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Welcome to Season 2017-18

LA BONNE CHANSON

Dear Friends,

"The saddest heart must yield to the immense joy dispersed through the air." So writes Paul Verlaine in the poem Gabriel Fauré chose for the finale of his song cycle "The Good Song" and of our thirty-fifth BCMS season. Verlaine was referring to the annual end of winter and the coming of spring. That line also captures how we hope you feel at the conclusion of each of our concerts! Your continuing and loyal support allow us to fulfill our mission to present the finest performances of the familiar, the rare, and the new in chamber music to the widest variety of listeners.

We have chosen to enjoy Season 2017-18 in the company of many of our best musical friends, some for the first time at BCMS; and to take our music making to new locations such as the Arlington Street Church on Saturday mornings, to the broadcast studio of WGBH Radio at the Boston Public Library, and to the Somerville High School in support of building its string program.

In concert we will sing 'the good song' in eight exciting programs at Sanders Theatre that explore close or unusual connections in ideas, place and time: between the music of Schumann and Brahms, mature works of prodigies, Mozart and Mendelssohn; between Schoenberg and the young Brahms. Our two poets, Lord Byron and Paul Verlaine, will decry the sway of tyrants and sing of love, respectively.

We will highlight the music of Debussy in the 100th year of his passing with performances of his string quartet and each of his three sonatas on the first four programs of the new year. Fauré's *La bonne chanson*, dedicated to the woman who became Debussy's wife, will complete the tribute in our final concert in its 1898 version.

Through all these and more, we hope to disperse immense joy through the air for this and many seasons to come.

Enjoy,

Marcus A. Thompson, *Artistic Director*

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Marcus Thompson, Artistic Director

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BCMS ARTISTIC DIRECTOR



MARCUS THOMPSON has performed in chamber music series and recitals throughout the world. As a chamber musician, Mr. Thompson has been a frequent guest of festivals and series in Amsterdam, Dubrovnik, Edmonton, Montreal, Santa Fe, Seattle, Sitka, Spoleto, Okinawa, and Rio de Janeiro. He appeared often with the Chamber Music Society of Lincoln Center at Alice Tully Hall, on tour, and in a "Live from Lincoln Center" broadcast, and as a guest of the Cleveland, Emerson, Jupiter, Miami, Orion, Shanghai, and Vermeer String Quartets. Mr. Thompson has been a member musician of the Boston Chamber Music Society since 1984. In 2009 he was appointed its second Artistic Director. As a recitalist, he has performed in series throughout the Americas, including Carnegie Recital Hall and The Metropolitan Museum in New York, The National Gallery and Terrace Theater at the Kennedy Center in Washington, D.C., Herbst Theater in San Francisco, Orchestra Hall in Minneapolis, Jordan Hall and Gardner Museum in Boston, and Teatro Nacional in the Dominican Republic. Mr. Thompson has appeared as viola and viola d'amore soloist with many of this country's leading symphony orchestras. He has performed concertos, major works, or premieres with the Atlanta Symphony Orchestra, Boston Pops, The Chicago Symphony Orchestra, The Cleveland Orchestra, The Philadelphia Orchestra, St. Louis Symphony, and the National Symphony Orchestra. He has also appeared as soloist with the Los Angeles Chamber Orchestra and the Chicago Sinfonietta. Mr. Thompson has recorded the Bartók Concerto with the Slovenian Radio Orchestra, and works of Serly, Jongen, and Francaix with the Czech National Symphony. In the 2017–18 season, in addition to performing in the 35th BCMS series, Mr. Thompson appears in recital series in Kentucky, North Carolina, and Canada—in Montreal and Ottawa—and at MIT, where he performs Vivaldi's Second Concerto for Viola d'Amore and Strings, Morton Feldman's *Rothko Chapel*, the premiere of the chamber version of Elena Ruehr's viola concerto *Shadow Light*, and Vaughan Williams's *Flos Campi* in observance of the fiftieth anniversary season of his Boston recital debut. Born and raised in the South Bronx, Mr. Thompson holds a doctorate in viola performance from The Juilliard School. He has been a member of the viola faculty at New England Conservatory for more than three decades, and professor of music at MIT for more than four decades. In June of 2015 he was appointed to MIT's highest faculty honor, becoming one of its thirteen Institute Professors.

BCMS MEMBER MUSICIANS



Avery Fisher career grant recipient **JENNIFER FRAUTSCHI** has garnered worldwide acclaim as an adventurous musician with a remarkably wide-ranging repertoire. In the 2017-18 season, Ms. Frautschi appears as soloist with the Cincinnati Symphony Orchestra, performs a 'reimagining' of Vivaldi's *Four Seasons* with Asheville Symphony, and gives two repeat performances of James Stephenson's Violin Concerto, a work she premiered with Minnesota Orchestra and Osmo Vänskä, at the Cabrillo Festival and Elgin Symphony. She will also perform with the Brevard, Des Moines, Elgin, Kalamazoo, Santa Barbara, and Wheeling Symphonies, as well as at the Seattle Chamber Music Society's Winter Festival, Chanel's Pygmalion Series in Tokyo, and the St. Barth's Music Festival. Other highlights of the past few seasons include performances with the St. Paul Chamber Orchestra and Tucson Symphony; return engagements with the Alabama, Arkansas, Belo Horizonte, Chattanooga, and Phoenix Symphonies and the Rhode Island Philharmonic; and appearances at the Ojai, La Jolla, Moab, Bridgehampton, and Salt Bay Festivals. Her discography includes the Stravinsky Violin Concerto with the Philharmonia Orchestra, and two Grammy-nominated recordings of Schoenberg's Concerto for String Quartet and Orchestra and the Schoenberg Third String Quartet. Recent releases include a recording of Romantic horn trios with hornist Eric Ruske and pianist Stephen Prutsman, and the Stravinsky Duo Concertante with pianist Jeremy Denk. In the last two years she has released two discs with pianist John Blacklow: the first devoted to the three Schumann violin sonatas; the second an exploration of recent additions to the violin and piano repertoire by American composers. Born in Pasadena, California, Ms. Frautschi was a student of Robert Lipsett at the Colburn School. She also attended Harvard, NEC, and Juilliard, where she studied with Robert Mann. She performs on a 1722 Antonio Stradivarius violin known as the "ex-Cádiz" on generous loan from a private American foundation. She currently teaches in the graduate program at Stony Brook University in New York. She has been a BCMS member musician since 2016.



YURA LEE, VIOLINIST/VIOLIST, is one of the most versatile and compelling artists of today. Ms. Lee was the only first prize winner awarded across four categories at the 2013 ARD Competition in Germany. She has won top prizes for both violin and viola in numerous other competitions, including first prize and audience prize at the 2006 Leopold Mozart Competition (Germany), first prize at the 2010 UNISA International Competition (South Africa), first prize at the 2013 Yuri Bashmet International Competition (Russia), and top prizes in Indianapolis (USA), Hannover (Germany), Kreisler (Austria), and Paganini (Italy) Competitions. At age 12, she became the youngest artist ever to receive the Debut Artist of the Year prize at the "Performance Today" awards given by National Public Radio. She is

also the recipient of the prestigious Avery Fisher Career Grant. Her CD with Reinhard Goebel and the Bayerische Kammerphilharmonie, titled "Mozart in Paris" (Oehms Classics) received the prestigious Diapason d'Or Award in France. Ms. Lee was nominated and represented by Carnegie Hall for its ECHO (European Concert Hall Organization) series. For this series, she gave recitals at Carnegie's Weill Recital Hall and nine celebrated concert halls in Europe. As a soloist, Ms. Lee has appeared with many major orchestras, including New York Philharmonic, Chicago Symphony, Baltimore Symphony, Cleveland Orchestra, Detroit Symphony, San Francisco Symphony, Los Angeles Philharmonic, Monte Carlo Philharmonic, Hong Kong Philharmonic, Tokyo Philharmonic, to name a few. She has performed with conductors Christoph Eschenbach, Lorin Maazel, Leonard Slatkin, Myung-Whun Chung, among many others. As a chamber musician, Yura Lee regularly takes part in the Marlboro, Salzburg, Verbier, La Jolla, Seattle, Caramoor, Ravinia, Kronberg, and Aspen festivals. She is a member of the Chamber Music Society of Lincoln Center as both violinist and violist. Ms. Lee studied at the Juilliard School, New England Conservatory, Salzburg Mozarteum, and Kronberg Academy. Her main teachers were Namyun Kim, Dorothy DeLay, Hyo Kang, Miriam Fried, Paul Biss, Thomas Riebl, Ana Chumachenko, and Nobuko Imai. She teaches both violin and viola at the Mason Gross School of the Arts at Rutgers University. She has been a BCMS member musician since 2013.



MAX LEVINSON, PIANIST, has performed as soloist with the Los Angeles Philharmonic, St. Louis Symphony, Detroit Symphony, San Francisco Symphony, Baltimore Symphony, St. Paul Chamber Orchestra, Oregon Symphony, Indianapolis Symphony, Colorado Symphony, New World Symphony, Utah Symphony, Boston Pops, San Antonio Symphony, Louisville Symphony, Los Angeles Chamber Orchestra, and National Symphony Orchestra of Ireland, and in recital at New York's Alice Tully Hall, Washington DC's Kennedy Center, London's Wigmore Hall, Zürich's Tonhalle, the Musée d'Orsay in Paris, Jordan Hall in Boston, and throughout the US, Canada, and Europe. Levinson's international career was launched when he won first prize at the 1997 Dublin International Piano Competition, the first American to achieve this distinction. He is also recipient of the Avery Fisher Career Grant and the Andrew Wolf Award. Artistic director of the San Juan Chamber Music Festival (in Ouray, Colorado) and former co-artistic director of the Janus 21 Concert Series in Cambridge, Massachusetts, Mr. Levinson is an active chamber musician. He has performed with the Tokyo, Vermeer, Mendelssohn, and Borromeo Quartets, and appears at major music festivals including Santa Fe, Marlboro, Mostly Mozart, Bravo/Vail, La Jolla, Seattle and Cartagena. His recordings have earned wide acclaim, including his most recent recording with violinist Stefan Jackiw of the three Brahms sonatas (Sony). Max Levinson is on the faculty at New England Conservatory and Boston Conservatory. Born in the Netherlands and raised in Los Angeles, Max Levinson began studying piano at age five. Levinson is a graduate of Harvard University and the New England Conservatory. His teachers include Patricia Zander, Aube

Tzerko and Bruce Sutherland. He currently lives in the Boston area with his wife, cellist Allison Eldredge, and their two daughters, Natalie and Jessica. He has been a BCMS member musician since 2016.



DIMITRI MURRATH, VIOLIST, has made his mark as a viola soloist on the international scene, performing regularly in venues including Jordan Hall (Boston), Kennedy Center (Washington), Wigmore Hall, Purcell Room, Royal Festival Hall (London), Kioi Hall (Tokyo), the National Auditorium (Madrid), Palace for Fine Arts (Budapest), and Palais des Beaux-Arts (Brussels). A 2014 Avery Fisher Grant recipient, he has won numerous awards, including first prize at the

Primrose International Viola Competition, the second prize at the First Tokyo International Viola Competition, the special prize for the contemporary work at the ARD Munich Competition, Verbier Festival Academy's Viola Prize, and a fellowship from the Belgian American Educational Foundation. With repertoire extending from Bach to contemporary music by Ligeti, Kurtág and Sciarrino, he is particularly keen on performing new works. He has taken part in the Park Lane Group New Year Series in London to great critical acclaim, as well as commissioned, given the world premieres, and recorded several solo works. An avid chamber musician, he has collaborated with Miriam Fried, Pamela Frank, Richard Goode, Laurence Lesser, Paul Katz, Donald Weilerstein, Gidon Kremer, Kim Kashkashian, Menahem Pressler, Radovan Vlatkovic, Arnold Steinhardt, Peter Wiley, David Soyer, and Mitsuko Uchida. Festival appearances include IMS Prussia Cove (UK), Ravinia's Steans Institute (Chicago), Verbier Festival Academy, Gstaad Festival (Switzerland), Caramoor Rising Stars (New York), Great Lakes Festival (Michigan) and Marlboro Music Festival (Vermont). Mr. Murrath began his musical education at the Yehudi Menuhin School studying with Natalia Boyarsky, and went on to work in London with David Takeno at the Guildhall School of Music and Drama. He graduated with an Artist Diploma from the New England Conservatory as a student of Kim Kashkashian. He joined the viola faculty at New England Conservatory at aged 26 and taught there for 8 years. He is now on the viola faculties of San Francisco Conservatory of Music and Bowdoin International Music Festival. He has been a member of BCMS since 2013.



PEGGY PEARSON, OBOIST, is a winner of the Pope Foundation Award for Outstanding Accomplishment in Music. She gave her New York debut with soprano Dawn Upshaw in 1995, a program featuring the premiere of John Harbison's *Chorale Cantata* which was written specifically for them. She has performed solo, chamber and orchestral music throughout the U.S. and abroad. A member of the Bach Aria Group, Ms. Pearson is also solo oboist with the Emmanuel

Chamber Orchestra, an organization that has performed the complete cycle of sacred cantatas by J.S. Bach. She is featured on the recording of Bach cantatas by

Emmanuel Music with Lorraine Hunt Lieberson. Ms. Pearson is the director emerita of, and oboist with the Winsor Music Chamber Series. She is also a founding member of La Fenice. Ms. Pearson has toured internationally and recorded extensively with the Orpheus Chamber Orchestra, and has appeared with the Boston Symphony Orchestra and the St. Paul Chamber Orchestra as principal oboist, the Chamber Music Society of Lincoln Center, and Musicians from Marlboro. She was principal oboist of the Boston Philharmonic from 2010 to 2015. Ms. Pearson has been an active exponent of contemporary music. She was a Fellow of the Radcliffe Institute in contemporary music, and has premiered numerous works, many of which were written specifically for her. She is featured on a recording of John Harbison's music entitled *First Light*, with Dawn Upshaw and Lorraine Hunt Lieberson. As director of Winsor Music, Inc., Ms. Pearson organized the Winsor Music Consortium, a project to commission works for oboe, and has commissioned and premiered 30 works on her chamber music series. She was a founding member of the Emmanuel Wind Quintet, winner of the 1981 Naumburg Award, which collaborated with the Guild of Composers. Ms. Pearson has been on the faculties at Boston Conservatory, MIT (Emerson Scholars Program), Songfest, The Tanglewood Music Center (Bach Institute), the Conservatory of Music (University of Cincinnati), Wellesley College, the Composers Conference at Wellesley College and the Longy School of Music. She has been a BCMS member musician since 2016.



RAMAN RAMAKRISHNAN, CELLIST, was a founding member of the Daedalus Quartet, winners of the grand prize at the 2001 Banff International String Quartet Competition. During his eleven years with the quartet, he performed coast-to-coast in the United States and Canada, in Japan, Hong Kong and Panama, and across Europe. The quartet has been in residence at the Chamber Music Society of Lincoln Center, the University of Pennsylvania, and Columbia University, where Mr. Ramakrishnan maintains a teaching studio. In 2011, he formed the Horszowski Trio with violinist Jesse Mills and pianist Rieko Aizawa. He has given solo recitals in New York, Boston, Seattle and Washington, D.C., and has performed chamber music at Bargemusic and at the Aspen, Caramoor, Charlottesville, Four Seasons, Lincolnshire (UK), Marlboro, Mehli Mehta (India), Oklahoma Mozart and Vail Music Festivals. He has toured with Musicians from Marlboro and has performed, as guest principal cellist, with the Saint Paul Chamber Orchestra. As a guest member of Yo-Yo Ma's Silk Road Ensemble, he has performed in New Delhi and Agra, India and in Cairo, Egypt. He was born in Athens, Ohio and grew up in East Patchogue, New York. His father is a molecular biologist and his mother is the children's book author and illustrator Vera Rosenberry. He holds a Bachelor's degree in physics from Harvard University and a Master's degree in music from The Juilliard School. His principal teachers have been Fred Sherry, Andrés Díaz and André Emelianoff. Mr. Ramakrishnan lives in New York City with his wife, violist Melissa Reardon. He plays a Neapolitan cello made by Vincenzo Jorio in 1837. He has been a member of BCMS since 2013.

Many commentators have noted the relationship of the finale to Brahms' Piano Quartet in C minor, Op. 60. Brahms no doubt took note of Mendelssohn's free chorale that is first heard in the piano as the second episode in the rondo. It begins with the incipit of Luther's "*Gelobet seist du, Jesu Christ*" but then extends to freely composed material. Mendelssohn transforms this thematic material in between statements of the rondo theme. Ultimately, it is this chorale melody that seems to drive the movement, returning in a resounding C major finale in both piano and strings. Mendelssohn scholar Larry Todd muses that Mendelssohn wished to "inject a manifest element of religiosity into the absolute realm of chamber music," calling upon the "connotations of collective Protestant worship without using a literal chorale," a device he would employ in his oratorio *Elijah* the following year. At least at the most basic level, the chorale emblemizes Mendelssohn's advocacy of and joy in Bach's music, which would have an indelible impact on German nineteenth century repertoire in both vocal and instrumental genres.

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Rebecca Marchand earned an M.A. and Ph.D. in musicology from the University of California, Santa Barbara. A founding member of the Haydn Society of North America, Marchand also served as the president of the New England chapter of the American Musicological Society from 2012 to 2016. She is a professor of core studies in music history at the Boston Conservatory. She has held previous teaching and lecturing positions at Boston University, Longy School of Music, and Providence College. Marchand is also an author of digital learning content for W. W. Norton music textbook publications.

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- 2018 Daniel S. Godfrey • *Ad Concordiam*

See p. 40 or call 617.349.0086 for more information

BOSTON CHAMBER MUSIC SOCIETY

Sunday, May 13, 2018 at 7:30 p.m.

Sanders Theatre, Cambridge

Mozart

Quintet for Piano and Winds in E-flat major, K. 452

Largo – Allegro moderato

Larghetto

Rondo: Allegro

Peggy Pearson, oboe Rane Moore, clarinet

Adrian Morejon, bassoon Jason Snider, French horn

Max Levinson, piano

Fauré

La bonne chanson, Op. 61

Une Sainte en son auréole

Puisque l'aube grandit

La lune blanche

J'allais par des chemins perfides

J'ai presque peur, en vérité

Avant que tu ne t'en ailles

Donc, ce sera par un clair jour d'été

N'est-ce pas?

L'hiver a cessé

Charles Blandy, tenor David Bowlin and Yura Lee, violins

Marcus Thompson, viola Raman Ramakrishnan, cello

Thomas Van Dyck, double bass Max Levinson, piano

I N T E R M I S S I O N

Schubert

Octet for Winds and Strings in F major, D. 803

Adagio – Allegro – Più allegro

Adagio

Scherzo: Allegro vivace

Andante – Un poco più mosso – Più lento

Menuetto: Allegretto

Andante molto – Allegro

Rane Moore, clarinet Adrian Morejon, bassoon

Jason Snider, French horn Yura Lee and David Bowlin, violins

Marcus Thompson, viola Raman Ramakrishnan, cello

Thomas Van Dyck, double bass

Tonight's performance is dedicated to the memory of Haim S. Eliachar, Founding Chairman, and Joan R. Eliachar, Trustee, 1992–2002

Wolfgang Amadeus Mozart (1756–1791)

Quintet for Piano and Winds in E-flat major, K. 452 (1784)

Mozart moved back to Vienna in late November 1783, just a few months before the premiere of the K. 452 quintet at the Burgtheater on April 1, 1784. It was joined on the program by a symphony (likely the *Linz Symphony*, K. 425), a new concerto, and an improvisation. Mozart was enjoying a fair amount of success in Vienna at the time, and according to several reports, wrote to his father Leopold that this piece was “the best thing I have written in my life.” Had Mozart’s life not been cut short only nine years later, we wonder how many other “best things” would have blossomed from the composer’s pen.

The work also comes with a bit of a mystery surrounding its autograph score. At one point, the autograph contained several bars at the close of the final movement penned and composed by someone other than Mozart. The original leaf was eventually found and restored to the Urtext, but the resulting speculation as to who the mystery person was has produced plentiful musicological fodder.

The work opens with a slow introduction that contrasts gentle melodic fragments against bold chords before offering a fairly standard sonata form movement in E-flat. The development section, however, employs the main theme in an audible way as a modulatory vehicle, lending more thematic emphasis to the development than might otherwise be there. Mozart varies the role of the instruments; sometimes the piano provides an antecedent phrase answered by the winds, and sometimes the conversation overlaps and transforms the scalar figures from one instrument to the next. This treatment explores both the cohesion and individuality of the timbres.

The slow second movement, marked *Larghetto* (although the tempo marking is missing from the autograph), offers a transparent texture that can seem almost languid, depending on the performance. Listeners may hear glimmers of the *Andante* from his so-called ‘Elvira Madigan’ piano concerto (No. 21) that he would compose the following year. Brief forays into unrelated keys create fleeting moments of tension before a varied reprise of the theme enters in the piano.

The final five-part rondo (ABACA) offers an A section of classically balanced phrases in E-flat major. The first episode is in the dominant key but maintains the general character of the movement. The second episode, by contrast, ends with a quasi-cadenza of sorts that calls upon all five instruments before a brief return to the A theme, followed by a playful coda featuring offbeat variations of the theme in right hand of the piano.

Gabriel Fauré (1862–1918)

***La bonne chanson*, Op. 61 (1894/arr. for voice, piano and strings in 1898)**

At the time of its public premiere at the Société Nationale de Musique in 1895, Fauré’s original setting (for voice and piano) of nine of the twenty-one poems of Paul Verlaine’s eponymous cycle from 1870, reportedly “shocked Saint-Saëns”



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and “daunted young Debussy.” It will likely come as no surprise, however, by Fauré’s death in 1924, none other than Aaron Copland wrote, “Fauré’s originality was never one of the obtrusive sort.” As with most music, the score itself intersects with reception and context. It is certainly harmonically and rhythmically adventurous for Fauré at the time, who was in the 1890s experiencing a renewed sense of purpose after dealing with intense depression (set off primarily by a broken engagement). The cycle is dedicated to Fauré’s lover at the time, Emma Bardac, but she later married Claude Debussy. Fauré created his own narrative from the poems he selected, which is, for the most part, a joyous celebration of a wedded couple. In addition to organizing the poem to suit his narrative purpose, Fauré united the song cycle with at least five recurring motifs and/or themes. The first of these can be heard in the descending line that opens the cycle in “*Une Sainte en son auréole*” (“A Saint in her halo”) and repeats in various guises throughout the song in the accompaniment, recurring in the closing measures of the song. That motif returns in the Andante moderato section of the final song when the narrator addresses his beloved directly: “oh you, whom this fantasy and this thought adorn.” Of the more recognizable themes is the quotation of the composer’s “*Lydia*” (Op.4, No. 2), heard first in the viola in the third song “*La lune blanche*” (“The White Moon”) in two brief measures of 3/4.

Rhythm and tempo play an important role in the cycle. It is rare that any song stays in one meter or tempo for too long, and in the case of No. 6 “*Avant que tu ne t’en ailles*” (“Before you disappear”), Fauré sets each of the first two couplets of the poem with a triple meter Quasi adagio for the first line, and an Allegro moderato duple for the second, expressing the subtle urgency and anxiety of wanting to hold on to the final moments before dawn fully breaks. Fauré also uses key changes that correspond with these metric changes in this sixth song, moving from a quiet D-flat major to a variety of not-always-closely related keys for the allegro sections.

In general, the cycle is full of surprising key changes and while each song has a main key area, the cycle as a whole is not necessarily unified by a harmonic scheme. Notably, the third song is in the relatively uncommon key of F-sharp major, followed by “*J’allais par des chemins perfides*” (“I was walking along treacherous paths”) in F-sharp minor, and after that the only other song in a minor



Emma Bardac, dedicatee of Fauré’s *La bonne chanson*.

key, “*J’ai presque peur, en vérité*” (“I almost fear, in truth be said”) in E minor. These keys, distanced from each other by only a whole step, are carefully chosen by Fauré to show a close relationship between fear of losing love and the hope that sustains it.

Fauré ends the cycle with an abbreviated version of the last poem of Verlaine’s set: “*L’hiver a cessé*” (“Winter is over”). Removing a stanza that refers specifically to Paris in the original, Fauré amplifies the more symbolic idea of the seasons employed in the poem. And, as the text eventually embraces all the seasons, Fauré weaves in all five of his themes into this last piece.

Franz Schubert (1797–1828)

Octet for Winds and Strings in F major, D. 803 (1824)

While Schubert wrote to his friend Leopold Kupelwieser in 1824 that he was writing chamber music in preparation to write “a full-scale symphony,” the Octet should be considered in the guise of a divertimento or serenade before giving too much over to more symphonic ideas. Commissioned by Count Troyer, an amateur clarinetist who would premiere the piece, the Octet was modeled on Beethoven’s Septet, Op. 20. Schubert adds a second violin, but the instrumentation is otherwise identical: clarinet, bassoon, horn, and strings. The works compare and contrast in other ways; the order of the scherzo and minuet are reversed in the Schubert, there are similarities in the use of the clarinet to begin the slow movements, and both works make use of slow introductions to fast movements that open and close both pieces. However, as John Reed notes, the Octet is still “quintessential Schubert,” bearing “eloquent testimony to Schubert’s universality [and] his facility within a wide range of styles.”

Perhaps more important than the superficial comparisons to Beethoven’s work is the recurrent dotted rhythm that appears throughout the Octet. This implies a close consideration of Beethoven’s cyclic procedures as a whole (most famously in the Fifth Symphony) as a way to unify a work—especially one as diverse in affect and style as the Octet. That dotted figure pervades the first movement, most striking in its use as a leaping sixth that glues the movement together. Schubert demonstrates incredible motivic economy, choosing to exploit instead the octet’s texture, articulations, and dynamics.

By contrast, there are moments in the Adagio when it is easy to forget that the work is scored for eight instruments. The clarinet and first violin are matched as vehicles of expression here, although this occurs at several different places in the work. The movement ends with an initially quiet coda built from the main theme in the clarinet supported by long notes in the horn.

A dotted rhythmic figure again takes over in the Allegro vivace, lending a galloping feel to the scherzo, followed by a contrasting and graceful trio whose first half is given over to the strings. The second half of the trio integrates the entire octet.

As with the Beethoven Septet, Schubert provides a fourth movement theme and variations. In the Octet, the theme is from an aria found in Schubert’s 1815

opera *Die Freunde von Salamanka*. What follows are a set of seven mostly straight-forward variations, providing even phrasing and treatment of the bipartite theme. In most cases Schubert relies upon rhythmic and textural variation. In the sixth variation, however, signaled by the cyclic dotted rhythm in the first violin's leaping octave, Schubert extends the section into a minor moment of drama that resolves into a *ritardando* link to the final variation. Here the whimsy of the earliest variations returns, accompanied by a thirty-second note workout for the violins. The winds have the clearest evocation of the theme, but the *più lento* closing provides a battery of repeated thirty-second notes from the strings and occasionally the horn that undercuts the lyricism of the theme itself with a nervous energy that finally resolves at the last moment.

The Menuetto returns the work to a more Classical conceit, but still maintains the dotted rhythm that is now so clearly the main aural thread of the entire work. The Trio here provides less of an emotional contrast than in the scherzo, but channels a Viennese waltz, wherein the bassoon and first violin are partners, but the latter is occasionally "handed off" to the clarinet. After the return to the Minuet, Schubert adds a short coda announced by the horn that returns the focus to the dotted rhythm.

The tremolando that opens the final movement comes as a bit of a surprise in a piece that has up to this point been fairly cheerful in disposition. While not quite *sturm und drang*, the tremolando provides enough of a chill in the slow introduction to make us question if there is a hidden program here. Schubert seems to leave the mystery behind, however, returning to a frolicking F major in homophonic declamation before gently easing into a more contrapuntal texture. The middle section is a folk dance, but the movement bears witness to Schubert's "facility within a wide range of styles." With whimsical cadential figures that slip into developmental passages and full stops that give way to lyrical themes with jagged underlying textures, this final movement certainly displays the most emotional and textural diversity. Schubert wraps up the dynamic energy of the entire movement in a final *accelerando* to close out the work.

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Rebecca Marchand earned an M.A. and Ph.D. in musicology from the University of California, Santa Barbara. A founding member of the Haydn Society of North America, Marchand also served as the president of the New England chapter of the American Musicological Society from 2012 to 2016. She is a professor of core studies in music history at the Boston Conservatory. She has held previous teaching and lecturing positions at Boston University, Longy School of Music, and Providence College. Marchand is also an author of digital learning content for W. W. Norton music textbook publications.

TEXTS AND TRANSLATIONS

La bonne chanson

— Paul Verlaine

1. *Une Sainte en son auréole*

*Une Sainte en son auréole,
Une Châtelaine en sa tour,
Tout ce que contient la parole
Humaine de grâce et d'amour.*

*La note d'or que fait entendre
Un cor dans le lointain des bois
Mariée à la fierté tendre
Des nobles Dames d'autrefois;*

*Avec cela le charme insigne
D'un frais sourire triomphant
Éclos dans des candeurs de cygne
Et des rougeurs de femme-enfant;*

*Des aspects nacrés, blancs et roses,
Un doux accord patricien:
Je vois, j'entends toutes ces choses
Dans son nom Carlovingien.*

2. *Puisque l'aube grandit*

*Puisque l'aube grandit, puisque voici l'aurore,
Puisque, après m'avoir fui longtemps, l'espoir veut bien
Revoler devers moi qui l'appelle et l'implore,
Puisque tout ce bonheur veut bien être le mien,*

*Je veux, guidé par vous, beaux yeux aux flammes
douces,
Par toi conduit, ô main où tremblera ma main,
Marcher droit, que ce soit par des sentiers de mousses
Ou que rocs et cailloux encomrent le chemin;*

*Et comme, pour bercer les lenteurs de la route,
Je chanterai des airs ingénus, je me dis
Qu'elle m'écouterait sans déplaisir sans doute;
Et vraiment je ne veux pas d'autre Paradis.*

The good song

1. A saint enhaloe

A saint within her halo,
A lady in her tower,
All that human speech contains
Of grace and of love.

The golden note by which one hears
The horn in the depths of the woods,
Married to the tender pride
Of the noble ladies of the past;

With this emblematic charm:
A fresh, triumphant smile,
Revealed with the candor of a swan
And the blush of a woman-child,

Of pearly appearance, white and pink;
A gentle aristocratic harmony.
I see, I hear all these things
In your Carolingian name.

Translation: © Shawn Thuris

2. Since day is breaking

Since day is breaking, since dawn is here,
Since, having long eluded me, hope may
Fly back to me, who calls to it and implores it,
Since all this happiness will certainly be mine,

I shall, guided by you, your beautiful eyes' gentle
flames,
Led by you, in whose hand my trembling hand rests,
To march straight on, whether along trails of moss
Or on tracks strewn with boulders and stones;

And just as I'll ease the tediousness of the journey,
By singing some innocent airs, I'll tell myself
That she will hear me without displeasure or doubt;
And truly I want no other paradise.

Translation: © Laura Prichard

3. La lune blanche

*La lune blanche
Luit dans les bois;
De chaque branche
Part une voix
Sous la ramée...*

Ô bien aimée.

*L'étang reflète,
Profond miroir,
La silhouette
Du saule noir
Où le vent pleure...*

Rêvons, c'est l'heure.

*Un vaste et tendre
Apaisement
Semble descendre
Du firmament
Que l'astre irise...*

C'est l'heure exquise.

4. J'allais par des chemins perfides

*J'allais par des chemins perfides,
Douloureusement incertain.
Vos chères mains furent mes guides.*

*Si pâle à l'horizon lointain
Luisait un faible espoir d'aurore;
Votre regard fut le matin.*

*Nul bruit, sinon son pas sonore,
N'encourageait le voyageur.
Votre voix me dit: "Marche encore!"*

*Mon coeur craintif, mon sombre coeur
Pleurait, seul, sur la triste voie;
L'amour, délicieux vainqueur,
Nous a réunis dans la joie.*

3. The white moon

*The white moon
shines in the woods.
From each branch
springs a voice
beneath the arbor.*

Oh my beloved...

*Like a deep mirror
the pond reflects
the silhouette
of the black willow
where the wind weeps.*

Let us dream! It is the hour...

*A vast and tender
calm
seems to descend
from a sky
made iridescent by the moon.*

It is the exquisite hour!

Translation: © Grant A. Lewis

4. I was walking along treacherous paths

*I was walking along treacherous paths,
Painfully uncertain.
Your dear hands were my guides.*

*So pale on the distant horizon
Shone a faint hope of dawn;
Your eyes were the morning.*

*No sound other than his ringing footstep
Encouraged the voyager.
Your voice said to me: "Walk on!"*

*My timid heart, my somber heart,
Cried, alone, on the dreary road;
Love, delightful conqueror,
United us in joy.*

Translation: © Laura L. Nagle

5. J'ai presque peur, en vérité

*J'ai presque peur, en vérité
Tant je sens ma vie enlacée
À la radieuse pensée
Qui m'a pris l'âme l'autre été,*

*Tant votre image, à jamais chère,
Habite en ce coeur tout à vous,
Ce coeur uniquement jaloux
De vous aimer et de vous plaire;*

*Et je tremble, pardonnez-moi
D'aussi franchement vous le dire,
À penser qu'un mot, qu'un sourire
De vous est désormais ma loi,*

*Et qu'il vous suffirait d'un geste,
D'une parole ou d'un clin d'oeil,
Pour mettre tout mon être en deuil
De son illusion céleste.*

*Mais plutôt je ne veux vous voir,
L'avenir dût-il m'être sombre
Et fécond en peines sans nombre,
Qu'à travers un immense espoir,*

*Plongé dans ce bonheur suprême
De me dire encore et toujours,
En dépit des mornes retours,
Que je vous aime, que je t'aime!*

5. I'm almost afraid, it's true

*I'm almost afraid, it's true,
when I see how my life is entwined
with the radiant thought
that stole my soul last summer;*

*when I see how your ever-dear image
lives in this heart that is all yours,
my heart that only wants
to love you and to please you;*

*and I tremble—forgive me
for speaking so freely—
at the thought that a word or a smile
from you so rules me*

*and that a gesture,
a word or a wink
from you is enough to set my soul
in mourning for its heavenly illusion.*

*I really only want to see you,
no matter how dark
and full of pain my future,
through an immense hope,*

*plunged into this supreme job
of saying over and always to myself,
despite all dismal returns,
that I love you, that I love thee!*

Translation: © Faith J. Cormier

6. Avant que tu ne t'en ailles

Avant que tu ne t'en ailles,
Pâle étoile du matin
— Mille caillies
Chantent, chantent dans le thym. —

Tourne devers le poète
Dont les yeux sont pleins d'amour,
— L'alouette
Monte au ciel avec le jour. —

Tourne ton regard que noie
L'aurore dans son azur;
— Quelle joie
Parmi les champs de blé mûr! —

Puis fais luire ma pensée
Là-bas -- bien loin, oh! bien loin!
— La rosée
Gaîment brille sur le foin. —

Dans le doux rêve où s'agite
Ma mie endormie encor...
— Vite, vite,
Car voici le soleil d'or. —

7. Donc, ce sera par un clair jour d'été

Donc, ce sera par un clair jour d'été
Le grand soleil, complice de ma joie,
Fera, parmi le satin et la soie,
Plus belle encor votre chère beauté;

Le ciel tout bleu, comme une haute tente,
Frissonnera somptueux à longs plis
Sur nos deux fronts qu'auront pâlis
L'émotion du bonheur et l'attente;

Et quand le soir viendra, l'air sera doux
Qui se jouera, caressant, dans vos voiles,
Et les regards paisibles des étoiles
Bienveillamment souriront aux époux.

6. Before you vanish

Before you vanish,
pale morning star...
— A thousand quails
Are singing in the thyme! —

Turn towards the poet,
whose eyes are full of love...
— The lark
Is rising to the sky with the daybreak! —

Turn your gaze which the dawn
is drowning in its blueness...
— What joy
Among the fields of ripe corn! —

And make my thoughts shine
there, far away, far away...
— The dew
Is gleaming brightly on the hay! —

Into the sweet dream where my darling
while still asleep is stirring...
— Quickly, quickly,
For here is the golden sun. —

Translation: © Peter Low

7. And so, it shall be on a bright summer's day

And so, it shall be on a bright summer's day:
The great sun, complicit in my joy,
Shall, amidst the satin and silk,
Make your dear beauty more beauteous still;

The bluest sky, like a tall tent,
Shall ripple in long creases
Upon our two happy foreheads, white
With happiness and anticipation;

And when the evening comes, the caressing breeze
That plays in your veils shall be sweet,
And the peaceful gazes of the stars
Shall smile benevolently upon the lovers.

Translation: © Laura L. Nagle

8. N'est-ce pas?

N'est-ce pas? nous irons gais et lents, dans la voie
Modeste que nous montre en souriant l'Espoir,
Peu soucieux qu'on nous ignore ou qu'on nous voie.

Isolés dans l'amour ainsi qu'en un bois noir,
Nos deux coeurs, exhalant leur tendresse paisible,
Seront deux rossignols qui chantent dans le soir.

Sans nous préoccuper de ce que nous destine
Le Sort, nous marcherons pourtant du même pas,
Et la main dans la main, avec l'âme enfantine.

De ceux qui s'aiment sans mélange, n'est-ce pas?

9. L'hiver a cessé

L'hiver a cessé : la lumière est tiède
Et danse, du sol au firmament clair.
Il faut que le coeur le plus triste cède
À l'immense joie éparse dans l'air.

J'ai depuis un an le printemps dans l'âme
Et le vert retour du doux floral,
Ainsi qu'une flamme entoure une flamme,
Met de l'idéal sur mon idéal.

Le ciel bleu prolonge, exhausse et couronne
L'immuable azur où rit mon amour
La saison est belle et ma part est bonne
Et tous mes espoirs ont enfin leur tour.

Que vienne l'été! que viennent encore
L'automne et l'hiver! Et chaque saison
Me sera charmante, ô Toi que décore
Cette fantaisie et cette raison!

8. Isn't it so?

Isn't it so? We shall go, happy yet slow,
Along the modest path we walk in smiling hope,
Caring little if others notice or ignore us.

Isolated in love as though in a dark wood,
Our two hearts, exhaling their peaceful fondness,
Shall be two nightingales singing in the night.

Without worrying ourselves about what
Fate holds in store, we walk still the same way,
Hand in hand, with the childlike soul

Of those who love completely — isn't it so?

Translation: © Shawn Thuris

9. Winter has ended

Winter has ended: the light is soft
And dances from the sun to the clear heaven.
The saddest heart must give way
To the great joy scattered through the air.

For a year I have held springtime in my soul
And the green return of the sweet blossoming,
Like a flame around a flame,
Sets upon my ideal something ideal.

The blue sky extends, exhorts and crowns
The changeless azure where my love laughs.
The season is fine and my share is good
And all my hopes have their turn at last.

Let summer come! And let
Autumn and winter come after! And every season
Will be dear to me, oh You who decorate
This imagining and this thought!

Translation: © Shawn Thuris

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book, from the LiederNet Archive (www.lieder.net).



CHARLES BLANDY, TENOR has been praised as “unfailing, tirelessly lyrical” (Boston Globe); “a versatile tenor with agility, endless breath, and vigorous high notes” (Goldberg Early Music Magazine). In 2017 Blandy sang the Evangelist in Bach’s *St. Matthew Passion* with Emmanuel Music. He appeared with Orchestra Iowa and Apollo Chorus of Chicago in Bach’s Mass in B minor; and with Music of the Baroque in Mozart’s Mass in C minor. Recent performances

include Handel’s *Messiah* with Saint Paul Chamber Orchestra; the role of Belmonte in Mozart’s *Abduction from the Seraglio* with Emmanuel Music; Monteverdi’s *Il Ritorno d’Ulisse, Vespers of 1610*, and *L’Orfeo* with Boston Early Music Festival; Mozart’s Requiem with True Concord and Bach’s B minor Mass with the American Classical Orchestra, both at Lincoln Center; and *St. Matthew Passion* with the American Bach Soloists in San Francisco. He has also appeared with the Bach Choir of Bethlehem, Handel and Haydn Society, Boston Baroque, Charlotte Symphony, Berkshire Choral Festival, and Pittsburgh Bach and Baroque. He appears on three new CD releases: Virgil Thomson’s *Four Saints in Three Acts* with Boston Modern Orchestra Project; J.C.F Fischer’s *Vespers of 1701* with Exsultemus and Newton Baroque; and sacred music of Ross Lee Finney with the Harvard University Choir. In opera he was recently heard in John Harbison’s *The Great Gatsby*; as Tom Rakewell in Stravinsky’s *The Rake’s Progress*; Tamino in Mozart’s *Magic Flute*; Lurcanio in Handel’s *Ariodante*; and Almaviva in Rossini’s *Barber of Seville*. In contemporary music, he premiered Rodney Lister’s chamber song cycle *Friendly Fire* with Collage New Music; and gave the US premiere of Rautavaara’s song cycle *Die Liebenden*. In recital, he has performed Schubert at the Token Creek Chamber Music Festival (WI) and Janacek and Finzi at Monadnock Music (NH). He gave recitals of modern American music in New York, Boston, London and Manchester UK, with pianist/composer Rodney Lister. He is the product of a strong public school arts program in Troy, NY. He received his bachelor’s degree in religion from Oberlin College and master’s degree from Indiana University. Further training was at Tanglewood, where he was awarded the Grace B. Jackson prize; and at the Britten-Pears School in Aldeburgh UK.



DAVID BOWLIN, VIOLINIST, has been widely recognized as an accomplished interpreter of a broad range of classical repertoire both old and new, and has won critical acclaim from the New York Times, the Chicago Tribune, and the Chicago Sun-Times, among others. His performances have brought him across North and South America, Europe, and Asia, and include dozens of world premieres. Among these is *Mahagoni*, a violin concerto written for him by Austrian composer Alexandra Hermentin, in a performance at Carnegie Hall’s Weill Re-

cital Hall. Awards include first prize at the Washington International Competition and the 2007 Samuel Baron Prize from Stony Brook University. Bowlin has performed with members of the Chamber Music Society of Lincoln Center, as well as toured in major East Coast cities with Musicians from Marlboro. He is a founding member of the International Contemporary Ensemble, Musical America’s 2014 Ensemble of the Year, and a member of the Oberlin Trio. He is also a former member of the Naumburg Award-winning Da Capo Chamber Players, whose recording of music by Chinari Ung was named one of NPR’s Top 5 Best American Contemporary Classical Albums of 2010. Other recording credits include works of Stravinsky, Webern, Xenakis, Roger Sessions, George Crumb, Huang Ruo, Ursula Mamlok, Du Yun, Su Lian Tan, and others for the Bridge, Naxos, New Focus, Arsis, and Mode labels. Bowlin has performed in live radio broadcasts in major regional markets across the United States, and has been heard in nationwide broadcasts of Performance Today. He has also served as guest concertmaster of the Toronto Symphony Orchestra and the IRIS Orchestra. Currently Bowlin is on the violin faculty of the Oberlin Conservatory of Music. He has also performed and taught at many summer festivals, including Marlboro, Kneisel Hall, the Mannes Beethoven Institute, and the Green Mountain Chamber Music Festival. Major teachers include Roland and Almita Vamos, Ronald Copes, Pamela Frank, Philip Setzer, Ani Kavafian, and Stephen and Kimberly Sims.



RANE MOORE, CLARINETIST, is well-regarded for her thoughtful, provocative interpretations of standard and cutting-edge contemporary repertoire. Fiercely devoted to the new music communities of the East Coast and beyond, Ms. Moore is a founding member of the New York based Talea Ensemble which regularly gives premieres of new works at major venues and festivals around the world. She has recently joined the award winning wind quintet, The City of Tomorrow, and is also a member Boston’s Callithumpian Consort and Sound Icon. Recent projects with legendary saxophonist Steve Coleman have yielded recordings and performances at The Village Vanguard, Newport Jazz Festival, Saalfelden Jazz Festival, and Jazz à la Villette in Paris. Moore is also a regularly invited collaborator with the International Contemporary Ensemble (ICE), Bang on a Can All-Stars, New York New Music Ensemble, Boston Musica Viva, Emmanuel Music, A Far Cry, Boston Modern Orchestra Project, Boston Landmarks Orchestra, Boston Ballet Orchestra and is the principal clarinetist for the Boston Philharmonic. Ms. Moore’s latest festival and series performances include high profile events at the Tanglewood Music Festival, Lincoln Center Festival, Wien Modern, Warsaw in Autumn, ECLAT in Stuttgart, Darmstadt International Music Festival, Monday Evening Concerts in Los Angeles, Ojai Music Festival, Bludenzer Tage Zeitgemäßer Musik, Transit Festival in Belgium, Time Spans in Colorado, Contempuls 5 in Prague, Sacrum Profanum in Krakow, June in Buffalo, as well as local and emerging series such as Monadnock, Rockport, Kingston, Town Hall Concerts in Seattle, and Trinity Wall Street in New York. Ms. Moore is on the faculty of the Summer Institute for Con-

temporary Performance Practice at New England Conservatory and has served in the ensemble-in-residence and guest teacher for advanced students in composition and clarinet at many universities and conservatories around the world. Ms. Moore is the co-artistic director of Winsor Music, a much beloved chamber music series and musical outreach organization in the Boston area. Ms. Moore has recordings on Tzadik, Pi, Wergo, Navona, New World, Bridge, and Gravina Música records.



ADRIAN MOREJON, BASSOONIST, has been praised for his “teeming energy” and “precise control” by the New York Times and having “every note varnished to a high gloss” by the Boston Globe. An active chamber musician, Morejon is a member of the Dorian Wind Quintet, Talea Ensemble, bassoon duo Dark & Stormy, Gene Project and Radius Ensemble. He has appeared with the Jupiter Symphony Chamber Players, the International Contemporary Ensemble (ICE), the St. Luke’s Chamber Ensemble, Imani Winds, the Argento Chamber Ensemble, Slee Sinfonietta, and the Sinfonietta of Riverdale, and as a guest artist with the Chamber Music Society of Lincoln Center, the Boston Chamber Music Society, Chamber Music Northwest, Essex Winter Series, the Portland Chamber Music Festival, and the Cooperstown Summer Music Festival. As a soloist, Morejon has appeared in New York, Boston, Vienna, Prague, Memphis, and Miami with the Talea Ensemble, IRIS Orchestra, Boston Modern Orchestra Project (BMOP), and the Miami Symphony. Morejon will be featured in a recording of Harold Meltzer’s *Full Faith and Credit*, double concerto for two bassoons and string orchestra, to be released by BMOP/Sound. An experienced orchestral musician, Morejon is co-principal of IRIS Orchestra and has performed with the Philadelphia Orchestra, the Orchestra of St. Luke’s, Orpheus Chamber Orchestra, the Boston Modern Orchestra Project (BMOP), the Chamber Orchestra of Philadelphia, The Knights, and others. Morejon was a recipient of Theodore Presser Foundation Grant, second prize of the Fox-Gillet International Competition, and a shared top prize at the Moscow Conservatory International Competition. During the past summers, he has participated in many festivals, including the Monadnock Music Festival, the Composer’s Conference at Wellesley College, the NJO Academy in the Netherlands, the Chamber Music Institute, Spoleto USA, the American Institute of Musical Studies in Graz, Austria, the Norfolk Chamber Music Festival, National Orchestra Institute, Music Academy of the West, the Verbier Festival, and FOSJA in Puerto Rico. Morejon completed graduate studies at the Yale School of Music while studying with Frank Morelli. Prior to this, Morejon studied bassoon with Bernard Garfield and harpsichord with Lionel Party at the Curtis Institute of Music. Morejon is currently on faculty at the Curtis Institute of Music, Boston Conservatory, the Longy School of Music of Bard College, SUNY Purchase College Conservatory of Music and CUNY Brooklyn College.



JASON SNIDER, FRENCH HORNIST, joined the Boston Symphony Orchestra as fourth horn in March 2007. Prior to his BSO appointment, he held positions as second horn with the Lyric Opera of Chicago and associate principal horn of the San Antonio Symphony. A native of Arkansas, Mr. Snider attended Northwestern University, where he studied with Norman Schweikert, Dale Clevenger, and Roland Pandolfi. During this time, he performed with the Civic Orchestra of Chicago for two seasons. After graduating with honors, Mr. Snider pursued graduate work at Rice University, studying with Roger Kaza and William Ver Meulen. He has played with various music festivals such as the Grant Park Music Festival, the Grand Teton Music Festival, the Orquesta Sinfonica de la Minería in Mexico City, the National Repertory Orchestra, the Jerusalem International Symphony Orchestra, and the Pacific Music Festival. He has also performed with the Chicago Symphony, the Houston Symphony, the Houston Grand Opera, and the Chicago Chamber Musicians. He teaches at the New England Conservatory and Boston University.



THOMAS VAN DYCK, DOUBLE BASSIST, has been a member of the Boston Symphony Orchestra’s double bass section since January 2013. An avid chamber musician and recipient of the Maurice Schwarz Prize at Tanglewood and the Lorraine Hunt Lieberman Prize, he has played chamber music at the Mostly Mozart Festival, New York City’s Town Hall and Carnegie Hall, the Kennedy Center, Harvard University’s Houghton Library Series, Bay Chamber Concerts in Rockport, Maine and Kingston Chamber Music Festival in Rhode Island, among others. He is a frequent guest with the Boston Chamber Music Society and has collaborated with the Borromeo, Ying, Lydian and Parker String Quartets. He was a founding member of A Far Cry and is a member of East Coast Chamber Orchestra (ECCO). A former member of the New World Symphony, he has played with the San Francisco Symphony, Detroit Symphony Orchestra, and San Diego Symphony. Thomas received his bachelor’s degree at Rice University studying with Paul Ellison and his master’s at Boston University with Ed Barker. In addition to enjoying a diverse performing career, he has been a guest teacher at NEC, San Francisco Conservatory, Boston University, and the Hartt School of Music, and a faculty member at the Longy School and Boston Conservatory. Thomas will join the New England Conservatory double bass faculty beginning in Fall 2018.

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Intimate Letters

Dear Friends,

Amid the Gothic grandeur of Sanders Theatre we are pleased to offer eight uniquely crafted opportunities to share our most intimate music making with you. BCMS Season 36 explores music by the three B's (and others) in at least three different ways, including rarely heard performances of viola quintets by Beethoven, Bruckner and Brahms. For Anglophiles we offer music of Britten, his *Phantasy Quartet* for Oboe and Strings, and the first BCMS performance of Bax's *Fantasy Sonata* for Viola and Harp.

For Francophiles we happily add Saint-Saëns's *Sonata* for Oboe and Piano to our repertoire, and bring back the delicious Piano Trio and *Sonata* for Violin and Cello by Ravel, Loeffler's *Two Rhapsodies*, Chausson's triumphant *Concert* for Violin, Piano and String Quartet, and Messiaen's apocalyptic *Quartet for the End of Time*.

For the first time we feature masterworks by three Czech composers in the same concert: Martinů's *Madrigals*, Janáček's *String Quartet No. 2*, "Intimate Letters", and Dvořák's earlier *Piano Quartet*. There is also a taste of Schubert and some familiar Mozart sprinkled throughout the season. We will also join in the season-long celebration of the 80th birthday of John Harbison with the playing again of his wonderful *String Trio* (2013).

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We are excited to welcome several guests, new and returning, including artists new to the faculties of UMass Amherst, The Juilliard School, NEC, and from NEC's Entrepreneurial Musicianship program, who have also contributed their talents to the business of music making.

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MARCUS THOMPSON has performed in chamber music series and recitals throughout the world. As a chamber musician, he has been a frequent guest of festivals and series in Amsterdam, Dubrovnik, Edmonton, Montreal, Santa Fe, Seattle, Sitka, Spoleto, Okinawa, and Rio de Janeiro. He appeared with the Chamber Music Society of Lincoln Center at Alice Tully Hall, on tour, and in a "Live from Lincoln Center" broadcast, and as a guest of the Cleveland, Emerson, Jupiter, Miami, Orion, Shanghai, and Vermeer String Quartets. Mr. Thompson has been a member musician of the Boston Chamber Music Society since 1984. In 2009 he was appointed its second artistic director. As a recitalist, he has performed in series throughout the Americas, including Carnegie Recital Hall and The Metropolitan Museum in New York, The National Gallery and Terrace Theater at the Kennedy Center in Washington, D.C., Herbst Theater in San Francisco, Orchestra Hall in Minneapolis, Jordan Hall and Gardner Museum in Boston, and Teatro Nacional in the Dominican Republic. Mr. Thompson has appeared as viola and viola d'amore soloist with many of this country's leading symphony orchestras. He has performed concertos, major works, or premieres with the Atlanta Symphony Orchestra, Boston Pops, The Chicago Symphony Orchestra, The Cleveland Orchestra, The Philadelphia Orchestra, St. Louis Symphony, and the National Symphony Orchestra. He has also appeared as soloist with the Los Angeles Chamber Orchestra and the Chicago Sinfonietta. Mr. Thompson has recorded the Bartók Concerto with the Slovenian Radio Orchestra, and works of Serly, Jongen, and Françaix with the Czech National Symphony. In February 2018 he performed Vivaldi's Second Viola d'Amore Concerto, Morton Feldman's *Rothko Chapel*, the premiere of the chamber version of Elena Ruehr's viola concerto *Shadow Light*, and Vaughan Williams's *Flos Campi* at MIT in observance of the fiftieth anniversary of his Boston recital debut. Born and raised in the South Bronx, Mr. Thompson holds a doctorate in viola performance from The Juilliard School. He has been a member of the viola faculty at New England Conservatory for more than three decades, and professor of music at MIT for more than four decades. In June 2015 he was appointed to MIT's highest faculty honor, becoming one of its thirteen Institute Professors.

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BCMS MEMBER MUSICIANS



Avery Fisher career grant recipient **JENNIFER FRAUTSCHI** has garnered worldwide acclaim as an adventurous musician with a remarkably wide-ranging repertoire. In the 2017-18 season, Ms. Frautschi appeared as soloist with the Cincinnati Symphony Orchestra, performed a 'reimagining' of Vivaldi's *Four Seasons* with Asheville Symphony, and gave two repeat performances of James Stephenson's Violin Concerto, a work she premiered with Minnesota Orchestra and Osmo Vänskä, at the Cabrillo Festival and Elgin Symphony. She also performed with the Brevard, Des Moines, Elgin, Kalamazoo, Santa Barbara, and Wheeling Symphonies, as well as at the Seattle Chamber Music Society's Winter Festival, Chanel's Pygmalion Series in Tokyo, and the St. Barth's Music Festival. Other highlights of the past few seasons include performances with the St. Paul Chamber Orchestra and Tucson Symphony; return engagements with the Alabama, Arkansas, Belo Horizonte, Chattanooga, and Phoenix Symphonies and the Rhode Island Philharmonic; and appearances at the Ojai, La Jolla, Moab, Bridgehampton, and Salt Bay Festivals. Her discography includes the Stravinsky Violin Concerto with the Philharmonia Orchestra, and two Grammy-nominated recordings of Schoenberg's Concerto for String Quartet and Orchestra and the Schoenberg Third String Quartet. Recent releases include a recording of Romantic horn trios with hornist Eric Ruske and pianist Stephen Prutsman, and the Stravinsky Duo Concertante with pianist Jeremy Denk. In the last two years she has released two discs with pianist John Blacklow: the first devoted to the three Schumann violin sonatas; the second an exploration of recent additions to the violin and piano repertoire by American composers. Born in Pasadena, California, Ms. Frautschi was a student of Robert Lipsett at the Colburn School. She also attended Harvard, NEC, and Juilliard, where she studied with Robert Mann. She performs on a 1722 Antonio Stradivarius violin known as the "ex-Cádiz" on generous loan from a private American foundation. She currently teaches in the graduate program at Stony Brook University in New York. She has been a BCMS member musician since 2016.



YURA LEE, VIOLINIST/VIOLIST, is one of the most versatile and compelling artists of today. Ms. Lee was the only first prize winner awarded across four categories at the 2013 ARD Competition in Germany. She has won top prizes for both violin and viola in numerous other competitions, including first prize and audience prize at the 2006 Leopold Mozart Competition (Germany), first prize at the 2010 UNISA International Competition (South Africa), first prize at the 2013 Yuri Bashmet International Competition (Russia), and top prizes in Indianapolis (USA), Hannover (Germany), Kreisler (Austria), and Paganini (Italy) Competitions. At age 12, she became the youngest artist ever to receive the Debut Artist of the Year

prize at the "Performance Today" awards given by National Public Radio. She is also the recipient of the prestigious Avery Fisher Career Grant. Her CD with Reinhard Goebel and the Bayerische Kammerphilharmonie, titled "Mozart in Paris" (Oehms Classics) received the prestigious Diapason d'Or Award in France. Ms. Lee was nominated and represented by Carnegie Hall for its ECHO (European Concert Hall Organization) series. For this series, she gave recitals at Carnegie's Weill Recital Hall and nine celebrated concert halls in Europe. As a soloist, Ms. Lee has appeared with many major orchestras, including New York Philharmonic, Chicago Symphony, Baltimore Symphony, Cleveland Orchestra, Detroit Symphony, San Francisco Symphony, Los Angeles Philharmonic, Monte Carlo Philharmonic, Hong Kong Philharmonic, Tokyo Philharmonic, to name a few. She has performed with conductors Christoph Eschenbach, Lorin Maazel, Leonard Slatkin, Myung-Whun Chung, among many others. As a chamber musician, Yura Lee regularly takes part in the Marlboro, Salzburg, Verbier, La Jolla, Seattle, Caramoor, Ravinia, Kronberg, and Aspen festivals. She is a member of the Chamber Music Society of Lincoln Center as both violinist and violist. Ms. Lee studied at the Juilliard School, New England Conservatory, Salzburg Mozarteum, and Kronberg Academy. Her main teachers were Namyun Kim, Dorothy DeLay, Hyo Kang, Miriam Fried, Paul Biss, Thomas Riebl, Ana Chumachenko, and Nobuko Imai. She teaches both violin and viola at the Mason Gross School of the Arts at Rutgers University. She has been a BCMS member musician since 2013.



MAX LEVINSON, PIANIST, has performed as soloist with the St. Louis, Detroit, San Francisco, Baltimore, Oregon, Indianapolis, Colorado, New World, San Antonio, Louisville, and Utah Symphonies, the St. Paul Chamber Orchestra, the Los Angeles Philharmonic, the Boston Pops, Los Angeles Chamber Orchestra, and National Symphony Orchestra of Ireland, and in recital at New York's Alice Tully Hall, Washington DC's Kennedy Center, London's Wigmore Hall, Zürich's Tonhalle, the Musée d'Orsay in Paris, Jordan Hall in Boston, and throughout the US, Canada, and Europe. Levinson's international career was launched when he won first prize at the 1997 Dublin International Piano Competition, the first American to achieve this distinction. He is also recipient of the Avery Fisher Career Grant and the Andrew Wolf Award. Artistic director of the San Juan Chamber Music Festival in Ouray, Colorado and former co-artistic director of the Janus 21 Concert Series in Cambridge, Massachusetts, Mr. Levinson is an active chamber musician. He has performed with the Tokyo, Vermeer, Mendelssohn, and Borromeo Quartets, and appears at major music festivals including Santa Fe, Marlboro, Mostly Mozart, Bravo/Vail, La Jolla, Seattle and Cartagena. His recordings have earned wide acclaim, including his most recent recording with violinist Stefan Jackiw of the three Brahms sonatas (Sony). Mr. Levinson teaches at New England Conservatory and Boston Conservatory. Born in the Netherlands and raised in Los Angeles, Mr. Levinson began studying piano at age five. He is a graduate of Harvard University and the New England Conservatory. His teachers include Patricia Zander, Aube Tzerko and

Bruce Sutherland. He currently lives in the Boston area with his wife, cellist Allison Eldredge, and their two daughters, Natalie and Jessica. He has been a BCMS member musician since 2016.



DIMITRI MURRATH, VIOLIST, has made his mark as a soloist on the international scene, performing regularly in venues including Jordan Hall, Kennedy Center, Wigmore Hall, Purcell Room, Royal Festival Hall (London), Kioi Hall (Tokyo), the National Auditorium (Madrid), Palace for Fine Arts (Budapest), and Palais des Beaux-Arts (Brussels). A 2014 Avery Fisher Grant recipient, he has won numerous awards, including first prize at the Primrose International

Viola Competition, the second prize at the First Tokyo International Viola Competition, the special prize for the contemporary work at the ARD Munich Competition, Verbier Festival Academy's Viola Prize, and a fellowship from the Belgian American Educational Foundation. With repertoire extending from Bach to contemporary music by Ligeti, Kurtág and Sciarrino, he is particularly keen on performing new works. He has taken part in the Park Lane Group New Year Series in London to great critical acclaim, as well as commissioned, given the world premieres, and recorded several solo works. An avid chamber musician, he has collaborated with Miriam Fried, Pamela Frank, Richard Goode, Laurence Lesser, Paul Katz, Donald Weilerstein, Gidon Kremer, Kim Kashkashian, Menahem Pressler, Radovan Vlatkovic, Arnold Steinhardt, Peter Wiley, David Soyer, and Mitsuko Uchida. Festival appearances include IMS Prussia Cove (UK), Ravinia's Steans Institute (Chicago), Verbier Festival Academy, Gstaad Festival (Switzerland), Caramoor Rising Stars (New York), Great Lakes Festival (Michigan) and Marlboro Music Festival (Vermont). Mr. Murrath began his musical education at the Yehudi Menuhin School studying with Natalia Boyarsky, and went on to work in London with David Takeno at the Guildhall School of Music and Drama. He graduated with an Artist Diploma from the New England Conservatory as a student of Kim Kashkashian. He joined the viola faculty at New England Conservatory at aged 26 and taught there for 8 years. He is now on the faculties of San Francisco Conservatory and Bowdoin Music Festival. He has been a member of BCMS since 2013.



PEGGY PEARSON, OBOIST, is a winner of the Pope Foundation Award for Outstanding Accomplishment in Music. She gave her New York debut with soprano Dawn Upshaw in 1995, a program featuring the premiere of John Harbison's *Chorale Cantata* which was written specifically for them. She has performed solo, chamber and orchestral music throughout the U.S. and abroad. A member of the Bach Aria Group, Ms. Pearson is also solo oboist with the Emmanuel

Chamber Orchestra, an organization that has performed the complete cycle of sacred cantatas by J.S. Bach. She is featured on the recording of Bach cantatas by Emmanuel Music with Lorraine Hunt Lieberman. Ms. Pearson is the director

emerita of, and oboist with the Winsor Music Chamber Series. She is also a founding member of La Fenice. Ms. Pearson has toured internationally and recorded extensively with the Orpheus Chamber Orchestra, and has appeared with the Boston Symphony Orchestra and the St. Paul Chamber Orchestra as principal oboist, the Chamber Music Society of Lincoln Center, and Musicians from Marlboro. She was principal oboist of the Boston Philharmonic from 2010 to 2015. Ms. Pearson has been an active exponent of contemporary music. She was a fellow of the Radcliffe Institute in contemporary music, and has premiered numerous works, many of which were written specifically for her. She is featured on a recording of John Harbison's music entitled *First Light*, with Dawn Upshaw and Lorraine Hunt Lieberman. As director of Winsor Music, Inc., Ms. Pearson organized the Winsor Music Consortium, a project to commission works for oboe, and has commissioned and premiered 30 works on her chamber music series. She was a founding member of the Emmanuel Wind Quintet, winner of the 1981 Naumburg Award, which collaborated with the Guild of Composers. Ms. Pearson has been on the faculties at Boston Conservatory, MIT (Emerson Scholars Program), Songfest, The Tanglewood Music Center (Bach Institute), the Conservatory of Music (University of Cincinnati), Wellesley College, the Composers Conference at Wellesley College and the Longy School of Music. She has been a BCMS member musician since 2016.



RAMAN RAMAKRISHNAN, CELLIST, was a founding member of the Daedalus Quartet, winners of the grand prize at the 2001 Banff International String Quartet Competition. During his eleven years with the quartet, he performed coast-to-coast in the United States and Canada, in Japan, Hong Kong and Panama, and across Europe. The quartet has been in residence at the Chamber Music Society of Lincoln Center, the University of Pennsylvania, and Columbia University,

where Mr. Ramakrishnan maintains a teaching studio. In 2011, he formed the Horszowski Trio with violinist Jesse Mills and pianist Rieko Aizawa. He has given solo recitals in New York, Boston, Seattle and Washington, D.C., and has performed chamber music at Bargemusic and at the Aspen, Caramoor, Charlottesville, Four Seasons, Lincolnshire (UK), Marlboro, Mehli Mehta (India), Oklahoma Mozart and Vail Music Festivals. He has toured with Musicians from Marlboro and has performed, as guest principal cellist, with the Saint Paul Chamber Orchestra. As a guest member of Yo-Yo Ma's Silk Road Ensemble, he has performed in New Delhi and Agra, India and in Cairo, Egypt. He was born in Athens, Ohio and grew up in East Patchogue, New York. His father is a molecular biologist and his mother is the children's book author and illustrator Vera Rosenberry. He holds a bachelor's degree in physics from Harvard University and a master's degree in music from The Juilliard School. His principal teachers have been Fred Sherry, Andrés Díaz and André Emelianoff. Mr. Ramakrishnan lives in New York City with his wife, violist Melissa Reardon. He plays a Neapolitan cello made by Vincenzo Jorio in 1837. He has been a member of BCMS since 2013.

Sunday, September 23, 2018 at 7:30 p.m.

Sanders Theatre, Cambridge

Beethoven String Quintet in C major, Op. 29

Allegro moderato
Adagio molto espressivo
Scherzo: Allegro
Presto

Ayano Ninomiya and Yonah Zur, violins
Marcus Thompson and Deanna Badizadegan, violas
Clancy Newman, cello

Britten Phantasy, Op. 2

Peggy Pearson, oboe Yonah Zur, violin
Marcus Thompson, viola Clancy Newman, cello

I N T E R M I S S I O N

Brahms Piano Trio in C major, Op. 87

Allegro
Andante con moto
Scherzo: Presto
Finale: Allegro giocoso

Ayano Ninomiya, violin Clancy Newman, cello
Max Levinson, piano

Cellist Clancy Newman is the Haim and Joan Eliachar Guest Artist for the concert.

Please join us for a post-concert reception downstairs in the Green Room.

String Quintet in C major, Op. 29 [1801]

Ludwig van Beethoven

Born December, 1770 in Bonn, Germany

Died March 26, 1827 in Vienna, Austria

When the 21-year-old Beethoven arrived in Vienna in 1792, Mozart had been dead less than a year, and Haydn—with whom Beethoven studied briefly—was in his prime. Under their long shadows, Beethoven spent his first years in Vienna mastering the “Classical” style, meanwhile earning a reputation as the city’s ranking keyboard virtuoso.

The first years of the new century were a turning point for Beethoven. Publicly, he was on top of the world; no longer seen as just a pianist who also composed, he published his first symphony and string quartets in 1801, and he was writing an important ballet after being recommended by the Empress. But privately, Beethoven was coming to terms with an inescapable tragedy: He was going deaf.

Even if the music composed in 1801 showed no obvious signs of Beethoven’s tormented state, it initiated a process of change that ultimately ushered in his “middle period.” It was during this transitional phase that Beethoven wrote the only String Quintet he conceived expressly for that ensemble (as opposed to several others arranged from existing music), a work that built on the success of his first six string quartets while testing new approaches to form and harmony.

Underneath the charming themes and placid textures of the first movement, its harmonic scheme exploits a move to the “wrong” key, contrasting the home key of C major with the unexpected destination of A major. The slow second movement, by contrast, looks back toward Mozart, with a singing quality that became less overt in Beethoven’s later years.

The Scherzo, tumbling obsessively through permutations of its three-note motive, is perhaps the clearest preview of Beethoven’s “middle period” sound. The quirky and highly operatic finale once again emphasizes the foreign key of A major, heard during the first of two interruptions marked *Andante con moto e scherzoso*.

Phantasy, Op. 2 [1932]

Benjamin Britten

Born November 22, 1913 in Lowestoft (Suffolk, England)

Died December 4, 1976 in Aldeburgh (Suffolk, England)

Benjamin Britten was a true musical prodigy, composing prolifically and excelling at piano and viola. In 1927, his viola teacher introduced him to the composer Frank Bridge, who agreed to give Britten private lessons. Britten lost some of his youthful swagger working with Bridge—he later wrote, “I, who thought I was already on the verge of immortality, saw my illusions shattered”—but he emerged from the demanding lessons with new rigor and technique to match his natural inventiveness.

Britten entered the Royal Conservatory of Music in 1930. His lessons there with the conservative-leaning composer John Ireland were unremarkable, but he relished

his discovery of European trendsetters including Schoenberg and Stravinsky. A Sinfonietta from 1932 became Britten's official Opus 1 (superseding the hundreds of opus numbers he logged in his youth), followed by the Phantasy for oboe, violin, viola and cello, written for the oboe virtuoso Leon Goossens. The Phantasy received its first performance on BBC Radio in 1933, and it brought Britten into the international limelight with a 1934 performance at a festival in Florence.

Britten shaped the Phantasy as a palindrome, with the cello beginning and ending the work with a halting march figure. The muted string trio elaborates the march, and then the oboe enters with a simple and tender theme intoned over dry plucks. The intensity builds until crunching chords and a virtuosic oboe swoop release into a series of linked episodes, including a matched pair of sections with a smoky, Spanish flavor.

Piano Trio in C major, Op. 87 [1880-82]

Johannes Brahms

Born May 7, 1833 in Hamburg, Germany

Died April 3, 1897 in Vienna, Austria

The first work of chamber music that Brahms issued publicly was his Piano Trio No. 1, composed as a 20-year-old after his pivotal introduction to Robert and Clara Schumann (both of whom had composed groundbreaking trios already). 26 years later Brahms returned to the format of trio for piano, violin and cello, starting two different drafts that he shared with his old friend Clara. He ended up scrapping

one and waiting another two years to finish the other, which he published and debuted in 1882.

The Piano Trio No. 2 in C major is remarkably focused and sparing in its use of musical material, much like the "middle period" works from Brahms' ultimate idol, Beethoven. In the *Allegro moderato* first movement, the violin and cello often work in tandem, either spaced out in octaves (starting with the naked opening passage) or moving together in clean harmony. The piano part is similarly stripped down, as in the accompanying octave gestures that place two-beat groupings against the three-beat pulse.

The *Andante con moto* second movement resumes that distilled approach, with the strings again moving together in octaves while the piano counters with a simple but rhythmically contradictory accompaniment. This theme serves as the basis for a set of variations, with each one seizing upon a core gesture in true Beethovenian fashion. The most aggressive variation, with its pounding chords and staccato declarations, gives way to the most tender, reframed in the parallel major key.

With its *Presto* tempo, minor-key harmonies and delicate textures (played "always very softly and lightly," as per an instruction in the piano part), the third movement recalls Mendelssohn's bewitching scherzos. When Brahms sent a draft to Clara Schumann, she commented that the contrasting trio section, with its C-major melody in a more comfortable tempo, seemed "not important enough" and "lacking in charm" after the "entrancing" and "delightfully varied" scherzo; Brahms disagreed and kept the passage anyway.

The finale once again begins with the strings in octaves and the piano playing an elemental accompaniment. Before we've even left the first measure an unsettled diminished-seventh chord disturbs the home key of C major, and that sound returns many times to hold suspense until the end.

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GUEST ARTISTS | SEPTEMBER 23, 2018



A native of Boston, violist **DEANNA BADIZADEGAN** currently studies with Kim Kashkashian at the New England Conservatory, where she is pursuing a Graduate Diploma in Viola Performance. She maintains an active performing schedule, including recent solo performances at TEDxStanford, TEDxFargo and with Boston's Eureka Ensemble, a performance for which she was praised for "command[ing] the orchestra with her outwardly expressive style." An avid chamber musician, she has performed with the St. Lawrence and Borromeo String Quartets, and participated in the Perlman Music Program Chamber Music Workshop and Yellow Barn Young Artists Program. Recent orchestral engagements include concerts with the San Francisco Symphony, Eastern Sierra Symphony, East Coast Chamber Orchestra, and Sejong Soloists. In addition to her musical studies,

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Deanna Badizadegan earned a M.S. in Management Science & Engineering and a B.S. in Organizational Design & Engineering from Stanford University, where she graduated both Tau Beta Pi and Phi Beta Kappa. She also holds a Professional Studies Diploma from the San Francisco Conservatory of Music. Her former teachers include Paul Hersh, Lesley Robertson, Jodi Levitz, and Michelle LaCourse.



CLANCY NEWMAN, first prize winner of the Naumburg International Competition and recipient of an Avery Fisher Career Grant, has had the unusual career of a performer/composer. He received his first significant public recognition at the age of twelve, when he won a Gold Medal at the Dandenong Youth Festival in Australia, competing against people twice his age. In the years that followed, he won numerous other competitions, including the Juilliard School


Cello Competition, the National Federation of Music Clubs competition, and the Astral Artists National Auditions. He has performed as soloist throughout the United States as well as in Europe, Asia, Canada, and Australia. He can often be heard on NPR's "Performance Today" and has been featured on A&E's "Breakfast With the Arts." A sought after chamber musician, he is a member of the Chicago Chamber Musicians and the Weiss-Kaplan-Newman Trio, and a former member of Chamber Music Society Two of Lincoln Center. He has also toured as a member of Musicians from Marlboro. He developed an interest in composition at an early

age, writing his first piece at seven, a piece for solo cello. Since then, he has greatly expanded the cello repertoire: he premiered his Four Pieces for Solo Cello at the Violoncello Society in New York, his Sonata for Cello and Piano in New York's Weill Hall, and his *Four Seasons* for cello and string orchestra with Symphony in C in Philadelphia. He has also written numerous chamber music works, including two string quartets, a clarinet trio, and a piano quintet. He has been a featured composer on the Chamber Music Society of Lincoln Center's "Double Exposure" series and the Chicago Chamber Musicians' "Freshly Scored" series, and has received commissions from Astral Artists, the Barnett Foundation, the Carpe Diem String Quartet, and the Silo Collective, among others. His piano trio, *Juxt-Opposition*, is available on Bridge Records. Mr. Newman is a graduate of the five-year exchange program between Juilliard and Columbia University, receiving a M.M. from Juilliard and a B.A. in English from Columbia. His teachers have included David Gibson, Joel Krosnick and Harvey Shapiro.



Equally at home as a soloist, recitalist, and chamber musician, violinist **AYANO NINOMIYA** has performed throughout the United States and around the world. She made her Carnegie Hall debut in 2016 with the Stravinsky Violin Concerto; other recent performances include solos with A Far Cry and the Jacksonville Symphony, as well as recitals at the Music Mountain Festival, the Sembrich Opera Museum, and the Moab Festival. Ayano has won numerous

awards, including the Naumburg International Competition, the Tibor Varga International Competition, Astral Artists National Auditions, and the Young Performer's Career Advancement Award. As a recording artist, she has released a variety of albums including a solo album of works for violin by Larry Bell and more recently, three albums as the first violinist of the Ying String Quartet. During the summers, she has performed at the Marlboro, Ravinia, Kingston, Skaneateles, Caramoor, Bowdoin, and Moab music festivals, as well as at Prussia Cove's International Musicians Seminar, the Canberra International Festival (Australia), and the Adams Festival (New Zealand), among others. She has toured with Musicians from Marlboro and Musicians from the Steans Institute. She is also a founding member of the conductor-less East Coast Chamber Orchestra. Because of her own experience beginning the violin in a public school program in Boston, Ayano has given numerous programs for children across the U.S. Other past projects include a benefit performance for victims of the 2009 Haiti earthquake, a fundraiser in the aftermath of the 2011 Tohoku earthquake, and the creation of her own Elderhostel "Day of Adventure" programs in NYC. After graduating from Harvard University and The Juilliard School, Ayano studied at the Franz Liszt Academy in Budapest, Hungary. Her principal teachers and mentors were Miriam Fried, Robert Mann, Eszter Perenyi, Michele Auclair, and Robert Levin. From 2010 to 2015, Ayano was first violinist of the Ying Quartet and associate professor at the Eastman School of Music. In fall 2015 she joined the faculty of New England Conservatory. In her spare time, she loves to paint and practice Aikido.




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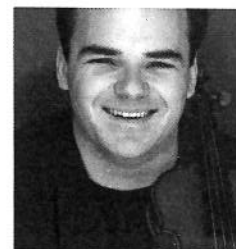




Violinist **YONAH ZUR** regularly performs throughout the US, Israel, and Europe in both traditional and contemporary repertoire. He has appeared as a soloist with the Jerusalem Symphony, the Israel Contemporary Players, and the Israel Camerata Jerusalem. As a chamber musician, he has performed at the Marlboro, Yellow Barn, Tanglewood, and Mecklenburg-Vorpommern festivals, where he shared the stage with members of the Guarneri, Juilliard, and Emerson

Quartets, and with pianists Richard Goode, Gilbert Kalish, and Bruno Canino. He was a member of the Carmel Quartet for two seasons and served as assistant principal second violin with the Jerusalem Symphony Orchestra for six seasons. His view, that an artist plays a vital role in the society in which he is active, manifests in his numerous educational activities. He has played for thousands of school children in Israel and the US, leading outreach performances for Carnegie Hall ensembles, the Jerusalem Symphony Orchestra, Carmel Quartet, the String Orchestra of New York City, and other ensembles. Mr. Zur has given numerous world premieres, including the premiere performance of the Violin Concerto by his father, Menachem Zur. His recordings of works by Louis Karchin, Chester Biscardi, Paul Moravec and Robert Cuckson have appeared on the Naxos, Albany, and ArkivMusic labels. Mr. Zur graduated from the Jerusalem Academy of Music and Dance having studied with Avi Abramovich, and earned his master's degree at The Juilliard School with Robert Mann. He was a recipient of the AICF scholarships from 1995 to 2003.

Violinist Ayano Ninomiya is unable to join us this week. We are pleased and grateful to have Mr. Markus Placci performing with us.



MARKUS PLACCI, VIOLINIST, is enjoying a growing international reputation that has already earned him solo appearances throughout Europe, South America, Asia, and the United States. Winner of the prestigious XXVI Vittorio Veneto Competition, Mr. Placci is the recipient of numerous other international awards and prizes, such as the Brahms-Preis and Baden-Baden Philharmonie Foundation Carl Flesch Preis in Germany and the Jules C. Reiner Violin Prize

at Tanglewood. He was a top prize winner at the 2006 Washington International Competition. Since his solo debut at the age of 13 with the Bologna Symphony, Mr. Placci has appeared in solo performances with major symphony orchestras such as the Barcelona Symphony, the Radio Television Orchestra of Spain (RTVE), the Philharmonie Baden-Baden, the Annapolis Symphony, the Bologna Symphony, Milan's Pomeriggi Musicali Orchestra, Teatro di San Carlo of Napoli Symphony, the Haydn Orchestra of Bolzano, the St. Petersburg Philharmonic, and the Padova e del Veneto Orchestra, among others. In September 2005, collaborating with conductor Uwe Mund and Spain's RTVE orchestra, Mr. Placci world-premiered to great acclaim a violin concerto written by Catalan composer Jordi Cervelló. The concert was broadcast live from Teatro Monumental in Madrid on the radio and national television. In 2007, Cervelló composed and dedicated to Placci his *Tre Pensieri* for violin and piano. Mr. Placci is also an avid chamber musician, with performances that range from duo recitals in prominent concert series, such as Musica Insieme and Accademia Filarmonica Mozart in Bologna, Società del Quartetto di Vicenza, and Asolo Musica, to trio appearances as a founding member of the Fortuna Piano Trio with Kyung-Mi Lee and Michelangelo Carbonara, which won the 2007 Emanuel Ax-Villecroze Academy Award in France and toured South America. Mr. Placci has been broadcast live on prominent radio stations such as BBC Radio, RTVE (Spain), Bartok Radio (Hungary), WGBH Boston, and RaiRadio in Italy. Mr. Placci is a professor of violin at the Boston Conservatory. In 2016, he was presented with both the Boston Conservatory Outstanding Faculty of the Year award and the Massachusetts America Strings Teachers Association Best Studio Teacher award. He makes his home between Bologna, Italy, and Boston. He plays on an 1871 J. B. Vuillaume violin, a copy of the "Alard" Stradivarius.

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