

Lake
Champlain
Chamber
Music
Festival



Festival Program
August 24-30
2009

August 24, 2009



Dear Friends,

When I was a student playing in the Vermont Youth Orchestra I never imagined that I would spend the rest of my life steeped in music. I was busy taking lessons in Montreal, playing in the orchestra and a string quartet in Burlington, and attending as many concerts as possible. I religiously listened to host Walter Parker on Vermont Public Radio, eagerly awaiting his announcements of what music would be played next. But it still did not occur to me that I could pursue a musical career.

My two summers at the National Music Camp at Interlochen, Michigan changed that. There I experienced playing my first Beethoven, Brahms, and Tchaikovsky symphonies. I was introduced to monumental chamber music works: a Bartók quartet, Mendelssohn Octet, Brahms Clarinet

Quintet, and Schubert Cello Quintet. After being exposed to all of this music, my uncertainty of a future as a musician was replaced by blind passion.

My next few years in conservatory gave me further musical experiences which helped to define my purpose: Isaac Stern playing the Brahms concerto with the Cleveland Orchestra; Yo-Yo Ma playing Quartet for the End of Time in Seoul; Richard Goode playing Debussy Preludes in Carnegie Hall; and my performance of the Schumann Piano Quintet with Mitsuko Uchida at the Marlboro festival. Each of those artists and compositions affected me deeply in a way that I strive to do for my audiences.

The LCCMF's aim is to present performances that will touch people in this way. Vermonters and the Lake Champlain community have a uniquely enlightened spirit that is reflected in its cultural values, the Elley-Long Music Center being an example of this. The number of internationally renowned artists brought into Burlington by various local presenting organizations grows each year. The VYOA is stronger than ever and continues to look ahead to an even brighter future.

My hope is that the LCCMF will contribute to the ongoing growth of the arts in this community. Whatever role music plays in each of our lives, it has the power to make life more meaningful. My life would not be the same without those transcendent musical experiences. I want to encourage young composers and performers, bring great music to insatiable classical music fans, and attract new fans who have never been exposed to it.

Your support and enthusiasm for this special week has been overwhelming. I hope you will cherish every moment of this experience that you have helped to create!

- *Soovin Kim*

Festival Schedule

Monday

12-1 P.M. **Listening Club** - Shostakovich Blok Songs
2-3 P.M. **Listening Club** - Schumann *Liederkreis*

Tuesday

10-11 A.M. **Listening Club** - Schubert Marches
12:15 P.M. **Bach on Church** - at the Firehouse Gallery on Church Street
Bach Partita No. 2 in d minor, BWV 1004
Soovin Kim, violin

Wednesday

10-11 A.M. **VYOA Listening Club** - Dvořák Piano Trio - “Dumky”
6:45 P.M. **Pre-concert Lecture**
7:30 P.M. **Festival Concert**

Thursday

10-11 A.M. **Listening Club** - Messiaen Quartet for the End of Time
12:15 P.M. **Bach on Church** - at the Firehouse Gallery on Church Street
Bach Suite No. 5 in c minor, BWV 1011
Alisa Weilerstein, cello
2:30-3:30 **VYOA Listening Club** - Schubert String Quintet

Friday

10:30-11:30 **VYOA Listening Club** - Messiaen Quartet for the End of Time
12-1 P.M. **Listening Club** - Kurtag and Schafer
6:45 P.M. **Pre-concert Lecture**
7:30 P.M. **Festival Concert**

Saturday

10-11 A.M. **String Master Classes**
11-12 noon **Chamber Music Master Classes**
12:15 P.M. **Virtuoso Performance**
Chopin *Polonaise Brillante* for cello and piano, op. 3
Villa-Lobos *Bachianas Brasilieras* No. 5 for cello and piano
Liszt *Tarentella*, “*Venezia e Napoli*” for solo piano
Rossini Introduction, Theme and Variations for clarinet and piano
1-2 P.M. **Lunch with the Virtuosos** (bring your own lunch)
2-3:15 P.M. **Wind and Piano Master Classes**
3:30 P.M. **Young Composers Workshop**
World Premieres

Sunday

2:15 P.M. **Pre-concert Lecture**
3 P.M. **Festival Concert**



The Elley-Long Music Center at St. Michael's College
Wednesday, August 26, 2009, 7:30 P.M.

Franz Schubert (1797–1828)

Grande marche héroïque in A minor for four hands, D. 885 (1826)

Marche militaire in D major for four hands, D. 733 (1818)

Jeewon Park, piano

Ignat Solzhenitsyn, piano

Dmitri Shostakovich (1906–1975)

Seven Romances on Poems by Alexander Blok, Op. 127 (1967)

Ophelia's Song

Gamayun, Bird of Prophecy

We Were Together

The Town Sleeps

The Storm

Secret Signs

Music

Hyunah Yu, soprano

Soovin Kim, violin

Alisa Weilerstein, cello

Ignat Solzhenitsyn, piano

-- *Intermission* --

Antonín Dvořák (1841–1904)

Piano Trio in E minor, Op. 90 “*Dumky*” (1891)

Lento maestoso

Poco adagio

Andante

Andante moderato

Allegro

Lento maestoso

Jennifer Frautschi, violin

Jeewon Park, piano

Edward Arron, cello

There will be a short “Meet the Musicians” session on stage immediately following the concert.

Please join the artists for dessert and coffee afterwards.

Steinway Piano provided by Pro Piano of New York, New York.

Program Notes

Franz Schubert (1797 –1828)

Grande marche héroïque in A minor for four hands, D. 885 (1826)

Marche militaire in D major for four hands, D. 733 (1818)

The *Grande marche héroïque* in a minor was written in 1826 for the coronation of Tsar Nicholas I of Russia. Like much of Schubert's music written near the end of his life (especially the funeral march he composed for the death of the previous Tsar, Alexander I), the mood of the *Grande marche héroïque* is very somber.

The piece is really two marches with two trios combined into one piece. It starts with a loud fanfare punctuated with accents. This is interrupted (and eventually taken over) by a soft melody before returning to the opening theme. The first trio comes next, with a syncopated, beautiful theme.

The second march comes in as a very loud surprise. It's again interrupted by small, soft interjections as it builds up into a brutal ending. The second trio is a very simple melody with some elements of the marches mixed in, almost like an echo of the earlier music. The second march returns after the trio.

The coda brings back the syncopated melody from the first trio. This theme is varied before the opening fanfare is brought back to end the piece.

Schubert's four-hand piano music was some of the only music of his that was published during his short lifetime. The *Marche militaires in D major* is one of many four-hand piano pieces that Schubert wrote around 1818, when he spent his first summer teaching piano to the Count of Esterházy's two young daughters.

The *Marche militaire* is divided into three sections. The first starts with an enthusiastic fanfare in unison, which then leads into one of Schubert's most well-known melodies. The second part, a “trio,” while not exactly

subdued, is less raucous than the previous section. The opening music returns again to end the piece.

The theme of the march has been quoted and arranged by many different composers. Franz Liszt, the great pianist noted for both his own compositions and his transcriptions of others' work, paraphrased the melody in his *Grande paraphrase de concert*. Another notable appearance is in Igor Stravinsky's *Circus Polka*.

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Dmitri Shostakovich

Seven Romances on Poems by Alexander Blok, Op. 127 (1967)

The “Seven Romances” are a collection of songs from the last years of Shostakovich's life that use poetry by the great Russian symbolist poet Alexander Blok. Josef Stalin, the composer's lifelong foil, had been dead for many years at this point, and Shostakovich enjoyed relative artistic freedom after the end of that tyranny. His later years reflect a creative and professional rebirth, despite his failing health and deteriorating ability to perform and appear publicly. The composer was exploring new modes of expression, including simple uses of Schoenberg's twelve-tone technique. Works that had been banned were gradually allowed performance again. In this last decade his music became even darker and more serious than before, focused at times obsessively on death and dying. He even renounced referring to his text settings as “Romances,” as he felt that added too light a sentiment. The Blok cycle is commonly called “Seven Romances,” but Shostakovich preferred the terms “poems” or “verses.”

Mstislav Rostropovich approached the composer to write a new work for the cellist and his new wife, the extraordinary Russian soprano Galina Vishnevskaya. Rather than write a set of works for cello and soprano

alone, Shostakovich decided to expand his musical and expressive options by adding violin and piano to the ensemble. David Oistrakh was enlisted to play, and the composer himself was to perform the piano part for the premiere. This was quite a group, but Shostakovich was too ill to follow through in the performance and a fellow composer was asked to play in his place.

There is a wide range of emotional expression in these songs, but rarely does the music depart from anything but serious. Shostakovich offers the simple device of adding instruments song by song, featuring first the cello with voice for the haunting “Song of Ophelia,” the piano for the brooding and dramatic “Gamayun, Bird of Prophecy,” and the plaintive violin for “We Were Together.” He then combines the strings with the piano in the serene fourth song, “The City Sleeps,” and the fifth, “The Storm.” The full ensemble finally meets in the beautiful last song, aptly titled “Music.” In this final song, the music trails off into a quiet sunset at the end, with slight and distant interruptions in the piano, as if to leave the listener curious as to what comes next.

Shostakovich explores several compositional and performance techniques in the piece, all with striking effect. The fifth song opens with a raspy “sul ponticello,” aurally fitting the depiction of a torrential nighttime storm. The sixth song, “Secret Signs,” has its own kind of coded message with a chromatic instrumental melody reminiscent of a twelve-tone row. One can only wonder what direction Shostakovich would have taken his music had he the artistic freedoms afforded composers in the West. Ironically, had he been left to his own creative devices, he might not be as popular with audiences today, but there is no doubt that his work would still rank amongst the masters of the twentieth century..

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Antonín Dvořák (1841–1904)

Piano Trio in E minor, Op. 90

“*Dumky*” (1891)

By the time Dvořák started composing his final work for piano trio in 1890, he had long been revered as a master in his home country of Bohemia and had been widely celebrated in England and the United States. In early 1891, he started his highly anticipated teaching career at the Prague Conservatory and received honorary doctorates from Cambridge University and the Czech University of Prague. However, it was only a few years before these accolades that countries closer to his home began to set aside the matter of his Czech heritage and consider him as ranking among his more famous Austrian and Western European contemporaries. It was already 1889 when emperor Franz Joseph I inducted Dvořák into the Austrian Order of the Iron Crown. The composer’s growing international renown, however, never changed the uniquely Czech nature of his music.

One example among many of Dvořák’s steadfast dedication to the music of his homeland is his fairly regular use of the *Dumka*, the plural being “*Dumky*.” This particular type of Ukrainian folk song, which generally consists of a section of doleful, meditative music alternating with a section of boisterously jubilant music, appears fairly frequently in movements of Dvořák’s chamber and orchestral works as a means to express his unashamedly Slavic sentiments. The *Dumky* Trio does not embody the customary four-movement sonata structure that would be expected in a piano trio, but rather consists of a set of six *Dumky*, thereby representing a landmark in nationalist music in that it is among the first large-scale works built entirely on folk elements rather than traditional classical forms. Perhaps its most revolutionary aspect is that the trio is not

Program Notes

merely a collection of folk-inspired miniatures, but that the piece is conceived on a larger scale in such a way that the movements complement one another and work together to create a meaningful whole.

The first three *Dumky* are meant to be played in immediate succession, without pauses between the movements. The two parts of the first *Dumka* are predominated by the same theme, the first part moving from an anguished cry to quiet lamentation and the second encompassing the greatest warmth of jollity. As with each of the *Dumky*, these two parts alternate with one another. Immediately following is the desolate opening of the second movement, and its more active but equally sorrowful counterpart. Considered with the pastoral brightness of the third *Dumka*, the first three movements outline a journey from icy despair to heart-felt consolation. The fourth *Dumka* plays the role of a calm interlude in the trio, at times tinged with despair, but with a lively dance at the movement's core. Largely a vivacious, dance-like movement, the penultimate *Dumka* still has clearly contrasting characters that exist in the other movements. The final *Dumka*, however, incorporates the broadest range of

emotions of any of the set – from expansive gloom to fiery excitement to meditative reminiscence, all particularly closely juxtaposed. This sixth *Dumka*, with its all-encompassing emotional palate, draws the set together in such a way that the musical effect of each movement is augmented by the presence of the others. The trio, as is typical of Dvořák's music, teems with rich melodies, striking musical invention, and a wide variety of contrasting moods

Dvořák himself played the piano in the April 1891 premiere of the work with two of his fellow professors at the Prague Conservatory, Ferdinand Lachner, violin, and Hanuš Wihan, cello. Professor Alois Rublic, another colleague of Dvořák's at the Conservatory, wrote the following year, "the *Dumky* Trio, which by its modern yet genuinely Czech character, by its buoyancy and its partly cheerful, partly pensive melodies, ranks among the most beautiful and enthralling compositions of its genre." Even today, the *Dumky* Trio remains one of the best-loved and most popular works in the piano trio repertoire.

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Festival Art Exhibit

Jordan Douglas holds a BA in Studio Art from UVM and teaches introductory and intermediate darkroom photography classes at St. Michael's College and Champlain College. As a photographer, he most often works with alternative printing techniques such as liquid emulsion and lith printing and is featured in the book "World of Lith Printing" (Argentum Press, 2006), by master printer Tim Rudman. Originally from New York, Douglas now resides in Jericho, Vermont.

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charles.dinklage@axa-advisors.com

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The Elley-Long Music Center at St. Michael's College
Friday, August 28, 2009, 7:30 P.M.

David Ludwig (b. 1972)

Flowers in the Desert (2009)

World Premiere

- I. Blue with all malice...
- II. I hear the irregular snap! snap!
- III. (*Des Prez*) *Mille regretz de vous abandonner...*
- IV. ...five more bullets
- V. *Oseh shalom bim'romav hu ya'aseh shalom...*

Hsin-Yun Huang, viola

David Shifrin, clarinet

Jeewon Park, piano

György Kurtág (b. 1926)

Hommage à R. Sch., Op. 15d (1990)

- I. *Vivo (merkwürdige Pirouetten des Kapellmeisters Johannes Kreisler)*
- II. *Molto semplice, piano e legato (E.*: der begrenzte Kreis ...)*
- III. *Feroce, agitato (... und wieder zuckt es schmerzlich F.* die Lippen...)*
- IV. *Calmo, scorrevole (Felhö valék, már süit a nap ...) (töredék-töredék)*
- V. *Presto, In der Nacht*
- VI. *Adagio, poco andante, Abschied (Meister Raro entdeckt Guillaume de Machaut)*

Hsin-Yun Huang, viola

David Shifrin, clarinet

Jeewon Park, piano

Robert Schumann (1810 –1856)

Liederkreis (“Song Cycle”), Op. 39 (1840)

<i>In der Fremde</i>	In Foreign Lands
<i>Intermezzo</i>	Intermezzo
<i>Waldesgespräch</i>	Dialogue in the Woods
<i>Die Stille</i>	The Silence
<i>Mondnacht</i>	Moonlit Night
<i>Schöne Fremde</i>	Beautiful Foreign Lands
<i>Auf einer Burg</i>	In a Stronghold
<i>In der Fremde</i>	In Foreign Lands
<i>Wehmut</i>	Melancholy
<i>Zwielicht</i>	Twilight
<i>Im Walde</i>	In the Forest
<i>Frühlingsnacht</i>	Spring Night

Hyunah Yu, soprano

Ignat Solzhenitsyn, piano

-- *Intermission* --

Olivier Messiaen (1908 –1972)

Quatuor pour la fin du temps (“Quartet for the End of Time”) (1940 –1941)

- I. *Liturgie de cristal*
- II. *Vocalise, pour l'Ange qui annonce la fin du Temps*
- III. *Abîme des oiseaux*
- IV. *Intermède*
- V. *Louange à l'Éternité de Jésus*
- VI. *Danse de la fureur, pour les sept trompettes*
- VII. *Fouillis d'arcs-en-ciel, pour l'Ange qui annonce la fin du Temps*
- VIII. *Louange à l'Immortalité de Jésus*

Jennifer Frautschi, violin

David Shifrin, clarinet

Alisa Weilerstein, cello

Ignat Solzhenitsyn, piano

There will be a short “Meet the Musicians” session on stage immediately following the concert.

Please join the artists for Island Ice Cream and fresh fruit afterwards.

Steinway Piano provided by Pro Piano of New York, New York.

Program Notes

David Ludwig (b. 1972)

Flowers in the Desert (2009)

Flowers in the Desert was inspired by a story I read in the news about a young man in Oklahoma named Antwun Walker who held up a pharmacy with a friend. The pharmacist shot Walker in the head before the boys got anywhere in their attempt to rob the place and he chased Walker's friend out the door. He then went behind the counter and got another gun, approached the unconscious Walker lying on the ground, and fired five more bullets into his stomach, which killed him. The pharmacist was indicted on murder charges, and what emerged was not communal grief about the killing, but an outpouring of sympathy for him—on conservative talk shows, in the form of letters and emails, and in thousands of dollars in financial gifts to help with his legal fees. One person interviewed on the local news suggested that he should have fired all five bullets into Walker's head. It was this kind of collective rage—and my sadness in reading about it—that moved me to write this piece, coupled with the fact that I later read that Antwun Walker was sixteen years old, and his accomplice fourteen.

The work is divided into five short movements, each influenced by poetry or words that resonated with the subject matter. There are fragments from the wartime poetry of Wilfred Owen and Walt Whitman. There are words quoting from the original news story that inspired the music. The last movement—somewhat more expansive than the others—is framed by words from the Kaddish, a Jewish blessing for the dead. The piece is, essentially, a Requiem in chamber music form.

The first movement is largely a clarinet solo, wailing in the tradition of ancient mourning. The second is a short meditation on a single note, inspired by Whitman's poetic description of bullets flying on the battlefields

of the Civil War. The third movement is an arrangement of the melancholic song by Josquin "*Milles Regretz*," an early Renaissance tune that was famous in its day. This song is the centerpiece of the work, and the music of the other four movements is derived from it. The fourth and fifth movements are attached—an aural description of the gun shots themselves, and the subsequent apotheosis of the victims. The music of the end rises toward something quiet and redemptive, reflecting my own hope for the memory of the departed.

Flowers in the Desert was commissioned for the inaugural season of the Lake Champlain Chamber Music Festival for David Shifrin, Hsin-Yun Huang, and Jeewon Park. It is dedicated to the festival, its musicians, staff, and audiences, with warm wishes for an inspired future.

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György Kurtág (b. 1926)

Hommage à R. Sch., Op. 15d (1990)

Kurtág has emerged as one of the eminent composers of our time, but it has been a very gradual ascension to that position. As a young composer growing up in Communist Hungary he had little access to contemporary or even recent scores. He wrote very slowly for the greater period of his life and distinguished himself more as a chamber music coach than as a composer. But the quality of his music continued to inspire and intrigue performers in the past decades. He has grown to be the most important living Hungarian composer today.

Kurtág had a great affinity early on to the music of Webern and Schumann. Like those composers, he is largely a "miniaturist," in that he writes compact movements of music, as if to seek the essence of a musical thought in the briefest amount of time. This tendency was brought out further by a French psychologist who recommended that he abandon attempts to write long and developed works and instead concentrate on exploring

the simplest musical events. As a result, every passage of Kurtag's music has a clear character or identity. Every gesture matters and is all the more precious.

Hommage à R. Sch is one of many "Hommage" works of Kurtag wherein he dedicates the piece and very basis of the music to his subject (other dedicatees besides Schumann include friends, other pieces of music, and Nancy Sinatra). He is very much the Post-modern composer, in the sense that allows historical figures and ideas to influence his work as the point of gestation for the piece. In this case, Kurtag allows the world of Robert Schumann to permeate every opening in the music, from the instrumentation (the unorthodox combination of clarinet, viola, and piano is found in Schumann's *Märchenerzählungen*) to the biting half-step dissonances threaded throughout the work, to the invocation of specific characters that frequently played roles in Schumann's pieces.

Each movement refers in some way to Schumann's work, and the fictional characters of Johannes Kreisler, Florestan, and Meister Raro all make appearances in *Hommage à R. Sch*. just as they do in dialogue in so many of Schumann's pieces. Kurtag includes some of his own previous music in the work, which provides his own commentary on all of the influences around it. The first five movements are all under a minute apiece, but the last, *Abschied* is nearly six minutes. The subtitle of the last movement, *Meister Raro entdeckt Guillaume de Machaut*, describes the discovery of Machaut's music by Schumann's character of Meister Raro, who likely represented the composer himself. A conversation is created between Schumann and Machaut that incorporates medieval devices of isorhythm and what sounds like the pealing of cathedral bells in the piano part. But there is the third party in the conversation, that of Kurtag who acts as the mediator. One gets the feeling—even in a serious work like *Hommage à R. Sch*.—that Kurtag enjoys a sense of inventive playfulness with these

characters from fiction and history. It is in these interactions that he finds the great sparks of creativity that define his work.

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Robert Schumann (1810 – 1856)

Liederkreis Op. 39 (1840)

In 1840, after a long secret courtship, Robert Schumann married the pianist Clara Wieck, who also composed music and had a considerable concert career that included premieres of several of her husband's works. Before 1840, Schumann had written almost exclusively for the piano, but in this one year he was inspired to write 168 songs. His *Liederkreis*, Op. 39 is based on a set of poems by Joseph Eichendorff, and was written in that same year. This short period gave birth to so many of Schumann's lieder that it became known as his *Liederjahr*, or "Song Year." His feelings for Clara and his joy from their marriage deeply influenced his music during this time, and in a letter to his wife he wrote that, "The Eichendorff cycle is my most Romantic music ever, and it contains much of you."

The twelve Eichendorff texts found in this song cycle are almost all set outdoors with many references to nature, and each song refers to travel, whether the journey is mental or physical. In addition to these two typical Romantic themes of nature and travel, the texts contain a variety of extremely expressive moods. Schumann's musical setting intensifies these already dramatic poems to create an exceptionally passionate song cycle. This is clearly exhibited in "*Fruhlingnacht*," the last of the twelve songs. In this song filled with excited movement, Schumann saved the strongest sense of resolution for the end of the final verse, on the phrase "she is yours," matching the drawn-out intensity of Eichendorff's poem and adding to the already climactic conclusion.

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Program Notes

Olivier Messiaen (1908 –1972)

Quatuor pour la fin du temps (1940 -1941)

Olivier Messiaen was working as a nurse in the French army when he was captured by Nazi soldiers in 1940. He was sent to a POW camp that he had no idea if he was ever to leave. While conditions there were not the same as those of the notorious extermination camps, they were still horrific, and it is small wonder that the composer had visions of the end of the world. The *Quatuor pour la fin du temps* is in every way the work of a great artist facing death: at once terrifying, glorious, mystical, and sublime. Messiaen, who was a devout Catholic, was inspired by the visions of Armageddon found in the Book of Revelations. In the score itself he added the following preface:

And I saw another mighty angel come down from heaven, clothed with a cloud: and a rainbow was upon his head, and his face was as it were the sun, and his feet as pillars of fire... and he set his right foot upon the sea, and his left foot on the earth... And the angel which I saw stand upon the sea and upon the earth lifted up his hand to heaven, and swore by him that liveth for ever and ever... that there should be time no longer: But in the days of the voice of the seventh angel, when he shall begin to sound, the mystery of God should be finished...

The soldiers at the POW camp made allowances for the composer, permitting access to a piano and the use of music paper. While there, he met a clarinetist, violinist and pianist, and he wrote a solo clarinet piece as well as a short trio that he could play with the strings. These projects coalesced to become one of the great chamber pieces of the twentieth century. The *Quatuor* was premiered at the camp—accounts differ as to attendance, but the guards and prisoners stood together listening on a cold and damp January as Messiaen and friends performed outside on dilapidated instruments.

The very opening of the work, with its floating and colored piano chords and fluttering birdsong in the violin and clarinet are signature Messiaen. Many of the elements that characterize the composer's highly personal musical language are already found in this relatively early work, and he is perhaps best known for his inclusion of birdsong in his music. Messiaen believed that birds were angels placed on Earth, and it was his desire to honor them as divine messengers. Indeed, there are few of his pieces without birdsong, and the composer was known for distant excursions where he would transcribe the singing of birds in exotic locales. One would assume that there are plenty of birdwatchers all over the world, but far fewer “bird-listeners.”

The second movement, “Vocalise, for the Angel who announces the end of Time,” captures the feeling of eternity Messiaen pursues throughout the piece. After a brash opening, the music settles down into a serene and static moment of tranquility. The composer writes:

In the middle section are the impalpable harmonies of heaven. In the piano, sweet cascades of blue-orange chords, enclosing in their distant chimes the almost plainchant song of the violin and violoncello.

Another critical element of Messiaen's style is color. The composer often described certain sonorities in his music as having very specific colors (“blue-orange” and rainbows make several appearances in this work). Some have ventured to guess that the composer was a synaesthesis—a condition which in this case would manifest itself as he saw color when listening to sound. Such is the specificity by which Messiaen addresses the idea of musical colors in his music—not just as a function of instrumental timbre—but within the notes and harmonies, themselves.

The third movement, “Abyss of the Birds,” is one of the most well-known pieces of music for solo clarinet. It exploits the full dynamic and

expressive range of the instrument, passing between short outbursts of birdsong and long crescendos from nothing to breathtakingly loud, as if sounding from the abyss itself.

The music that follows integrates faster dance-like music with a continuation of the eternal and expansive, especially in the fifth and eighth movements that are clearly connected in sentiment. While the sixth and seventh movements convey something of the terrible majesty of the Second Coming, it is without fear or trepidation. Instead, we are brought into Messiaen's world of serene acceptance of the inevitable end of this life and the profound eternity of the next.

In a preface to the score, Messiaen later added his own comments for each of the movements:

1. **Liturgy of crystal.** Between three and four o'clock in the morning, the awakening of the birds: a blackbird or a solo nightingale improvises, surrounded by efflorescent sound, by a halo of trills lost high in the trees...
2. **Vocalise, for the Angel who announces the end of Time.** The first and third parts (very short) evoke the power of this mighty angel, a rainbow upon his head and clothed with a cloud, who sets one foot on the sea and one foot on the earth. In the middle section are the impalpable harmonies of heaven. In the piano, sweet cascades of blue-orange chords, enclosing in their distant chimes the almost plainchant song of the violin and violoncello.
3. **Abyss of the birds.** Clarinet alone. The abyss is Time with its sadness, its weariness. The birds are the opposite to Time; they are our desire for light, for stars, for rainbows, and for jubilant songs.
4. **Interlude.** Scherzo, of a more individual character than the other movements, but linked to them nevertheless by certain melodic recollections.
5. **Praise to the Eternity of Jesus.** Jesus is considered here as the Word. A broad phrase, infinitely slow, on the violoncello, magnifies with love and reverence the eternity of the Word, powerful and gentle, ... "In the beginning was the Word, and Word was with God, and the Word was God."
6. **Dance of fury, for the seven trumpets.** Rhythmically, the most characteristic piece in the series. The four instruments in unison take on the aspect of gongs and trumpets (the first six trumpets of the Apocalypse were followed by various catastrophes, the trumpet of the seventh angel announced the consummation of the mystery of God). Use of added [rhythmic] values, rhythms augmented or diminished... Music of stone, of formidable, sonorous granite...
7. **A mingling of rainbows for the Angel who announces the end of Time.** Certain passages from the second movement recur here. The powerful angel appears, above all the rainbow that covers him... In my dreams I hear and see a catalogue of chords and melodies, familiar colours and forms... The swords of fire, these outpourings of blue-orange lava, these turbulent stars...
8. **Praise to the Immortality of Jesus.** Expansive solo violin, counterpart to the violoncello solo of the fifth movement. Why this second encomium? It addresses more specifically the second aspect of Jesus, Jesus the Man, the Word made flesh... Its slow ascent toward the most extreme point of tension is the ascension of man toward his God, of the child of God toward his Father, of the being made divine toward Paradise.

How it all got started...

Well, sitting around of course! And saying “wouldn’t it be great if...”

Then your enthusiasm takes over and you’re kind of stuck. I mean, what can you say to a good friend when he asks you to start a chamber music festival? The sensible response is “what’s it going to cost?” But it’s really too late for that. So here we are.

Soovin’s young love of music was nourished by the Vermont Youth Orchestra, where for five years he was concertmaster. Since graduating to the wider world, winning competitions, founding his own quartet, and spending many summers at the prestigious Marlboro Music Festival among others, Soovin has established a considerable national and international reputation both as a soloist and chamber musician. He has found many friends among the most eminent musicians of our day – friends he is now bringing back to Burlington where he began.

Soovin already had the friends; so it fell to Joan Sable and John Canning to round up an enthusiastic board. Valerie Graham joined the fledgling festival. “My husband and I were lucky to be invited to an early private concert when Soovin was looking for support for his dream,” she explains. “The musicianship was fabulous, and I loved Soovin’s goal of making that available, not only to the community at large, but also to young musicians through master classes, a young composers workshop and lessons, in addition to the concerts. Being on a working board means being involved in all aspects of the festival, and that really appealed to me.”

When plans for the festival evolved from the excitement of a vision to a real possibility, an ad was placed in *Seven Days* for a festival manager. A startling number of qualified applications flowed in, proving what all Vermonters already know: the woods of Vermont are full of talented people. In this

case it was not the woods, but the fields of Charlotte. Martha Ming Whitfield has been involved with the arts in Vermont since 1996, working with both the Flynn Theater and the Vermont Arts Council, and is currently a board member for Vermont Stage Company. She took a three-year break to return to her roots in London in 2005, working in education for The Royal Ballet at Covent Garden. “I am always interested in being around great art and the caliber of the musicians involved with the Festival was a big incentive for me. It is exciting to be around music, or any art, that is happening at such a high level.”

There seems to be a theme here. Soovin Kim is already well-known among listeners in the area, as he has returned often to work with the VYO. He and David Ludwig – Curtis Institute professor and composer-in-residence for both the festival and the Vermont Symphony – devised a program of listening and discussion groups and master classes, as well as a young composers forum where the public will get a first-hand look at the creative process with a chance to talk with the composers and musicians.

The main thing that distinguishes the artists of the festival is not their list of astonishing credits, but that they are all friends relishing the chance to make music together with Soovin. And their joy in that has brought this new festival into being.

Creating a new festival from scratch and bringing together busy important chamber players is a challenging and complicated task, not to mention an expensive one. The private concerts over the past year aroused so much enthusiasm that enough money was generously donated to underwrite this whole week of concerts and activities. We think we’ve used their money wisely. We hope that you think so too!



The Elley-Long Music Center at St. Michael's College
Sunday, August 30, 2009, 3:00 P.M.

R. Murray Schafer (b. 1933)

Trio for Violin, Viola and Cello (2006)

Soovin Kim, violin
Hsin-Yun Huang, viola

Edward Arron, cello

Antonín Dvořák (1841–1904)

Bagatelles, Op. 47 (1878)

Allegretto scherzando

Tempo di minuetto, grazioso

Allegretto scherzando

Andante con moto

Poco allegro

Soovin Kim, violin
Jennifer Frautschi, violin

Edward Arron, cello
Jeewon Park, harmonium

-- *Intermission* --

Franz Schubert (1797–1828)

String Quintet in C major, D. 956 (1828)

Allegro ma non troppo

Adagio

Scherzo: Presto - Trio: Andante sostenuto

Allegretto

Jennifer Frautschi, violin
Soovin Kim, violin
Hsin-Yun Huang, viola

Alisa Weilerstein, cello
Edward Arron, cello

There will be a short "Meet the Musicians" session on stage immediately following the concert.
Please join the artists for a savory reception following the concert.

Harmonium provided by Ned Phoenix, Townshend, Vermont.

Program Notes

R. Murray Schafer (b. 1933)

Trio for Violin, Viola and Cello (2006)

R. Murray Schafer, a prize-winning Canadian composer, thinker, and educator, studied piano at the Royal Conservatory in England and then at the University of Toronto, when traditional attitudes were being re-arranged by Marshall McLuhan. He put his restless renaissance mind to work making connections in philosophy, music, ecology, and journalism quite early. His most important book, *The Tuning of the World* (1977), documents the findings of his World Soundscape Project, which united the social, scientific and artistic aspects of sound and introduced the concept of acoustic ecology. He coined the word 'schizophonia', the splitting of sound from its natural origin -- Vivaldi issuing from a supermarket ceiling, for instance. Awareness of such innate disturbances appear in this note on his trio:

Although I have written a number of string quartets, I had never considered writing a trio until I received a commission from the Arizona Friends of Chamber Music.

While a trio may seem to be a more balanced ensemble than the top-heavy string quartet, it has never proved to be as popular. In fact there is something unsettling about a trio, like a marriage plus one – a triad of tensions – or at least that is the way I found myself thinking about it when I began to write the piece.

Everything moves smoothly at the beginning; the violin plays a melody in the Lydian mode to a simple accompaniment in the viola and cello, but after a few bars the mood becomes agitated, and remains agitated (except for a few quiet intervals) through most of the single movement work. The climax is reached with a powerful descending scale in the cello on the notes E-flat (s) C H (B natural) A F E... followed by a surprising modulation into a Gustav Mahler adagio,

which leads back to the gentle opening theme to bring the work to a peaceful close.

- R. Murray Schafer

Antonín Dvořák (1841–1904)

Bagatelles, Op. 47 (1878)

Before the prolific use of folk music by composers like Stravinsky and Bartok in the early 20th century, there was Dvořák exploring his Czech musical heritage in his own composition. Composers had long been bringing traditional music to the concert hall (notably including Dvořák's immediate predecessor, Smetana), but Dvořák wove folk music into his works more substantially than any previous composer. His works exemplify nationalism in music, and he sought to elevate and glorify the sounds that he grew up hearing in the streets and in the fields.

Nationalism was important enough to Dvořák that when he came to the United States before the turn of the century, he urged American artists to find their roots and incorporate it into their music. And as if to show them how it was done, he wrote one of the first great "American" pieces, his famous Ninth Symphony, subtitled "From the New World." This work used music modeled on Native American songs and spirituals, and was, appropriately to America's "melting pot," written by a foreigner.

He had practiced at home. Dvořák went through a "Slavonic period," in which he explored his own folk tradition thoroughly in several works from the mid 1870s to the early 1880s. The "Bagatelles" for two violins, cello, and harmonium, is perhaps the closest work to actual folk music that he wrote. Dvořák liked to challenge himself with interesting ensembles, and that piece, solely based on the inclusion of the harmonium, fits the bill.

The harmonium is also known as a "reed organ" and it emerged as a viable instrument

in the mid-1850s. It is a small keyboard mounted on a cabinet, and is sounded via air created by the constant up-and-down motion of a left and right pedal blown through reeds (harmonium players can be assumed to have nice calves). The advantage of a relatively portable organ played without assistance (before electricity, larger organs required separate operators for their bellows) was clear to many who sought its reedy and sustained sound. Several important composers wrote for it, and Schoenberg and his students of the Second Viennese School used the instrument extensively to fill out parts in smaller arrangements of orchestra scores. The instrument was also exported to imperial colonies in India and Africa for the playing of hymns. Dvořák used the harmonium to imitate Slavic reed instruments, specifically Czech bagpipes. The central theme of the work, for instance, is the folksong *Hrály dudy*, “The Bagpipes Were Playing.” In combining this unusual instrument with a small string consort, Dvořák evokes the rustic sounds of his countryside in more direct ways than composers had ventured before.

The Bagatelles are musically inventive, occupying an unorthodox five-movement form that implies a feeling of cycle as Dvořák returns to the music of the opening. Each movement is short (four minutes or less) and with simple development, which conveys the idea of brief folk songs and dance. The greater part of the music is upbeat, light, and delightful—one can imagine the singing and dancing in the open countryside of old Eastern Europe—as if taken by musical time-machine to traditions now largely lost.

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Franz Schubert (1797-1828)

String Quintet in C major, D. 956 (1828)

One of the most prolific composers in history, Franz Schubert began work on his Cello Quintet in the final weeks of his life, during which time he also composed his three last piano sonatas (D. 958-60), as well as several sacred works for symphonic forces, chorus, and soloists. Purchased posthumously from his brother Ferdinand by the publishing house of Diabelli in 1829, Schubert’s autograph manuscript remained shelved until the first public performance in 1850 by Josef Hellmesberger’s quartet and cellist Josef Stransky, at the Musikverein in Vienna.

The first of four movements begins in C major, and at once strikes one with its vitality, strength, and uncanny lucidity for a composer so very nearly on his deathbed. The principal thematic material is vigorous and spontaneous, with subtle use of repeated tones in inner voices. Schubert’s most natural mode of expression, the *lied* or “art song,” is manifested by the two celli during the second principal theme in E-flat major. Indeed, most of the movement involves development of this second theme – it is an undercurrent of expressive melody that later emerges in its final form, an arrestingly beautiful duet for viola and first cello.

The second movement begins in E major with a serene remembrance of the first movement, as the second cello reprises its plucked ostinato. A soft yet urgent accompaniment echoed by delicate, bird-like refrains in the first violin reminds the modern listener of 20th-century composer Olivier Messaien. The abrupt shift to f minor, signaling the arrival of the second of three sections, is terrifyingly virtuosic. Schubert’s formidable technique births an impenetrably dense wall of sound. As the movement returns to E major and draws to a close, the two opposing sentiments are reconciled in a brief four-bar coda.

Program Notes

The third movement begins again in C major with a sound completely alien to music of the 18th-century: “quintal” harmony (chords built on the musical interval of a fifth), a sonority more closely identified with the music of 20th/21st-century composer Gyorgy Ligeti. One might consider that the resonant potential of two celli prompted Schubert to choose the opening sonority. Displacement of the primary beat propels the scherzo forward with astonishing intensity. Moving again in radical key structure, the second theme (another lieder-inspired melody, full of majesty and solitude) in D-flat major exploits the three lower voices to great effect. A return to the opening material catapults the five instruments raucously toward the movement’s end.

In the fourth and final movement, Schubert returns to the pedal point of repeated tones as an anchoring device for his harmony. He cleverly disguises the key of C major by beginning in c minor, and continues with a lyrical second theme in G major. What follows is development of mainly primary thematic material that adroitly moves through extremely remote key areas, arriving at a reprise in C major of both first and second themes. In a series of sequential transformations, Schubert returns to the opening sonority of c minor for a brisk coda marked “*Piu Allegro*,” concluding ambiguously in a minor-inflected C major. It would be an incredible feat for any composer to create a single work containing four movements of singularly memorable and expansive melodies, but given Schubert’s abilities as a gifted and prolific lieder composer, it is no surprise. One may consider that this piece may well be his final statement of song played by a quintet of strings.

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Pulcinella's is proud to be the official restaurant of the **Lake Champlain Chamber Music Festival**.

Please join us for dinner before or after a concert. Everything is homemade and we are only a seven minute drive from the Elley-Long Music Center.



Chef Sam's grandfather at work

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Master Classes

The Elley-Long Music Center at St. Michael's College
Saturday, August 29, 2009,

Master Class Solos

Violins

- 10:00-10:30 **Mozart** Concerto No 4 in D major, K. 218 Allegro
Samantha Bottom-Tanzer
- 10:30-11:00 **Saint-Saens** Violin Concerto No. 3, Op. 61 in B minor Allegro ma non troppo
Sally Bruce

Violas

- 10:00-10:30 **Vanhal** Concerto in C Major Allegro Moderato
Anna Karnazos
- 10:30-11:00 **Berlioz** Harold in Italy, Op. 16 Harold aux Montagnes
Mary McSweeney

Cellos

- 2:00-2:25 Concerto in B minor, Op. 104 Adagio ma non troppo
Joshua Morris
- 2:25-2:50 **Elgar** Concerto in E minor, Op. 85 Adagio - Moderato
Brianna Wood-Dunbar

Clarinets

- 2:00-2:25 **Saint-Saens** Clarinet Concerto in Eb Major, Op. 167 Allegretto; Allegro
Anna Lidofsky
- 2:25-2:50 **Saint-Saens** Clarinet Concerto in Eb Major, Op. 167 Allegretto; Allegro
Ryan Wolbach

Piano

- 2:00-2:25 **Rachmaninoff** *Étude-Tableaux*, Op. 39, No.5 in Eb minor
Greg Tyler
- 2:25-2:50 **Schoenberg** *Sechs Kleine Klavierstücke* Op. 19
Tim Woos

Master Class Ensembles

String Quartets

- 11:10-11:35 **Schubert** Quartet in G major, Op.161 Scherzo
Joseph Carlomagno, Maria Carlson-Kirigin, Anna Karnazos, Sid Hammer
- 11:35-12:00 **Beethoven** Quartet Op. 18, no. 5 in A major Allegro
Olivia Daniel, Victoria Bergeron, Blaise Gervais, Liana Nuse
- 2:50-3:15 **Dvořák** Quartet in F Major Op. 96 "American" *Allegro ma non troppo*
Sally Bruce, Samantha Bottom-Tanzer, Mary McSweeney, Joshua Morris

Woodwind Quintet

- 2:50-3:15 **Ibert** *Trois pièces brèves*
Emily Wiggett, Owen Tatum, Sarah Winokur, Eliza Mauhs-Pugh, Tim Woos

Young Composers Workshop

- 3:30 - 4:30 World Premieres

Musician Biographies



Soprano **Hyunah Yu** holds an Artist Diploma along with Masters and Bachelors degrees from the Peabody Conservatory of the Johns Hopkins University. She was a prize-winner in the 1999 Naumburg International Competition and a finalist in the Dutch International Vocal Competition and the Concert Artist Guild International Competition. In 2003, Hyunah won the Borletti-Buitoni Trust Award, nominated by eminent pianist Mitsuko Uchida. She is a regular at the Marlboro Music Festival, and is a frequent recitalist and soloist with such prestigious organizations as the Rotterdam Philharmonic, the Orchestra of the West Deutsche Rundfunk, Concerto Köln, Salzburg Camerata, the

Aspen Music Festival, the Milwaukee Symphony, the Bournemouth Symphony, Seoul Philharmonic Orchestra, Vancouver Recital Society, the Philadelphia Chamber Music Society, and Musicians from Marlboro. During the spring and summer of 2006, Hyunah sang the title role in Mozart's *Zaide* in New York, Vienna, and London with Peter Sellars and Louis Langree. She recorded two solo recitals in the United Kingdom for BBC Radio, and her EMI Debut disc of Mozart and Bach arias was released worldwide in January 2007. She also holds a molecular biology degree from the University of Texas at Austin.

Avery Fisher career grant recipient violinist **Jennifer Frautschi** created a sensation in recent seasons with appearances as soloist with Pierre Boulez and the Los Angeles Philharmonic, Christoph Eschenbach and the Chicago Symphony Orchestra at the Ravinia Festival, and at Lincoln Center's Mostly Mozart Festival. Selected by Carnegie Hall for its Distinctive Debuts series, she made her New York recital debut in 2004. As part of the European Concert Hall Organization's Rising Stars series, Jennifer also made debuts that year at ten of Europe's most celebrated concert venues, including London's Wigmore Hall, Salzburg Mozarteum, Amsterdam Concertgebouw, and La Cité de la Musique in Paris.



Jennifer's 2009 –10 highlights include opening night with the Utah Symphony, as well as appearances with the Honolulu, Pasadena, and Toledo Symphonies, the Buffalo and Boulder Philharmonics, and the Staatsorchester Rheinische Philharmonie in Germany. She will tour England with musicians from Prussia Cove, culminating with a concert in London's Wigmore Hall. She will also perform at Caramoor, Lincoln Center, the Boston Chamber Music Society, and in the inaugural season of the Ringling International Arts Festival in Sarasota.

Her growing discography includes three widely-praised CDs for Artek: an orchestral debut recording of the Prokofiev concerti with Gerard Schwarz and the Seattle Symphony, and highly-acclaimed discs of music of Ravel and Stravinsky, and of 20th century works for solo violin. She has also recorded several discs for Naxos, including a Grammy-nominated recording of Schoenberg's Concerto for String Quartet and Orchestra, and the Stravinsky Violin Concerto with the Philharmonia Orchestra of London, both conducted by the legendary Robert Craft; and forthcoming releases of the Schoenberg Third String Quartet and Stravinsky Duo Concertant.

She performs on a 1722 Antonio Stradivarius violin known as the "ex-Cadiz," on generous loan to her from a private American foundation.

Musician Biographies



Pianist **Jeewon Park** is rapidly garnering the attention of audiences for her dazzling technique, poetic lyricism and artistic versatility. She is sought after both as a recitalist and a chamber musician. Jeewon appeared as a soloist at Caramoor, Weill Recital Hall, Norfolk Music Festival, and Steinway Hall. She performed chamber music at the Spoleto USA Festival, Bridgehampton, Beethoven Festival (New York), Emilia-Romagna Festival (Italy), Taos (New Mexico), Music Alp in Courchevel (France), and Kusatsu Summer Music Festival (Japan). In addition, Jeewon appeared in concerts at Caramoor's Rising Stars, Bargemusic, Alice Tully Hall, 92nd Street Y, Philadelphia Museum of Art, Kravis Center (Florida), San Antonio Chamber Music Society, Rubin Museum (New York City), and the Bronxville Chamber Music Series. Jeewon holds degrees from the Juilliard School and Yale University, where she was awarded the Dean Horatio Parker Prize. Her teachers include Herbert Stessin, Claude Frank and Gilbert Kalish.

Cellist **Edward Arron** is recognized worldwide for his elegant musicianship, impassioned performances, and creative programming. A native of Cincinnati, Ohio, Ed made his New York recital debut in 2000 at the Metropolitan Museum of Art. Earlier that year, he performed Vivaldi's Concerto for Two Cellos with Yo-Yo Ma and the Orchestra of St. Luke's at the Opening Night Gala of the Caramoor International Festival. Since that time, Ed has appeared in recital, as a soloist with orchestra, and as a chamber musician throughout the United States, Europe and Asia.

The 2009 -10 season marks Ed's seventh season as the artistic coordinator of the Metropolitan Museum Artists in Concert, a chamber ensemble created in 2003 to celebrate the 50th anniversary of the Museum's prestigious Concerts and Lectures series. He is also the artistic director of the Caramoor Virtuosi and of the Alpenglow Chamber Music Festival in Summit County, Colorado. For four seasons, he was the artistic administrator and resident performer for WQXR's "On A-I-R" series, a weekly radio program in New York dedicated to chamber music.



Ed has performed numerous times at Carnegie's Weill and Zankel Halls, Lincoln Center's Alice Tully and Avery Fisher Halls, New York's Town Hall, and the 92nd Street Y, and is a frequent performer at Bargemusic. Past summer festival appearances include Ravinia, Salzburg, Mostly Mozart, BRAVO! Colorado, Tanglewood, Bridgehampton, Spoleto USA, Seattle, Santa Fe, the North Country Chamber Players, the Chamber Music Conference of the East, and Isaac Stern's Jerusalem Chamber Music Encounters. Ed participated in the Silk Road Project and is currently a member of MOSAIC, an ensemble dedicated to contemporary music.

Musician Biographies



Violist **Hsin-Yun Huang**, recognized as one of the leading violists of her generation, came to international prominence in 1993 when she was winner of the top prize of the ARD International Music Competition in Munich and the Bunkamura Orchard Hall Award. In 1988, Hsin-Yun was the youngest-ever Gold Medalist of the Lionel Tertis International Viola Competition on the Isle of Man. These and other honors have propelled a career as soloist and chamber musician on stages of major concert halls throughout North America, Europe, and the Far East. Solo performances have included concerto appearances with the Bavarian Radio Orchestra in Munich, the Zagreb Soloists in Paris, the Tokyo

Philharmonic in Tokyo, the Berlin Radio Symphony, the Russian State Philharmonic, and the Naumburg Orchestra in New York City's Central Park. Hsin-Yun is in constant demand in her native Taiwan, appearing with the National Symphony of Taiwan, and with the Evergreen Symphony Orchestra. She recently founded the Variation String Trio with violinist Jennifer Koh and cellist Wilhelmina Smith. Hsin-Yun came to England at the age of fourteen to study at the Yehudi Menuhin School with David Takeno. She continued her studies at the Curtis Institute in Philadelphia with Michael Tree, where she earned her Bachelor of Music degree, and at the Juilliard School with Samuel Rhodes, where she earned a Master of Music degree. Currently residing in New York City, she is a dedicated teacher, serving on the faculties of The Juilliard School and the Mannes College of Music.

Cellist **Alisa Weilerstein** is a natural virtuoso hailed for her impassioned musicianship and expressive range. She is internationally renowned as one of the premiere soloists and chamber musicians of her generation. While her technical brilliance and “meltingly beautiful” sound are universally acknowledged, it is her distinctive musical presence and rare charisma that set her apart. Alisa's recent performances include concerts with the orchestras of Baltimore, Cleveland, Minnesota, Philadelphia, Pittsburgh, and San Francisco, as well as the New York Philharmonic and the National Symphony Orchestra. An ECHO “Rising Star” and alumna of Lincoln Center Chamber Music Society II, she performs as recitalist and chamber musician in many of the world's top concert halls and festivals. Her highly praised debut recording was released on EMI Classics in 2000. Alisa holds a B.A. in History from Columbia University.



Recognized as one of today's most gifted artists, and enjoying an active career as both pianist and conductor, **Ignat Solzhenitsyn's** lyrical and poignant interpretations have won him critical acclaim throughout the world. His extensive touring schedule in the United States and Europe has included concerto performances with numerous major orchestras, including those of Boston, Chicago, Philadelphia, Saint Louis, Los Angeles, Seattle, Baltimore, Washington, Montreal, Toronto, London, Paris, Naples, St. Petersburg, Israel, and Sydney, and collaborations with such distinguished conductors as André Previn, Herbert Blomstedt, Yuri Temirkanov, Wolfgang Sawallisch, Mstislav Rostropovich, Gerard Schwarz, Charles Dutoit, James DePreist, Krzysztof Penderecki, David

Musician Biographies

Zinman, Jerzy Semkov, James Conlon, Lawrence Foster and Maxim Shostakovich. Ignat is in his sixth season as Music Director of the Chamber Orchestra of Philadelphia, having served as its Principal Conductor for the previous six years. He also serves as Principal Guest Conductor of the Moscow Symphony Orchestra. Ignat is also in demand as guest conductor, having recently led the orchestras of Baltimore, Dallas, Seattle, Indianapolis, Buffalo, North Carolina, Toledo, New Jersey, Virginia, and Nashville. A winner of the Avery Fisher Career Grant, he serves on the piano faculty of the Curtis Institute of Music. He has been featured on many radio and television specials, most recently CBS Sunday Morning and ABC's Nightline. Born in Moscow, but raised in Vermont, he resides in the United States with his wife and three children.

Clarinetist **David Shifrin** is in constant demand as an orchestral soloist, recitalist and chamber music collaborator. As an orchestral soloist, David appeared with the the Philadelphia and Minnesota Orchestras and the Dallas, Seattle, Houston, Milwaukee, Detroit and Denver symphonies among many others in the US, and internationally with orchestras in Italy, Switzerland, Germany, Japan, Korea and Taiwan. He served as principal clarinetist with the Cleveland Orchestra, American Symphony Orchestra (under Stokowski), the Honolulu and Dallas symphonies and the Los Angeles Chamber Orchestra and New York Chamber Symphony. David received critical acclaim as a recitalist, appearing at such venues as Alice Tully Hall, Weill Recital Hall and Zankel Hall at Carnegie Hall and the 92nd Street Y in New York City as well as the the Library of Congress in Washington D.C. Also sought after as a chamber musician, he collaborates frequently with such distinguished ensembles and artists as the Guarneri, Tokyo, and Emerson String Quartets, Wynton Marsalis, and pianists Emanuel Ax and André Watts. David recently completed his eighth year as the artistic director of the Chamber Music Society of Lincoln Center.



David joined the faculty at the Yale School of Music in 1987 and was appointed Artistic Director of the Chamber Music Society of Yale and Yale's annual concert series at Carnegie Hall in September 2008. He served on the faculties of the Juilliard School, University of Southern California, University of Michigan, Cleveland Institute of Music and the University of Hawaii. In 2007 he was awarded an honorary professorship at China's Central Conservatory in Beijing. Mr. Shifrin's recordings on Delos, DGG, Angel/EMI, Arabesque, BMG, SONY, and CRI consistently garner praise and awards. David continues to broaden the repertoire for clarinet and orchestra by commissioning and championing the works of 20th and 21st century American composers including, among others, John Adams and Joan Tower. He resides in Connecticut with his wife and four children.



Composer **David Ludwig**'s music is performed by today's leading musicians in some of the world's most prestigious venues. His music has been called "wonderfully satisfying," and that it "promises to speak for the sorrows of this generation," by the Philadelphia Inquirer. The New York Times recognizes it for its "expressive directness" and the Baltimore Sun notes its "yearning, poetic quality." His works have been performed in such venues in the United States as Carnegie Hall, Lincoln Center, and the Library of Congress, and have been heard on PBS and NPR's Weekend Edition.

Musician Biographies

David has received commissions from many prominent artists and ensembles, including groups like the Grammy Award-winning “eighth blackbird” ensemble, soloists like violinist Soovin Kim and pianist Jonathan Biss, and orchestras including the Minnesota, Vermont, and Richmond Symphony. The 2008-09 Season featured commissions from Concert Artists Guild, The Choral Arts Society of Philadelphia, the University of Michigan Wind Ensemble, Jennifer Montone and Cecile Licad, and a double concerto for violinist Jaime Laredo and cellist Sharon Robinson. Next season includes commissions for the Vermont Symphony, flutist Marina Piccinini, and the Naumburg Prize-winning Trio Cavatina.

David has won numerous awards and participated in many residencies with orchestras, summer music festivals, and artist colonies. He holds degrees from Oberlin, The Manhattan School, The Curtis Institute, Juilliard and a PhD from the University of Pennsylvania. David joined the faculty of Curtis in 2002 where he serves on the composition faculty, as the acting chair of musical studies, and as the artistic director of the 20/21 Contemporary Music Ensemble.

Violinist **Soovin Kim** is the founder and Artistic Director of the Lake Champlain Chamber Music Festival. He is increasingly sought after for the character, nuance, and excitement of his performances as concerto soloist, chamber musician and recitalist, both in the U.S. and abroad. Particularly known for his breadth of repertoire, Soovin typically takes on everything from solo Bach and Paganini to the big romantic concertos to new commissions. Highlights of the 2008-09 season were his Russia debut with the Moscow Symphony conducted by Ignat Solzhenitsyn, an octet tour with his own Johannes Quartet and the Guarneri Quartet performing newly-commissioned works by Esa-Pekka Salonen, Derek Bermel, and William Bolcom, and a tour of Europe with pianist Mitsuko Uchida.



Soovin released his second recording with Azica Records in the summer of 2008, a French album of Fauré and Chausson with Jeremy Denk and the Jupiter Quartet. His first CD with Azica Records, Niccolò Paganini's demanding 24 Caprices for solo violin, was released in February 2006 and was named Classic FM magazine's Instrumental Disc of the Month.

In past seasons Soovin has appeared with the Philadelphia Orchestra, San Francisco Symphony, Baltimore Symphony, Indianapolis Symphony, and Orchestra of St. Luke's, and has given solo recitals at Weill Hall in New York, Terrace Theater in Washington D.C., Ravinia, Tokyo's Casals Hall, and the Seoul Arts Center. He maintains a close relationship with the Marlboro Music Festival where he often spends his summers.

Soovin grew up for much of his childhood in the Champlain Valley in Plattsburgh, NY. He joined the Vermont Youth Orchestra as its then-youngest member at age 10, and later served as its concertmaster for three years. He is often heard in the Champlain Valley through his performances with the VYO, the Vermont Symphony, on the Lane Series at the University of Vermont, at Middlebury College, and on Vermont Public Radio.

He plays the 1709 "ex-Kempner" Stradivarius.

Young Composers Workshop

During the Festival, David Ludwig is leading a workshop for young composers selected from around the country and through the Vermont MIDI Project. Students will discuss, review and revise their own works. At the end of the week, ensembles from the Festival will perform selected pieces composed by the students. It will be a special opportunity for the young composers and our audience to hear their music played by world-class performers. You can meet the Young Composers in person and join them for the world premieres of their work on Saturday, August 29, at 3:30 P.M. at the Elley-Long Music Center at St. Michael's College.

David Bloom is a second-year student at the Bard College Conservatory of Music, where he studies with Joan Tower and George Tsontakis and participates in the dual-degree program, pursuing Bachelor's Degrees both in composition and philosophy. Hailing from Birmingham, Alabama, David has worked with a multitude of other established composers such as David Ludwig, Stephen Coxe, Melinda Wagner, Christopher Theofanidis, and Charles Norman Mason. David also studies conducting with James Bagwell and Eduardo Navega. As a clarinetist, he plays principal in the Bard Orchestra and regularly premieres solo and chamber works by composers at Bard. Outside of music, David is an Eagle Scout and an avid outdoorsman.

Described as "...embracing the unknown" by The Philadelphia Inquirer, the music of composer **Daniel Shapiro** has been performed by leading ensembles and soloists including the American Brass Quintet, the Curtis Symphony Orchestra, and the Yale Contemporary Ensemble. The Network for New Music premiered two of his chamber works in Philadelphia's Kimmel Center during their 2008-09 season. The 2009-10 season features international and US premieres of four significant commissions: Fantasy for Harp, for Coline-Marie Orliac at Fontainebleau Château, France; The Church-Floore, a choral anthem for Durham Cathedral, England; an installation for the American Institute of Architects, NY; and a new work for violist Hyo-Bi Sim and Curtis-on-Tour, at venues including the Ravinia Festival and Library of Congress. Shapiro is a recipient of fellowships from the Norfolk Contemporary Music Festival and the *Ecole Americain des Beaux-Arts* (1st Prize, *scenographie*), and awards from the National Foundation for Advancement of the Arts, and SACEM in Paris. He lives in Haverford, PA, and is pursuing an Artist Diploma in Composition at the Curtis Institute of Music, where he studies with Richard Danielpour and David Ludwig.

Alyssa Ilene Weinberg is a young composer who has already accomplished professional distinction in her career. She has had works performed at the university level and at music festivals where she has been composing and performing for several years. After attending the Hartwick Music Festival for a summer, Alyssa attended the New York Summer Music Festival where where she became a Teacher's Assistant and had many works performed by the NYSMF Contemporary Music Ensemble. She recently attended the Atlantic Music Festival in Waterville, Maine where her piece "Night Images" was premiered by AMF fellows. This year, she has been commissioned by violinist Sean Neukom for a trio that was premiered at Gallery One in Nashville. She has also been hired to create an arrangement for the Vermont Symphony Orchestra. Alyssa attends the Blair School of Music at Vanderbilt University where she majors in Music Composition and studies Horn with Leslie Norton. Her teachers include Michael Kurek, David Ludwig, and Michael Slayton. Alyssa is from Dix Hills, Long Island and resides in Nashville, Tennessee.

Tim Woos is a composer from New Haven, Vermont. He started composing with the Vermont MIDI Project in 2005. Since then, seven of his pieces have been performed by professional musicians at the Vermont MIDI Project's Opus concerts. His piano trio, Travel by My Dragonfly, was premiered at the Green Mountain Suzuki Institute in the summer of 2006 and received a second performance at the New York Summer Music Festival. His Four Scenes for Orchestra, premiered by the Vermont Youth Orchestra at the Flynn Theater as part of Burlington's First Night Celebration on New Year's Eve 2006, won an Honorable Mention in the 2007 ASCAP Foundation Morton Gould Young Composers Awards. That's Not Candy, a trio for tuba, xylophone and piano, won another Honorable Mention in 2008. His orchestral piece, Rebound, was commissioned and premiered by the Vermont Symphony Orchestra in 2007 as part of its Student Matinee Series. The VSO toured with the piece in spring 2009, where Tim was also a bassoon soloist. 3 Minute Break, a trio for clarinet, cello and piano, was premiered by the Vermont Contemporary Music Ensemble in spring 2008. Suite for Bassoon Quartet was premiered in 2008 at the Burlington Bassoon Project. Tim studies composition with Erik Nielsen, David Ludwig, Brian Robison, and Vivian Fung, and plans to study composition at a conservatory next year.

Donor Honor Roll

The people and foundations listed on the honor roll made this year's festival possible.

We did our best to use their money wisely.

The generous contributions of these donors completely covered the essential costs of this season -- the musicians, their housing, and all the direct production costs for the concerts and workshops. All the food and beverages for the receptions, postage, printing, and other non-essential items were either underwritten or donated in-kind. We hope you will also consider joining our donor honor roll. All future contributions will be used to cover the essential costs of the 2010 Festival.

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Launching the Festival

To ensure the success of the Festival, the Board raised enough money to cover all of the 2009 Festival expenses prior to the start of the first Festival. The income from the 2009 Festival tickets will be used as a start for supporting the 2010 Festival. We ask donors to consider making a pledge to guarantee the success and future growth of the Festival. Please support us in our goal to raise \$100,000 for our 2010 Festival.

Founders Circle

Members of the Founders Circle are asked to make a single contribution of at least \$5,000 or an annual contribution of \$1,000 or more for the first five years of the Festival. Members of the Founders Circle can take pride in knowing that they helped, in a major way, to turn Soovin's Dream into reality!

Founding Member

Founding Members are asked to make a single contribution of \$1,250 or an annual contribution of \$250 or more for the first five years of the Festival. Founding Members can take pride in knowing that they supported Soovin in bringing world class chamber music to Lake Champlain!

Lake Champlain Chamber Music Festival

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Jennifer Frautschi, violin
Hsin-Yun Huang, viola
Soovin Kim, violin
David Ludwig, composer-in-residence
Jeewon Park, piano
David Shifrin, clarinet
Ignat Solzhenitsyn, piano
Alisa Weilerstein, cello
Hyunah Yu, soprano

Young Composers

David Bloom Alyssa Weinberg
Daniel Shapiro Tim Woos

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August 22-29, 2010

**Lake Champlain
Chamber Music Festival**

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