

69th Concert Series 2022-23



is pleased to present

Curtis on Tour

**The Nina von Maltzahn
Global Touring
Initiative of the
Curtis Institute of Music**

Saturday, March 18, 2023. 8:00 pm.
White Plains High School, White Plains, New York

**President:**

Susan R. Harris, Ossining

Vice President:

Keith Austin, Briarcliff Manor

Secretary:

Peter Oden, Ossining

Treasurer:

Marc Auslander, Millwood

Board Associates:

George Drapeau, Armonk

Paula Erdlavitch, Ossining

Roberta Lasky, Pleasantville

Joanne Louis-Paul, Nyack

Tomoko Uchino, Briarcliff Manor

Board of Directors:

Gregg Farber, White Plains

David Kraft, Briarcliff Manor

Bruce MacLennan, Greenwich, CT

Rosella Ranno, Briarcliff Manor

Betsy Shaw Weiner, Croton-on-Hudson

Who We Are

Friends of Music Concerts, Inc. is an award-winning, non-profit, volunteer organization now celebrating its 69th season of showcasing, right here in Westchester, artists chosen from among the finest in today's diverse world of chamber music. Additionally, our Partnership in Education program in the public schools and free student admission to our concerts give young people enhanced exposure to and appreciation of classical music.

In order to help sustain what one of our artists called this “legendary series,” we would welcome people who can join the volunteers listed above, either as Board members or equally valued volunteer Associates and committee members. People we are looking for include, but are not limited to, those with writing/publishing production and/or fund development/grant writing skills. Call us at 914-861-5080 or contact us on our website (see below); we can explore the possibilities together.

Acknowledgments

We have been proud to be a grantee of ArtsWestchester with funding made possible by Westchester County government with the support of County Executive George Latimer, the New York State Council on the Arts (NYSCA), the Rea Foundation, and the Bergen Foundation. Additional support has been received from many friends of Friends of Music, including subscribers and other ticket holders listed in this program.* If you, too, can contribute in this way, please send your gifts to Friends of Music Concerts, Inc., P.O. Box 675, Millwood, NY 10546.

Program

Sonata in E Major, Op. 27, No. 6

Eugène Ysaÿe
(1858-1931)

Soovin Kim, violin

Sonata for clarinet and bassoon

Allegro
Romance
Final

Francis Poulenc
(1899-1963)

David Shifrin, clarinet
Luis Marquez Teruel, bassoon

Duo Concertante for violin and double bass

Krzysztof Penderecki
(1933-2020)

Soovin Kim, violin
William McGregor, double bass

Darmok & Jalad

Nicholas DiBerardino
(b. 1989)

Soovin Kim, violin
William McGregor, double bass
Luis Marquez Teruel, bassoon
David Shifrin, clarinet

James Vaughen, trumpet
Derek Guillet, trombone
Micah Gleason, conductor

Darmok & Jalad was commissioned by the Curtis Institute of Music for this tour.

Intermission

L'Histoire du Soldat (The Soldier's Tale)

Igor Stravinsky
(1882-1971)

John de Lancie, narrator
Soovin Kim, violin
William McGregor, double bass
David Shifrin, clarinet
Luis Marquez Teruel, bassoon

James Vaughen, trumpet
Derek Gullett, trombone
Tae McLoughlin, percussion
Micah Gleason, conductor

Next concert

Sunday, April 16, 2023, 3:00 pm at **Ossining High School, Ossining, New York**

Albert Cano Smit, piano

Program: Selections of Preludes and Fugues from J.S. Bach's Well Tempered Clavier; Mozart's Sonata No. 14 in C minor, K.457; Messiaen's Le Baiser de L'enfant Jésus, No. 15, from Vingt Regards; Albéniz's Iberia, Book 1; Ginastera's Danzas Argentinas, Op. 2.

Program notes

Sonata in E Major, Op. 27 No. 6.

Eugène Ysaÿe

Eugène Ysaÿe, whose compositions include an opera, some chamber music, and many works for violin, also was one of the greatest violinists of the 19th century. César Franck dedicated his Violin Sonata to Ysaÿe as a wedding gift, and Debussy wrote his String Quartet for him. In 1898, Ysaÿe was asked to direct the New York Philharmonic; although he declined, he did conduct the Cincinnati Symphony Orchestra from 1918 to 1922.

Ysaÿe's son, Antoine, described the history of the six unaccompanied violin sonatas. One day in Brussels in 1923, Ysaÿe heard Joseph Szigeti play one of Bach's solo violin sonatas; on the way home, the composer spoke of what an interesting challenge it would be to write pieces that particularly suited the styles of individual violinists. That evening, Ysaÿe retired to his studio, not reappearing until the following night when he emerged radiant. He had sketched ideas for six violin sonatas, completing them during subsequent days. It seems almost impossible that he could compose six such varied works, among the most difficult in the violin repertoire, in so short a time.

Each of the six sonatas of Op. 27 was intended to reflect the specific character, style, and personality of a famous contemporary of the composer's. He also intended to include his reaction to Bach's music, specifically Bach's Six Unaccompanied Violin Sonatas and Partitas. This sixth of the group, a one-movement Spanish fantasy, *Allegro giusto non troppo vivo*, which he dedicated to the great Spanish violinist Manuel Quiroga (1892-1961), contains less of Bach than the others. It does, however, contain the habanera rhythm of the tango, posing enormous technical problems, including those in a difficult cadenza. Within its contrasting sections, Ysaÿe requires the violinist to play demanding slurred and fast double stops, broken octaves, descending chromatic thirds, arpeggiated chords, difficult string crossings, grace notes, trills, jazz-like harmonies, scalar, and chromatic passages.

Quiroga never performed the sonata. He was hit by a truck in Times Square in New York City, sustaining injuries that prevented him from ever playing the work that was dedicated to him.

Sonata for clarinet and bassoon

Francis Poulenc

Poulenc was the youngest of the group "Les Six," which was pivotal in turning French music away from formality. He composed songs, chamber music, concertos, and short pieces in which he consciously combined buffoonery and banality. Known during his lifetime as a man of urbanity and wit, he transmitted

these qualities to his music even when, late in life, he turned with increasing frequency to religious subjects. Poulenc described himself as “half monk and half bounder.”

Poulenc’s most widely known chamber music involves wind instruments. In 1922 he composed this complex, difficult sonata, which premiered January 4, 1923, giving it qualities he theorized modern music should have. It is unsentimental, clear, and concise. Poulenc used musical language resembling that of current folk and popular songs rather than of music usually heard in the concert hall, and he allowed his melodies to seem to get out of hand and go astray.

Each of the three short movements of the **Sonata for clarinet and bassoon** lasts just long enough to establish its character. The opening *Allegro* is very rhythmic with lively humor and the neoclassical style of the 1920s, bringing Stravinsky to mind. The lyrical, contemplative *Romance* feels melancholic with a kind of pastoral nostalgia. The *Finale* again showcases Poulenc’s wit with its lively spirits and Stravinsky-like rhythmic shifts.

Duo Concertante for violin and double bass

Krzysztof Penderecki

The Polish composer Krzysztof Penderecki was very successful; his novel, masterful treatment of orchestration earned him worldwide acclaim. Although he retained strong relationships in his native Poland, particularly with the Kraków Conservatory, he traveled through the world, living in several countries. He received commissions from diverse musical organizations, and was an active conductor and teacher. In the United States he taught at Yale University from 1973-1978. Penderecki had a special affinity, though, for Pittsburgh; in 1967 he composed the Pittsburgh Overture, commissioned by Robert Austin Boudreau for the American Wind Symphony Orchestra. He also guest conducted the Pittsburgh Symphony Orchestra. In 1999, Duquesne University awarded him an honorary doctorate. The list of prestigious awards and accolades he earned over his lifetime is almost unparalleled.

Penderecki primarily wrote orchestral, vocal, and dramatic works. Among his relatively few chamber compositions were pieces for violin and piano, clarinet and piano, string trios, and string quartets; many of these were written with particular performers in mind.

The renowned violinist Anne-Sophie Mutter was only twelve years old when she met and performed for Penderecki at a private gathering. They formed a friendship that evolved into a long-lasting relationship. Over the following decades, he composed several works for her, among them Violin Concerto No. 2

(“Metamorphoses”), Violin Sonata No. 2, and most recently this Duo Concertante for violin and double bass. He wrote it for her to perform with Roman Patkoló, a talented young bassist who held a scholarship at the Anne-Sophie Mutter Foundation, which was devoted to the encouragement of highly talented young string players and which commissioned the piece. Mutter and Patkoló gave its premiere performance in Hanover, Germany.

In his research of the repertoire, Penderecki found only a single precedent for the unusual combination of violin and double bass. It was an arrangement of Giovanni Bottesini’s Gran duo concertante, composed in 1880 for two double basses and orchestra. The extreme difference in the pitch ranges of the two instruments perhaps explains the paucity of repertoire. Penderecki partially addressed that problem by having the double bass strings tuned a whole tone higher than normal.

The **Concertante** is demanding. Penderecki wrote it in a compressed form and included stylistic challenges such as expressive recitatives as well as tempestuous, scampering scherzando passages. Special effects are plentiful. The violin part includes the use of Bartok pizzicato (a left hand pizzicato performed while still playing with the bow), interval leaps beyond two octaves, and melodically and harmonically complex virtuosic passages. The bassist’s challenges include percussive tapping on the body of the instrument, striking its strings with a fist, using the knee to strike the back of the instrument, simultaneous slap pizzicato and chordal glissando, and using the bow behind the bridge.

Penderecki’s work is lyrical, rhapsodic, and emotionally rich. The main theme, a five-note figure, forms the basis of the dialogue that the two instruments have with each other. They alternate in their display of virtuosity in a question-and-answer exchange, with one instrument providing quiet accompaniment while the other holds the spotlight.

---notes provided by Susan Halpern.

Darmok & Jalad

Nicholas DiBerardino

Nicholas DiBerardino is noted for creating “richly textured, multilayered” sound worlds (*Minnesota Star Tribune*) that tell fantastical tales. He has written music about everything from failed flying machines and particle physics to Walt Whitman and tall glasses of beet juice.

A Rhodes Scholar, he has received commissions from many distinguished artists and institutions, including Symphony Tacoma, the Dover Quartet, Sandbox Percussion, and the New College Choir. His works have been performed around

the world. He founded England's first laptop orchestra, OxLork, and has designed several collaborative composition initiatives. These include a children's opera composed with students at Girard College, and a workshop series for people living with Alzheimer's disease, created in partnership with the Penn Memory Center. He is Chair of Composition Studies at the Curtis Institute of Music, where he also serves as the Senior Associate Dean of Performance Studies.

Darmok & Jalad, which was commissioned for the Curtis Institute expressly for this tour, was inspired by an episode of the same name in *Star Trek: The Next Generation*. DiBerardino has said, “*Star Trek* captures the majesty of what it means to understand someone, what it means to be a scholar or a diplomat - these very esoteric and even elevate ways of being a person. As someone who loves teaching, all that's in there... I kept thinking about “Darmok” because of this idea of communication and grammar – the idea of speaking in metaphor. Because you can almost understand what the aliens are saying. But you can't quite get there.”

“There are moments in my piece where certain factions or groups are having a similar thought and then they're rudely interrupted by someone else. It's basically three duets: You have two string players, two brass players, and two wind players, plus the percussionist who's back there.”

“At the end of the piece, everything finally comes together in the sense that all the instruments are playing together harmoniously. Whereas before, these kinds of atomic musical materials were the music. When everyone finds each other – when this music finds its voice or we find a way to hear it – then we actually do have the emergence of something like a melody, without us having to make any effort.”

L'Histoire du Soldat (“A Soldier's Tale”)

Igor Stravinsky

This originally was a unique stage work, born of adversity during late 1917, when the misery of World War I and the Russian Revolution had combined to ruin Stravinsky financially. Living as a refugee in Switzerland, casting about for a way to earn money, he collaborated with Swiss novelist Charles-Ferdinand Ramuz and conductor Ernest Ansermet in a small-scale traveling theater.

In Alexander Afanasyev's collection of Russian folk tales, Stravinsky found a story of a soldier who tricks the devil, makes him drink too much vodka, and then leaves victorious. In the hands of Stravinsky and Ramuz, the folk tale, originally called “The Runaway Soldier and the Devil,” became a more Faustian story about an army deserter and his adventures with the Devil, who ultimately carries him off. The two collaborators made many references to the inability of the protagonist to cross over the border, or to the “Mother” who does not know him.

These must have referred to Stravinsky and other refugees from Mother Russia living through a time of war. In the original arrangement, there was a cast of four: the Reader who expresses the Soldier's thoughts, speaks directly to him, and comments on the action; the Soldier, who is given a speaking role; the Devil, who both speaks and dances; and the Princess, who only dances.

To accompany **L'Histoire**, Stravinsky composed thirteen short pieces for a seven-piece ensemble of strings, woodwinds, and brasses, plus a percussionist playing an assortment of instruments. The premiere performance on September 18, 1918, was a resounding success, but it was to be the last performance until 1924 because the outbreak of the Spanish Influenza epidemic, which ultimately claimed almost 20 million lives in Europe and another half million in America, closed every public hall.

In tonight's production, John de Lancie as narrator also voices the devil, the soldier, the old lady, and the wife.

---note provided by Susan Halpern.

About Curtis on Tour

Curtis on Tour is the Nina von Maltzahn Global Touring Initiative of the Curtis Institute of Music in Philadelphia. Grounded in the school's "learn by doing" philosophy, tours feature extraordinary emerging artists alongside celebrated alumni and faculty. In addition to performances, musicians often offer master classes, educational programs, and community engagement activities while on tour. Since the program was established in 2008, Curtis on Tour ensembles have performed more than 375 concerts in over 100 cities in Europe, Asia, and the Americas.

About the Artists

Violinist Soovin Kim's broad musical career includes regular performances of Bach sonatas and Paganini caprices for solo violin, sonatas for violin and piano ranging from Beethoven to Ives, Mozart and Haydn concertos and symphonies as a conductor, and new world-premiere works almost every season. Among his many commercial recordings are his "thrillingly triumphant" (*Classical FM Magazine*) disc of Paganini's demanding 24 Caprices, and a two-disc set of Bach's complete solo violin works. He is the founder and artistic director of the Lake Champlain Chamber Music Festival in Burlington, VT. In 2020, he and his wife, pianist Gloria Chien, became Artistic Directors of Chamber Music

Northwest in Portland, OR.

Mr. Kim is a full-time violin faculty member at the New England Conservatory in Boston, and is Visiting Professor in the Practice of Violin at the Yale School of Music. He is an alumnus of the Curtis Institute of Music.

Clarinetist David Shifrin, an alumnus of the Curtis Institute, is currently the Samuel S. Sanford Professor in the Practice of Clarinet at the Yale School of Music, where he teaches graduate-level clarinetists and coaches chamber music ensembles. He also is the artistic director of Yale's Oneppo Chamber Music Society and the Yale in New York concert series. He served as artistic director of the Chamber Music Society of Lincoln Center from 1992-2004 and Chamber Music Northwest in Portland, OR, from 1981-2020. He has appeared as soloist with major orchestras in the United States and abroad, and has served as principal clarinetist with the Cleveland Orchestra, the American Symphony Orchestra, the Los Angeles Chamber Orchestra, and the Symphony Orchestras of New Haven, Honolulu, and Dallas. His recordings have consistently garnered praise and awards, including three Grammy nominations and "Record of the Year" from *Stereo Review*.

Mr. Shifrin performs on Backun cocobolo clarinets and Légère synthetic reeds.

Narrator John de Lancie has had an eclectic career as an actor, director, producer, writer, educator, and comedian. In addition to the iconic role of Q on the *Star Trek* series *The Next Generation*, *Voyager*, *Deep Space 9*, and *Picard*, he has appeared in numerous television shows, including *Breaking Bad*, *CSI*, *The West Wing*, *Sports Night*, *Judging Amy*, and *Legend*. In addition to having numerous film credits, he has performed in many stage productions, and has been a member of the American Shakespeare Center, the Seattle Repertory Theatre, and the Old Globe. He has performed as narrator with a number of major orchestras; his repertoire includes *Peer Gynt*, *A Midsummer Night's Dream*, *Young Person's Guide to the Orchestra*, and *Peter and the Wolf*, among many others. He has written and directed ten symphonic plays. Additionally, he wrote, directed, and hosted "First Nights," a concert series at Walt Disney Concert Hall with the LA Philharmonic that explored the lives and music of Stravinsky, Beethoven, Mahler, Schumann, and Prokofiev.

Mr. de Lancie is a graduate of Kent State University and The Juilliard School. When time permits, he also is an avid sailor.

Double bassist William McGregor, from Ann Arbor, Michigan, is a graduate of the Curtis Institute who now is pursuing a Master of Music there. He has

won several competitions, including the 2017 Stulberg International String Competition, the 2012 and 2016 Juilliard Pre-College Open Competitions, and the 2013 Salome Chamber Orchestra Young Artist Competition. He has performed as soloist at Lincoln Center, Merkin Concert Hall, the Kennedy Center, and Carnegie Hall. Mr. McGregor studied in the Juilliard School Pre-College Division for nine years, and was a fellowship student at the Aspen Music Festival and School.

Mr. McGregor began studying the double bass at age two. In his spare time, he enjoys sports and collecting baseball cards.

Bassoonist Luis Marquez Teruel, from Maracaibo, Venezuela, is the William Curtis Bok Bassoon Fellow at the Curtis Institute. He began his musical studies at age nine, and one year later performed with Sir Simon Rattle and the National Children's Symphony Orchestra of Venezuela on an Austrian tour. He also performed with Venezuela's Simón Bolívar Symphony Orchestra on their 2016 European tour. As a soloist, Mr. Marquez Teruel was a concerto competition winner at both the Interlochen Arts Academy and the Interlochen Arts Camp. He has been featured on NPR's *From the Top* at Carnegie Hall, receiving the show's Jack Kent Cook Young Artist Award. Before starting his studies at Curtis, he studied at the Interlochen Arts Academy.

Trumpetist James Vaughen, from Champaign, IL, entered the Curtis Institute in 2018 as the Peter King fellow. From 2013-2017 he was co-principal trumpet of the Chicago Youth Symphony Orchestra (CYSO), and has appeared as soloist with the CYSO, East Central Illinois Youth Orchestra, and University of Illinois Sinfonia da Camera. He has performed as a member of Carnegie Hall's National Youth Orchestra of the U.S.A., attending the Pacific Music Festival in Sapporo, Japan. In 2020 he was a winner of the Roger Voisin Memorial Trumpet Competition and a semifinalist in the Young Concert Artists International Auditions. In 2015 he placed second in the National Trumpet Competition and was featured on NPR's *From the Top*.

Mr. Vaughen began studying piano at age six and trumpet at age ten. Before entering Curtis, he worked for a year with the AmeriCorps at Spring Initiative, a non-profit transformative after-school program in the Mississippi Delta.

Trombonist Derek Gullett, from Uniontown, Ohio, entered the Curtis Institute 2019 as the Edwin B. Garrigues Fellow. He has performed with the Cleveland Orchestra Youth Orchestra, the Ohio All-State Orchestra, the Freedom Brass Band of Northeast Ohio, and the Akron and Canton youth symphonies. In 2018 he attended the Cleveland Trombone Seminar.

Mr. Gullett began playing the trombone at age eleven.

Percussionist Tae McLoughlin, from South Orange, NJ, entered the Curtis Institute in 2021 at the Carol Coe Conway Memorial Fellow. He was a finalist at the Great Plains International Marimba Competition in 2017, and was awarded the Sabian/Robert Memorial Percussion Scholarship for all four years of his undergraduate study. Prior to entering Curtis, he earned a Bachelor of Music degree from the Manhattan School of Music.

Mr. McLoughlin began studying piano at age five and percussion at age seventeen. In his spare time, he is an avid tennis player and coffee lover.

Conductor Micah Gleason, from Chapel Hill, NC, entered the Curtis Institute in 2022 as a conducting fellow, working closely with mentor conductor Yannick Nézet-Segun, music director of the Philadelphia Orchestra and the Metropolitan Opera. She holds a Bachelor of Music degree in vocal performance from the Chicago College of Performing Arts and Master of Music degrees in conducting and vocal arts from the Bard College Conservatory of Music. As a conductor, she has led notable ensembles such as The Orchestra Now and the Eastern Festival Orchestra.

Together with mezzo-soprano Joanne Evans, she is a co-founder of Loam, an artistic partnership presenting semi-immersive musical works. Current projects include co-conceiving, producing, and performing as a featured singer in *The Fragile Femme*, collaborating with director George Miller and choreographer Matilda Sakamoto.

Ms. Gleason was named a 2021 conducting fellow at the Eastern Music Festival, received the 2021 Emerging Conductor Award from The Gena Branscombe Project, and was named a National Finalist for the American Prize in Conducting.



Grantor - \$2500 and over

ArtsWestchester
Susan Harris

Benefactor - \$1000 to \$2499

Rochelle and Marc Auslander
Anita and David Kraft
Rosella and Kurt Ranno
Nicholas and Shelley Robinson
Betsy Shaw Weiner

Patron - \$500 to \$999

Joan and Keith Austin
Miriam and Howard Budin
Deborah Donaldson and
John Wehr
Elizabeth Hanson
Nyla and Gerhard Isele
Peter Oden

Sponsor - \$250 to \$499

Jeffrey and Mary Dale Allen
Sara L. Brewster
Helene and Martin Celnick
Peter and Gillian Corfield
Nancy and John Dexter
Mirijana Kocho and
Bjorn Schellenberg
Fern and Jeffrey Stearney

Donor - \$100 to \$249

Paul Abramson
Bernie and Lois Bacharach
William Bronner and Nancy
Bloomgarden
Arthur and Donna Cooper
Ruth Cowan
Sheila and George Drapeau
Mary Ann Dunnell
Ida Lee Elliott
John Fisher
Andrew and Dominique Fitch
Melvin Fitting and
Roma Simon-Fitting
Jennifer Gardy
Mark and Nancy Golodetz
Nancy Gutman
Lee Hemphill and
Elsbeth Lindner
Dr. Cynthia Hodes
Carol Zerbe Hurford and
Thomas McEnerney
Barry Johnson and
Niamh Fitzgerald
Rosemary King

Jon and Erica Kolbrener
Carolyn and Lawrence Kunin
Elizabeth M. Laite
Alan and Elizabeth Legatt
Richard Leonard
Margery Loewenwarter
Valerie Lyle
Mirla and George Morrison
Stephanie and Richard Paley
Sally and David Perlman
Erling and Patricia Pytte
Roland Reisley and
Barbara Coats
Laura Rice
Jean Rivlin
Susan Rose
Gail Ryan
Merryl Schechtman
Robert Schloss and Emily Sack
Gail Sider
Kathleen Thomson and
William Moss
Sandra Zinman

Contributor - Up to \$100

Edson Andrews
Nancy Balaban
Rachel Bernstein and
Alan Milton
Kaethe Bierbach
James and Elaine Blair
Mary Ann Bleecker
Deborah Blumin
Dorothea Bone
Patricia Bonomi
Kristin Borcharding
Rory Butler
Nancy Carmichael
Karen Consalvi
Chris Davies
Paula and Larry Edlavitch
Margot Elkin
Nancy Frieden
Hon. Sandra Galef
Anita Sue and
Kenneth Godshall
Sondra Gold
Janet and Frank Gortsema
Vivian Green
Bennett Greenberg
Ursula Hahn
Philip and Ellen Heidelberger
Lana and Sidney Hiller
Carolyn Hoffman

Dr. W. Jean Horkans
Bob and Betsy Hughes
Jonathan Kantor
Sally Kellock
Ronnie Kent
Betsy and Ed Kinkade
Roseanne Klein
Anita Kopff
Jolanta Kunicka
Carol Lasher
J.L. and Ann Lauinger
Shirley Leitner
Judith Levine
Helen Liljewall
Nancy Ludmerer
Barbara Mair
Irma Mandel
Alice Marcus
Miriam Margoshes
Daniel McCarter
Elizabeth Murphy
Carmen Ortiz Neu, MD
Maria Nowak
Charles and Caroline Persell
Maureen and Daniel Ribeiro
Sara Rosen
Nechama and Bill Ross
Valerie Scimia
Laura S. Seitz
James Smith
Suzanne K. Smith
Francesca Spinner and
Joseph M. Queenan
Irene Studwell
Lois Waldman
Hualu Wang
Judith Wank
Marlene H. Wertheim

GEORGE RAYMOND**LEGACY CIRCLE***(Planned giving)***William Altman*****Joan Austin****Keith Austin****Dr. Susan R. Harris****David Kornreich*****David W. Kraft****Lillian McClintock*****deceased*