

2017 Season: *Move Me!*

February 27, 2017

Dear Friends,

Warm greetings!

It has been my honor over the course of 23 years to bring a diverse array of musical talent to our beautiful corner of Maine. It is this very diversity—music from cultures around the world and musicians hailing from places as far-ranging as Africa, Asia, Scandinavia, and even our own native Penobscot tribe—that has deepened our understanding of each other and the world. It is paramount to who we are as an organization and I couldn't be more proud of the warm welcome you've shown to our many foreign musical guests over the course of two decades! Continuing this tradition, I am honored to present a world premiere by composer Angel Lam about her family's migration from China to the United States, co-commissioned by SBC and Music from Copland House.

Salt Bay Chamberfest's 23rd season, **Move Me!**, is about movement in music. The Lam commission will be part of a concert about the movement of people, or migration; but other concerts will "move" us in different ways, whether literally, emotionally, physically, or through dance. I am especially excited to include mezzo-soprano Kate Aldrich and violinist Jennifer Koh in our roster of internationally acclaimed artists, as well as former Pilobolus dancer Edwin Olvera in our debut collaboration with a live dancer!

Many thanks to all of you—our wonderful board, audience, and patrons—for your continued support! Watch for our full season announcement on our website and upcoming March eNews!



Wilhelmina Smith, Artistic & Executive Director

Committed to Our Mission

Producing chamber music performances of the top artistic quality, Salt Bay Chamberfest broadens the horizons of its audience and the community we serve in Midcoast Maine with profound programming and performances by internationally acclaimed musicians.



The interior of DRA's Darrows Barn at Round Top Farm, built in 1929.



Juergen Frank



2017 SEASON

SUNDAY, JULY 16

Annual Benefit Concert

At the home of George Mason and Susan Weiser Mason

MONDAY, AUGUST 7

Musician/Sostenuto

Season Kickoff Event

OffTopic! with Thomas Sauer

TUESDAY, AUGUST 8

Concert 1

FRIDAY, AUGUST 11

Concert 2

MONDAY, AUGUST 14

OffTopic! with Michael Boriskin

TUESDAY, AUGUST 15

Concert 3

THURSDAY, AUGUST 17

Annual Musical Lobster Bake

FRIDAY, AUGUST 18

Concert 4

SATURDAY, AUGUST 19

Family Concert

Come join us in August at Darrows Barn and around Damariscotta!

Darren Setlow

Composer Conversation

A Conversation with Angel Lam

By Virginia E. Swain

Composer Angel Lam knows what it means to travel across borders and between cultures. She has been on the move since her childhood, emigrating with her parents from Hong Kong to California for her school years, then going back to reacquaint herself with Hong Kong and study Chinese music in college. After completing her B.A., she returned to the U.S. to pursue her doctorate at the Peabody Conservatory at Johns Hopkins and a composing fellowship at Yale, before she ultimately settled in New York. Lam's compositions also fuse musical cultures and overstep the boundaries of genre, typically including the spoken word (short stories and narratives) and sometimes dance, drama, and film. Lam is adamant, however, that her work is "not 'East meets West,' it's just my palette—an interesting coming together of different sounds, instruments, and media" to create a colorful new soundscape.

One of Lam's early compositions literally travelled across continents as part of the repertoire of the Silk Road Ensemble, founded by cellist Yo-Yo Ma. *Empty Mountain, Spirit Rain*—which features a shakuhachi (Japanese bamboo flute) and a dumbec (Middle Eastern goblet drum), as well as a cello and other Western instruments—already embodies the composer's eclectic spirit. The piece continues to be part of the musicians' repertoire as they tour throughout Asia and Europe, gathering into its common fold audiences for whom the instruments and the music are not indigenous. It was recently recorded by Silk Road (for the second time) on their Grammy-nominated classical crossover album, aptly named *Off the Map*.

Angel Lam draws on multiple influences in her creative work, ranging from Chinese literature, history, and gardens, to her own and her family's experiences. Her doctoral thesis, entitled "Understanding Chinese Music through Chinese Gardens, Poetries, and Literature," lays out some of the concepts and objectives that underlie her work. As she explained to me, Chinese gardens "have layers and shifting points of view. Every vantage point should paint a different beautiful picture" to engage visitors as they walk along the winding paths. She writes that the garden is not available from a "single authoritative view" but is "meant to be experienced and discovered through movement. [...] [T]he Chinese garden is more than the sum of its parts; [it is] a spiritual and emotional place." Lam says that in her music she wants to evoke sights, scents, and moods, as a Chinese



garden would do: "Listeners will use their own unique experience while wandering through the musical garden."

If Lam calls upon us to bring our personal experience to bear on her music, she derives inspiration from her own life as well. She likes to blur reality with fiction in creating her stories. Most recently, she produced a dream journey in her orchestral work *Memories from My Previous Lives* (2013), and she is now preparing a play with music, *Lost in Shanghai*. This project is based on her grandfather's diaries, which recount his adventures moving from southern China to Shanghai in the turbulent period between the two world wars. This was the heyday of cosmopolitan high-life in Shanghai, and Lam's grandfather writes about the dance halls, Russian orchestras, Italian operas, and German cabarets he liked to frequent. Lam thinks his life in 1930s Shanghai must have resembled "the floating world" represented in brightly colored 17th–19th-century Japanese prints, *Ukiyo-e*, of ornately dressed geishas against snowscapes and in tea-houses. I suspect that this imagery will inflect the music and possibly the set design of her new play.

As we ended our lovely chat, Angel Lam hinted to me that the old Shanghai atmosphere may also make its way into the piece she will premiere at SBC this summer. Given her family's history and her own migration between countries and cultures, we can be sure that her music will send us traveling.

Virginia E. Swain is a professor emerita of French at Dartmouth College. She served on the board of SBC from 2008–11, and was president of the board in 2010–11.

Musicians in the News



Clement So

From left to right: Wilhelmina Smith, Kaija Saariaho, Jenifer Koh, Andrew Norman, and Hsin-Yun Huang at the 92nd Street Y.

The Variation Trio (Jennifer Koh, Hsin-Yun Huang, and Wilhelmina Smith) made their New York City debut at the 92nd Street Y, performing works by Andrew Norman and Kaija Saariaho, two composers who have been highlighted at SBC.

Andrew Norman is the most recent recipient of the prestigious Grawemeyer Award for Music Composition from the University of Louisville for his large-scale orchestral work *Play* (that incorporates concepts from video games!).

Jonathan Crow, violin, has been named the new Artistic Director of the Toronto Summer Music Festival.

Kaija Saariaho, featured composer of the 2016 SBC season, had her opera *L'Amour de Loin* performed at the Metropolitan Opera this fall—the first opera by a female composer at the opera house in more than a century.

The Brentano String Quartet had a successful tour of Europe in the fall of 2016.

Kajsa William-Olsson, cello, and **Reiko Uchida**, piano, along with the soprano Allison Charney, recently founded the new ARK Trio.

Alan Gilbert will lead the New York Philharmonic in their upcoming European tour.

Ignat Solzhenitsyn will conduct the Moscow Chamber Opera in Mozart's *La Clemenza di Tito* in March.

OffTopic!

As part of our educational and outreach programming, Salt Bay Chamberfest will once again present two **OffTopic!** lectures in local venues during the festival. On Monday, August 7, pianist Thomas Sauer (also on the faculty of Mannes School of Music and Vassar College) will present a lecture/demonstration on selected works of Chopin. On Monday, August 14, pianist and Artistic & Executive Director of Copland House, Michael Boriskin, will speak about Aaron Copland's works, his influence on American composition, and his legacy.



Peter Feltsenthal

From left to right: Jonathan Crow, Jennifer Koh (hidden), Peter Wile, Kajsa William-Olsson, Hsin-Yun Huang, and Alan Gilbert at SBC in 2016.

Musician Spotlight

Kate Aldrich

Salt Bay Chamberfest is proud to present mezzo-soprano and Damariscotta native Kate Aldrich this summer in our opening concert on August 8. Kate is a regular performer in lead roles at the world's most prestigious opera houses, including the Metropolitan Opera in New York, La Scala in Milan, Opéra Bastille in Paris, San Francisco Opera, Salzburg Festival, Bayerische Staatsoper in Munich, and many more. In her debut with SBC, she will sing a set of Richard Strauss songs, as well as two popular opera arias. In advance of her appearance in her hometown, we thought it would be fun to ask her a few questions:

Tell us a little about growing up in Damariscotta.

It was a great place to grow up. We grew up right on the Damariscotta River. We would romp all over Lewis Point with the neighbor kids, and only come home at dinner time.

When did you first start singing?

Singing is such an integral part of being human. It's like asking, "When did you first start talking?" I was always into music and singing, but after I performed in *Baboushka* on stage in third grade (in the title role!), I knew I had discovered something.

What operas have you been recently working on?

Lots of *Carmens* the past six months, which is always fun; but now I am excited to dig into some new repertoire. Next up is the role of Sister Helen Prejean in Jake Heggie's *Dead Man Walking*; and later this season I am also singing the rarely performed *Le prophète* by Meyerbeer. Both are debuts for me!

Do you have any favorite opera houses?

The Metropolitan Opera is amazing because it is the Met, and you are surrounded by such fantastic talent and living legends. I just sang at the Semperoper in Dresden, and acoustically, it may be the best house in Europe. The Teatro Colón in Buenos Aires is also incredible from a historic and acoustic point of view!

Who are some of your musical heroes?

Carlos Kleiber, Leonard Bernstein, Tatiana Troyanos, Christa Ludwig, Franco Corelli, Plácido Domingo, Maria Callas. (Of course, Callas!)

What are your most memorable musical experiences?

There are many. My first *Carmen* (Bizet) at the Met was just unforgettable. *Rienzi* (Wagner) in Berlin was



Fadi Berisha

an amazing production set in a time recalling 1940s Nazi Germany, and it was such a moving concept and production. My debut in Salzburg in *Benvenuto Cellini* (Berlioz) was at a time that I was just coming into my "grown-up voice" and much was starting to happen; Salzburg is a small town, and I was surrounded by these amazing artists, as well as the Alps and such incredible nature. Recently, I think stepping into the lead in *Great Scott* (Jake Heggie) in San Diego was incredibly memorable. It was such a cathartic experience, as the opera is about an opera singer in the chaotic throes of life/rehearsal/performance.

What are some of your favorite non-musical things to do?

I love to cook. I'm something of an experimental cooker; I like the science part of it almost as much as the taste aspect.

What are you listening to right now?

I'm listening to a lot of music that I am preparing, but I also switch it up: from bluegrass to Queen to Led Zeppelin to old-time musicals...it really depends on my mood!

What are you most looking forward to in the coming year?

I'm excited about the new roles I get to debut this year, and the fact that I finally get to go to Hawaii. I'm doing *Carmen* there in the fall!

Meet Our Team

Salt Bay Chamberfest Announces a New Administrative Structure

This January, the board of directors of SBC unanimously voted to increase the responsibilities of Founder and Artistic Director Wilhelmina Smith to Artistic and Executive Director. In addition to her artistic duties, Mina will now lead the organization in an executive capacity, working with the Board as partner in development, and overseeing the entire organization.

"I couldn't be more excited to work with such a dedicated and talented board, staff, and community to be able to provide the kind of consistency and committed leadership this organization demands. We've built something so unique and cherished here over the course of two decades, and I look forward to being an active partner with those who wish to see it thrive well into the future."
—Wilhelmina Smith, Artistic & Executive Director

We are also thrilled to announce that Miriam Fogel will join the SBC team as General Manager. Miriam will take on all operational aspects of the festival and will work together with Mina year-round to ensure a well-run and successful organization.

Joining the Salt Bay Chamberfest as General Manager,

Miriam Fogel also works for the New World Symphony in Miami as Manager of Visiting Faculty, Alumni & Fellow Services. She has extensive experience working with music festivals, having worked for the Aspen Music Festival (CO), Spoleto Festival dei 2 mondi (Umbria, Italy), Stresa Festival (Lombardy, Italy), Brevard Music Center (NC), and the Mostly Mozart Festival (NY), in addition to Salt Bay Chamberfest for two prior summers (in 2012 and 2016). In addition to festivals, she focuses on orchestra management, and before the New World Symphony had worked for the Richmond Symphony (VA), The Knights (Brooklyn, NY), and the Orchestra Sinfonica di Milano Giuseppe Verdi (Milan, Italy).

Miriam grew up in New York City and graduated from Harvard with a bachelor's degree in music. She lives with two cats and also loves traveling, hiking, and Mediterranean cooking.



Miriam Fogel

"Since my first summer here in 2012, I realized that Salt Bay Chamberfest was a special organization—the love and joy that the community and the musicians have for it is palpable. I am delighted to be able to join the team and work with Mina in a broader capacity." —Miriam Fogel, General Manager

Paul Weislogel, president of the board, worked together with Mina and the festival's personnel committee to come up with an administrative structure that would best serve an organization that is highly active during the summer season, and moderately active during the rest of the year.

"It has been a distinct honor and pleasure to work with Mina and the SBC Board this past year to arrive at a creative staffing structure. This will enable the Chamberfest to move forward in its third decade of bringing chamber music of such uniformly high quality to Midcoast audiences."
—Paul Weislogel, Board President

Welcome Our Newest Board Member!

We are very excited to welcome new board member Elizabeth Lubetkin Lipton, a supportive and long-time attendee of Salt Bay Chamberfest concerts. She has lived in New York City all her life, and, with her husband Barry, has been an enthusiastic summer visitor to Maine for 31 years, living in the Pemaquid area for 22 years. She has an early background as a social worker, which then evolved into work with the New York City and New York State governments in human resources administration, and then labor relations at TimeInc. Most recently, she has become an arbitrator for both private clients and government entities.



Elizabeth Lipton

She also has an extensive background in volunteer activities. Starting in the 1960s with her work in the Civil Rights Movement, she has a long history of activism, serving on boards and raising funds. More recently, she has served organizations such as the Women's City Club of New York, Goddard Riverside Community Center's Musical Evenings, the Frances Perkins Center, and others.

SBC would like to extend a warm thank you to all of our board members for their hard work and support.

Salt Bay Chamberfest Supporters

We Need Your Support!

Did you know:

- **Ticket revenue only covers about 15% of our operating budget?**
- **It costs approximately \$2,000 to bring each festival musician to Maine?**

We rely on your generous support to continue presenting the world's finest musicians in Midcoast Maine each summer. Every gift is greatly appreciated and helps sustain the festival. If you are able, we invite you to join the **Sostenuto Circle with a gift of \$1,000 or more**, with a variety of special benefits. Salt Bay Chamberfest welcomes gifts of cash, checks, and credit cards; gifts of stock, bequests, and other planned gifts; and in-kind gifts such as providing housing for musicians during the festival. We greatly appreciate all contributions made to Salt Bay Chamberfest. Please contact General Manager Miriam Fogel at contact@saltbaychamberfest.org with any questions.



HELP WITH HOUSING

If you own a private guest house or apartment near Damariscotta that you could make available during the festival to visiting musicians or staff, please consider donating your space. As Salt Bay Chamberfest is a nonprofit organization, the rental value of your housing donation is always tax-deductible.



WE ♥ VOLUNTEERS

SBC is grateful for the many contributions our team of volunteers makes! If you are looking for a way to join our team, please consider donating your time. We need volunteers for a variety of tasks that are fun and engaging, and you can serve as much or as little as suits your schedule. We have need for volunteers:

- during the festival for ushering, ticket taking, baking or serving at the Moo Café, and more
- in the off-season for appeal mailings and other odd jobs
- in 25th Anniversary planning

For more information, contact General Manager Miriam Fogel at contact@saltbaychamberfest.org.

Thank you!

Salt Bay Chamberfest deeply appreciates the contributions received from all of our patrons. With your support, we continue to bring world-class musicians and profound programming to the heart of Midcoast Maine.

Donations made between January 1, 2016 and February 10, 2017.

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Members of the Encore Society have made legacy gifts and included Salt Bay Chamberfest as a beneficiary in their wills.

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