

Welcome

August 2010

DEAR FRIENDS,

Spirituality and Music, the theme of this year's festival, is really about discovering, audibly and viscerally, the many things that connect us to each other as humans. Nature, art and religion exemplify these elements of a broad culture that can inspire us all and that can be felt through the power of music. It is a privilege for me to present musicians of extraordinary talent and depth this summer that will bring great vitality to these performances.

I dedicate this year's Chamberfest to my teacher, David Soyer, cellist of the Guarneri String Quartet, student of Pablo Casals, cornerstone of the Marlboro Music Festival and wonderful human being, who died this past February. My colleagues and I have learned from and been inspired by David for many years and will continue to be so, long into the future.

It was an honor to perform Schubert's Cello Quintet in C with David right here in the Darrows Barn in 1997. The legacy that festivals like Salt Bay Chamberfest seek to perpetuate has been handed down to us by rare, special spirits to whom we owe a great debt that can only be repaid in music.

With gratitude,



WILHELMINA SMITH, ARTISTIC DIRECTOR

Program

TUESDAY, AUGUST 10, 7:30PM

TRADITIONAL

I Know the Lord has Laid his Hands on Me
Swing Low Sweet Chariot
I Got a Home in a Dat Rock (arr. Burleigh)
Deep River (arr. Burleigh)

AARON COPLAND (1900-1990)

Old American Songs

At the River
Zion's Walls
Simple Gifts
I Bought Me a Cat

TIMOTHY JONES *baritone*, BENJAMIN HOCHMAN *piano*

MARC NEIKRUG (b.1946)

Green Torso

♩ = 50

Molto lento

Lento- Allegro molto

VARIATION STRING TRIO: JENNIFER KOH *violin*, HSIN-YUN HUANG *viola*,
WILHELMINA SMITH *cello*, with BENJAMIN HOCHMAN *piano*

INTERMISSION

ANTONIN DVOŘÁK (1841-1904)

String Quintet No. 2 in G Major, Op. 7

Allegro con fuoco

Scherzo. Allegro vivace

Poco andante

Finale. Allegro assai

JENNIFER KOH *violin*, JESSE MILLS *violin*, HSIN-YUN HUANG *viola*,
WILHELMINA SMITH *cello*, LEIGH MESH *double bass*

This concert is generously sponsored by
First Advisors

When Antonin Dvořák landed in Sandy Hook in 1892, on his way to the New Jersey port of Hoboken, he had already amply demonstrated a keen interest in the music of “the people.” He strongly believed that popular music, dance music, folk songs, religious songs and all kinds of everyday music expressed the essence of a country’s spirit and it was a composer’s obligation to draw out and ennoble, dramatize, and develop the highest possibilities contained within that spirit. Mozart, Haydn and Beethoven accomplished as much for the German/Austrian people and Dvořák carried out this program for his own Czech and Slavic traditions.

In the Quintet, Op. 77 for string quartet plus bass, a relatively early work written when Dvořák was 34, hardly a theme goes by that does not derive its origins from Czech or Slavic music. What makes Dvořák exceptional is his ability to balance the joyful inner loveliness of these themes with a natural but sophisticated working out, as demonstrated by the gradual unfolding of the opening motif in the first movement. One of Dvořák’s masterstrokes comes toward the end of the movement, where he suppresses the restatement of that opening theme until long after it is expected, when its jubilant arrival ushers in the celebratory coda. The scherzo’s dancing theme begins with a characteristic “stamping” gesture (as though many feet are hitting the floor), followed by a trio in which the first violin leads with an ingenious melodic line, so full of rhythmic and gestural inventiveness that one can understand why even Brahms expressed envy of his colleague’s fertile musical imagination. The slow movement’s chorale and flowing central song waft upward to ethereal heights before the sparkling finale sweeps away all cares with its bustling rhythmic snap.

Having been invited to America to teach composition and be the director of the recently established National Conservatory in New York, Dvořák emphasized the need for composers to be organically connected to their country: “I came to discover what young Americans have in them and to help them express it...The new American music must strike its roots deeply into its own soil.” In an unimaginably new world, he was an acute and dedicated listener, devouring all kinds of unfamiliar music from every quarter. By all accounts, he developed a special relationship with a remarkable young musician from whom he learned as much as he taught: Harry Burleigh, an African-American singer from Erie, Pennsylvania. Burleigh’s grandfather and grandmother had been slaves who bought their freedom and moved north where they continued to do their part as a last link in the vast underground railroad that helped escaped slaves find their way to safety in Canada. Burleigh learned songs from his grandfather as well as from those who passed through, eventually developing into a sought-after soloist and teacher. Dvořák invited him to come to his home on East Seventh Street and asked Burleigh to sing the traditional “plantation songs” or spirituals. Upon hearing the unique idiom of such tunes as “Swing Low Sweet Chariot,” Dvořák reacted with admiration and delight. Burleigh states that Dvořák “saturated himself with the spirit of these old tunes” before he started to compose, then allowed an American aura to emanate from his music (i.e. the second movement of the New World Symphony). The connection to Dvořák, though an important one, was not the only notable aspect of Burleigh’s musical career, for he contin-

ued to perform and compose throughout his life. His arrangement of “Deep River” sealed his reputation as a leader in spreading the awareness of the beauty and rich spirituality of these great traditional songs.

Dvořák’s advice, to create music connected to the country’s “roots,” was largely lost on the generation he encountered directly. But, beginning in the twentieth century, American composers followed this course quite naturally—by listening to jazz, an exciting, new form of music with roots in spirituals, twisted to new and liberating purposes. Aaron Copland’s early fondness for jazz was invigorating, enlivening rhythms, adding sound colors and enriching harmony. Gradually, as he sought to create uplifting music that could be embraced by all Americans, Copland turned manifestly to themes that painted an idealized image of a hopeful, admirable America. Written in the 1950’s, the *Old American Songs* create a welcome continuity between a modernist school of music and a very old, deeply heartfelt social art. The range of genres, from hymn tunes and revivalist songs to children’s melodies, surveys and unites the multiplicity of cultures that can claim a place within the American family.

As is well-known, Dvořák also spent time in the interior of the United States, including a summer in Spillville, Iowa where he was enthralled by the music of Native Americans. He firmly believed that this was another rich vein that could lead to a well-spring of true American music, one that should be explored by future composers. Marc Neikrug, a respected pianist, chamber musician and composer who is also the director of the Santa Fe Chamber Music Festival in New Mexico, has a demonstrated enthusiasm for connecting the festival and his own music to the Spanish and Native cultures indigenous to that locale, taking to heart, in a sense, Dvořák advice. Neikrug tells the story of *Green Torso* very simply: “One night, my friend, Hopi artist Dan Namingha, came to dinner at our home and presented me with a bronze sculpture of a female torso about eight inches tall. I promised Dan that when I wrote my next piece I would place the bronze on the piano for inspiration. The figure is quite realistic and has a distinctive posture: it stands at an angle, with one truncated upper arm raised. I was intrigued by the suggestive strength of the implied gesture of this torso, which, to me, elicits all the flowing power and beauty of a whole figure.” The resulting work, a piano quartet, aptly exhibits a simplicity of material that makes itself powerful through the art of suggestion. Like the sculpted figure, the music erases the contradiction between stillness and motion, intimating that tranquility can suggest motion and that motion can remain rooted in place. In the gradually blooming first movement, the music circles from wide spaces to narrow clusters that collapse into unisons. The lyrical, gradually climbing solo cello of the slow movement later descends in the viola, suggesting a feminine, introspective mood. In the finale, stabbing, leaping, more frantic gestures (especially from the piano, which comes to the fore after being quite restrained) burst into life, as though wildly cavorting in ecstasy.

Program

FRIDAY, AUGUST 13, 7:30PM

Tonight's concert is dedicated to the memory of Louise E. Ulbrich.

ROBERT SCHUMANN (1824-1884)

Dichterliebe, Op.48

*Im wunderschönen Monat Mai
Aus meinen Tränen sprießen
Die Rose, die Lilie, die Taube, die Sonne
Wenn ich in deine Augen seh
Ich will meine Seele tauchen
Im Rhein, im heiligen Strome
Ich grolle nicht
Und wüßten's die Blumen, die kleinen
Das ist ein Flöten und Geigen
Hör' ich das Liedchen klingen
Ein Jüngling liebt ein Mädchen
Am leuchtenden Sommermorgen
Ich hab' im Traum geweinet
Allnächtlich im Traume
Aus alten Märchen winkt es
Die alten, bösen Lieder*

RANDALL SCARLATA *baritone*, THOMAS SAUER *piano*

INTERMISSION

LUDWIG VAN BEETHOVEN (1770-1827)

String Quartet No. 14 in C# Minor, Op. 131

1. Adagio ma non troppo e molto espressivo
2. Allegro molto vivace
3. Allegro moderato
4. Andante ma non troppo e molto cantabile
5. Presto
6. Adagio quasi un poco andante
7. Allegro

BRENTANO STRING QUARTET: MARK STEINBERG *violin*,
SERENA CANIN *violin*, MISHA AMORY *viola*, NINA LEE *cello*

*This concert is generously sponsored by
Tidewater Telecom*

Though written only fourteen years apart, the juxtaposition of Beethoven's Quartet in C-Sharp Minor, Op. 131 (1826) and Schumann's *Dichterliebe* (1840) reveals how artistic thought can evolve. Each work, in its own way, answers the question: what is holy? For most of his life, Beethoven's answer to this question would have derived from his fervently held beliefs in the ideals of the Enlightenment—equality, democracy and the brotherhood of man. But by the time this string quartet was written, those ideals had come tantalizingly close to being fulfilled, before they were trampled beneath Napoleon's ambition, then buried by the restoration of monarchies. The music of Beethoven's late life turns inward, consumed with submission to fate, to the beauty and cruelty of the natural order. By 1840, the Romantic movement was in full swing and the poets and artists of the time held up an all-consuming love as the highest and most holy ideal. Schumann's *Dichterliebe* is a pinnacle of Romantic love expressed through music.

In these works, both composers are consciously creating a *magnum opus*—a monument, if you will, to what they hold holy. If a monument is something physically imposing, grand and lasting—a place where private feeling can receive public expression—how can this be replicated through music? A composition grows in stature through spans of time, density of thematic material, depth of emotion, technical challenge to performers. Structurally, both Schumann and Beethoven make use of fragments that combine to form a larger unity. Interestingly, they go at this from opposite directions. Beethoven, working in the quartet form, takes what would normally be four substantial, clear, whole movements and breaks them up, linking them with fragments to weld them together even more cohesively. Schumann works with songs which would normally be discrete, intimate and unassuming and skillfully makes them coalesce into something greater. In both pieces, an intensely personal expression becomes, through the grandeur of its artistic form, universal. And through the perfection of that achievement, the work of art itself, acknowledged as a masterpiece, becomes an object of veneration.

It is difficult to discuss Beethoven's late quartets and the C-sharp minor in particular because it is nearly impossible to make a simple statement about them that is not so woefully short of the mark as to be tantamount to a falsehood. Every aspect of this quartet is simultaneously one thing and to a great extent, its opposite. (The word "bittersweet" comes to mind, as but the barest of beginnings.) For example, the opening fugue, one of the most masterful ever conceived, is both tenderly expressive in its melancholy and a restrained submission to fate. It is a skillfully crafted movement in an ancient form, yet it feels like a very personal and direct confession. It is a contemplation of the highest, most dignified aspects of the human condition, and it is an independent, ever evolving representation of the music of the spheres, a complete and perfect universe in which one man's sad fate is merely another aspect of its perfection. Technically, it is a wonderful, uniquely expressive fugue that comes to an end with the theme in augmentation (twice as slow) in the cello, followed by a close stretto (the theme overlapping) between the cello and violin and fades away after a remarkable arrival on a C-sharp major chord. Under the chord, the C-sharp climbs two octaves. Suddenly, it moves up a half-step to become octaves on D -- and, magi-

cally, we are in a new realm of freshness, ease and swinging freedom. The sunny gigue in D major that follows the heavy mists of the fugue demonstrates one of the crucial aspects of Beethoven's last works: the irrelevance of time. In previous works, musical events seem to mimic the sequence of time in life or in drama. But in late Beethoven, the sense is less that of a sequence than it is a contemplation of simultaneities. Through the portal of the half-step from C-sharp to D we have slipped into a parallel universe where the heaviness of the fugue has not been overcome by the joy of the gigue. Rather, Beethoven accepts that suffering and joy are a part of the great plan and indeed they are one and the same. Suffering is the crucible through which Beethoven is able to create and his creating is both his highest joy and the cause of his suffering.

For the Romantic generation, love—pure, passionate and heart-wrenching—was sacred. The love song became tantamount to a prayer and often employs the same musical sense as a hymn (“Im Rhein, im heiligen Strome”). The beloved herself becomes an angel, a gift from the beyond with the glance of the sacred mother (and when she rejects the advances of the protagonist, as she almost inevitably does, she is in league with dark forces—a viper, an instrument of the devil, or, as in the finale to Berlioz's *Symphonie Fantastique*, a witch.). Schumann's *Dichterliebe* takes the listener on a musical journey from the exquisite vulnerability of the opening song, “Im wunderschönen Monat Mai,” where the poet's love is as delicate as the opening of blossoms, through the magnificent irony of “Ich grolle nicht”—I don't grumble, an entire song that is one long stretch of grumbling. The changing moods are cleverly illustrated by the piano, where the gossamer dissonances of the first song demonstrate the singer's need for emotional resolution—he has bared his soul and awaits an answer, just as the harmony comes to rest on an unstable chord. In “Ich Grolle nicht”, the restless rumblings of the accompaniment reveal the blood boiling beneath the surface of the protagonist. The final song is a dirge where the poet buries his love, his poems, these songs and his innocence—truly a burden borne only by giants. The stages of *Dichterliebe* become a purifying ritual and in the end are sacralized as these poems and the performance of these songs become funeral rites.

The text for Schumann's songs comes from Heinrich Heine, a book of sixty poems entitled *Lyrisches Intermezzo*. It has often been noted that Heine both participated in the Romantic movement and stood at one remove, observing with irony and detachment the repeated Romantic tropes about tears and weeping and overpowering love. Though this has made some wonder about the sincerity of Schumann's songs, he explained Heine's irony as a means to reveal an even deeper feeling: “At certain points in time poetry dons the mask of irony in order to conceal its visage of pain; perhaps for a moment the friendly hand of a genius may lift that mask so that wild tears may be transformed into pearls.”

Program

TUESDAY, AUGUST 17, 7:30PM

Tonight's concert is dedicated to the memory of Edith P. Murphy.

TRADITIONAL *Kol Nidre*

ELIZABETH SHAMMASH *cantor*

MAX BRUCH (1838-1920) *Kol Nidre*, Op. 47

WILHELMINA SMITH *cello*, THOMAS SAUER *piano*

DAVID STOCK (b. 1939) *Kaddish* from Four Songs of Marge Piercy

TRADITIONAL *Kaddish* for Yom Kippur, Musaf service

JOEL ENGEL (1868-1927) *Kaddish* of Rabbi Levi Yitzchak of Berditchev

MAURICE RAVEL (1875-1937) *Kaddish* from *Deux Melodies Hebraiques*

YEHEZKEL BRAUN (b. 1922)

from *Shirei Hayona V'hashoshan* (Songs of the Lily and the Dove)

The Cool of the Evening

Mellow the Wine

O Where is your Love Gone

The Night has Enclosed Me

DMITRI SHOSTAKOVICH (1906-1975)

Songs from Jewish Folk Poetry, Op. 79

Warnung

Weigenlied

ELIZABETH SHAMMASH *cantor/mezzo-soprano*, THOMAS SAUER, *piano*

ERNEST BLOCH (1885-1977)

Simchas Torah from *Baal Shem*

JONATHAN CROW *violin*, THOMAS SAUER *piano*

INTERMISSION

DMITRI SHOSTAKOVICH (1906-1975)

Piano Trio No. 2 in E Minor, Op. 67

1. Andante

2. Allegro con brio

3. Largo

4. Allegretto

JONATHAN CROW *violin*, WILHELMINA SMITH *cello*, THOMAS SAUER *piano*

*This concert is generously sponsored by
Bath Savings Institution*

The musical and cultural legacy of the Jewish people is so ancient, complex and widespread that the intersection of music and Jewish heritage has taken a myriad of forms. Not only has music played a significant role in the annual holy days, but the folk/tribal elements of the culture, combined with the history of the Jews in Europe, have stood as an example of the sufferings of all humanity. Tonight's program presents a tremendous variety of music—from religious melodies in a pure form, to more elaborate settings of those melodies, to original music inspired by feast-day celebrations and finally, to a Shostakovich Trio where, in a classically structured piece composed by a non-Jew, a Yiddish tune appears—all of which is grounded in the vast, rich history of the Jewish people.

Both the Kaddish and Kol Nidre originate in ancient prayers and chants. Hearing how they have been carried forward throughout history, in simple settings as well as in the full compositions of romantic and modern composers, we can understand how this tradition remains a vital resource, connecting music to a deep spirituality. The Kaddish is a prayer to the greater glory and sanctification of the name of God. It takes many forms, though it is most well-known in its function as a song of mourning. In the hands of Rabbi Levi Yitzchok of Berditchev, a great 18th century Hasidic leader in Eastern Europe, the Kaddish is used to question God and challenge Him, demanding an explanation for how the European Jewry, a people who dedicate themselves to praising Him, could suffer so terribly at the hands of those who do not praise God, but set themselves up as earthly lords. On Rosh Hashana, the Rabbi broke off from the traditional liturgy to begin a sort of prosecution: "I come to You with a Din Torah (tribunal) from Your people Israel. /What do You want of Your people Israel?/What have You demanded of Your people Israel?"

Kol Nidre is a renunciation of personal, non-religious vows that is recited and/or sung on Yom Kippur, the Day of Atonement. It is sung to a chant created in medieval times. Max Bruch's work bearing this title provides a characteristic example of how convoluted the heritage becomes. Bruch, who is not Jewish (though, due to the fame of this piece, he is often thought to be), composed his *Adagio on Hebrew Melodies* as a concert piece, not a religious work. Nevertheless, it is now a feature of many Yom Kippur services. The central contrasting section in D major is based on a melody from another traditional song, a dirge dating from the Middle Ages that tells of the suffering caused by the destruction of the second temple. It first appeared in print in the early nineteenth century, written out to new words by Lord Byron ("O weep for those that wept on Babel's stream."). Introduced to this music by a rabbi in Berlin, Bruch considered these melodies a kind of folk music: "Even though I am a Protestant, as an artist I deeply felt the outstanding beauty of these melodies and therefore I gladly spread them through my arrangement...the folksong is the source of all true melodies."

Musicians of Jewish descent have long been inspired by an ancient heritage that remains audible in the present. Joel Engel, born in Russia in 1868, received formal training at the Moscow Conservatory, but his interest lay in ethnomusicology; he went into poor settlements of Jews and made field recordings of peasants singing and was a pioneer in the collection of Yiddish folk song. Yehezkel Braun was born in Breslau, Germany. Since 1924 he has lived in Israel, ever in close contact with Jewish

PROGRAM, AUGUST 17

and oriental musical traditions, and has become a prolific composer of vocal and chamber music. Throughout his career, Ernest Bloch (born in Switzerland in 1880, emigrated to the U. S. in 1916, eventually settling in Oregon) found inspiration in his Jewish heritage, not by using actual folk or religious tunes, but by immersing himself in their spirit. “What interests me,” wrote Bloch, “is the Jewish soul, the enigmatic, ardent, turbulent soul that I feel vibrating throughout the Bible.” The Baal Shem is the rabbi who founded Hasidic Judaism and, more generally, a term referring to a rabbi who is a worker of miracles. The Simchas Torah is a joyful celebration of the end of a year of reading the Torah—and of a new year to begin the reading again.

One simply needs to listen to understand that the primary purpose of Dmitri Shostakovich’s music is to give a voice to the oppressed. In the Piano Trio in E Minor, the spare, solemn, spectral opening sound of the cello’s harmonics (answered in canon by the piano and violin) is clearly a remembrance for victims and their loss. Although the question about the level of his collaboration with the Soviet regime is hotly debated in the West, in Russia, there is no debate at all: Shostakovich’s music is exactly what it sounds like, a lament, a protest uttered on behalf of people for whom actual speech would mean death. During the period when he composed this Trio, a government program of anti-Semitism was underway and his decision to prominently feature a Yiddish tune in the final movement was a way of demonstrating solidarity: “This is not a purely musical issue; this is also a moral issue.” (This same melody obviously affected him greatly, as it reappears in his Eighth String Quartet written sixteen years later). Though, strictly speaking, the melody has no religious connotations, in this type of music Shostakovich saw the spirit of a people, their substance and tenacity: “I never tire of delighting in it. It is multi-faceted and can appear happy while tragic, almost always laughter through tears.”

PROGRAM NOTES BY MARK MANDARANO

Program

FRIDAY, AUGUST 20, 7:30PM

GEORGE CRUMB (1944-1998) *Black Angels*

I. Departure

1. Threnody I: Night of the Electric Insects
2. Sounds of Bones and Flutes
3. Lost Bells
4. Devil-music
5. Danse Macabre

II. Absence

1. Pavana Lachrymae
2. Threnody II: Black Angels!
3. Sarabanda de la Muerte Oscura
4. Lost Bells (Echo)

III. Return

1. God-music
2. Ancient Voices
3. Ancient Voices (Echo)
4. Threnody III: Night of the Electric Insects

JONATHAN CROW *violin*, TIMOTHY FAIN *violin*,
NOKUTHULA NGWENYAMA *viola*, SOPHIE SHAO *cello*

FRANZ SCHUBERT (1797-1828)

Death and the Maiden

BENJAMIN BRITTEN (1913-1976)

Tell me the truth about love

The Red Cockatoo

KURT WEILL (1908-1992)

Mack the Knife

Alabama Song

Surabaya Johnny

BENJAMIN BRITTEN

Cradle Song

Calypso

LUCY SHELTON *soprano*, PEDJA MUZIJEVIC *piano*

INTERMISSION

OLIVIER MESSIAEN (1908-1992)

Quartet for the end of time

1. Liturgy of crystal
2. Vocalise, for the Angel who announces the end of Time
3. Abyss of the birds
4. Interlude
5. Praise to the Eternity of Jesus
6. Dance of fury, for the seven trumpets
7. A mingling of rainbows for the Angel who announces the end of Time
8. Praise to the Immortality of Jesus

TIMOTHY FAIN *violin*, SOPHIE SHAO *cello*,
ROMIE DE GUISE-LANGLAIS *clarinet*, PEDJA MUZIJEVIC *piano*

*This concert is generously sponsored by
Damariscotta Bank & Trust*

War provokes an artistic response and, throughout the twentieth century's unfortunate array of wars, musicians have answered with patriotism, prayer and protest. On tonight's program, George Crumb, writing during America's involvement in Viet Nam, brings a string quartet into the world of experimental music for a chilling depiction of life in hell. Olivier Messiaen, in a prison camp during World War II, envisions the fulfillment of God's plan and the end of all human endeavor in a deeply religious, mystical contemplation. And Kurt Weill, writing between the two world wars when life was precariously balanced between progressive hedonism and an oncoming crushing reaction, composes witty songs filled with wry humor that dance on the edge of a volcano.

In 1969, American composer George Crumb received a commission to compose a string quartet and, sensing the mood in the unsettled country—the political assassinations, the civic unrest, the student protests—could not help but express that tense atmosphere in music. Crumb writes: "Things were turned upside down. There were terrifying things in the air ... they found their way into *Black Angels*." His consciousness of the Viet Nam war is inscribed into the score: *in tempore belli* (in a time of war). Such times, he felt, could only be expressed through new sounds. "Prepared" piano—inserting screws, paper, coins and other objects between and on top of the piano strings to alter the sound—had become a musical staple since John Cage began experimenting with these techniques in the 1930's. But there had been no such exploration and expansion of sonority for string quartet. To create eerie new sounds, Crumb asks the musicians to scrape with the bow and tap the strings with thimbles, among other techniques. All the instruments are amplified, not just to make them louder, but to create an alien, distorted sound—in the composer's words: "a highly surrealistic effect." The players are asked to click, pop, speak, whisper, shout and tap. Finally, they are given percussion instruments to play—tam-tams (struck with mallets or made to vibrate with a bass-bow), crystal glasses filled with water, and maracas.

This new universe of sonic possibilities freed Crumb's imagination to create something both musically groundbreaking and emotionally shattering, its mere twenty-minute duration feeling like a major work, the originality and harrowing musical imagery testing a listener's endurance. Structurally, it is in thirteen parts with evocative titles such as "Threnody I: Night of the Electric Insects" and "God Music." Crumb states: "The work portrays a voyage of the soul. The three stages of this voyage are Departure (fall from grace), Absence (spiritual annihilation) and Return (redemption)." The angels of the quartet's title have been ejected from paradise. Allusions to death and to the demonic surface repeatedly, including quotations from Schubert's "Death and the Maiden" quartet, the *Dies Irae* from the requiem mass, and Tartini's "Devil's Trill" sonata (the violin is the devil's primary instrument), as well as liberal use of a tritone (considered the "devil in music" in medieval times).

If *Black Angels* recreates the horrors of the world and seeks spiritual release, Messiaen's *Quartet for the End of Time* takes an unabashedly religious approach to processing wartime as it depicts a member of the heavenly host visiting the world to bring redemption. A soldier in the medical corps in World War II, Messiaen was

captured early on and spent the remainder of the war in a prison camp. While in captivity, he met the other musicians for whom he wrote this quartet and it was first performed by them (with himself at the piano) in January 1941 for an audience of fellow prisoners and their guards. The work takes its inspiration from a passage in the last book of the Bible, the Revelation to John (or the Apocalypse), the end of the world and the gathering of humanity into heaven. Allegorical visions follow each new breakthrough in the famed Book of the Seven Seals and after the opening of the sixth seal a mighty angel descends to warn, "There will be time no longer." It becomes clear from reading the prefatory note written by the composer that his score is at once deeply symbolic and quite literal. Birdsong is imitated with an uncanny exactness from the very first movement. In other moments, Messiaen strives to capture in sound the vivid images stirred in his mind. His note to the seventh movement states: "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 colors and forms... The swords of fire, these outpourings of blue-orange lava, these turbulent stars..." In the third movement, slow music represents the "abyss" of Time, and in the sixth movement, the unison fanfares of the four instruments represent "music of stone, of formidable, sonorous granite." This cavalcade of sound-images becomes an imposing but ultimately uplifting procession—the end of time is not final, but a new beginning, a release from worldly cares and human tragedies.

In the Berlin of the 1920's, cabaret was, for the most part, merely an amusement. Only in rare cases might there be a cabaret song that was simultaneously entertaining, melodious and clever while making an effective social comment. Together with Berthold Brecht, Kurt Weill enlarged on this model to create a string of jazzy songs and musicals that exposed a modern collapse of morality, with their greatest cynicism directed at capitalism and profit. In *Alabama Song*, immorality reigns supreme—Mahagonny, after all, is a city founded specifically for the abolishment of virtue. In the *Three-Penny Opera*, the song *Mack The Knife* with its long list of transgressions is essentially an enthusiastic accolade of the infamous murderer/hit-man Mackie. The ironic exaltation of immorality is made complete at the story's end as the murderous Mackie is forgiven by the Queen, made a baron and given a handsome pension! Surabaya Johnny is from *Happy End* which, similar to *Guys and Dolls*, pits the Salvation Army against the mob, except that in the end they team up to save the souls of capitalists, singing "Hosannah Rockefeller!" Even the cabaret songs of Benjamin Britten to texts by W. H. Auden juxtapose lucre and ardor. *Tell Me the Truth about Love* wonders: "Has [love] views of its own about money?/Does it think Patriotism enough?/Are its stories vulgar but funny?" And Calypso observes: "But the poor old fat banker in the sun-parlour car/Has no one to love him except his cigar."

Artists

MISHA AMORY, VIOLA

Since winning the 1991 Naumburg Viola Award, Misha Amory has performed with orchestras in the United States and Europe, and has been presented in recital at New York's Alice Tully Hall, Los Angeles' Ambassador Series, Philadelphia's Mozart on the Square Festival, Boston's Gardner Museum, Houston's Da Camera series and Washington's Phillips Collection. He has been invited to perform at the Marlboro Music Festival, the Seattle Chamber Music Festival, the Vancouver Festival, The Chamber Music Society of Lincoln Center and the Boston Chamber Music Society, and he released a recording of Hindemith sonatas on the Musical Heritage Society Label in 1993. Amory holds degrees from Yale University and the Juilliard School, and is now on the faculty of the Juilliard School. Misha is a founding member of the Brentano String Quartet. He lives in Manhattan with his wife, violist Hsin-Yun Huang, and their two children, Leah and Lucas.

BRENTANO QUARTET

Within a few years of its formation in 1992, the Brentano Quartet garnered the first Cleveland Quartet Award and the Naumburg Chamber Music Award; and in 1996 The Chamber Music Society of Lincoln Center invited them to be the inaugural members of Chamber Music Society Two, a program which has become a coveted distinction for chamber groups and individuals ever since. The Quartet had its first European tour in 1997, and was honored in the U.K. with the Royal Philharmonic Award for Most Outstanding Debut. That debut recital was at London's Wigmore Hall, and the Quartet has continued its relationship with Wigmore, appearing there regularly and serving as the hall's quartet-in-residence in the 2000–01 season. The Quartet has been privileged to collaborate with such artists as soprano Jessye Norman, pianist Richard Goode, and pianist Mitsuko Uchida. The Quartet enjoys an especially close relationship with Uchida, appearing with her in the United States, Europe, and Japan. The Quartet is named for Antonie Brentano, whom many scholars consider to be Beethoven's "Immortal Beloved," the intended recipient of his famous love confession.

SERENA CANIN, VIOLIN

Serena Canin was born into a family of professional musicians in New York City. She attended the Marlboro Music Festival and has toured the United States with Music from Marlboro, the Brandenburg Ensemble, and Goliard Concerts. In New York, Canin performs regularly with the Orchestra of St. Luke's. Canin holds a teaching position at Princeton University and has taught chamber music to young musicians at The Chamber Music Society of Lincoln Center. She has degrees from Swarthmore College and the Juilliard School, and her teachers have included Burton Kaplan and Robert Mann. She is a founding member of the Brentano String Quartet. She lives in Manhattan with her husband, pianist Thomas Sauer, and their sons, Eric and Niall.

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JONATHAN CROW, VIOLIN

Born in Prince George, British Columbia, Jonathan Crow began the Suzuki violin method at age six. He earned his Bachelor of Music in Honours Performance from McGill University, studying with Yehonatan Berick. Upon his graduation at 19, he joined the Montreal Symphony Orchestra as Associate Principal Second Violin and became the Associate Concertmaster five months later. In 2002 he was appointed Concertmaster (the youngest to lead a major North American orchestra), a position he held until 2006. Crow continues to perform as guest concertmaster with orchestras around the world, including the National Arts Centre Orchestra, the Mahler Chamber Orchestra, the Filarmonia de Lanaudiere and the Pernambuco Festival Orchestra (Brazil). He has been featured as soloist with most major Canadian orchestras and is heard frequently on Chaîne Culturelle of Radio-Canada, CBC Radio Two, and National Public Radio, along with Radio France, Deutsche Welle, Hessischer Rundfunk and the RAI in Europe. An avid chamber musician, Jonathan has performed at chamber music festivals throughout North America, South America and Europe including the Banff, Ravinia, Seattle, Montreal, and Ottawa festivals, and at Alpenglow, Festival Vancouver, Giverny (France) and Strings in the Mountains. As an advocate of contemporary music, he has premiered works by Michael Conway Baker, Eldon Rathburn, Barrie Cabena and others and includes in his repertoire major concerti by such composers as Ligeti, Schnittke, and Brian Cherney. Crow has recorded for CBC, Oxingale, Skylark, XXI-21 and ATMA labels. He is currently Assistant Professor of Violin at the Schulich School of Music of McGill University. This is his first appearance with Salt Bay Chamberfest.

TIMOTHY FAIN, VIOLIN

Avery Fisher Career Grant winner Tim Fain was selected as one of Symphony magazine's Up-and-Coming Young Musicians of 2006, was a Strad magazine 2007 "Pick of Up and Coming Musicians," and was heard as the "voice" of Richard Gere's violin in Fox Searchlight's feature film *Bee Season*. Recipient of the coveted Young Concert Artists International Award, he has appeared as soloist with the Orchestra of St. Luke's, Mexico City Philharmonic, New York Chamber Symphony, Curtis Symphony Orchestra and many others internationally. His recitals have taken him to the Kennedy Center, Amsterdam's Concertgebouw, Boston's Gardner Museum, Mexico's Festival de Musica de Camera, Weill Recital Hall at Carnegie Hall, California's Carmel Mozart Society, and New York's 92nd Street Y. He has toured with Musicians from Marlboro, performed as a member of the Chamber Music Society of Lincoln Center, and appeared at the Spoleto, Ravinia, Moab, and Santa Fe Festivals. Fain was hailed for his appearance as guest soloist with the New York City Ballet, and has toured nationally and abroad with the Mark Morris Dance Group and Bill T. Jones/Arnie Zane Dance Company. Passionate about jazz, he has worked with jazz pianist Ethan Iverson and recently appeared with composer-saxophonist Patrick Zimmerli

at the Jazz Standard and with composer-violinist Daniel Bernard Roumain at The Cutting Room. Fain is a graduate of the Curtis Institute, where he studied with Victor Danchenko, and The Juilliard School, where he studied with Robert Mann.

ROMIE DE GUISE-LANGLOIS, CLARINET

Romie de Guise-Langlois has appeared as soloist and chamber musician on major concert stages throughout the United States, Canada, Europe, and Asia. She performed as soloist with the Houston Symphony, the Chamber Music Society of Lincoln Center, Ensemble ACJW, the Yale Philharmonia, McGill University Symphony Orchestra, at Music@Menlo and at Banff Center for the Arts. She won First Prize in the 2009 Houston Symphony Ima Hogg Competition and was also First Prize winner of the Woolsey Hall Competition at Yale University, the McGill University Classical Concerto Competition, and the Canadian Music Competition. Her performances have been broadcast on WNYC, Houston Public Radio, Vermont Public Radio and on Radio-Canada. She recently spent summers at Marlboro Music and toured with Musicians from Marlboro. De Guise-Langlois has performed as principal clarinetist for the Orchestra of St. Luke's, The Knights, the New Haven Symphony Orchestra and the Sinfonietta of Riverdale. A native of Montreal, she received her Bachelor of Music degree from McGill University, and her Master of Music and Artist Diploma are from the Yale School of Music, where she studied under David Shifrin. De Guise-Langlois completed her fellowship at The Academy—A Program of Carnegie Hall, The Juilliard School, and The Weill Music Institute, and was recently appointed adjunct professor of clarinet at Kean University. This is her first appearance at Salt Bay Chamberfest.

BENJAMIN HOCHMAN, PIANO

Pianist Benjamin Hochman has achieved widespread acclaim for his performances as orchestral soloist, recitalist and chamber musician. He has performed with the New York and Israel Philharmonics, the Chicago, Pittsburgh, American and Cincinnati Symphony Orchestras, Seattle, Vancouver, New Jersey and Portland Symphonies and the National Arts Centre Orchestra in Canada. Hochman has collaborated with the Mendelssohn, Casals, Prazak and Daedalus Quartets, the Zukerman ChamberPlayers, members of the Guarneri and Orion Quartets and with Jaime Laredo, Sharon Robinson, Cho-Liang Lin, Ani Kavafian, and Ralph Kirshbaum. Past festival highlights include Ravinia, Caramoor, Marlboro, Santa Fe, Bard, Bridgehampton, Gilmore, Vail and Vancouver in North America, as well as international festivals at Lucerne, Spoleto, Verbier, Ruhr, and Prussia Cove. International performances have been presented at such major halls as the Concertgebouw, the Louvre, Tivoli Theatre, l'Auditori de Barcelona, Suntory Hall in Tokyo and Kumho Art Hall in Seoul. Benjamin Hochman has participated in three prestigious residencies: Chamber Music Society Two at Lincoln Center, Isaac Stern's International Chamber Music

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Encounters in Israel, and Carnegie Hall's Professional Training Workshops with Osvaldo Golijov and Dawn Upshaw. Born in Jerusalem, Benjamin Hochman began studies with Esther Narkiss at the Conservatory of the Rubin Academy in Jerusalem and Emanuel Krasovsky in Tel Aviv. He is a graduate of the Curtis Institute of Music and the Mannes College of Music where his principal teachers were Claude Frank and Richard Goode. Hochman's studies were supported by the America-Israel Cultural Foundation.

HSIN-YUN HUANG, VIOLA

At age 17, Hsin-Yun Huang was the youngest-ever winner of the gold medal at the Lionel Tertis International Viola Competition. In 1993, she took the top prize at the ARD Competition in Munich, winning at the same time Japan's prestigious Bunkamura Orchard Hall award. She has appeared as a soloist with the Berlin Radio Symphony, the Russian State Symphony, the Tokyo Philharmonic, the Zagreb Soloists, the Bavarian Symphony Orchestra and the National Symphony of Taiwan. Huang tours frequently with Music from Marlboro and has made appearances in numerous international chamber music festivals, such as the Festival dei Due Mondi in Spoleto, Italy; the Stavanger Festival in Norway; the Rome Chamber Music Festival; and the Vancouver Chamber Music Festival. She was also the violist of the Borromeo Quartet for six years. Huang is currently on the faculty at the Juilliard School and the Mannes College of Music. She is married to fellow Salt Bay Chamberfest violist, Misha Amory. They live in New York with their two children, Leah and Lucas.

TIMOTHY JONES, BARITONE

A native of Shreveport, Louisiana, Timothy Jones is at home both on the opera and concert stage and in the more intimate settings of chamber music and solo recital. He has portrayed Porgy in both the opera and concert performances of *Porgy and Bess*. He joined the Utah Symphony in Heuser's *Immaculate, Bored, Off-Key and Vain*, as well as in Argento's *A Waterbird Talk* conducted by Keith Lockhart, and joined the Portland Symphony in Maine for Brett Dietz's *Headcase*. Jones has sung Germont in Verdi's *La Traviata* and Alidoro in *La Cenerentola*, as well as Handel's *Messiah* with the Baltimore Symphony, Bach's *St. John Passion* with the Firebird Arts Alliance, Haydn's *The Creation* with the Akron Symphony and joined the Pittsburgh New Music Ensemble for a performance of Puts' *Einstein on Mercer Street*, a piece that he premiered with the group in 2002. Timothy Jones was featured in performances with the Cactus Pear Music Festival, the Bach Dancing and Dynamite Society, the Napa Valley Chamber Music Festival, and *Ars Lyrica*, among others. His repertoire includes leading roles in *The Marriage of Figaro*, *Così fan Tutte*, *Don Giovanni*, *Madama Butterfly*, *La Bohème*, and *Macbeth*, as well as *Porgy and Bess*, *Four Saints in Three Acts*, *The Old Maid and the Thief*, *A Midsummer Night's Dream*, *Owen Wingrave*, *Carmen*, *La Damnation de Faust*, *Romeo et Juliette*, *Die*

Zauberflöte, Hansel and Gretel, and Die Fledermaus. Abroad, Jones has performed in the Czech Republic, Germany, Mexico, Ecuador and Canada, and had his New York recital debut with the Chamber Music Society of Lincoln Center in 2000. An enthusiastic advocate of contemporary composers, Jones has premiered numerous compositions composed for him by Robert Avalon, James Balentine, Derek Bermel, and others. This is his first appearance at Salt Bay Chamberfest.

JENNIFER KOH, VIOLIN

Violinist Jennifer Koh won the International Tchaikovsky Competition in Moscow, the Concert Artists Guild Competition, and an Avery Fisher Career Grant. She has appeared with the Chicago, Cincinnati, National, Detroit, and New World Symphonies, among others. Recitals include performances at Town Hall and the Metropolitan Museum of Art in New York, in Seoul's Khumo Hall and the National Gallery in Washington, DC. Koh has won praise for her innovative Music Messenger program, which takes her to classrooms all over the country. She performs on the 1727 Ex Grumiaux Ex Genera DuPont Stradivari, on loan from a private sponsor. Jenny was born in Chicago of Korean parents. She received a Bachelor's Degree in English Literature from Oberlin College and a Performance Diploma in music from the Oberlin Conservatory. She maintains a lively interest in writing and literature. She is married to fellow Chamberfest musician, pianist Benjamin Hochman. This is her fourth summer at Chamberfest.

NINA LEE, CELLO

An active chamber musician, Nina Lee has collaborated with many artists such as violinists Felix Galimir, Isidore Cohen and Jaime Laredo, cellist David Soyer, violist Nobuko Imai, and pianists Mitsuko Uchida and Andras Schiff, and has performed at the Marlboro and Tanglewood Music Festivals. She has toured with Musicians from Marlboro and has participated in the El Paso International Chamber Music Festival. Lee is the cellist of the Brentano String Quartet. A strong advocate of education, she has also appeared in programs to introduce music to children at the Kaplan Space at Carnegie Hall. She studied at The Curtis Institute of Music, Boston University and received two degrees from the Juilliard School. Nina and her husband Windsor live in New York City with their daughter Anouk.

MARK MANDARANO, NOTES AND LECTURES

A gifted communicator, conductor Mark Mandarano is a charismatic leader with an engaging stage presence. Last season, he continued his tenure as Principal Guest Conductor of the Moscow Chamber Orchestra, leading a concert of works by J. S. Bach in the historic hall of the Moscow Conservatory. In 2007, he performed a gala concert with the orchestra in Carnegie Hall featuring soloists from the Bolshoi and Kirov opera houses. He is the Founder and Artistic Director of the Sinfonietta of

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Riverdale, which performed its inaugural concert in New York in January of 2009. Mandarano has worked with such orchestras as the Los Angeles Philharmonic, the Houston Symphony, New Jersey Symphony, Rochester Philharmonic, the Long Beach Symphony, the Nürnberger Symphoniker and the Ural Philharmonic. In 2005, he was mentored by Leonard Slatkin, conducting the National Symphony Orchestra at the Kennedy Center in Washington, DC. He has assisted and/or prepared orchestras for such conductors as Esa-Pekka Salonen, Christoph von Dohnanyi, Mstislav Rostropovich, Sir Roger Norrington and Valery Gergiev. He has held staff conducting positions with the Pacific Symphony Orchestra, the American Symphony Orchestra and the Bard Festival. In 1998, Mark Mandarano conducted the world premiere performances of the work that won the Pulitzer Prize for Music in 1999: Melinda Wagner's Concerto for Flute, Strings and Percussion. He has studied conducting with Karel Husa, Frederik Prausnitz and Harold Farberman. He has been in masterclasses and workshops with Kurt Masur, Zdenek Macal, Jorma Panula and Gustav Meier.

LEIGH MESH, DOUBLE BASS

Leigh Mesh, Associate Principal Double Bass, joined the Metropolitan Opera Orchestra in 1993. A graduate of the Curtis Institute of Music, he began his professional career with the Columbus Symphony Orchestra and later played with the Indianapolis and Chicago Symphony Orchestras. He has taught master classes at the New World Symphony in Miami, the Cincinnati Conservatory, the Juilliard School and the Manhattan School of Music. Mesh is the double bass coach of the UBS Verbier Festival Youth Orchestra in Verbier, Switzerland. He has been a guest artist with the Verbier Festival, the Pensacola Classicfest, the Chamber Music Society of Martha's Vineyard, the Mainly Mozart Festival in San Diego, and the Salt Bay Chamberfest. Mesh has performed with the MET Chamber Ensemble, the Caramoor Virtuosi, and the Brentano and Tokyo String Quartets. Mesh joined the faculty of the Colburn School of Music in the fall of 2009. He lives with his wife, Nancy Wu, and their two children, Guinevere and Wolfram in Pleasantville, New York, and pursues cycling and skiing whenever he can. Mesh is an exclusive artist for Thomastik-Infeld Strings.

JESSE MILLS, VIOLIN

As a chamber musician, Grammy-nominated violinist Jesse Mills has performed throughout the U.S. and Canada, including concerts at Lincoln Center's Alice Tully Hall, Carnegie Hall, the 92nd Street Y, the Kennedy Center in Washington, DC and the Marlboro Music Festival. He has also appeared at prestigious venues in Europe, such as the Barbican Centre of London, La Cité de la Musique in Paris, Amsterdam's Royal Carré Theatre, Teatro Arcimboldi in Milan, and the Palais des Beaux Arts in Brussels. Mills is co-founder of Duo Prism, a violin-piano duo with Rieko Aizawa,

which earned 1st Prize at the Zinetti International Competition in Italy in 2006. Mills has soloed with orchestras such as the Juilliard Chamber Orchestra, the Denver Philharmonic, the Teatro Argentino Orchestra in Buenos Aires, and the Aspen Music Festival's Sinfonia Orchestra as winner of the Festival's E. Nakamichi Violin Concerto Competition. Mills is also known as a pioneer of contemporary works, a renowned improvisational artist, and a composer. As a member of the FLUX Quartet from 2001-2003, he performed music composed during the last 50 years (including the famous six-hour-long String Quartet No. 3 by Morton Feldman), in addition to frequent world premieres. As a composer and arranger, Mills has been commissioned by venues including Columbia University's Miller Theater and the Chamber Music Northwest festival in Portland, OR. Jesse Mills began violin studies at the age of three. He graduated with a Bachelor of Music degree from The Juilliard School in 2001. He studied with Dorothy DeLay, Robert Mann and Itzhak Perlman. Mills lives in New York City, and he is on the faculty at Montclair State University in New Jersey.

PEDJA MUZIJEVIC, PIANO

Bosnian-born Pedja Muzijevic has toured extensively as soloist with orchestras and as a recitalist throughout the world. His many festival engagements include performances at Tanglewood, Mostly Mozart, Newport Festival, OK Mozart Festival and Aix-en-Provence. Chamber music highlights have also included performances at Bargemusic in New York, New York Philharmonic's Schubert Festival, the New Jersey Symphony's Tchaikovsky Festival, the Brooklyn Philharmonic's Csardas Weekend, Theatre du Chatelet in Paris, Great Performers Series at Lincoln Center in New York and with the Boston Symphony Chamber Players. Recent performances include Milwaukee Symphony, Zagreb Philharmonic, Lincoln Center in New York, Melbourne Festival in Australia, Barbican in London and La Monnaie in Brussels. Pedja Muzijevic has appeared frequently at Salt Bay Chamberfest.

NOKUTHULA NGWENYAMA, VIOLA

Nokuthula Ngwenyama came to international attention when she won the Primrose International Viola Competition and the Young Concert Artists International Auditions at age 17. Plaudits followed her debut recitals in Washington, D.C. at the Kennedy Center and in New York at the 92nd Street 'Y', and in 1997 she received the prestigious Avery Fisher Career Grant. Ngwenyama's orchestral appearances include performances with the Atlanta, Baltimore, and Indianapolis Symphonies, the Los Angeles Philharmonic and the National Symphony Orchestra. She has been heard in recital at Tokyo's Suntory Hall, the Louvre, the Ford Center in Toronto, the Maison de Radio France, and the White House. Summer festival appearances include Vail, San Diego's Mainly Mozart, Chamber Music Northwest, Marlboro Music Festival,

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Santa Fe, and Spoleto USA. In addition to her performance activities, Ngwenyama served as visiting assistant professor of ethnomusicology at the University of Notre Dame in 2007. She joined the faculty of Indiana University as visiting associate professor from 2008–10. Ngwenyama is the current director of the Primrose International Viola Competition. Born in California of Zimbabwean-Japanese parentage, Ngwenyama graduated from the Curtis Institute of Music. As a Fulbright scholar she attended the Conservatoire National Supérieur de Musique de Paris and received a Master of Theological Studies degree from Harvard University. This is her first appearance with Salt Bay Chamberfest.

THOMAS SAUER, PIANO

Thomas Sauer is a member of the Mannes Trio and collaborates frequently with violinist Midori and cellist Colin Carr. Recent appearances include concerto performances with the Quad-City Symphony; solo performances at Merkin Concert Hall and chamber music performances at The Chamber Music Society of Lincoln Center, the Philadelphia Chamber Music Society, with members of the Juilliard String Quartet at the Library of Congress, and numerous concerts with the Brentano String Quartet. Sauer's recording of five Haydn piano sonatas is available on MSR Classics; a recording with Misha Amory of Hindemith sonatas is available on the Musical Heritage Society label. In recent seasons, Sauer has premiered works by Philippe Bodin, Robert Cuckson, Sebastian Currier, Keith Fitch, David Loeb and Donald Martino. Sauer holds degrees from the Curtis Institute, the Mannes College of Music, and the City University of New York. His major teachers include Jorge Bolet, Edward Aldwell, and Carl Schachter. A member of the piano faculty of the Mannes College and the music faculty at Vassar College, Sauer is the founder and director of the Mannes Beethoven Institute and was a founder of Chamber Music Quad Cities, a chamber-music organization based in his hometown of Davenport, Iowa. He is married to Chamberfest violinist Serena Canin. This is his ninth summer at Chamberfest.

RANDALL SCARLATA, BASS-BARITONE

Randall Scarlata has appeared as soloist with the Minnesota Orchestra, the Philadelphia Orchestra, the National Symphony, the Birmingham Symphony and many others. In recital, he has appeared widely, with The Chamber Music Society of Lincoln Center, the Vocal Arts Society in Washington, DC, at Weill Recital Hall, the Library of Congress and at music festivals in Cleveland, Ravinia, Seattle and Marlboro. Abroad, he has performed in major concert halls of Vienna, Salzburg, Hamburg, Nice, Caracas, and for the Edinburgh International Festival. Scarlata's opera roles include the Count in Mozart's *Le nozze di Figaro*, Mercutio in Gounod's *Roméo et Juliette*, Maximillian in *Candide*, the premiere of Musgrave's *The Mockingbird* with Boston Musica Viva, and the U.S. premiere of HK Gruber's *Gloria: A Pigtales* at the

Aspen Music Festival. A frequent performer of new music, he has given world premieres of works by Ned Rorem, Samuel Adler, Daron Hagen, Thea Musgrave, Lori Laitman, and Robert Capanna, among others. Scarlata currently serves on the voice faculty of the School of Music at West Chester University. He has also collaborated with the outreach programs of The Kennedy Center, Buffalo Chamber Music Society, Madison Civic Center, and the La Jolla Chamber Music Society. Scarlata's awards include First Prize at the 1997 "Das Schubert Lied" International Competition in Vienna and at the 1997 Joy in Singing Competition in New York, the 1998 Alice Tully Vocal Arts Debut Recital Award of The Juilliard School, and Second Prize at the 1999 Walter W. Naumburg Foundation International Vocal Competition. Randall Scarlata earned a bachelor's degree from the Eastman School of Music and studied in Vienna on a Fulbright Grant. He received his master's degree at The Juilliard School as a student of Beverley Johnson. This is his first appearance with Salt Bay Chamberfest.

ELIZABETH SHAMMASH, CANTOR/ MEZZO-SOPRANO

For an opera singer, Elizabeth Shammash has had a most unusual career. With an MA in music and voice performance from Manhattan School of Music and an artist diploma from Boston University, she was a rising star who participated in Young Artist programs at venues such as Wolf Trap, Glimmerglass and Tanglewood. After twelve years on the road, Shammash undertook a rigorous program at the Jewish Theological Seminary and became a cantor. Not only does she tend to the counseling, teaching and programming needs of her synagogue in suburban Philadelphia, but she has also started a concert series there, featuring a mix of Yiddish art songs and classical music. In addition to her responsibilities as a cantor, Shammash continues to perform with chamber music groups, symphony orchestras and, as she has for many years, in Bernstein on Broadway, created and narrated by the composer's daughter. She has recorded several contributions to the Milken Archive of American Jewish music, including "Great Songs of the Yiddish Stage" and David Stock's Holocaust cantata, "A Little Miracle." This is Elizabeth Shammash's first appearance with Salt Bay Chamberfest.

SOPHIE SHAO, CELLO

At the age of nineteen, Sophie Shao received the prestigious Avery Fisher Career Grant, and has since performed throughout the United States, Europe, and Asia. She is also a winner of top prizes at the Rostropovich and Tchaikovsky Competitions. This past season she appeared with the Chamber Music Society of Lincoln Center, with Andre Watts in Saratoga Springs, and on tour with "Sophie Shao and Friends", her own flexible ensemble. As a result of her collaboration with film composer Howard Shore on his score for *The Betrayal*, he is commissioned to write a concerto for her to premier in the 2011-12 season. She recently played world-premiere performances of Richard Wilson's Concerto for cello and mezzo-soprano with the Ameri-

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can Symphony Orchestra, and appeared at the Philadelphia Chamber Music Society, Chamber Music Northwest, and Music Mountain (with the Shanghai Quartet). She has become a regular at leading festivals around the country including Chamber Music Northwest, Bravo!, Vail Valley Music Festival, Music from Angel Fire, the Bard Festival, and Santa Fe Chamber Music Festival. Shao can be heard on EMI Classics, Bridge Records and Albany Records. A native of Houston, Texas, she began playing the cello at age six and was a student of Shirley Trepel, former principal cellist of the Houston Symphony. At age thirteen she enrolled at the Curtis Institute, studying cello with David Soyer and chamber music with Felix Galimir. She continued her cello studies with Aldo Parisot at Yale University, receiving a B.A. in Religious Studies from Yale College and an M.M. from the Yale School of Music. Shao is on the faculty of Vassar College and the Bard Conservatory of Music.

LUCY SHELTON, SOPRANO

Winner of two Walter W. Naumburg Awards—for chamber music and solo singing—Lucy Shelton is an internationally recognized exponent of 20th- and 21st- Century repertory. She has performed the world premieres of over 100 works, many of which were composed for her. Notable among these are song cycles by Elliott Carter, Oliver Knussen; chamber works by Carter, Joseph Schwantner, Mario Davidovsky, Alexander Goehr, Poul Ruders and Charles Wuorinen; orchestral works by Stephen Albert, Schwantner, Knussen, David Del Tredici, Ezra Laderman and Ned Rorem. Shelton has received an NEA Solo Recitalist grant, Distinguished Alumni Awards from New England Conservatory and Pomona College, and an Honorary Doctorate from Pomona. A native of California, Shelton's primary mentor was mezzo-soprano Jan De Gaetani. She has taught at the Third Street Music School Settlement, Eastman School, New England Conservatory and the Cleveland Institute. She joined the resident artist faculty of the Boston Symphony's Tanglewood Music Center in 1996. She currently teaches in the new graduate degree program in the performance of contemporary music at Manhattan School of Music.

WILHELMINA SMITH, CELLO

Cellist Wilhelmina Smith made her solo debut with the Philadelphia Orchestra while a student at the Curtis Institute of Music. She has since forged a versatile musical career based on the strength of her beautiful sound, commitment to a vast repertoire and impassioned performances. This past fall, she was soloist in Esa-Pekka Salonen's cello concerto "Mania" with the SinfoniettaNYC, with the composer present. She has been soloist with numerous orchestras, including the Millennium Orchestra of Guatemala and the Ural Philharmonic in Russia, and has performed recitals across the US and Japan. As a chamber musician she has performed with Paul Tortelier, Yo-Yo Ma, Joshua Bell, Pamela Frank, Dawn Upshaw, Benita Valente, and members of the Guarneri, Juilliard, Brentano, Miami, Borromeo and Galimir String Quartets

in major venues across the US and Europe. In 1997 she was a prizewinner in the Leonard Rose International Cello Competition. She has been a guest artist with the Chamber Music Society of Lincoln Center and the Boston Chamber Music Society, and is currently cellist with the Mannes Trio, Music from Copland House, and Artistic Director of Salt Bay Chamberfest and Pensacola Classicfest. In 2005 she formed the Variation String Trio with violinist Jennifer Koh and violist Hsin-Yun Huang. Her CD of sonatas by Britten and Schnittke with pianist Thomas Sauer was released on the Arabesque label in December of 2006. She currently lives in the Bronx with husband Mark Mandarano and her children, August and Giovanna.

MARK STEINBERG, VIOLIN

First violinist of the Brentano String Quartet, Mark Steinberg is an active chamber musician and soloist. He has been heard in numerous European festivals and is a regular participant in the Marlboro Music Festival, with which he has toured extensively. He has also appeared in the El Paso Festival, in the Bargemusic Series in New York, at Chamber Music Northwest, and with The Chamber Music Society of Lincoln Center. He is a frequent duo partner of pianist Mitsuko Uchida, with whom he recently presented the complete cycle of Mozart violin sonatas in Europe. Steinberg has been soloist with orchestras including the London Philharmonia, Los Angeles Philharmonic, and the Auckland Philharmonia. He has taught at Princeton University, New York University, and the Pre-College division of the Juilliard School.

THE VARIATION STRING TRIO

The Variation Trio was founded in 2005 and gave its first performance in Darrows Barn as part of the Salt Bay Chamberfest program. Since then, they have performed in chamber music series across the United States. In February, they made their European debut in Geneva, Switzerland. The members of the trio, all busy with solo careers, find time to come together each season. Their name, Variation, comes from a unique arrangement of Bach's Goldberg Variations and describes both a commitment to the rarely heard string trio repertoire and a goal of collaborating with a range of guest artists to vary and enhance their musical offerings.

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Each season Chamberfest musicians give back to the community by offering free musical coaching to some of the most talented young classical musicians in the state. This year our masterclasses will take place on Friday, August 13 at 3pm in the Main Library of the Schooner Cove Retirement Community and Friday, August 20 at 3pm at Skidompha Library. They are free and open to the public.

On August 13, Josie Davis, violin, Nikolai Renedo, cello and Wilson Bristol, piano, will perform the first movement of Mendelssohn's Piano Trio in D Minor and be coached by Mark Steinberg, violin and Nina Lee, cello, both members of the Brentano String Quartet, with pianist Thomas Sauer. You'll also hear violinist Max Jordan play an excerpt from a Mozart sonata and be coached by Mark Steinberg. On August 20, violist Teal Vickery will play and be coached by Salt Bay's visiting performer, Nokuthula Ngwenyama.

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We are grateful to the **Damariscotta River Grill** and **Anchor Inn** for donating the food for our annual benefit concert.



Special thanks to **Cottage Gardens** of Damariscotta for the beautiful flowers at each concert.

Chamberfest's piano is generously provided by **YAMAHA PIANOS**

Salt Bay Chamberfest thanks the **Damariscotta River Association** for making available the use of Darrows Barn.



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We are tremendously grateful to all of our Salt Bay Chamberfest supporters. This list represents gifts between June 1, 2009 and July 15, 2010. We wish to acknowledge everyone appropriately. If there is an error in your listing, please call us at (207) 522-3749.

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Lawrence J. Amon	Marilyn A. Evans
Bob & Judy Armstrong	Judith & David Falk
Harriet & Mark Ball	Gail P. Fels
Mary & Bill Bausch	Andrew Fenniman
Dr. James Bennas	Mary Fiore
Harry Beskind & Virginia Swain	Carol & Alan Fisher
John Bishop & Wendy Strothman	Lisbeth D. Fisher
Helen Black, in honor of Judy Falk	Rob & Kathleen Flory
Hank Booth	Dr. & Mrs. William Frayer
Marc & Vivian Brodsky	Margaret W. Freeman
Charlotte Brown	Natalie M. Freeman
Rebecca Brown	Judy Epstein & David Gage
Caroline Bruzelius	Frederick & Nancy Gale
Barbara Burt	Robert & Adele Gardner
Sara & Stephen Busch	Lisa & Brian Garrison
Malcolm & Joan Campbell	Drs. Amy & Steven Gerson
Martin & Fiorella Canin	Helen B. Gioulis
Garry & Midge Coleman	Ginny & Bob Green
Celia F. Crawford	Joe & Merna Guttentag
David & Kathy Cullen	Michael & Cena Hampden
Jane & Joe Dahmen	Ben Harris & Rebecca Mitchell
Viki & Paul Diamond	Vic & Midge Hart
John Dowell	Sam & Deb Hastings-Black
Valerie Dowell	George & Martha Hebb
Betta Ehrenfeld	Margery Heins & Philip Schuster
	Peter & Margaret Hepler

Anne Coe Heyniger
Brooke Higdon
Polly & Donald Hirsch
Mr. & Mrs. Lorin Hodges
Cordelia D. Hood
Jim & Zona Hostetler
Caroline Janover
Edward & Victoria Jaycox,
in honor of Judith Falk
Polly Jettinghoff
Rhoda Weyr & Fred Kaplan
Robert & Rachel Kausrud
Alison & Anton Lahnston
Laura Last & Martin Torgoff
Felicia Leibman
Eleanor & Howard Levingston,
in honor of Mina Smith
Barry & Elizabeth Lipton, in
honor of Virginia Swain
Peter Felsenthal &
Jennifer Litchfield
Gay Lord
Kerr Low
Patricia Jean Luchetti
Mary & Ken MacCormac
Mackevicius-Lambert Family
Pat Manning
Martha G. Mason
Ursula & Steven McAllister
Robert McGuire
Louise McIlhenny
Carolyn McKeon
Alayne B. McLeod
Peter & Amy McNaughton
Gordon & Charlotte Moore

Adele R. Moskovitz
Leila Murphy
Ted & Mary Gene Myer
John & Phoebe Nichols
Bob & Harriet Noyes
Harry & Sally Pearce, in honor
of Helen L. S. Lewis
Sarah Peskin & Bill Kelly
Kit Pfeiffer
Randall Phelps & Pamela Daley
Michael Putzel & Ann Blackman
Jerry & Trudy Rauh
Lois Rice
Alison Ryley
Val & Patsy Sauri
Ed & Renata Selig
Anne & Mitch Seltzer
Kenneth Shapiro
Ron Shapiro & Mimi Dunn
Mary K. Sheldon
Barrett & Barbara Silver,
in honor of our 46th anniversary
Priscilla & David Smith
Wilhemina Smith & Mark
Mandarano
David & Gwen Southgate
Gary & Nancy Stadlander
Elaine & Stephen Stamas
Enid Stone
Flo & Roger Stone
Gary & Bonnie Stone
Hester Stuhlman
Elizabeth Sumner, in memory of
Dr. Pei-heng Chiang
David & Ann Swanson

Louise E. Ulbrich
Wilhelmina Ulbrich
Bernard & Winky
van Der Hoeven
Mr. & Mrs. John Van Siclen
Charles & Betsy Warner
Elizabeth B. Welles

Michael Werner &
Linda Radonsky
Elizabeth Wheeler
Peter Wilson &
Madelyn Harris
Tom & Betty Wilson
Rita & Michael Wolfson
Bonnie & Ed Wynne

In-Kind

Marc & Vivian Brodsky
Cottage Garden
Damariscotta River Association
Peter Felsenthal &
Jennifer Litchfield
Josephine Hart
Martha Mason
Newcastle Inn
Randy Phelps & Pamela Daley
Priscilla & David Smith
State St. Wine Cellar, Bangor

Volunteers

Riley, Lily & Grace Acton
Harry Beskind
Dick Cleveland
David Elliott
Betsy Evans
David Falk
Helen Gioulis
Caroline Janover
Kathie Johnson
Ben Harris
Steven Hufnagel
Dana Malseptic
Rebecca Mitchell
Steve Peters
Maryanne Pinkham
Mary Sheldon
Priscilla Smith
Mike & Rita Wolfson

Save the Dates for Salt Bay's 2011 Festival: Living Composers

AUGUST 16-26, 2011

Four full concerts featuring exciting new works of living composers, intermingled with the great classics!

Tuesday, August 16 - recent works by Esa-Pekka Salonen
(and some Beethoven in the mix)

Friday, August 19- The Brentano String Quartet's commissioning project, *Fragments* (in collaboration with Carnegie Hall and other national partners)

Tuesday, August 23- The world premier of a new piano trio commissioned of Tamar Muskal

Friday, August 26- An evening featuring a new piece by Pierre Jalbert (in collaboration with Music from Copland House)

Many of these composers will be here at Salt Bay Chamberfest to hear their works premiered, work with the Festival musicians and be available to speak with you, our audience, about their creative process.

Special events will include open rehearsals, pre- and post-concert chats with the composers and musicians, and a masterclass for emerging young Maine composers.