the behest of the great violin virtuoso of the late 19th century, Eugène Ysaÿe, a close personal friend of Chausson. Ysaÿe originally asked for a concerto. Chausson's response was "I hardly know where to begin with a concerto, which is a huge undertaking, the devil's own task. But I can cope with a shorter work. It will be in very free form with several passages in which the violin plays alone."

Uncharacteristically, Chausson wrote the work in a short period of time, including on a trip to Spain where he visited his friend, the composer, Albéniz. Albéniz submitted the work to the German music publisher, Breitkopf & Härtel, who rejected it, in part, because of its "extraordinary difficulty." Unbeknownst to Chausson, Albéniz decided to underwrite the publication

including extra money to be paid to Chausson in the form of royalties for (non-existent) sales. Chausson never knew of this friendly support.

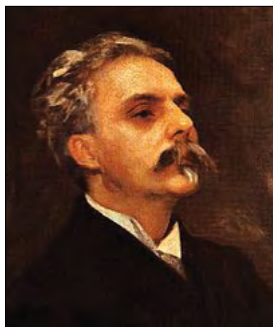
The work is in one movement, which interweaves several different sections much like a rhapsody. It is based on a novella by the Russian novelist Ivan Turgenev. The nature of the work is perhaps best summarized by Claude Debussy, a big admirer, when he said, "The *Poème* contains Chausson's best qualities. The freedom of its form never hinders harmonious proportion. Nothing touches [us] more... than the end of the *Poème*, where the music, leaving aside all description and anecdote, becomes the very feeling that inspired the emotion. These are very rare instances of the works of an artist." Ysaÿe later confirmed that the devilishly difficult double stop passages in the early part of the piece were the result of his heavy involvement with Chausson in the writing of that section.

The work exists in three different forms, the original one for solo violin and full orchestra, a version for violin and piano accompaniment, and the version we are performing, an arrangement by the composer for Solo Violin, Piano, and String Quartet. This mirrors the instrumentations of Chausson's Concerto, Opus 21, for the same combination written four years before *Poème*.

Just three years after the premiere of his most famous and successful work, Chausson, who had a premonition that he would not live a long life, died as the result of a fall from his bicycle on a treacherous mountain road. It is tragically ironic that this master of the cyclic use of musical material, learned so well from Franck, died while cycling.

**Gabriel Fauré's** (1845-1924) earliest musical contact was with the organ and music of the church. He totally absorbed the world of plainsong and the Gregorian modes. The free-flowing melody of chant and the less directional tonalities of the

modes remained strong influences throughout his musical life. Saint-Saëns introduced him to the contemporary music of Schumann, Liszt, and Wagner, which had not been a part of the curriculum at Ecole Niedermeyer, where Fauré studied, until Saint-Saëns introduced it.



He was a product of the 19th century, but paved the way for profound changes in the early decades of the 20th century. 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.

Much of Fauré's earlier compositions are vocal or for keyboard, in keeping with his activities as an organist and choirmaster. Although the Quartet in C Minor is his first foray (no pun intended) into the field of chamber music, he was already an experienced composer at the age of thirty-

four.

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 step-wise octave lines characterized by dotted rhythms, albeit in markedly contrasting tempos.

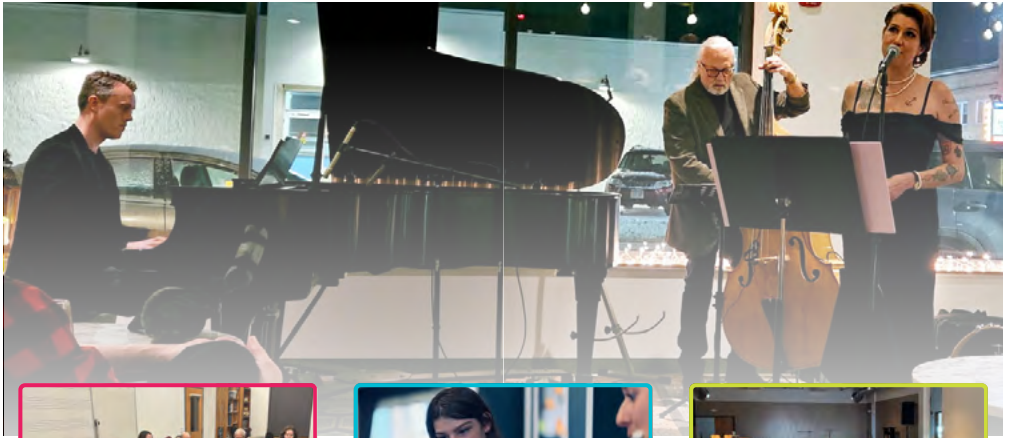
Fauré's career developed slowly, mostly because he spent much of his time with duties other than composition in order to earn money. He held a series of positions as organist and choirmaster, and taught private lessons in piano and harmony, leaving little time to compose except in the summers. From his studies with Saint-Saëns to his teaching of figures like Ravel, Enescu, Florent Schmitt, and Nadia Boulanger, Fauré spanned and influenced a vibrant period. His C Minor Quartet is among the finest works of a remarkable career.

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# Tchaikovsky, Souvenir de Florence

## **Sextet in B-flat Major, W080**

Two Violins, Two Violas, and Two Cellos

*Allegro ma tranquillo*

*Scherzo: Allegro vivace*

*Adagio quasi andante*

*Finale: Animato*

Ernst von Dohnányi

(1877-1960)

## **Intermission**

## **Souvenir de Florence, Opus 70**

Two Violins, Two Violas, and Two Cellos

*Allegro con spirito*

*Adagio cantabile e con moto*

*Allegretto moderato*

*Allegro vivace*

Pyotr Ilyich Tchaikovsky

(1840-1893)

David Perry & Ann Palen, Violins • Sally Chisholm & Allyson Fleck, Violas • Mara McClain & Cole Randolph, Cellos

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*Everyone loves Tchaikovsky, and his String Sextet inspired by Florence, Italy is as memorable as it gets. Violinist David Perry leads this program of rich string sounds, which begins with another resounding work for the same combination by the dramatic and colorful Hungarian Composer, Ernst von Dohnányi.*

### **Ernst von Dohnányi**

(1877 - 1960)

was the third in a Hungarian triumvirate of composers, which included Bartok and Kodaly.

They added immeasurably

to the repertoire of the 20th century with their colorful, often folk-inspired music.

Dohnányi and Bartok were friends from childhood, and both attended the Budapest Conservatory. Excelling at both piano and composition, Dohnányi received his diploma in 1897. He made his professional debut as a pianist in London with a performance of Beethoven's Fourth Piano Concerto under the renowned conductor, Hans Richter, which helped establish his fame as a pianist.

His stature as a composer was already developing, thanks to the aid of Johannes Brahms, who helped arrange the premiere of the Quintet for Piano and String Quartet in C Minor, Opus 1, in Vienna in 1899.

As a composer, Dohnányi owed much to Brahms, Mendelssohn, and Schumann. His Opus 1, written at 18, already shows strong signs of his individuality and a remarkable mastery of his craft. Of his Second Quintet, Opus 26, the famed English musicologist, Sir Donald Francis Tovey, said, "It is the most immediately impressive of Dohnányi's works, even if we include his orchestral music," and that included in Tovey's mind what is now regarded as Dohnányi's most



famous work, the Variations on a Nursery Theme for Piano and Orchestra, which premiered the year before Opus 26.

The String Sextet, as new research has shown, had its first iteration in 1893 but exists in a revision from 1896 that could have even been further revised until 1899. It was submitted as part of Dohnányi's entrance requirements to the Budapest Musical Academy when he was 17. At the Academy, he studied with Hans Koessler for two years during which time he presumably reworked the piece. Dating from this same time (1895) is his Opus 1, the First Piano Quintet, which Brahms thought so highly of. Also, from around this time comes his Piano Concerto, Opus 5, which won the prestigious Bösendorfer Prize. He also entered the Sextet for the Chamber Music prize of the Royal Hungarian Millennium celebration, and although the Sextet did not win, he did win the Symphony Prize and the Overture Prize. Grove's Dictionary of Music and Musicians states, "he had established himself, in both Europe and the USA, as the greatest Hungarian pianist and composer since Liszt." In 1920 he performed all of Beethoven's works for piano, and in 1941 he performed all 27 Mozart piano concertos.

One commentator on the String Sextet says "it is both strangely beautiful and beautifully strange." The first movement is marked *Allegro ma tranquillo*. The Silvertrust edition says it is "big, spacious and at times genial... but the one thing it is not, is tranquil." Tranquil in tempo perhaps, but there is an underlying restlessness as well as suggestions of the composer's definite respect for Brahms. Already Dohnányi is displaying his ability to adroitly shift textures from moments of counterpoint to sonorous homophonic writing and everything in between. This would become a hallmark of his more mature works.

The second movement begins in a Mendelssohnian vein but the trios, especially the second trio, are anything but,

providing a delightful contrast with the returning scherzo material. The heartfelt slow movement has hints of Dvorak, but here again young Dohnányi finds a way to show both his acquaintance and respect for another tradition, yet with his own take on things. *The Finale* is marked *animato* (animated or lively), but it also has a sense of well-being, perhaps even a touch of national pride. His variety in the deployment of the different instruments is masterful, often with each instrument seeming to be important and special while complementing the others.

Because of Dohnányi's public stance against the policies of the fascist and communist regimes in Hungary, a substantial effort was made to discredit him. The result took its toll on his career and the recognition that his music deserved. He was forced to leave Hungary and lived for a time in Argentina before taking up residence in Tallahassee, Florida in 1949 as a pianist and composer-in-residence at Florida State University. It is only fairly recently that we have come to realize the wealth and variety of music this man left us, and the role he played in bringing the music of his country and his colleagues to the fore.

Despite showing early signs of talent at the piano and in composition, **Peter Ilyich Tchaikovsky** (1840-1893) was directed toward a professional career in the law. He was educated in a school of jurisprudence and became a law clerk in 1859. Over the next several years, however, he increasingly devoted himself to the study of music, studying thorough-bass and form under Nikolay Zarembo and instrumentation with Anton Rubenstein at the St. Petersburg Conservatory.



*Souvenir de Florence* for string sextet is the last of a modest list of chamber works that includes three string quartets, a piano trio, and several shorter works. Sketched in 1887, it underwent revision until early in 1892. It therefore is roughly contemporary with the Fifth Symphony, his opera, *The Queen of Spades*, and the ballet, *Sleeping Beauty*. As Tchaikovsky was putting the finishing touches on his sextet, he was beginning work on the *Nutcracker* ballet.

There are two reasons that may explain Tchaikovsky's relatively minor emphasis on chamber music. In the first place, chamber music seems to have been less favored in Russia at this time than in, say, Germany or Austria. This may in fact have been partly the result of the strong French influence on cultural life in Russia at this time. As it happens, the French were not so keen on chamber music in the mid to late 19th century either. However, the main reason may have been the preference Tchaikovsky and his Russian contemporaries had for music with bold strokes full of color and striking dynamic contrasts that could best be produced by a full symphony orchestra.

Perhaps the desire for a fuller orchestral sound is what led Tchaikovsky to add an additional viola and cello to the traditional string quartet in his scoring of this work. Certainly, the composer's interest in the color and traditions of Italian life are well documented in his music. Orchestral works like *Francesca da Rimini*, *Capriccio Italien*, and the Neapolitan dances in his various ballets all attest to this fascination.

The name *Souvenir de Florence* appears to come from the hauntingly beautiful theme to the second movement played by the violin and cello. This theme Tchaikovsky wrote down on a visit to Florence in 1887. David Brown in his notes on this work says, "it is perhaps [Tchaikovsky's] most completely integrated synthesis of Russian inspiration with a fundamentally German model... In 1886 the St. Petersburg Chamber Music Society had elected Tchaikovsky an

honorary member, and in response he had promised to compose and dedicate a piece to them. Four years later he redeemed his promise with this sextet.

The first movement is a big and bold sonata form movement full of energy and vitality from the very first note. Nevertheless, it is deftly scored with a wonderful variety of colors and an imaginative working out of thematic material. A strong rhythmic component propels the energy of the movement throughout.

After a short introduction, the second movement introduces Tchaikovsky's Florentine inspiration in the first violin and first cello over pizzicato accompaniment. One is reminded of the composer's Serenade for Strings in the richness of lyrical melody and harmonic embrace. A faster middle section provides contrast before return of the opening material, this time introduced by the cello.

The third movement sounds more Russian than Italian and, true to Tchaikovsky's

preference, is more relaxed in tempo than one might expect. The middle section is again faster and reminds one somewhat of the pizzicato ostinato of the Fourth Symphony. The final movement is another sonata form movement. The composer's Russian nature is heard in the opening theme. Eventually the homophonic texture of this movement is relieved by contrapuntal writing of a kind one would rarely hear from Tchaikovsky's more nationalistic contemporaries. As in so many of his works, Tchaikovsky's coda cannot contain itself and ends in a blaze of nearly out-of-control glory.



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## ***Preludio et Fughetta in G Minor, Opus 68***

Violin, Cello, and Piano

*Preludio: Lento ma non troppo*

*Fughetta: Tempo giusto*

Laura Netzel

(1839-1927)

## **Café Music (1986)**

Violin, Cello, and Piano

*Allegro con fuoco*

*Andante moderato*

*Presto*

Paul Schoenfeld

(b. 1947)

## **Intermission**

## **Quartet No. 1 in G Minor, Opus 25**

Piano, Violin, Viola, and Cello

*Allegro*

*Intermezzo. Allegro, ma non troppo. Animato*

*Andante con moto*

*Rondo alla Zingarese*

Johannes Brahms

(1833-1897)

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Sunday, September 6, 4:00pm: St. Luke's Episcopal Church, Sister Bay

Concert Sponsor: Virginia Eades

Monday, September 7, 3:00pm – Labor Day Gala: Björklunden, Baileys Harbor

## **Season Sponsors**

Gould Family Fund • Paul and Anne Lings • The Jean Berkenstock Family Fund

*Saving the best for last, we bring back our most requested piece of music – Paul Schoenfield’s Café Music. Jazzy, whimsical, tender... it will touch you and leave a big smile on your face. The program concludes with what may be Brahms’ most beloved chamber music work – his First Piano Quartet, which is sometimes called the “Hungarian.” Plan to take this one in at our festive and exuberant Labor Day Gala at Bjorklunden, a terrific way to salute the summer season, or catch the same program at two other locations. But catch it for sure – it’s not to be missed!*

Finnish-born, but raised in Stockholm, **Laura Pistolekors Netzel** (1839-1927) was a composer, pianist, conductor, and influential concert organizer whose work is only now



being rediscovered. She studied piano and voice in Stockholm and later composition with Charles-Marie Widor in Paris, absorbing elements of French harmonic color that would shape her musical voice.

Netzel often composed under the pseudonym “N. Lago,” partly reflecting the social expectations placed on women musicians of her time. Beyond composition, she organized concerts in Stockholm that raised funds for charitable causes supporting women, children, and working-class audiences. Her philanthropic concert series—sometimes prioritizing attendance for the poor over wealthy patrons—became an important part of her legacy.

Her music belongs to the late Romantic tradition, characterized by lyrical melodies, chromatic harmonies, and subtle French influences. Though admired during her lifetime, her works faded from standard repertoire after her death in 1927.

“The recognition of women as composers was my driving force,” said Netzel, who was given the task of presiding over the women’s musical arts at the Chicago World’s Fair (1893). Four composers were chosen to represent Sweden: Elfrida Andréa, Valborg Aulin, Helena Munktell and Laura Netzel. They are still considered the most prominent of the Swedish women composers and belong to the first rank of 19th-century Swedish composers in general.

Composed around 1900, *Preludio e Fughetta*, Op. 68, is a two-movement chamber work for violin, cello, and piano. Netzel’s identity was revealed in 1891, when the women’s magazine *Idun* published her picture and biography. With her anonymity revealed this trio was published by Madame Netzel Lago.

Review from *La Monde* (a French journal):

*Madame Netzel Lago, the renowned Swedish composer, works quickly, as is well known. Her lively pen already indicates that Opus 68 is still almost a novelty. It is therefore not too late to say a word about the works called Preludio e Fughetta for piano, violin, and cello and Suite for Flute and Piano. The strict framework of the trio, or in other words chamber music, would not reject the concertante pieces, fresh and elegant, which awaken and hold interest through the delicacy of the harmonic texture and through tight, independent rhythms. A well-ordered structure, a regularly shaped melody, harmonies without pretension but solid and well-placed, place them in the genre cultivated by Beethoven, Mendelssohn, Schumann, and Saint-Saëns. The Preludio e Fughetta has gravity without dryness; the composer does not deviate from the established form: She presents her subject and develops it as the masters taught her, she remains on the classic romantic path, and, since this path is broad, she moves along it with enough*

*ease that her personal qualities do not go unnoticed, diminished by the structure and concealed by the form. /.../ J.G.*

In addition to this delightful trio, Netzel composed orchestral pieces, numerous chamber-works, piano music, choral, and vocal compositions.

[Netzel program notes by Allyson Fleck]

### **Paul Schoenfield**

(1947-2024)

was 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 was also keenly interested in mathematics and was 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:

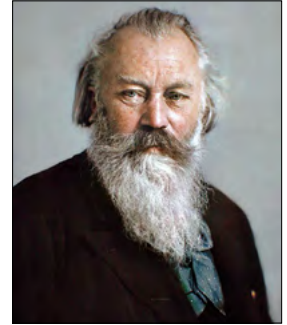
*The idea to compose Café Music first came to me in 1985 after sitting in one night for the pianist at Murray's restaurant in Minneapolis [where he was living at the time]. Murray employs a house trio, which plays entertaining dinner music in a wide variety of styles. My intention was to write a kind 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.

### **Johannes**

**Brahms** (1833-1897) completed his *Quartet for Piano and Strings*, Opus 25 in 1861, two years before his 30th birthday. Like many of his works it seems to have



had a long gestation period. It apparently was started as early as 1857, a year after the death of his good friend, Robert Schumann. This was a very emotional time for Brahms, not only because of the loss of his friend who had been ill for so long, but because he had strong feelings for Schumann's widow, Clara, feelings which had developed over an extended time. She was his closest confidant - one he turned to frequently for musical advice. He sent two of the movements of the *Quartet* to her before the others were finished for her suggestions. It was during this time that he had seriously considered marriage to Clara and it was Clara who played the piano in the first public performance of this piece in November, 1861.

Brahms and the famous violinist, composer, and conductor, Joseph Joachim, had signed a manifesto against the New

German School represented by Liszt and later, Wagner. It was to his good friend and colleague, Joachim, that he sent the completed Quartet at the end of September, 1861, saying, "I am anxious to know what you are going to say about my quartets [the G Minor and the A Major, Opus 26]. It frightens me to think of all the things I wanted to improve in them."

Joachim wrote back, "On the whole, all I can say about them is that their deeply earnest nature and the way they broaden out as they progress, especially in the transitions, have taken possession of my heart. I would rather hear them first, and then talk over details with you [It was Joachim who gave very specific and detailed advice to Brahms on his *Violin Concerto*]. In this way I shall surely be able to accustom myself more readily to much which as yet is new to me. The last three movements of the *G Minor Quartet* have turned out most beautifully; the second one is so well-balanced and so full of surprising turns, the third so sincere and happily contrasted, and the last sparkling with character! The idea of the first movement is not as original as I usually expect from you, but the way you develop themes is often magnificent! Then, too, your second parts are so firmly molded in spite of the various contrapuntal and fantastic devices."

Even though Joachim persisted in his assessment of the first movement even after hearing it, most critics agree with the great English musicologist, Sir Donald Tovey who says, "The first movement is one of the most original and impressive tragic compositions since the first movement of Beethoven's *Ninth Symphony*." The mood is set immediately in the opening four measures of the piano and permeates the movement. As is often the case, Brahms writes not a *Scherzo*, but a more subdued *Intermezzo* and, in this case, places it before the slow movement. The violin plays *con sordino* (with mute) further darkening the sound. The *Andante con moto* is a three-part form in which the opening section sounds

orchestrally majestic. The middle section, marked *animato*, is like a military march in triple meter with the various instruments at times imitating the brass and percussion of a 19th century military band.

The most famous movement of the four, however, is the finale marked *Rondo alla Zingarese* (Rondo in the Hungarian style). Writing to Brahms about this movement Joachim said, "You gave me a slap here in my own territory," referring to Joachim's Hungarian ancestry. This tour de force of a movement had to be encored at the first performance and is so indelibly associated with this work that the whole quartet is often simply referred to as the "Hungarian Quartet."

Program Notes by James Berkenstock  
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# 2026 Musicians

**James T. Berkenstock, Ph.D.**, *Artistic Director*  
**Allyson Fleck, D.M.A.**, *Assistant Artistic Director*

**Jeremy Attanaseo**, *Bass*  
**Suzanne Beia**, *Violin*  
**Amanda Beranek**, *Harp*  
**Sally Chisholm**, *Viola*  
**Allyson Fleck**, *Viola*  
**Lindsay Flowers**, *Oboe*  
**Sophia Jean**, *Flute*  
**JJ Koh**, *Clarinet*  
**Paula Kosower**, *Cello*

**Jun Lee**, *Cello*  
**Mara McClain**, *Cello*  
**George Meyer**, *Violin/Viola/Composer*  
**Roy Meyer**, *Violin*  
**Alex Norris**, *Violin*  
**Ansel Norris**, *Trumpet*  
**Ann Palen**, *Violin*  
**David Perry**, *Violin*

**William Preston**, *Piano*  
**Cole Randolph**, *Cello*  
**Russell Rolen**, *Cello*  
**Oryann Tsaig**, *Viola*  
**Jeannie Yu**, *Piano*  
**Heather Zinninger**, *Flute*

Dedicated to producing powerful chamber music concerts in unique and intimate settings, Artistic Director and founding member of Midsummer's Music **James**



Photo: Kelly Avenson

**Berkenstock**, with his wife Jean, established the Door County, Wisconsin summer concert series in 1991.

With an exciting career that has spanned decades, he is the former Principal Bassoonist with the Grant Park Symphony Orchestra, the Lyric Opera of Chicago (where he enjoyed a 48-year tenure), and with the Chicago Philharmonic, where he also served as Board President.

Berkenstock has appeared as soloist with the Chicago Philharmonic, Concertante di Chicago, the Illinois Chamber Symphony, the Northern Illinois University Philharmonic, and the Grant Park Symphony.

An active recording artist, he has over 300 national and international radio and television commercials to his credit. His discography includes recordings with the Chicago Philharmonic, Chicago Symphony Orchestra, Grant Park Symphony, University of Chicago's Contemporary Chamber

Players, and four releases with Midsummer's Music on the Centaur and Solstice labels.

As an author, he co-wrote *Joseph Haydn in Literature: A Bibliography*, published by the Haydn Institute, Cologne, Germany. He also penned a weekly column for the Door County Advocate's *Resorter Reporter* and its successors resulting in approximately 150 articles. Berkenstock has served as a Professor of Music at the Chicago College of Performing Arts at Roosevelt University and is Professor Emeritus at Northern Illinois University. In 2002, he received the Teacher Recognition Award from the U.S. Department of Education. Berkenstock is a graduate of Vanderbilt University's Blair School of Music and Northwestern University, where he earned a Ph.D. in Music History and Literature. He studied bassoon with Wilbur Simpson and Willard Elliot, receiving additional training as a member of the Civic Orchestra of Chicago.

**Jeremy Attanaseo** is the assistant principal bass of the Elgin Symphony Orchestra. He performs often with the Chicago Symphony Orchestra, Grant Park Orchestra, Lyric Opera of Chicago, The Joffrey Ballet



and the Chicago Philharmonic. He is also principal bass of International Chamber Artists, and New Millennium Symphony Orchestra. He was previously principal bass of the Dubuque Symphony Orchestra as well as assistant principal bass of the Wisconsin Chamber Orchestra.

Jeremy received his Bachelor of Music and Masters of Music in bass performance from DePaul University. He currently teaches double bass and bass pedagogy at DePaul University and Elmhurst University.

**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 festivals, 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.

### **Amanda Beranek**

is a Baroque and modern harpist based in New York City. In 2019 she was named a Young Artist for the Pittsburgh Concert Society and was a prizewinner in the American Harp



Society National Competition in Winston-Salem, NC. Amanda was also selected to participate in the 2020/2022 World Harp Congress: Focus on Youth, which earned her a performance at the Royal Welsh College of Music and Drama in Cardiff, Wales. In 2022 she attended the Académie Internationale d'Été de Nice, studying with Marie-Pierre Langlamet. In 2025, she was a participant in the USA International Harp Competition in Bloomington, Indiana.

Amanda has performed in a variety of world-class venues, including Alice Tully Hall, Carnegie Hall, David Geffen Hall, the Metropolitan Museum of Art, and Heinz Hall, and has played with professional ensembles such as the Brooklyn Tabernacle Choir, the Pittsburgh Symphony Orchestra, the Harlem Chamber Players, and the Chamber Orchestra of New York.

Maintaining a particular passion for early music, Amanda performs on various types of harps, including pedal, lever, Italian triple, and German double harps. In 2023, Amanda

participated in The Helicon Project, a Baroque improvisation festival in Verona, Italy, where she performed on both the Spanish harp and Baroque triple harp. She regularly performs early and contemporary folk music on modern and historical instruments. As a Baroque harpist, Amanda has recently performed with Juilliard 415, the Silentwoods Collective, Blue Heron, and TENET Vocal Artists. She holds two degrees from The Juilliard School.

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 14<sup>th</sup> 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 the Nancy T. and David A. Borghesi Fund.*

**Allyson Fleck**, violist, was drawn to Door County for its beauty and is delighted to call it home.

Fleck has appeared as a soloist with orchestras in Wisconsin, Illinois, and Georgia,

as well as 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, and a section member of the Cheyenne Symphony, Madison Symphony Orchestra, Wisconsin Chamber Orchestra, Atlanta Ballet and Opera orchestras, and the Florentine Opera. She remains active in the freelance community.

Dedicated to chamber music, Fleck has appeared with Midsummer's Music since 2005 and has performed at the Token Creek Music Festival, Madeline Island Chamber Music Festival, and New York's Carnegie Hall, among others.

As an educator, she served as Assistant Professor of Music at Beloit College, was a guest presenter at Lawrence Conservatory, and taught at Ripon College and Kennesaw State University, where she directed the chamber music program and maintained a viola studio. 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.

**Dr. Lindsay Flowers** is the Assistant Professor of Oboe at the University of Wisconsin–Madison Mead Witter School of Music where she is a member of the Wingra Wind



Quintet and guides student-generated community engagement projects. She received a Doctor of Music degree from Indiana University’s Jacobs School of Music under the tutelage of Linda Strommen and Roger Roe. Her background in athletics distinguishes her pedagogical approach in her emphasis on performance visualization, disciplined commitment, and supportive teamwork.

Lindsay is an Oboist and English Hornist with the Madison Symphony Orchestra and Wisconsin Chamber Orchestra. She previously was a member of the Milwaukee Ballet Orchestra, New Mexico Philharmonic, Quad Cities Symphony Orchestra, and Civic Orchestra of Chicago. Lindsay was a founding member of the Arundo Donax Reed Quintet, Bronze Medal Winners of the Fischhoff National Chamber Music Competition and recorded a duo album with Dr. Andrew Parker to be released in 2023. She has performed with the Milwaukee, Chicago, San Francisco, Indianapolis, Utah, and Nashville Symphony Orchestras and during recent summers with the Santa Fe Opera, Grant Park, Midsummer’s, Lakes Area, Apollo, Bach Dancing and Dynamite, Lake George, Castleton, Aspen, and Banff Music Festivals.

In addition to performing and teaching, Lindsay is recognized for her maintenance

and repair of oboe and English horn gouging machines, particularly those designed by Ferrillo, Graf, Kunibert, and Gilbert. Lindsay is also curating gouger clinics for students and professionals to share her knowledge in this specialty.

**Sophia Jean** was appointed 2nd Flute/Piccolo of the Jacksonville Symphony beginning in the 2025/2026 season. Prior to winning her position, Sophia earned her master’s degree



in flute performance at the Yale School of Music as a student of Tara Helen O’Connor. An avid orchestral musician, she has appeared with the New York Philharmonic, Virginia Symphony, Albany Symphony, and New World Symphony. Jean has spent summers as a fellow at the Aspen Music Festival, Music Academy of the West, and Kent Blossom Music Festival.

A laureate of numerous competitions, Jean was named first place winner of the 2024 National Flute Association Young Artist Competition, also receiving the Paul Taub Award for Best Performance of the Newly Commissioned Work. She also received first prize in both Chicago Flute Club’s 2023 Kujala International Piccolo Competition and Donald Peck Flute Competition. In 2025, she received the Yale School of Music’s Daniel Nyfenger Prize, given to a graduating student who has demonstrated the highest standard of excellence in woodwind playing. A passionate chamber musician, Jean is a member of Trio Animoso, who has made appearances in the New+Emerging Artist Series of Eastern Illinois University and Philadelphia Athenaeum Concert Series. The group was also named 1st Place Winner of the International Harp Competition “Angel Padilla Crespo.”

Jean earned undergraduate degrees in Flute Performance and Cognitive Science from Northwestern University, where she studied flute with John Thorne and piccolo with Jennifer Gunn and Alyce Johnson. She is a native of Lakeland, Florida.

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 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, St. Paul Chamber Orchestra, Lyric Opera Orchestra, Louisiana Philharmonic Orchestra, Richmond Symphony Orchestra, ProMusica Chamber Orchestra, New World Symphony, and more.

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 KammerMahler, 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, and David Canfield 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, Apollo Music Festival, Chautauqua Symphony Orchestra, and Aspen Music Festival where he held a Fellowship for five summers. *JJ is sponsored by Mary Pikul Anderson..*

**Paula Kosower**, cellist, is an active performer and a dedicated teacher. She frequently plays with a wide variety of both chamber and symphonic ensembles. In recent seasons



she has performed 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, the Wheaton College Artist Series, International Chamber Artists concerts, and programs on WFMT 98.7. She frequently serves as a substitute player in the cello sections of the Chicago Symphony and the Lyric Opera of Chicago. For many years she also played when needed with the Milwaukee Symphony, the Grant Park Symphony and the Chicago Philharmonic. She enjoys contemporary music and has performed for numerous seasons as a member of the Chicago based contemporary ensemble Picoso.

Ms. Kosower teaches applied lessons, cello pedagogy and orchestral repertoire classes and is an adjunct faculty member at several universities in the Chicago area including DePaul University, Roosevelt University and the University of Illinois-Chicago. She teaches private cello lessons for pre-college students at the Northwestern University Music Academy. During the summer season she frequently plays with the Chicago Symphony at the Ravinia Festival, and for chamber music festivals such as Midsummer’s

Music Festival in Wisconsin. She also has taught at regional 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.

**Jun Lee** is a doctoral candidate in cello performance at the University of Wisconsin–Madison, where he studies with Matthew Zalkind. He currently serves as a teaching assistant with the Rabin String Quartet under the guidance of the Pro Arte Quartet.



He previously studied at the University of Illinois Urbana–Champaign, where he was selected as a member of the inaugural graduate string quartet-in-residence, the Solideo Quartet. Jun earned his Bachelor of Music degree from Arizona State University, studying with Tom Landschoot, and completed his Master of Music at the University of Illinois, where he worked closely with Denise Djokic and Daniel McDonough of the Jupiter Quartet. He began his cello studies with Mary Beth Tyndall.

Jun has received numerous awards, including prizes from the Tucson Symphony Orchestra Young Artist Competition, Civic Orchestra of Tucson Young Artist Competition, Rocky Ridge Young Artist Seminar, Tucson Cello Congress, and the Tucson Philharmonic Youth Orchestra. He has appeared as a soloist with the Civic Orchestra of Tucson, Tucson Pops Orchestra, Rocky Ridge

Young Artist Seminar Orchestra, and the Delta Symphony Orchestra. Recently, he was a finalist in the Hellam Young Artist Competition and a winner of the Schubert Club Competition.

**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 Chrismier.*

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 wide variety of settings, from the Telluride



Photo: Thomas Brunot

Bluegrass Festival to the 92nd Street Y. He has been commissioned by The US Army Strings, Chamber Music Northwest, Katie Hyun with Astral Artists, Mike Marshall and Caterina Lichtenberg, the Aizuri Quartet, the New York Classical Players, and Bravo! Vail.

Summer 2026 features the premieres of three commissions: a Concertino for Mike Marshall and Caterina Lichtenberg at the Carmel Bach Festival, a piece for four violins at the Aspen Music Festival, and a celebration of America 250 for Midsummer's Music in Door County, Wisconsin. Recent highlights include the premiere of a Triple Concerto for two violins and viola with Emma Frucht, Brian Hong, and George as soloists with the New York Classical Players and Dongmin Kim in four NYC concerts. Upstream, a duo project with pianist-composer Will Healy, made its Carnegie Hall debut and recorded an album of 11 original co-compositions.

Other projects include a duo with his father, bassist Edgar Meyer. They perform traditional, original, and co-written works and have also toured with Sam Bush and Mike Marshall. They are on the road again with Mike Marshall in 2026 and 2027.

He holds degrees from Harvard College and the Juilliard School, and he is faculty at Juilliard's Extension Division. He is from Nashville, TN. [georgemeyermusic.com](http://georgemeyermusic.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 Florida 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*.

**Alex Norris** is happily immersed in a diverse and exciting life as a chamber musician. Currently, he resides in Green Bay, WI, as a member of the Griffon String Quartet.

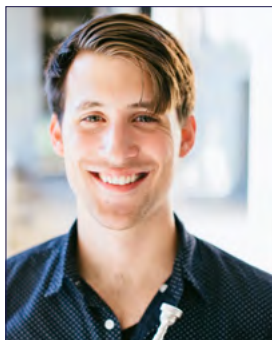


In addition, Alex is a member of the Des Moines Metro Opera and the Stoughton Music Festival, as well as the Quad City Symphony. Earlier chamber music experiences include being guest artist with Red Cedar Chamber Music in Cedar Rapids, IA, and being a member of the Permian Basin String Quartet in Midland, TX. Alex has a strong background in orchestral playing as well, having formerly been a member of the Chicago Civic Orchestra, and Principal

Second Violin in the Illinois Symphony. He has been on faculty at St. Ambrose University and Abilene Christian University, and he taught with the Quad City Symphony private lesson program. He received a BA from the UW–Madison and an MM from Texas Tech University, studying with Felicia Moye and Annie Chalex-Boyle, respectively.

Trumpeter

**Ansel Norris** has gathered acclaim throughout the world as a soloist and orchestral musician of diverse taste and enthusiasm. His sound has been heard on



NPR's Performance Today, From the Top, and on Medici.tv, as the first-ever American prizewinner in the International Tchaikovsky Competition's Brass division. He was also twice named first prize in the National Trumpet Competition USA.

Ansel currently resides in St. Petersburg, FL, where he holds the position of Associate Principal Trumpet with the Florida Orchestra. Previously he held positions in the Naples Philharmonic and the New World Symphony of Miami Beach, where he was named a winner of the Concerto Competition 2018. Ansel has played as guest principal trumpet with the National Symphony Orchestra, the Frankfurt Radio Symphony, the Atlanta Symphony, and the San Diego Symphony, among others. He splits his summers between Brainerd, Minnesota with the Lakes Area Music Festival, and his home town of Madison, WI.

Ansel received a bachelor's degree from Northwestern University and later studied at Rice University, both with his wonderful mentors, Barbara Butler and Charlie Geyer. He has also studied with Stephen Burns, Thomas Rolfs, John Aley, and Christopher Martin, among many others. In his free time Ansel enjoys basketball, reading, exploring,

improvising, and writing his own music. Since 2020 Ansel has been a member of the band Gravity the Architect, which combines the organic sound of acoustic instruments with modern pop textures and beats.

**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 Roycroff Festival and Grove Street Festival. Ann lives in Elmhurst with her family.

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.



Photo: Heidi Hodges

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 the Nancy T. & David A. Borghesi Fund of the Community Foundation of the Lowcountry and Mary Hauser & Jerry Randall.*

### **William Preston**

is an active collaborative pianist in Madison, WI. He recently completed his Doctor of Musical Arts degree from the University of Wisconsin-Madison where



he studied with Martha Fischer. During his time at UW, Preston taught undergraduate courses such as Intermediate Accompanying and Keyboard Skills. He worked extensively with UW Opera, serving as rehearsal pianist, pit keyboardist and vocal coach for several productions. Preston's research is centered on Irish pianist/composer Joan Trimble's television opera, *Blind Raftery*, wherein he

transcribed her original manuscript into a performable edition. Future projects include transcribing and publishing Trimble's other unpublished music. Preston has music directed with Madison theater companies, such as Forward Theater, Children's Theater of Madison and Middleton Players Theater. He also plays with Madison's happy hour choir, Cheers Madison. Preston is from Bucks County, PA.

**Cole Randolph**, a Posse Foundation Leadership Scholar, graduated from the University of Wisconsin-Madison with degrees in mathematics, music performance, and



economics. As a Washington, DC native, he began playing cello at age five and has performed at major venues including the Met, Carnegie Hall, and the White House. He served as an Orchestra Fellow with the Detroit Symphony Orchestra in 2020-2021 and became a full-time member in 2021. Since then, he has performed across the globe, contributed to a Grammy award-winning album, composed for a Webby-honored documentary, and engaged actively with community arts organizations throughout Michigan.

### **Russell Rolen**

is an acclaimed cellist and chamber musician whose work has been praised by The New York Times for "supreme technical command" and an "ability to cast a magic spell." As a



Photo: Daniel Kullman

co-founder of the internationally renowned Spektral Quartet, he earned three GRAMMY® nominations, commissioned more than 85

new works, and brought visionary artistry to music stages across the U.S., including The Kennedy Center, NPR's Tiny Desk, and Big Ears Festival.

Spektral Quartet was celebrated for its genre-defying programs and partnerships with major presenters such as Cal Performances, the Philadelphia Chamber Music Society, and the Library of Congress. Their collaborative spirit extended beyond classical music, with projects including Latin jazz with Miguel Zenón, Haitian music with Nathalie Joachim, and avant-pop with Julia Holter.

As an educator, Russell has taught at Northwestern University, the University of Chicago, and Ripon College, and led residencies at institutions including the University of Iowa, Stanford University, and New World Symphony. He has also given masterclasses at top music schools across the country. He is the creator of [modernzellotechniques.com](http://modernzellotechniques.com), an online resource for cellists and composers exploring extended techniques for the cello.

Russell holds music degrees from the Peabody Conservatory, University of Wisconsin–Madison, and Northwestern University. His principal cello teachers include Stephen Kates, Uri Vardi, and Hans Jørgen Jensen, with chamber music studies under members of the Juilliard, Cleveland, Guarneri, and Tokyo Quartets.

Following Spektral Quartet's final season, he served as Associate Director of Programs at Rebuild Foundation, where in two years he produced more than 80 public arts events and led a major archival project preserving the 5,000-piece vinyl collection of legendary DJ Frankie Knuckles.

He currently serves on the artist faculty of Chicago College of Performing Arts at Roosevelt University, and is on the faculty and staff of Midwest Young Artists Conservatory. He lives in Evanston, IL with his wife, their two boys, and their very good dog, Clover.

**Oryann Tsaig** is a passionate and versatile musician. She performs worldwide both as

a chamber and orchestral player. Oryann recently joined the Griffon String Quartet and resides now in Green Bay, WI.

She received her Bachelor Degree in Viola Performance and Violin/Viola Instruction from the Buchmann-Mehta School of Music, followed by a Masters Degree from the Manhattan School of Music under Patinka Kopec and Molly Carr.

Oryann has performed worldwide in major music halls such as Carnegie Hall, Berliner Philharmonie, Rudolfinum, Sala São Paulo, Charles Bronfman Auditorium, The Estates Theater, Lincoln Center Auditorium, and more.

She began her piano studies at the age of six, followed by three years of violin studies at ages 7-10. She decided to begin Viola at the age of 15 and joined the Jerusalem Music Center and participated in chamber ensembles, workshops, and was coached by the Jerusalem String Quartet.

Oryann played under renowned conductors such as Zubin Mehta, Lahav Shani, Manfred Honeck, Ivan Fischer and more. She played for master violists such as Thomas Riebl, Lawrence Power, Atar Arad, Yizhak Schotten, Tatjana Mazurenko and Pinchas Zukerman.

In her free time Oryann likes to do yoga and take hikes.

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,



Photo: Heidi Hodges

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.

Flutist **Heather Zinninger** enjoys a versatile career as a 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, Pittsburgh Symphony, Houston Symphony, San Antonio Symphony, Buffalo Philharmonic, Rhode Island Philharmonic, and New World Symphony.

Zinninger shares her passion for chamber music by regularly performing with and serving on the artistic board of Milwaukee Mosaik. 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. Zinninger 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. She has presented and performed for the National Flute Association, Louisiana Flute Society, Wisconsin Flute Festival, and Rochester Flute Association.

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

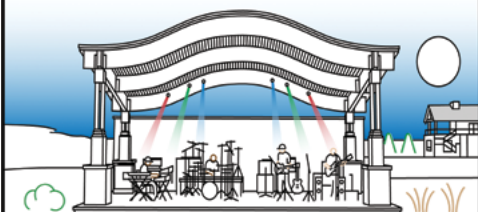


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The list is complete as of printing time for this program book.

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Door Kinetic Arts Festival.....	40	Open Door Pride.....	23
Door County Media Group.....	69, 88	PenArt.....	88
Door County Medical Center.....	65	Peninsula Music Festival.....	35
Door County Piggly Wiggly.....	3	Peninsula Players.....	17
Door Guide Publishing.....	19	Peninsula Publishing & Distribution.....	53
Door Shakespeare.....	22	Studio 330.....	46
Eagle Harbor Inn.....	10	Third Avenue Playworks.....	18
Heidi Hodges Photography.....	40	True North Real Estate, LLC.....	41
Innovative Printing.....	41	White Gull Inn.....	12
Island Orchard Cider.....	92	Wisconsin Public Radio.....	2
Left Blank Wine & Spirits Co. ....	31	Woodwalk Gallery.....	59
Main Street Market.....	63, 81	Write On, Door County.....	64
MUSE.....	58		

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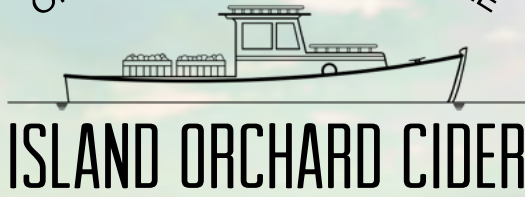
In 2004, the Midsummer's Music Endowment Trust was established, administered by the Door County Community Foundation. Thanks to the wonderful generosity of the individuals and corporations listed below, our goal of \$1,000,000 in funds and bequests has been accomplished; while increasing Annual Fund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

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