



**New Hampshire
Music Festival**

SEASON 72 | JULY 9 - AUGUST 1, 2024

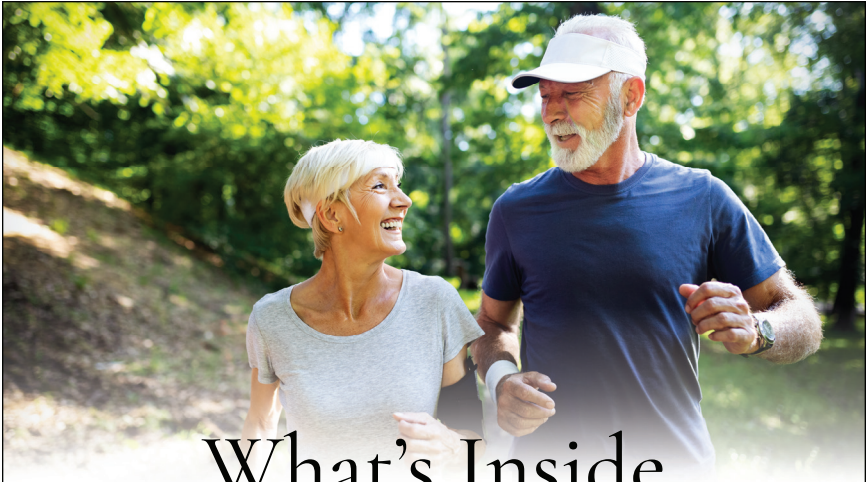
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Music Festival*



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WELCOME

FROM OUR MUSICIANS

Welcome to the 72nd season of the New Hampshire Music Festival. Last season we strengthened our *Connections* with our supporters and friends in the community and this year we are building the *Foundations* of a long and healthy future for the NHMF!

Our fabulous programming team has created a journey of serenades, playful beauties inspired by the innocence of children, weighty beasts of the orchestral repertoire, and pieces of deep spirituality. We know you will be as moved and inspired to hear these programs as we are to perform them for you. We are delighted to be on this journey together.

This season was made possible by our generous donors and audience members, our dedicated musician and community volunteers, and our stellar administrative and office staff. We thank all of you for your kindness, generosity, and willingness to put in so many hours to create another amazing NHMF season.

We look forward to reconnecting with all of you for another summer of friendship and music making.

Enjoy the ride!

**The Musicians of the
New Hampshire Music Festival**



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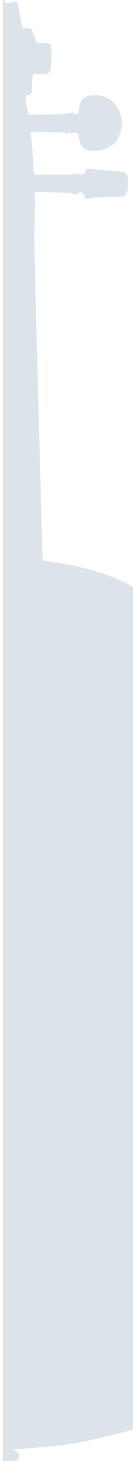
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FROM OUR BOARD

Dear Festival Friends,

Get ready for an evening of musical delight with our orchestra professionals from all over the country. Season 72 is brought to you by The Musicians of the New Hampshire Music Festival. We are extremely fortunate to benefit, for the second consecutive year, from the volunteer services of Co-Executive Directors Joe Higgins and Tido Janssen, as well as volunteer members of the orchestra who serve on 14 operations teams. Our office is run by an excellent part-time staff of Erin Brooker-Miller, Festival Director, and Co-General Managers, Moe Horgan and Melissa Vainio. Artistic leadership is in capable hands. Charles Dimmick will lead our orchestra of strings Week 1. We welcome conductor Yaniv Dinur from the New Bedford, MA Symphony for Weeks 2 and 3. Paul Polivnick, Conductor Laureate, returns for Week 4.

Financially, our status is sound. We were able to fund a four-week season this year, and are deeply grateful to our ticket buyers, donors, advertisers, and the NH Council on the Arts. We are growing conservatively, but are always in need of additional support. Our endowment fund welcomes gifts in memoriam, as well as legacy bequests.

2024 marks 50 years since 1974 when NHMF started living and performing at Plymouth State University — first in Pemi Dorm and at the original Silver Hall — then in apartments and in Hanaway Theater at the Silver Center. Thank you PSU, and thank you to the many volunteer friends who give of their time and talents.

Sincerely,

Brenda Conklin, *President*
New Hampshire Music Festival
Board of Directors



FROM OUR CONDUCTOR LAUREATE

Dear Friends,

I'm thrilled to once again be able to stand on the podium in front of you with my colleagues on stage to send the music we love rushing your way.

Classical music will survive only as long as we all say it should. The admiration we feel for this great art motivates every aspect of what it takes to put on a Festival such as this and that includes YOU! So thank you!!

Our players have put together a fine season of dramatic music with a balanced mix of old and new gems. Naturally I'm looking forward to the final week because I conduct it! This program was my suggestion and is near and dear to my heart. All the works promote the idea that we are all brothers and sisters no matter what our differences may be, that we are all members of a big family called the human race.

I can't wait to see you and will do my best to make it an unforgettable evening!



Paul Polivnick
Conductor Laureate



FROM OUR GUEST CONDUCTOR

Dear all,

I've been hearing so many wonderful things about the New Hampshire Music Festival; the high musical quality, the commitment to varied, interesting, and exciting repertoire, and most special of all, how important and meaningful the Festival is to both the musicians and audience. It seems clear that this Festival has become like a family for those who attend and play in it. I am therefore so excited to be making my debut at the NHMF with two fantastic programs. This will also be my first time visiting New Hampshire, and I am looking forward to spending two weeks with my family in this beautiful part of the country and getting to know the community.

I am also grateful to the NHMF for allowing me to bring two incredible soloists with whom I have collaborated in the past: cellist Sydney Lee and violinist Bella Hristova. I still remember the first time that I heard each of them play. There is something special and unforgettable about them that I can't describe in words. You'll have to see and hear for yourselves.

Here's to making great music and new friends,



Yaniv Dinur
Guest Conductor

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Phyllis Saunders, violin

Orchestra

Programming

Walter Gray, cello
Andrea Hixon, oboe
Tido Janssen, cello
Bill Kalinkos, clarinet
Katie Kennedy, cello
Stacy Kwak, piano
Molly Norcross,
French horn
Phyllis Saunders, violin

Chamber Music Coordinators

Stacy Kwak, piano
Tido Janssen, cello

Library

Phyllis Saunders, violin
Michael Molnau, viola

Words on Music

John Fetter, violin

Program Notes

Leo Eguchi, cello
Elizabeth Higgins
David Loucky, trombone
Robert L. Marshall
William E. Runyan
Bill Shaltis, timpani

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Rebecca Willie, violin

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Violetta Todorova, violin
Valerie Watts, flute

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weekly volunteer ushers and
ticket assistants for orchestra
and chamber music concerts!*

2024 FESTIVAL MUSICIANS

Violin

Charles Dimmick

Concertmaster

Ella Marie Gray

Assistant Concertmaster

Dorothy and Alan Larsson

Chair

Julie Fox Henson

Acting Principal 2nd Violin

Week 1

David Langr, *Acting Principal*

2nd Violin, Weeks 2–4

Sai-Ly Acosta

Alana Carithers

Kyra Davies

John Fetter

David Handler

Kristina Handler

Linda Johnston

Annegret Klaua

Kathryn Langr

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Kristin Van Cleve

Rebecca Willie

Viola

Bernard Di Gregorio, *Principal*

Joan Ellersick

Rebecca Hallowell

Mary E. M. Harris

Amelia Hollander Ames

Michael Molnau

Christopher Nunn

Rene Reder

Cello

Walter Gray, *Co-Principal*

Andrea Di Gregorio

Acting Principal, Week 3

Tido Janssen

Acting Principal, Week 4

John Acosta

Andy Bryenton

Patrick Hopkins

Katie Kennedy

Erica Pickhardt

Kari Jukka-Pekka Vainio

Double Bass

Joe Higgins, *Principal*

Michael Lelevich

Acting Principal, Week 2

Nancy Kidd

Eliot Porter

Flute

Valerie Watts, *Principal*

Rachel Braude

Mary Kay Robinson

Erika Rohrberg

Piccolo

Rachel Braude, *Principal*

Oboe

Shawn Welk, *Principal*

Andrea Hixon

Lauren Williams

English Horn

Andrea Hixon

Clarinet

Elizandro Garcia Montoya
Co-Principal
Bill Kalinkos, *Co-Principal*
Daniel Williams

Bass Clarinet

Daniel Williams

Bassoon

Nicolasa Kuster, *Principal*
Stephanie Patterson
Acting Principal, Week 3
Melanie Ferrabone
Jensen Ling

Contrabassoon

Stephanie Busby
Melanie Ferrabone

French Horn

Molly Norcross, *Principal*
Patrick Walle
Acting Principal, Week 4
Scott Brubaker
Karl Kemm
Nick Rubenstein
Gerald Wood

Trumpet

Wiff Rudd, *Acting Principal*
Jay Lichtmann Chair
Tina Erickson
Grace O'Connell

Trombone

David Loucky, *Principal*
Tanner Antonetti

Bass Trombone

Donald Robinson, *Principal*
Paul Ferguson
Acting Principal, Week 4

Tuba

Ryan Hayward, *Acting Principal*

Harp

Rachel Ferris, *Principal*
Hyunjung Choi
Acting Principal, Weeks 2 & 4

Piano

Leslie Amper, *Principal*
Stacy Kwak, *Principal*

Timpani

Bill Shaltis, *Principal*

Percussion

Richard Kelly, *Principal*
Megan Arns
Acting Principal, Week 4
Eric Willie
Acting Principal, Weeks 2 & 3
Bruce Berg
Andy Miller
Brian Thomas O'Neil

*Please refer to our website for
photos and biographies of
our wonderful musicians!*



CHAMBER

WEEK 1

Tuesday | July 9, 2024 | 7:00 PM

Silver Center for the Arts • Smith Recital Hall • Plymouth

Johann Sebastian Bach **Sonata for Viola da Gamba** 13'
(1685–1750) **in G major, BWV 1027**
arranged for three violoncelli
by Ferdinand Ronchini
Adagio
Allegro ma non tanto
Andante
Allegro moderato

Tido Janssen, cello | Katie Kennedy, cello
Walter Gray, cello

Corrado Maria Saglietti **Suite for Trombone** 12'
(1957–) **and String Quartet**
Tango
Canzone
Speedy

David Loucky, trombone
Charles Dimmick, violin | Viktoria Tchertchian, violin
Bernard Di Gregorio, viola | Andrea Di Gregorio, cello

INTERMISSION 20'

Robert Schumann **Quartet in** 30'
(1810–1856) **E♭ major, Op. 47 for**
Violin, Viola, Cello, and Piano
Sostenuto assai –
Allegro ma non troppo
Scherzo: Molto vivace –
Trio I – Trio II
Andante cantabile
Finale: Vivace

Julie Fox Henson, violin | Jonathan Sturm, viola
Tido Janssen, cello | Stacy Kwak, piano

CLASSICS

WEEK 1

Midsummer Serenade

Thursday | July 11, 2024 | 7:00 PM

Silver Center for the Arts • Hanaway Theater • Plymouth

Friday | July 12, 2024 | 7:00 PM

Gilford Community Church • Gilford

Charles Dimmick, concertmaster

David Loucky, trombone

Edvard Grieg (1843–1907)	Holberg Suite, Op. 40 Praeludium Sarabande Gavotte Air Rigaudon	22'
Lars-Erik Larsson (1908–1986)	Concertino for Trombone and Strings Op. 45, No. 7 Prelude: Allegro pomposo Aria: Andante sostenuto Finale: Allegro giocoso	15'

INTERMISSION 20'

George Walker (1922–2018)	Lyric for Strings	7'
Antonín Dvořák (1841–1904)	Serenade for Strings in E major, Op. 22 Moderato Tempo di Valse Scherzo: Vivace Larghetto Finale: Allegro vivace	35'

CLASSICS

Midsummer Serenade

Holberg Suite, op. 40
Edvard Grieg

Edvard Grieg was the most significant Scandinavian composer during the years leading up to the beginning of the twentieth century. He was educated at the Leipzig conservatory, where his early models were Schubert and Schumann, and he spent much time in Copenhagen. Later, in his early twenties, under the influence of the great Norwegian violinist, Ole Bull, he developed an affinity for Norwegian peasant culture. It became a major part of his musical style and placed him firmly in the ranks of the nationalist composers so characteristic of the latter half of the nineteenth century. His milieu was the breathtaking beauty of Norway's fjords, lakes, mountains, and forests.

The Holberg Suite was written in 1884 as part of the commemoration of the 200th anniversary of the birth of the great Danish-Norwegian writer Ludvig Holberg. Subtitled "Suite in Olden Style," it is simply a suite of eighteenth-century dances newly-composed by Grieg to evoke the "time of Holberg." He wrote the suite originally for solo piano, and arranged it for string orchestra the next year.

It opens with an introductory busy, bustling Præludium, followed by a Sarabande. A little musette provides some diversion in the middle of the Gavotte — identified by the allusion to bagpipe drones in the open fifths in the bass. An "air" was often the slow movement in Baroque dance suites and Grieg provides an extensive, suitably doleful one, here. The Rigaudon that ends the suite is a bright, bubbling affair, interrupted by a brief lyrical diversion in the middle.

The Holberg Suite, strictly an exercise in eighteenth-century style, nevertheless, ventures into mildly romantic harmony. Grieg wisely and skillfully fused the two styles into what a later generation might have deemed neo-classicism, and created a thoroughly attractive little diversion.

—Wm. E. Runyan
©William E. Runyan

WEEK 1 NOTES

Concertino for Trombone and Strings, opus 45, no. 7 Lars-Erik Larsson

While Lars-Erik Larsson may not be a household name, his *Concertino for Trombone and Strings* is beloved by trombonists world-wide. It is a piece that is both challenging to perform and delightfully charming to listen to.

At the age of 21 the talented Swedish composer received a state-sponsored grant to study with 12-tone master Alban Berg in Vienna. Like his mentor, Larsson explored writing 12-tone pieces and serious large-scale symphonic works, but these attempts didn't seem to mesh with his personal aesthetic. It was only after he was hired as a director of music for Swedish Radio that Larsson's compositional career began to flourish.

Larsson's new position required him to compose a great deal of incidental music. This professional period seems to have suited Larsson's personality, allowing him the freedom to be creative without preconceived or imposed formulae. While he composed a few pieces after World War II in more modern styles, Larsson's complete list of works mostly includes titles that suggest brevity and levity: *sinfoniettas*, *divertimentos*, sketches, sonatinas, suites, serenades, and his collection of 12 *Concertini*, opus 45.

Larsson composed his *Concertini* between 1953 and 1957 while he was administrator of Sweden's state-run non-professional orchestras. The collection includes a solo for every member of the string family, woodwind family, brass family (except for tuba) and piano. While challenging to play, the pieces would have been accessible to the community orchestras Larsson himself was overseeing and would have provided a tidy collection of solos to showcase the principal players in those groups.

The *Concertini* follow the conventional Neo-classical format of three movements (fast-slow-fast), but the *Concertino for Trombone* begins unexpectedly. Here the first movement is a written-out cadenza with occasional string interludes, a bit like an operatic *récitatif*. The soloist is free to explore the ebbs and flows of tempo elasticity (*rubato*) as well as poignant pauses, with the orchestra interludes functioning as a type of Greek chorus. The trombonist meanders nimbly throughout the overtone series (the so-called "bugle" notes), with slippery chromaticism providing contrast to the overtone series structure. The remaining movements follow the traditional classical format of a lyrical middle movement with a playful and vigorous finale.

CLASSICS

Although Larsson's original intent was to provide a vehicle for moderately advanced soloists and orchestras, a flashier boot-leg version of the solo part emerged at some point but was never published. Tonight's performance will largely adhere to Larsson's official version with a few twists tossed in. I like to think Larsson might approve of his soloist sprinkling in a little playful panache.

—David Loucky, NHMF Principal trombone

Lyric for Strings George Walker

George Walker, the Pulitzer Prize winning American composer and prodigious pianist wrote the String Quartet Number One, having just begun to study composing. The "Lyric for Strings" we hear tonight is actually the slow movement from his String Quartet, which he wrote while a master's student studying piano with Rudolph Serkin and composition with Rosario Scalero, who was also Samuel Barber's teacher. This early work is one of many from this composer who emerged from a musical family, worked well into his nineties and wrote works of astonishing range, sophistication, beauty, and complexity. He enjoyed a long career as teacher and prize winning composer who has been performed and or commissioned by almost every major orchestra in the United States.

Of this cherished work, Walker is said to have once been astonished by a 1970 performance by the New York Philharmonic for the absolute silence that followed, broken by "a thunderclap of applause." In this quiet piece whose length is just over six minutes, a singing quality ("lyrical" in musical terms) is heard continuously throughout the work, and the ear can at times discern special resonance even in the sustained notes of the lower voices, giving them a propulsive effect. New to string writing, Walker referenced an early composing exercise by his teacher, who told him to "write only a single line and do so as if it were to be a song." Decades later, Walker referred to that lesson as a guiding principle in his works.

—Elizabeth Higgins

WEEK 1 NOTES

Serenade for Strings in E Major, op. 22, B. 52

Antonín Dvořák

Dvořák is the preëminent Czech composer of the nineteenth century, and perhaps of all of his successors, as well. While Dvořák's fundamental stylistic orientation is similar to the older composers in its classical restraint and dedication to traditional forms and procedures, his compositions are unmistakably Czech in myriad subtle ways. His Slavonic Rhapsodies, tone poems, operas, and songs are all heavily infused with Czech melodies, linguistic inflections and characteristic rhythms, and national legends and stories. He was interested in almost every genre, and few of his contemporaries composed successfully in as many different ones as did Dvořák.

Early in his career, in 1875, at the age of thirty-three, he composed his *Serenade for Strings*, as untroubled and sunny a composition as one can imagine. These were halcyon days for him: a happy marriage, a young son, and new prospects for recognition and financial security. Ensemble serenades have their origin in pleasant, background music composed for outdoor soirées of wealthy patrons, consisting of multiple movements in contrasting moods and tempos. Dvořák's contribution is in five movements, simple in form, and carried by a skilled craftsmanship and a plethora of charming melodies. Academic considerations of form, "first and second themes," keys, development, and the like are unimportant, here. All is transcended by the sheer beauty and good feeling engendered by this early masterpiece of the composer. Even the moments of minor key areas — especially in the waltz of the second movement — are only lightly bittersweet and thus, quintessentially Bohemian.

—Wm. E. Runyan

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BEHIND THE BOW

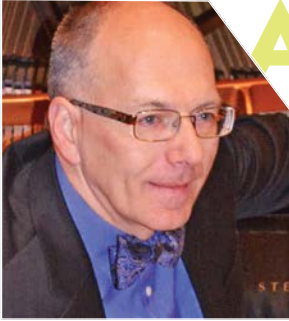


Week 1

Charles Dimmick Concertmaster

Violinist Charles Dimmick enjoys a varied and distinguished career as concertmaster, soloist, and chamber musician. Praised by the *Boston Globe* for his “cool clarity of expression,” Charles is one of New England’s most sought-after orchestral musicians. In addition to his role with the New Hampshire Music Festival, he is co-concertmaster of the Boston Pops Esplanade, and concertmaster of both the Portland Symphony and the Rhode Island Philharmonic. Charles has appeared as guest concertmaster for the Arizona Music Fest and the Winston-Salem Symphony. A frequent soloist, Charles has garnered praise, packed houses, and received standing ovations for what the *Portland Press Herald* has called his “luxurious and stellar performances” and his “technical and artistic virtuosity.” Recent concerto engagements have included performances with the Portland Symphony, Winston-Salem Symphony, Boston Modern Orchestra Project, Arizona Musicfest, Chamber Orchestra of Boston, Boston Civic Symphony, and NHMF. As a chamber musician, Charles can be heard collaborating with the Sebago Long Lake Chamber Festival, the Chameleon Arts Ensemble, Radius Ensemble, and Monadnock Music. He is featured as concertmaster on many recordings with the Boston Modern Orchestra Project and Odyssey Opera, including the Grammy®-Award winning opera *The Fantastic Mr. Fox*, by Tobias Picker. His debut recording as concerto soloist in Elliot Schwartz’s *Chamber Concerto* and his debut solo violin recording of Lisa Bielawa’s *Synopsis #7* can be found at bmap.org. Charles lives with his wife, NHMF flutist Rachel Braude, and their daughter Chloe. He performs on a 1784 Joseph Gagliano violin.

MEET THE ARTIST



Week 1

David Loucky Trombone

David Loucky, a low brass multi-instrumentalist, has been Principal Trombonist with the New Hampshire Music Festival since 1987. He is a frequent guest performer with the Nashville Symphony and he can be heard on countless recordings and video game projects produced in Nashville's studios. From 1998-2000 he performed as Assistant Principal Trombonist with the St. Louis Symphony Orchestra, touring six European countries and performing six times in Carnegie Hall. Loucky is Principal Trombonist with the Nashville Opera Orchestra and is a charter member of Intersection, Nashville's premier new music ensemble. He has performed most of the prominent euphonium and bass trumpet parts of the symphonic repertoire with Nashville Symphony, Memphis Symphony, Virginia Symphony, Louisville Orchestra, Huntsville Symphony and Orchestra Kentucky.

A committed music educator, Loucky is Professor of Trombone and Euphonium at Middle Tennessee State University. He earned music degrees from Wesleyan University, Yale School of Music, and Stony Brook University and he pursued additional studies in classical and jazz traditions in Cologne and Vienna.

Since his initial appointment, Loucky has returned annually to the NHMF with his wife Nancy. Their son Andrew served on the NHMF stage crew for several years. Loucky loves to hike in the White Mountains, having visited all 48 of New Hampshire's peaks over 4000 feet with his daughter Tyler. Loucky loves to cook, garden and tend honeybees with Nancy at their home in Middle Tennessee.

CHAMBER

WEEK 2

Tuesday | July 16, 2024 | 7:00 PM

Silver Center for the Arts • Smith Recital Hall • Plymouth

Adolphus Hailstork (1941–) Oiseaux Romantiques de Paris for Flute, Oboe, and Bassoon 6'

Valerie Watts, flute | Shawn Welk, oboe
Nicolasa Kuster, bassoon

Francis Poulenc (1899–1963) Sonata for Horn, Trumpet and Trombone 10'

Allegro moderato
Andante
Rondeau

Molly Norcross, French horn | Wiff Rudd, trumpet
David Loucky, trombone

Andrey Rubtsov (1982–) Marbella Fantasy for Flute, Oboe, and Piano 8'

Valerie Watts, flute | Shawn Welk, oboe | Stacy Kwak, piano

INTERMISSION 20'

Anton Arensky (1861–1906) Quartet No. 2 in A minor, Op. 35 for Violin, Viola, and Two Cellos 30'

Moderato
Variations on a theme
by P. Tchaikovsky
Finale. Andante sostenuto —
Allegro moderato

Charles Dimmick, violin | Mary E. M. Harris, viola
Walter Gray, cello | Katie Kennedy, cello

CLASSICS

Beauties & Beasts

Blow, Fly, Pop!!

Texu Kim

Many of my works, inspired by children's games, translate corresponding scenes into music. For example, two of my works — *Splash!!* and *Bounce!!* — are based, respectively, on water balloon fights and basketball games. No exception to this thematic tendency of mine, *Blow, Fly, Pop!!* is inspired by bubble blowing. The piece begins with some performers blowing water (on stage), after which mysterious scalar fragments emerge, reminding the audience, I hope, of fizzing bubbles. The music becomes more vivacious, painting a picture of myriad bubbles flying, reflecting the brilliant sunshine in various colors. These kaleidoscopic streams of sounds are occasionally interrupted by brisk pops utilizing diverse combinations of sounds, including bursting balloons on stage. The audience encounters various surprise turns, highlighting the playfulness of the music.

— Texu Kim

Cello Concerto No. 1

Dmitri Shostakovich

Despite its expressive and deeply relatable (sometimes brutally so) emotional content, it remains difficult to view the music of Shostakovich without the lens of the Stalinist political climate in which he worked and lived. Enduring constant scrutiny and persecution from the Communist Party, he saw many colleagues and family members arrested, disappeared, or sent to the gulag. And yet, Shostakovich continued to compose music — frequently in trouble for being too 'formalist' (a term used by the party to denote that which they felt was too academic, dark, or socially critical). Some of these pieces sarcastically snuck in under the nose of the censors, while others became 'music for the desk drawer' if they felt too dangerous for public release at that moment.

With that backdrop, it is fascinating that Shostakovich's first Cello Concerto (a piece of both razor sharp wit and incredible darkness) became such an instant hit, both at home and beyond the iron curtain. In fact, it may owe its opportunity for success to a quote from a single Soviet critic who wrote

WEEK 2 NOTES

(quite unspecifically) that the work showed ‘a welcome strain of Soviet realism’. This was enough for the work to thrive after its Moscow premiere in 1959 and receive its first US performance just months later.

The concerto opens with a four note motif (G, F \flat , C \flat , B \flat) in the cello that provides the central building block of the first movement. This seems to be a developed expression of a four note cell that Shostakovich frequently uses as his musical monogram (D, E \flat , C, B — which in German notation spells out DSCH for D. Schostakowitsch); later in the movement, we do see the DSCH motif appear in its original form. Accompanying the four note device, are recurring Short-Short-Long patterns that give the movement its sardonic, march-like character.

The remaining three sections of the concerto run without break, with the second being the longest and most poignant portion of the work. Ranging from quiet loneliness to epically tragic, the movement builds to a climax, then closes with a haunting version of its opening material played in duet between high cello harmonics and the celesta. The third movement, entirely a solo cadenza, takes us on a virtuosic tour of material from the previous two movements. As the solo cello climbs to a dramatic peak, the orchestra leaps back in, signaling the finale. Sweeping, cutting gestures take us to the end punctuated by the final strokes of the tympani.

—Leo Eguchi

Mother Goose Suite (Ma Mère l'Oye) Maurice Ravel

On the one hand, Ravel’s considerable talent and intellect could be satirical and probing—and somewhat ambiguous — as in La valse. On the other, his Mother Goose Suite will reveal yet another aspect of his penchant for reinterpretation of time-honored musical traditions. Ravel took pleasure in the companionship of animals and children, and enjoyed reading fairy tales to Mimi and Jean Godebski, children of his close friends. In 1910 he composed a piano duet for the young children based upon a few of these stories and orchestrated the suite the next year. The various movements of Mother Goose Suite are based upon versions of traditional tales as told by three well-known French authors. What is most intriguing about this suite is the way in which very simple textures for young pianists assume a marvelously profound quality under the expert pen of Ravel the orchestrator—no obvious vestige of the original medium is palpable.

CLASSICS

While conceived in a refined, accessible, and modest style, the various movements exhibit Ravel's sophisticated use of "exotic" musical materials, including pentatonic scales (the black keys on the piano) and quartal harmonies (chords made of stacked fourths—not the usual thirds).

His mastery of orchestral sound is aptly illustrated by the flute and harp of *Sleeping Beauty*; the plaintive English horn of Tom Thumb after the birds (woodwinds) have eaten his trail of crumbs; and the exotic (and perhaps clichéd by now) music of the little Chinese empress and her orchestra of tiny dolls. In the *Beauty and the Beast* (clarinet and bassoon, respectively), the transformation of the Beast into the Prince is easy to spot in the solo violin and harp passage. The *Fairy Garden* begins simply, perhaps as an extension of the mood of the previous, happy moments, and grows into a luminous celebration of its subject.

—Wm. E. Runyan

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Symphony No. 29 in A, K. 201 Wolfgang Amadeus Mozart

Mozart completed this composition, the crowning achievement of his early symphonies, in Salzburg on April 6, 1774, shortly after he turned eighteen. He had spent the previous summer in Vienna where he experienced the latest trends in symphonic writing - above all, those developed by the two Haydn brothers: Joseph and Michael.

The work's four movements (including a minuet) reveal that it belongs to the Austrian symphonic tradition. And while its scoring for strings, along with pairs of oboes and horns is standard, its sophisticated fusion of symphonic and chamber styles is strikingly original. The opening movement, an *allegro moderato* in sonata form, begins not with a conventional fanfare cliché but softly, intimately, in the strings alone: a descending octave leap, followed by jittery repeated eighth-notes intensified with expressive chromatic passing tones. It is highly memorable and inimitably Mozartian. The movement also contains a Mozartian abundance of thematic ideas and dramatic contrasts, enlivened further by effective touches of counterpoint.

The second movement, an *Andante*, is also in sonata form. Its gentle opening theme, presented by muted violins, is indebted perhaps to Michael Haydn; its dotted rhythms recall the French overture style.

WEEK 2 NOTES

Assertive dotted rhythms are even more pervasive in the following Menuetto allegro, the contrasting trio section offering a relaxed lyric theme. After the repetition of the opening section, simple repeated dotted notes in the oboes and horns – the movement’s generating impulse – bring the minuet to a close.

The finale, Allegro con spirito, another sonata form movement, is in six-eight meter and possesses the raucous spirit of a chasse — its hunting character vividly confirmed shortly before the end when the horns, whose role throughout the symphony has been rather modest, finally enjoy a brief moment of glory.

—Robert L. Marshall



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As the premier community chorus of the Lakes Region in New Hampshire, we welcome new singers each semester. Rehearsals begin in late August for our concerts in December which will focus on the theme of Peace and will include the Dona Nobis Pacem from the Bach Mass in B Minor.

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BEHIND THE BATON



Week 2 **Yaniv Dinur** Conductor

Yaniv Dinur is the winner of the 2019 Sir Georg Solti Conducting Fellow Award and Music Director of the New Bedford Symphony Orchestra. He is lauded for his insightful interpretations and unique ability to connect with concertgoers of all ages and backgrounds, from season subscribers to symphony newcomers.

In New Bedford, he has brought star soloists such as Yefim Bronfman, Pinchas Zukerman, Karen Gomyo and Vadim Gluzman to play with the orchestra. Under his leadership, the New Bedford Symphony has been nationally recognized for its bold, engaging programming and artistic quality, leading to the League of American Orchestras selecting the orchestra to perform at the 2021 League Conference.

Dinur served as Resident Conductor of the Milwaukee Symphony from 2015–2023. During this period, he conducted 372 concerts, including 144 performances for youth and children. Recognizing his leadership and impact, the *Milwaukee Business Journal* selected him as a 40 Under 40 honoree, an award for young professionals making a difference in the community.

Dinur's recent and upcoming guest conducting highlights include subscription debuts with the symphonies of San Diego, Edmonton, Tulsa, Sarasota, Fort Worth, Illinois, Present Music in Milwaukee, Orchestra Haydn in Italy, and Filarmonica de Madrid. He made his conducting debut at the age of 19 with the National Symphony Orchestra of Ireland, which led to multiple return engagements. Since then, he has conducted orchestras around the world, including the Israel Philharmonic, Jerusalem Symphony, Houston Symphony, Louisiana Philharmonic, Detroit Symphony, New World Symphony, San Antonio Symphony, Portugal Symphony Orchestra, Sofia Festival Orchestra/Bulgaria, State Orchestra of St. Petersburg, Torino Philharmonic, and the National Arts Centre Orchestra in Ottawa.

An accomplished pianist, Dinur established a chamber music series at the Villa Terrace Museum in Milwaukee, where he performs with musicians from the Milwaukee Symphony. Recent concerto performances include Brahms' First Piano Concerto with the New Bedford Symphony and Mozart's D Minor Concerto with the Milwaukee Symphony, for which he received critical acclaim for his "fluid, beautifully executed piano passages" and "deeply musical playing" (Milwaukee Journal Sentinel). Dinur is the winner of numerous awards, among them the 2017 and 2016 Solti Foundation U.S. Career Assistance Awards, 2nd Prize at the 2009 Mata International Conducting Competition in Mexico, and the Yuri Ahronovitch 1st Prize in the 2005 Aviv Conducting Competition in Israel. He is also a recipient of the America-Israel Cultural Foundation and the Zubin Mehta Scholarship Endowment.

Born in Jerusalem, Dinur began studying the piano at the age of six with his aunt, Olga Shachar, and later with Prof. Alexander Tamir, Tatiana Alexanderov, Mark Dukelsky, and Edna Golandsky. He studied conducting in Israel with Dr. Evgeny Zirlin and Prof. Mendi Rodan, and holds a Doctorate in Orchestral Conducting from the University of Michigan School of Music, Theatre & Dance, where he was a student of Prof. Kenneth Kiesler.

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MEET THE COMPOSER



Week 2

Texu Kim
Composer

Texu Kim writes music inspired by everyday experiences, music about modern Korea, reflecting its multicultural nature, and music that is humorous yet sophisticated. His music also incorporates and expands Korean folk music elements and systems.

An impressive roster of ensembles has programmed Kim's music, including the New York Philharmonic, LA Philharmonic, San Francisco Symphony, San Francisco Opera Orchestra, Minnesota Orchestra, Philharmonia Orchestra, San Diego Symphony, Oregon Symphony Orchestra, Saint Paul Chamber Orchestra, Detroit Symphony, Oakland Symphony, New World Symphony, National Orchestra of Korea, Seoul Philharmonic Orchestra, Ensemble Modern, Ensemble Intercontemporain, Alarm Will Sound, and Sejong Soloists. In 2014–16, he served as the Composer-in-Residence of the Korean National Symphony Orchestra, and he launched its Composers' Atelier program that commissions, mentors, and performs other Korean composers' orchestral works.

An associate professor and one of the 2023–24 Presidential Research Fellows at San Diego State University, Kim has received awards and honors from the Fromm Music Foundation, the Barlow Prize, the Civitella Ranieri Foundation, Copland House, SCI/ASCAP, American Modern Ensemble, Ilshin Composition Prize, and Isang Yun International Composition Prize, in addition to winning a Silver Medal in the 1998 International Chemistry Olympiad.

MEET THE ARTIST



Week 2

Sydney Lee

Cello

Korean-American cellist Sydney Lee has established herself as an artist of refined elegance and profound sincerity. She garnered recognition when she claimed both 1st prize at the 2022 Washington International Competition and 2nd prize at the 2022 Classic Strings International Competition. Most recently, she was awarded the inaugural \$50,000 Gurrena Fellowship from Meadowmount School of Music. Additional accolades include 1st prize at the International Antonio Janigro Cello Competition in Croatia, where she subsequently debuted with the Zagreb Soloists. Since her solo debut at age 13 with the Pittsburgh Symphony Orchestra, Sydney has continued to perform extensively throughout the United States, Europe, and Asia in many of the world's leading venues. Renowned cellist Julian Lloyd Webber praised her performance with the Armenian Symphony State Orchestra, "Sydney Lee's playing of Prokofiev's Sinfonia Concertante was mesmerizing. She surmounted all of its technical challenges with ease and gave us a joyous musical experience. It was a performance to treasure."

As founder of the Galvin Cello Quartet, they have been building an international profile following their silver-medal win at the 2021 Fischhoff National Chamber Music Competition and selection as winners of the 2022 Victor Elmaleh Competition. They are currently represented by the Concert Artists Guild.

A graduate of The Curtis Institute of Music and Northwestern University, Sydney continues her Doctor of Musical Arts degree at Northwestern with Hans Jorgen Jensen. She will begin this fall as Cello Professor of the McDuffie Center for Strings in Macon, Georgia.

In her spare time, Sydney served as a Content Assistant for The Violin Channel. Sydney finds joy in the art of crafting captivating lifestyle content through her vlogs, where she unveils the tapestry of her journeys, offering glimpses into her life as a musician, surviving the Chicago winters, and even her exhilarating escapade of maneuvering a dune buggy through the vast expanse of the Dubai desert.

CHAMBER

WEEK 3

Tuesday | July 23, 2024 | 7:00 PM

Silver Center for the Arts • Smith Recital Hall • Plymouth

Max Bruch
(1838-1920)

Trio in C minor, Op.5
for Violin, Cello, and Piano
Andante molto cantabile
Allegro assai
Presto

20'

Kathryn Langr, violin | Tido Janssen, cello
Stacy Kwak, piano

Georg Philipp Telemann
(1681-1767)

Quartet in G major
from Tafelmusik for
Flute, Oboe, Violin and Continuo
Largo – Allegro – Largo
Vivace – Moderato – Vivace
Grave
Vivace

15'

Valerie Watts, flute | Shawn Welk, oboe
Alana Carithers, violin | Andy Bryenton, cello
Leslie Amper, harpsichord

INTERMISSION 20'

Gabriel Fauré
(1845-1924)

Quartet No. 1
in C minor, Op. 15
for Violin, Viola, Cello, and Piano
Allegro molto moderato
Scherzo: Allegro vivo
Adagio
Allegro molto

30'

David Langr, violin | Chris Nunn, viola
Patrick Hopkins, cello | Leslie Amper, piano

CLASSICS

WEEK 3

Remember Me

Thursday | July 25, 2024 | 7:00 pm

Silver Center for the Arts • Hanaway Theater • Plymouth, NH

Friday | July 26, 2024 | 7:00 pm

Sawyer Center • Colby-Sawyer College • New London, NH

Yaniv Dinur, conductor

Bella Hristova, violin

Jennifer Higdon (1962–)	blue cathedral	13′
Sergei Prokofiev (1891–1953)	Violin Concerto No. 2 in G minor, Op. 63 Allegro moderato Andante assai Allegro, ben marcato	29′
INTERMISSION		20′
Edward Elgar (1857–1934)	Variations on an Original Theme, Op. 36 “Enigma” Enigma: Andante Var. I. “C.A.E.” L’istesso tempo Var. II. “H.D.S. - P.” Allegro Var. III. “R.B.T.” Allegretto Var. IV. “W.M.B.” Allegro di molto Var. V. “R.P.A.” Moderato Var. VI. “Ysobel” Andantino Var. VII. “Troyte” Presto Var. VIII. “W.N.” Allegretto Var. IX. “Nimrod” Moderato Var. X. “Dorabella – Intermezzo” Allegretto Var. XI. “G.R.S.” Allegro di molto Var. XII. “B.G.N.” Andante Var. XIII. “*** – Romanza” Moderato Var. XIV. “E.D.U.” – Finale	40′

CLASSICS

Remember Me

blue cathedral

Jennifer Higdon

Blue...like the sky. Where all possibilities soar. Cathedrals...a place of thought, growth, spiritual expression...serving as a symbolic doorway in to and out of this world. Blue represents all potential and the progression of journeys. Cathedrals represent a place of beginnings, endings, solitude, fellowship, contemplation, knowledge and growth. As I was writing this piece, I found myself imagining a journey through a glass cathedral in the sky. Because the walls would be transparent, I saw the image of clouds and blueness permeating from the outside of this church. In my mind's eye the listener would enter from the back of the sanctuary, floating along the corridor amongst giant crystal pillars, moving in a contemplative stance. The stained glass windows' figures would start moving with song, singing a heavenly music. The listener would float down the aisle, slowly moving upward at first and then progressing at a quicker pace, rising towards an immense ceiling which would open to the sky...as this journey progressed, the speed of the traveler would increase, rushing forward and upward. I wanted to create the sensation of contemplation and quiet peace at the beginning, moving towards the feeling of celebration and ecstatic expansion of the soul, all the while singing along with that heavenly music.

These were my thoughts when The Curtis Institute of Music commissioned me to write a work to commemorate its 75th anniversary. Curtis is a house of knowledge--a place to reach towards that beautiful expression of the soul which comes through music. I began writing this piece at a unique juncture in my life and found myself pondering the question of what makes a life. The recent loss of my younger brother, Andrew Blue, made me reflect on the amazing journeys that we all make in our lives, crossing paths with so many individuals singularly and collectively, learning and growing each step of the way. This piece represents the expression of the individual and the group... our inner travels and the places our souls carry us, the lessons we learn, and the growth we experience. In tribute to my brother, I feature solos for the clarinet (the instrument he played) and the flute (the instrument I play). Because I am the older sibling, it is the flute that appears first in this dialog. At the end of the work, the two instruments continue their dialogue, but it is the flute that drops out and the clarinet that continues on in the upward progressing journey.

WEEK 3 NOTES

This is a story that commemorates living and passing through places of knowledge and of sharing and of that song called life.

This work was commissioned and premiered in 2000 by the Curtis Institute of Music.

—Jennifer Higdon

Violin Concerto No. 2 in G minor, op. 63 Sergei Prokofiev

Prokofiev's first violin concerto was composed in quite different circumstances than that of the second. The first was begun in stormy 1917 — the year of all of the cataclysmic events that initiated the Russian Revolution. It was nevertheless a year of great artistic productivity for the young composer. He had by then garnered a reputation as a dedicated modernist, a composer of considerable capacity to shock with his sarcasm, motoric rhythms, adventuresome melodies, and pungent harmonies. Yet, the essentially lyric side of him was pronounced and innate. The second violin concerto dates from some seventeen or eighteen years later, in much changed circumstances. And yet, surprisingly, the two works bear some degree of resemblance. Audiences loved them both, with the second enjoying an immediate success.

The first movement begins with a dark, simple five-note theme, played by the soloist alone, in the low, rich register of the violin. Prokofiev had made reference to his goal of achieving a “new simplicity” in his style, and this is surely it. After the theme is extended a bit, the lower strings take it up. After some spritely passagework, the second theme appears, just as lyrical as the first, but now, of course, in a major key, replete with the composer's familiar quick tonal shifts. If you miss it, the horn takes it up right away, followed soon by the oboe. These two attractive ideas are the basis of the movement, along with the expected virtuoso figurations and a vigorous development. But, it never gets too stormy, and a somewhat ominous ending is signaled by the horns and pizzicato strings.

If the first movement may be said to be lyrical, the second is absolutely romantic—where is the sardonic Prokofiev that we knew so well?

CLASSICS

Accompanied by gentle pizzicato strings and soft woodwind chords, the soloist soars above them. Variations follow, with other material contributed by the woodwinds. A quicker tempo and busy figurations in the solo violin provide contrast in the movement's central sections, and the woodwinds and brass announce the return of the opening. After recapping the way he began the movement, Prokofiev surprises us by turning the gentle ending upside down: This time, the soloist provides the soft pizzicatos, while the orchestra gets the chance to explore the appealing, sustained “romantic” tune. Everything ends pensively, with the low strings having the last word.

The last movement is a vigorous dance, but not that fast, and not that loud. And here, as in the whole concerto, Prokofiev makes creative use of the small battery of percussion (played by one person), which includes the very Spanish castanets. Perhaps that the concerto's première was intended for Madrid was influential, here, but the Spanish influence is abstract, at best. Nevertheless, there is a swagger to the whole, aided by the syncopations and string effects that are redolent of so many concert works that evoke Spain. This attractive work, in so many surprising ways, is yet again eloquent testimony against the foolish temptation to “pigeon hole” the musical style of superb composers.

—Wm. E. Runyan
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Variations on an Original Theme (“Enigma”), op. 36 Edward Elgar

Elgar's first significant, acclaimed work, the Variations, was given its première in 1899. It was an immediate success, and garnered performances and praise in Europe — including from Richard Strauss. Not bad for a composer of modest reputation who had chiefly labored far from the bustle of London. Although he had been steadily building his reputation in provincial English cities as a well-respected composer of cantatas and the like, an orchestral work on the scale of the so-called “Enigma” Variations seemed to be without precedent. What is clear, however, is that he had served his apprenticeship well, and years of experience laid a solid foundation for his most famous work — especially his vaunted mastery of orchestration. The importance of the composition and its delightful “enigma” generated an enormous interest and speculation, which has continued unabated to the

WEEK 3 NOTES

present. The genesis of it is well known, for Elgar left ample record of his thoughts. Apparently, after a long day of teaching, he, sat down at the piano and was improvising, when his wife, Alice, said that she liked one of the tunes, and he continued improvising little variations on the tune that reflected some aspect of the personalities of his close friends. The rest is history. On the score, over each variation, Elgar wrote either the initials of each friend, or in a few cases, a name or nickname. Who these folks are and some of their “characteristics” limned by the composer is known, now, but that was not the enigma. The tune, itself is clear; we hear it straightway, at the beginning. It’s a simple little affair: a short motive of four notes, preceded by a rest, heard six times, half of them in reverse rhythm. And then follow thirteen variations, one each for thirteen friends, and a last variation about the composer, himself. So what is the “enigma?”

Elgar spoke several times of a “larger theme” that runs throughout the work, but is “not played.” Furthermore, he referred to its “dark saying,” declaring that it would remain a mystery. And why even call the work “Enigma,” in the first place? Generations have tried to solve the mystery, to no avail. Elgar created a mystery and it remains a mystery, for the composer took it with him to the grave.

The short theme is heard first, with a brief contrasting section before the theme returns. The first variation (C.A.E.) follows immediately, dedicated to his beloved wife, Caroline Alice Elgar. The second variation (H.D.S.-P.) is a tribute to Hew David Steuart-Powell, an amateur musician at whose chromatic warm-ups Elgar gently poked fun. (R.B.T.) Richard Baxter Townshend follows, a send up the amateur thespian’s breaking voice, rather like an adolescent boy. After two more variations we arrive at No. 7 (“Ysolbel”), a viola student of Elgar, depicted by a solo viola playing a passage that sounds a bit like an etude for that instrument. Variations 8 and 9 refer to Troyte Griffiths, an architect who was a rather poor pianist — you can hear it — and Winifred Norbury, whose calm personality is there in the variation. A held note in a sole violin unmistakably leads into the next variation — the most beloved of them all.

“Nimrod” holds a special place in the hearts of Britons, for its magnificent grandiloquence and poignancy, and one hears it played publically in times of great tragedy or circumstance. It is dedicated to Elgar’s best friend, Augustus Jaeger. Jäger, of course, is German for

WEEK 3 NOTES

“hunter,” and Nimrod was the great hunter in the Old Testament.

“Dorabella” was a good friend, whose stutter is famously depicted in the little flutter in the woodwinds. Variation 11 hilariously tells the incident wherein Dan, the bulldog of friend, George Sinclair, falls down the bank of a stream, paddles along, and barks happily upon his exit from the water. “B.G.N.” was a cellist (he inspired the cello concerto), and so he gets a little cello solo, here. The mysterious “* * *” left on a sea voyage before Elgar could get permission for the dedications, so she is anonymous, here. A quotation from Mendelssohn’s “Calm Sea and Prosperous Voyage,” is heard in the solo clarinet, with the timpani contributing some nautical engine noises.

Finally, the fourteenth and last variation is of Elgar, himself (“E.D.U” from his wife’s pet name for him—the German, Eduard. It is telling that in this music ostensibly about himself, he uses the material from the two variations dedicated to the persons most important in his life, his wife, “C.A.E,” and his great friend, “Nimrod.” Elgar was a complex man, but it is a certainty that his enjoyment of friendship and the love of others was central to his being, and the work perfectly illustrates that.

—Wm. E. Runyan
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BEHIND THE BATON



Week 3

Yaniv Dinur Conductor

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BEHIND THE BATON

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Born in Jerusalem, Dinur began studying the piano at the age of six with his aunt, Olga Shachar, and later with Prof. Alexander Tamir, Tatiana Alexanderov, Mark Dukelsky, and Edna Golandsky. He studied conducting in Israel with Dr. Evgeny Zirlin and Prof. Mendi Rodan, and holds a Doctorate in Orchestral Conducting from the University of Michigan School of Music, Theatre & Dance, where he was a student of Prof. Kenneth Kiesler.

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MEET THE COMPOSER



Week 3

Jennifer Higdon Composer

Jennifer Higdon is one of America's most acclaimed figures in contemporary classical music, receiving the 2010 Pulitzer Prize in Music for her Violin Concerto, a 2010 Grammy for her Percussion Concerto, a 2018 Grammy for her Viola Concerto and a 2020 Grammy for her Harp Concerto. In 2018, Higdon received the prestigious Nemmers Prize, awarded to contemporary classical composers of exceptional achievement who have significantly influenced the field of composition. Most recently, she was inducted into the American Academy of Arts and Letters. Higdon enjoys several hundred performances a year of her works, and blue cathedral is today's most performed contemporary orchestral work, with more than 700 performances worldwide. Her works have been recorded on more than sixty CDs. Higdon's first opera, Cold Mountain, won the International Opera Award for Best World Premiere and the opera recording was nominated for two Grammy® awards. Her music is published exclusively by Lawdon Press.

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MEET THE ARTIST



Week 3

Bella Hristova **Violin**

Bulgarian-American violinist Bella Hristova has won international acclaim for her “expressive nuance and rich tone” (*New York Times*) and “impressive power and control” (*Washington Post*). She has distinguished herself on the world stage as a performing artist with a remarkably diverse repertoire and bold approach to programming. A recipient of the prestigious Avery Fisher Career Grant, she has won numerous awards including First Prize in the Michael Hill International Violin Competition, First Prize in the Young Concert Artists International Auditions, and is a Laureate of the International Violin Competition of Indianapolis.

Hristova has performed extensively as a soloist with orchestras around the country, including the Buffalo Philharmonic, Fort Worth Symphony Orchestra, Chamber Orchestra of Philadelphia, the New York String Orchestra at Carnegie Hall, the Hawaii, Kansas City, and Milwaukee Symphonies as well as orchestras in Asia, Europe, Latin America and New Zealand. Highlights of the 23–24 season include performances of the Wynton Marsalis Violin Concerto with Charleston Symphony and Eugene Philharmonic, Barber Concerto with Orlando Philharmonic, Mozart Sinfonia Concertante with the New York String Orchestra at Carnegie Hall, and Prokofiev 2nd Concerto with New York Youth Symphony at Carnegie Hall. In addition to her many appearances with orchestras, Hristova performs frequently with The Chamber Music Society of Lincoln Center and has held residencies at top conservatory and summer music festival programs as a recitalist. She has performed recitals at Carnegie Hall, Merkin Concert Hall, the Kennedy Center in Washington, DC, and Boston’s Isabella Gardner Museum.

A champion of music by living composers, Hristova recently commissioned and premiered Japanese-Zimbabwean composer Nokuthula Ngwenyama’s “Miasma” for unaccompanied violin. She also commissioned the iconic American composer Joan Tower to write “Second String Force” which she premiered and frequently performs in recital appearances. In 2015, Hristova was the featured soloist for a consortium of eight major orchestras for a new concerto commission written for her by her husband, acclaimed composer David Serkin Ludwig.

As a recording artist, Hristova has released a variety of albums reflecting her broad musical interests. “Bella Unaccompanied,” an album released on Tonegold Records, features works by John Corigliano, Kevin Puts, Astor Piazzolla, Nathan Milstein, and J S Bach. Her Naxos debut album features the solo violin works of Belgian composer Charles de Beriot. Following multiple tours of New Zealand with renowned pianist Michael Houstoun, she and Houstoun recorded the complete Beethoven Sonatas for Piano and Violin, named a “Best Classical Album of 2019” by the New Zealand Listener, released on Rattle. The duo also recently released the complete Brahms sonatas.

Hristova began violin studies at the age of six in her native Bulgaria. After gaining accolades following master classes in Salzburg with Ruggiero Ricci, she studied with Ida Kavafian at the Curtis Institute of Music in Philadelphia, and received her Artist Diploma with Jaime Laredo at Indiana University. Hristova plays a 1655 Nicolò Amati violin, once owned by the violinist Louis Krasner. She lives in New York City, with her husband David and their four beloved (but poorly behaved) cats.

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CHAMBER

GILFORD CHAMBER CONCERT

Saturday | July 27, 2024 | 7:00 PM

Gilford Community Church • Gilford,

Georg Philipp Telemann
(1681–1767) **Quartet in G major from Tafelmusik for Flute, Oboe, Violin and Continuo** 15'

Largo – Allegro – Largo
Vivace – Moderato – Vivace
Grave
Vivace

Valerie Watts, flute | Shawn Welk, oboe
Alana Carithers, violin | Andy Bryenton, cello
Leslie Amper, harpsichord

Miklós Rózsa
(1907–1995) **Sonatina for Clarinet Solo Op. 27** 10'

Tema con Variazioni
Vivo e giocoso

Daniel Williams, clarinet

INTERMISSION 20'

Franz Schubert
(1797–1828) **Quintet in A major D. 667, “Trout” for Violin, Viola, Cello, Bass, and Piano** 40'

Allegro vivace
Andante
Scherzo: Presto
Andantino – Allegretto
Allegro giusto

Charles Dimmick, violin | Bernard Di Gregorio, viola
Andrea Di Gregorio, cello | Nancy Kidd, double bass
Leslie Amper, piano

CHAMBER

WEEK 4

Tuesday | July 30, 2024 | 7:00 PM

Silver Center for the Arts • Smith Recital Hall • Plymouth, NH

This concert is made possible by the generous support of an anonymous donor in honor of Jim Fleisher and Jack Graham.

Ruth Gipps (1921–1999) Pan and Apollo, Op. 78 for Two Oboes, English horn, and Harp 6'

Shawn Welk, oboe | Lauren Williams, oboe;
Andrea Hixon, English horn | Hyunjung Choi, harp

Miklós Rózsa (1907–1995) Sonatina for Clarinet Solo Op. 27 10'
Tema con Variazioni

Vivo e giocoso

Daniel Williams, clarinet

Reinhold Gliere (1875–1956) Eight Duets for Violin and Cello, Op. 39 20'

Prelude
Gavotte
Berceuse
Canzonetta
Intermezzo
Impromptu
Scherzo
Etude

Jonathan Sturm, violin | Patrick Hopkins, cello

INTERMISSION 20'

Franz Schubert (1797–1828) Quintet in A major, D. 667, “Trout” 40'
for Violin, Viola, Cello, Bass, and Piano

Andante: Allegro vivace
Andante
Scherzo: Presto
Andantino – Allegretto
Allegro giusto

Charles Dimmick, violin | Bernard Di Gregorio, viola
Andrea Di Gregorio, cello | Nancy Kidd, double bass
Leslie Amper, piano

CLASSICS

WEEK 4

For the People

Thursday | August 1, 2024 | 7:00 PM

Silver Center for the Arts • Hanaway Theater • Plymouth, NH

Paul Polivnick, conductor

Tom Reicher, narrator

Aaron Copland (1900–1990)	Fanfare for the Common Man	3′
Adolphus Hailstork (1941–)	Epitaph for a Man Who Dreamed In memoriam: Martin Luther King, Jr. (1929–1968)	8′
William Kraft (1923–2022)	A Kennedy Portrait (Contextures III)	17′
INTERMISSION		20′
Ludwig van Beethoven (1770–1827)	Symphony No. 3 in E♭ major, Op. 55 “Eroica” Allegro con brio Marcia funebre: Adagio assai Scherzo: Allegro vivace Finale: Allegro molto	42′

CLASSICS

For the People

Fanfare for the Common Man

Aaron Copland

For the 1942–43 concert season, the distinguished English conductor of the Cincinnati Symphonic, Eugène Goossens, conceived the idea of commissioning fanfares from mostly American composers to open each of the forthcoming concerts. Those were dark times, indeed, for the world’s democracies, and he sought to more or less repeat his success with a similar project in England during the First World War. The subsequent eighteen fanfares were written by many luminaries of the American music world at that time, and they vary significantly in musical style—and lasting success. The list of those to whom the various works were dedicated may seem a bit curious to us today, but they do reflect somewhat the unfocused—some would say naïve—conception of the task ahead as America went to war. All of them are eloquent, earnest responses to the world at hand. Some titles seem prosaic: Fanfare for the Signal Corps by Howard Hanson; some seem ambiguous: A Fanfare for Friends by Daniel Gregory Mason; and some a bit optimistic: A Fanfare for the Fighting French by Walter Piston. But only one has survived on concert programs—and everywhere else—and become a defining icon of America’s self-perception.

Aaron Copland was a committed populist during the 1930s—his enormously successful works from that time certainly bear that out—and what better dedicatee for a man of his persuasion than the “common man?” And for that matter, what better inspiration for the idea than the words of the Vice-President, Henry A. Wallace? Wallace, a controversial, but sincere, advocate of left-wing social and political views had given an important speech—and later entitled a book—with the phrase, “century of the common man,” and Copland, given his political orientation, would certainly have found resonance in the thought. That it bore fruit in the composer’s psyche is self-evident.

Scored for the brass and percussion sections alone, its granite-like octaves and unisons, and open “American Sound” harmonies, punctuated by stentorian utterances from the percussion have assumed an unprecedented life in our musical culture. Even when alluded to abstractly by the legions of composers who have sought the feeling and sound of this remarkably concise work—we “know” instinctively what is being invoked. Copland

WEEK 4 NOTES

knew that he had a gem on his hands, and soon used a version of the fanfare as the main theme of the last movement in one of his most important works, the Symphony No. 3. The latter work—first performed in 1946—was openly characterized by the composer as reflective of America’s mood, having triumphed over an overwhelming challenge to its very existence. Seldom does art and popular feeling coalesce in such profound unanimity. The fanfare is now a national treasure.

—Wm. E. Runyan
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Epitaph for a Man Who Dreamed Adolphus Hailstork

Though written ten years after the death of Martin Luther King, Hailstork’s Epitaph transports us back to the scene of the great man’s burial, our heads lowered in mourning. In a covered voice, someone begins to sing a spiritual, others gather and join in soft voices. Written entirely without virtuosity or any sudden dramatic effect, Hailstork leads us in song with a restraint and nobility that asks each of us to reflect upon the weight of the moment. The music builds to a single climax, until the service concludes and heavy heads begin to lift. We depart, resolved to carry on King’s dream.

Over more than six decades of composition, Adolphus Hailstork honed his musical voice into something truly unique. Having grown up a cathedral chorister, he was never quite willing to embrace the atonality that was popular through his years of training with teachers David Diamond, Vittorio Giannini, H. Owen Reed, Mark Fax, and Nadia Boulanger - instead drawing roots from gospel, blues, and jazz, alongside Western European traditions. As such, Hailstork has written extensively across many genres, including with orchestral works, such as Epitaph for a Man Who Dreamed, having been performed and recorded by such leading institutions as the Philadelphia Orchestra, the New York Philharmonic, and the Chicago Symphony. He is professor emeritus from Old Dominion University, and held positions at Michigan State, Youngstown State and Norfolk State Universities. Hailstork resides in Virginia, which named him Cultural Laureate of the Commonwealth in 1992.

—Leo Eguchi, NHMF cellist

CLASSICS

A Kennedy Portrait (Contextures III)

William Kraft

William Kraft had a long and distinguished career, primarily with the Los Angeles Philharmonic. Joining the LA Phil in 1955, Kraft held positions as a section percussionist, principal timpanist, assistant conductor under Zubin Mehta, and as composer-in-residence. While composer-in-residence, Kraft was also responsible for the founding and direction of the LA Phil New Music Group. A champion of new music, Kraft organized premieres and recordings of works by composers such as Ginastera, Lou Harrison, Varese, and Stravinsky. In the percussion community, Kraft is well-known for his numerous solo percussion works and his two timpani concerti – his Timpani Concerto No. 2 has the soloist use a total of 15 timpani, six on the floor and nine on a specially-made rack!

A Kennedy Portrait (Contextures III) was commissioned and premiered in 1988 by Benjamin Zander and the Boston Philharmonic. The subtitle refers to two previous compositions that are thematically related – *Contextures I: Riot Decade '60* and *Contextures II: The Final Beast*, works that comment on the atrocities of war and call for social justice. Kraft's use of a narrator with orchestral accompaniment recalls *Lincoln Portrait* by Aaron Copland. In fact, his intentional use of the music intervals of a second and a fifth (also popular in Copland's music) are additionally meant to evoke the songs "We Shall Overcome," "Jefferson and Liberty," and Mahler's Ninth Symphony. Kraft structures the narration through four sets of quotes from Kennedy, separated by orchestral interludes:

1. Kennedy's vision for America
2. Kennedy's belief in the arts
3. Kennedy's reflections on social justice
4. Concluding remarks from a speech Kennedy was to deliver on November 22, 1963 (the date of his assassination)

In these challenging and divisive times, I find that the final quote used in the work resonates profoundly:

So let us not be petty when our cause is so great. Let us not quarrel amongst ourselves when the nation's future is at stake. Let us stand together with renewed confidence in our cause — united in our

WEEK 4 NOTES

heritage of the past and our hopes for the future — and determined that this land we love shall lead all mankind into new frontiers of peace and abundance.

— Bill Shaltis, NHMF Principal Timpani

Symphony No. 3 in E♭ Major, op. 55, “Eroica”

Ludwig van Beethoven

Beethoven’s third symphony was simply unprecedented; it changed forever what one expected of a symphony—in length, in complexity, in dramatic expression, in creativity, and in thematic treatment. It marks the beginning of the symphony’s place as the highest aspiration of serious instrumental music throughout the nineteenth century and for much of the twentieth. Written during the years 1803–04, it was given its première in 1804 at the palace of his patron, Prince Lobkowitz. Initial critical reaction was favorable, but did not acknowledge that the work challenged listeners to abandon simple expectations of entertainment, and to enter the world of critical appreciation. The “Eroica,” following its name, is truly heroic in many dimensions. In terms of the music, it simply essayed more, achieved more, and marked out a bold new path for symphonic composition. It is also a work that became the norm for the spiritual tone of the composer’s mature works--the Beethoven that we know so well.

The first movement begins simply with two hammer strokes in the tonic key, and the familiar—and simple--main theme ensues in the ‘cellos, pausing famously and enigmatically on the strange C# in the fifth measure. This note is a harbinger of marvelous things to come, as the composer sets up an adroit manipulation of themes, fragments of themes, and motives. There are not just two main themes in the conventional fashion, but a literal embarrassment of riches. Beethoven cunningly hints at their significance and works them in and out of each other in a fashion that is redolent of a murder mystery in which only at the end are the logical relationships really clear. Powerful climaxes are contrasted with lyrical moments; driving rhythms are punctuated with displaced accents; and the whole is carried by a tight structure that evokes a sense of inevitability to everything that happens. It’s a long movement—longer than most complete, four-movement symphonies up until that time.

WEEK 4 NOTES

The second movement is unique—it's not the usual slow movement that often is a placid retreat from the storm of the faster movements. Rather, Beethoven borrows a bit of the heroic spirit of the French composers of the time, and casts this movement as a funeral march. The main theme is long, and its generally despairing mood is broken by moments of optimism and hope. Beethoven, being Beethoven, cannot resist a later fugal development of the theme. But the despair is clear at the end, as the movement literally concludes with a halting, fragmentary disintegration of the theme into nothingness. This movement publicly has marked the demise of notables from Toscanini and FDR to that of Adolf Hitler.

The scherzo of the third movement is a rollicking, good-natured affair. Especially ingratiating are the little overlapping fanfare-like figures played by the horns in the middle section. Most composers before Beethoven had contented themselves with only two French horns, but Beethoven's ideas needed three of them, so the symphony orchestra's growth in instrumental forces begins.

The last movement, as you may imagine, brings on more innovations. For most symphonies up until that time, final movements had served as a merry cap to the proceedings, with little of the import of the earlier movements. Beethoven writes as a finale for this powerful symphony a series of variations on a simple little tune and its bass line that is a tour-de-force of creativity. We hear the bass line first, probably thinking: "That's the theme!" The composer gives us a couple of variations on it, and then over the third variation, the "real" theme appears as a melody over the bass line that appeared to be the first theme. More variations ensue, each with its own character, followed by a marvelous fugal development of the bass theme in the eighth variation—Beethoven pulls out every trick as the little bass line is almost "developed out of existence." Next comes a gentle statement of the melody by the winds in a beautiful, slow iteration. The full orchestra then triumphantly takes the last variation, uniting bass and melody. Beethoven, of course, is not finished, and a coda with more development takes us to the smashing climax.

—Wm. E. Runyan
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BEHIND THE BATON



Week 4

Paul Polivnick Conductor Laureate

A major figure on the world stage, Paul has guest-conducted more than 80 orchestras in Europe, the United States, and Asia. He has recorded numerous CDs for Naxos, Harmonia Mundi, Nonesuch, Albany, Christal, and Universal Music France. Currently Conductor Laureate, Maestro Polivnick served as the Festival's Music Director from 1993–2009 and from 2016–22 as well as Music Director of the Alabama Symphony Orchestra and the Oberlin Conservatory Orchestras.

Prior to these activities, Paul was the Associate Principal Conductor of the Milwaukee Symphony Orchestra, Associate Conductor of the Indianapolis Symphony Orchestra, Principal Conductor of Harmonia Classica of Vienna, Founder of the Los Angeles Radio Orchestra, and Conductor of the Debut Orchestra of the Young Musicians Foundation of Los Angeles. Paul graduated from the Juilliard School as a conducting major having studied with the legendary Jean Morel. Paul also studied with Leonard Bernstein at the Tanglewood Music Festival, Franco Ferrara at the Academia Chighiana in Siena, Italy, Walter Susskind at the Aspen Music Festival, and his father, Sidney Polivnick, a brilliant music educator who was Paul's first teacher on the violin and trumpet at the age of eight.

In June of 2023 Paul went to Budapest to record five pieces for tuba and orchestra with the Festival's very own Principal Tuba, Velvet Brown. Paul has conducted a great deal in Vienna and Prague but never in Budapest, which like the other two cities has been and remains a major center for classical music.

Currently Paul is working on producing an opera by his long-time friend and colleague, William Kraft called "Red Azalea" based on Anchee Min's best-selling autobiography about growing up during the last years of Mao Zedong's Cultural Revolution in China. It is quite an indictment of the suppressive philosophy of "the state is everything and the individual is nothing."

MEET THE ARTIST



Week 4

Tom Reicher Narrator

Tom Reicher, a part-year resident of Holderness, was trained as a horn player, historian, and lawyer. Music-making has found him playing horn in the North

Holland Philharmonic, Concerto Amsterdam, San Jose Symphony, Carmel Bach Festival, Hartford Symphony, San Luis Obispo Mozart Festival, Berkeley Symphony, and Les Trompes de Piedmont. He has served on the boards of many musical organizations, including the New Hampshire Music Festival, where he has found the combination of the natural beauty of the Lakes Region and the inspired playing of the musicians of the orchestra to be unique and irresistible.

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Friday | July 12, 2024 | 10:00 AM

Cafe Monte Alto • 83 Main St. • Plymouth

Kristin Van Cleve, violin | Mike Lelevich, double bass

This performance is made possible by Café Monte Alto

Chamber Music Matinee

Sunday | July 21 | 3:00 PM

Taylor Community • Woodside Building • 227 Ledges Dr. • Laconia

Max Bruch
(1838–1920)

Trio in C minor, Op. 5.
Andante molto cantabile
Allegro assai
Presto

Kathryn Langr, violin | Tido Janssen, cello
Stacy Kwak, piano

Robert Schumann
(1810–1856)

Quartet in E^b major, Op. 47
Sostenuto assai —
Allegro ma non troppo
Scherzo. Molto vivace
Andante cantabile
Finale. Vivace

Julie Fox Henson, violin | Jonathan Sturm, viola
Tido Janssen, cello | Stacy Kwak, piano

This performance is made possible by Taylor Community Laconia

MUSIC IN THE MOUNTAINS

Woodwind Garden Concert

Sunday | July 21 | 4:00 PM

Rey Center Community Garden
13 Noon Peak Rd. • Waterville Valley

Valerie Watts, flute | Andrea Hixon, oboe
Elizandro Garcia Montoya, clarinet | Nicolasa Kuster, bassoon
Molly Norcross, French horn

This performance is made possible by the The Rey Cultural Center

Sunset Performance

Sunday | July 21 | 7:00 PM

West Rattlesnake Mountain • Holderness

Trailhead meeting at 6:30 PM for those who want to hike up together!

This performance is made possible by the musicians of the New Hampshire Music Festival



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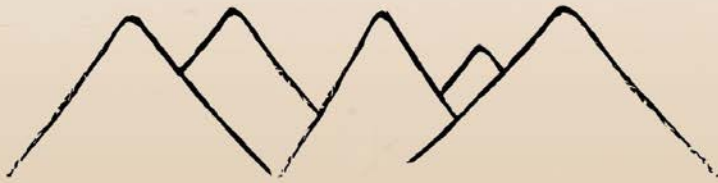




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