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About Midsummer's Music

Founded in 1990, Midsummer's Music has been bringing chamber music to Door County audiences for more than three decades. Our "exciting, pulse-pounding and riveting" concerts include international premieres and feature world-class artists.

Our unique and diverse cultural, historical, and scenic musical experiences touch tens of thousands

of listeners each year via live performances, radio, and social media. A multi-faceted organization featuring collaborations with local organizations and institutions, we attract musicians from Chicago's Lyric Opera, Chicago Symphony, Milwaukee Symphony, St. Paul Chamber Orchestra, Ravinia Festival, and Pro Arte Quartet, among others.

Our resident string quartet, the Griffon String Quartet, enriches the lives of children and adults throughout northeast Wisconsin through concerts, workshops, and music education.

Collaborations include Write On, Door County and Woodwalk Gallery involving poets and artists who create original works based on the music that inspired them, and the Celebrate Water initiative which is a major programming commitment to bring awareness to water supply protection.

Midsummer's Music attracts increasing admiration and respect from around the country, while still gaining the affection of local Door County audiences.



midsummersmusic.com • 920-854-7088

Mission Statement

Our mission is:

- presenting world-class chamber music
- performing at the highest standard of artistic excellence
- enriching audiences near and far
- sharing dynamic, distinctive and engaging performances

We are:

- actively committed to accessibility and intentional inclusivity in all aspects of our work
- continually striving to provide all people with opportunities to connect with the music we perform

Midsummer's Music • 10568 Country Walk Ln., Unit 43 • Sister Bay, WI 54234
FEIN: 39-1829237

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2024 Coffee Talks

Coffee Talk programs are free, informal presentations on music topics by ensemble members, staff, and friends.

June 14 • Maja Jurisic, MD

Sound Therapy • 10:00am, UU Fellowship, Ephraim

July 11 • Peter Conroy, PhD of French Literature

Impressionism and Depression: Music and Society in France 1870-1914

1:00pm, UU Fellowship, Ephraim

July 19 • Will Healy, Composer-in-Residence

Bach to the Future • 1:00pm, Shepherd of the Bay Lutheran Church, Ellison Bay



"When Jean was in high school in Northbrook, IL, she was selected to appear on Ted Mack's Original Amateur Hour. She travelled alone by train to New York, found a hotel and her way to the television studio and appeared as a soloist on national television."

From the Artistic Director

Welcome, to our 34th season—a very special season “A Season for Jean.” Jean Berkenstock was one of our founders, but she was so much more. She inspired us with her beautiful flute playing, encouraged us with her hard work, friendliness, and understanding, and she set an example for us with that special spirit of warmth and gracious generosity that is part of her legacy that lives on in Midsummer’s Music. She was also there with me, and for me, every step of the way—volunteering, offering her insightful criticism, and, especially, making it all fun and rewarding.

All of us at Midsummer’s Music are committed to making this the best possible season for all of you and as the most memorable season in Jean’s honor that we can possibly create—one that she would enjoy as much as she did the 33 seasons she helped make so special. To that end, we are blessed with great creative talent. So, David Perry will lead us in many exciting concerts, but most of all, several great performances of the Mendelssohn Octet. Jeannie Yu returns with a splendid rendition of everyone’s favorite, Grieg’s Piano Concerto, in a unique and stunning arrangement with string quartet. We are also bringing back Beethoven’s most popular work during his lifetime, the Septet for Winds and Strings.

We also have stars behind the scenes in our wonderful staff, great volunteers, and an energetic board. Thanks to all of you but especially to our Executive Director, Allyson Fleck, for her inspiring and tireless leadership. Throughout the year, with the tremendous growth of the Griffon String Quartet and with our nationally recognized summer festival, Allyson has been relentless in making the Griffon and Midsummer’s Music a year-round force throughout Door County



and northeastern Wisconsin. We all – musicians, board, volunteers, and audience alike - are blessed to have her insightful leadership.

I also want to personally thank our musicians and all of you, my friends in our Midsummer’s family, for your loving support and kindness. You are the best.

Please acknowledge our generous donors and volunteers for making all of this possible, and I hope you will enjoy this wonderful spirit we call “Midsummer,” throughout the year.

Jim Berkenstock

A handwritten signature in dark ink that reads "James J. Berkenstock". The signature is written in a cursive, flowing style.

Artistic Director and Board President

Autumn Music Fest

Discover the enchanting power of intimate musical storytelling. Join us!

Weekends in October

Concerts featuring the Pro Arte Quartet, the Griffon String Quartet, plus MM musicians David Perry and Jeannie Yu!

Tickets and sponsorships at midsummersmusic.com and 920-854-7088.

From the Executive Director

Greetings and welcome to Midsummer's Music! We all look forward to a summer of intimate settings and breathtaking performances. This year, we will present summer concerts from June 13 through Labor Day and our newly expanded Autumn Music Festival in October. We are thrilled to share the talents of our world-class artists with eager listeners in our many venues. Our unique approach includes presenting concerts in varied genres, featuring the works of minority and women composers, commissioning world premieres, and engaging in current events to stimulate our audiences. We also foster collaborations with poetry, art, and community organizations, a tradition we are excited to continue for years to come.

To learn more about Midsummer's Music and our many offerings, including the Griffon String Quartet residency initiative, please visit us at midsummersmusic.com, where you can watch videos, read articles, and more.

I extend my deep gratitude to the musicians, board, staff, and all the Gracenotes volunteers at Midsummer's Music for their enduring spirit in bringing this season to fruition. I would also like to recognize the season sponsors, the Jean Berkenstock Family Fund and the Susan DeWitt Davie Legacy Fund, along with our concert and musician sponsors who have built a bridge of support to our programming, making the 2024 season possible. Their generosity, along with our many patrons' support, has given us a strong foundation for a bright future. As we plan for next season and beyond, Midsummer's Music will continue our com-



mitment to presenting works that inspire and enrich our community.

On behalf of the entire Midsummer's Music team, thank you for being with us as we celebrate our 34th season! Let us know how we are doing. We look forward to seeing you often at our programs.

Musically yours,
Allyson Fleck
Allyson Fleck
Executive Director
Assistant Artistic Director



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Mozart, Mendelssohn, and Magic

Opening Night special guest WPR's Norman Gilliland

Toast by Honorary Chairman Michael J. Schmitz

***Phantasie* Trio (1908)**

Piano, Violin, and Cello

Moderato

Alice Verne-Bredt

(1864-1958)

Quartet No. 2 in E-flat Major, K. 493

Piano, Violin, Viola, Cello

Allegro

Larghetto

Allegretto

Wolfgang Amadeus Mozart

(1756-1791)

Intermission

Sextet in D Major, Op. 110

Piano, Violin, Two Violas, Cello, and Bass

Allegro vivace

Adagio

Menuetto: Agitato – Trio

Allegro vivace

Felix Mendelssohn

(1809-1847)

David Perry, Violin • Sally Chisholm & Allyson Fleck, Violas •

Ana Kim, Cello • Kris Saebo, Bass • Jeannie Yu, Piano

David is sponsored by Michael Elkow and Mary Hauser & Jerry Randall. Sally is sponsored by the Nancy T. and David A. Borghesi Fund. Allyson is sponsored by Peter & Beverly Ann Conroy. Jeannie is sponsored by Mary Hauser & Jerry Randall.

Thursday, June 13 – Opening Night – Donald & Carol Kress Pavilion, Egg Harbor

Sponsored by the Midsummer's Music Board of Directors

Saturday, June 15 – St. Luke's Episcopal Church, Sister Bay

Sponsored by the Jean Berkenstock Family Fund

In memory of Loralee Holton

Sunday, June 16, 5:00pm – Hope United Church of Christ, Sturgeon Bay

Sponsored by Sandy Zingler

Poet: Allison Haus

Tuesday, June 18 – Unitarian Universalist Fellowship, Ephraim

Sponsored by Peggy Lott

The Women's Fund of Door County is a supporting sponsor for this program.

Concerts are at 7:00pm, unless otherwise noted.

Special thanks to Eagle Harbor Inn for hosting Norman Gilliland.

It is commonly known that historical women musicians faced a difficult path because of their gender. However, Wolfgang Mozart and Felix Mendelssohn were particularly supportive of women because, in part, they both had very talented older sisters with whom they collaborated and grew together, both personally and professionally. The two Mozart siblings toured extensively under the auspices of their composer/violinist father, Leopold Mozart. Although there was an exploitive nature to their father's extensive concert schedule for his children, it resulted in the two youngsters sharing musical experiences in a way that few brother-and-sister pairs could hope to experience, as their extensive and intimate correspondence reveals, even after Wolfgang left their native Salzburg for life in Vienna. Mozart's respect for women continued with the woman he married, the very fine soprano Maria Constanze Cäcilia Josepha Johanna Aloysia Weber (she went by Constanze, for short). Both her sisters were professional singers, and her half-brother became the father of composer Carl Maria von Weber.

Felix Mendelssohn also enjoyed a close relationship with his very talented sister, Fanny. The two of them often performed in their Berlin home, a gathering place for artists, scientists, and intellectuals including Goethe, and the Helmholtz brothers. Felix and Fanny were also friends with Clara Schumann.

It therefore seems fitting to preface two masterpieces by Wolfgang and Felix with a work by a very talented woman composer who was born just 17 years after Mendelssohn's death.

Alice Verne-Bredt

(1864–1958) grew up in England to parents of Bavarian descent. Her maiden name of Würm was Anglicized by her family to Verne when she was 29 years old. Both of her par-



ents were musicians—her mother, a violinist, and her father, a professional organist who also played piano, violin, and zither. She initially studied violin with her mother, and then, after moving to London, she studied piano with Marie Schumann, eldest daughter of Clara and Robert Schumann. (Marie's godfather was Felix Mendelssohn, and one of her teachers was Johannes Brahms.)

Alice suffered a bout of typhoid fever that permanently affected her voice and cut short her desire to become a professional singer. Instead, she devoted herself to composing and to the establishment of a piano school in London, along with her sister, Mathilde. In this role, she became a pioneer in children's music education. She also established the Twelve O'Clock Concerts, a noontime series in London's Aeolian Hall. Many of her chamber works were premiered at these concerts.

Her *Phantasie* Trio is perhaps one such work. It is a rather free-form work inspired by the competition for such works created by wealthy industrialist and chamber music aficionado Walter Cobbett. Cobbett's competition was exclusively for a fantasy-type work, and it inspired a significant number of such works by a whole generation of English composers including Vaughn-Williams, Britten, Stanford, and many others. Verne-Bredt's Trio won a supplementary prize in the competition in 1908, two years after the prize was first established.

The *Phantasie* Trio begins with a rolling, Schubert-like accompaniment figure in the piano, which prepares for the cello. This very tender and pensive melody is repeated by the violin. After a climax, a new theme, which is more expansive, is introduced in the cello, this time in a major key. A contrasting, very sprightly theme is heard in the piano with pizzicato accompaniment in the strings. Development of the themes follows in which the piano and strings exchange each other's material in altered form. Although there is a semblance of sonata form in this work, Verne-Bredt meets the

fantasy requirement of the competition by introducing many changes of mood and by altering the material throughout. She gave the work a subtitle of "Under the light, there is darkness." Alice Verne-Bredt was married to an amateur musician and conductor who was very supportive of her efforts. She died in London at the age of 94, but most of her compositions originated earlier in her life.

Felix

Mendelssohn

(1809–1847) was born in Hamburg, Germany, the grandson of the Enlightenment philosopher Moses Mendelssohn. The *New Grove*



Dictionary of Music and Musicians offers this succinct and accurate appraisal of this important early 19th century composer:

One of the most naturally gifted musicians of the 19th century, he developed his talent to a high degree while still a boy. Although he grew up surrounded by Romantic influences, his inspiration was essentially Classical, and his musical ideals were embodied in the works of Bach, Handel, and Mozart rather than those of his contemporaries. He was a Romantic chiefly in his skillful use of literary and other extra-musical stimuli, and his Classical inclinations led him to embody these in music of traditional form and elegance, expressed with an individual melodic grace and brilliance.


Mendelssohn grew up in a remarkable household. His father, Abraham, a very successful banker, and his mother, Lea Salomon, were both highly educated and of sufficient means to provide well for their four children. Their many contacts in the social and artistic worlds of Hamburg, and then Berlin (to which they fled to escape the Napoleonic war in 1825), meant that their household was a center of activity for many of the culturally elite of the day. Felix first

met Goethe in 1821. Several subsequent meetings led to a lasting friendship. Other contacts early on were the composers Hummel and Spohr, the naturalist Humboldt, and the philosopher Hegel.

The Sextet for Piano and Strings dates from 1824 when Mendelssohn was only 16 and just a matter of months before his famous Octet for Strings. During this period (1821–1825) he also wrote three quartets for piano and strings. One of the first things one notices about the Sextet is the use of two violas. Without the second viola, it would be the same scoring as Schubert's "Trout" Quintet, a scoring that was subsequently used by many other 19th century composers. The two violas are often used as a pair, which has the effect of setting the violin off as a solo instrument more than it might be with a second violin present.

The slow movement is in the rather remote key of F# major. It begins quietly in the strings followed by a solo for the piano. The mood is one of repose far removed both tonally and emotionally from the exuberance of the preceding movement. Given the length of the outer movements, this Adagio is of modest length. The Menuetto is even more modest. The term *agitato* added to *menuetto* suggests much more of a scherzo feeling for this fleeting morsel.

Perhaps one reason the third movement is so brief has to do with its reappearance near the end of the fourth movement (finale). The bulk of the finale is a very energetic movement with virtuosic figuration in the piano throughout. It is a big sonata form movement with a fairly slender development introduced by a hushed section in the strings. After a thorough recapitulation, the menuetto material returns in a more menacing version marked *sempre fortissimo*. It's as though the calm seas and prosperous voyage (the title of one of his orchestral overtures) of the third movement has given way to a rough crossing of Deaths Door Strait. A brief coda marked *allegro con fuoco*



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Music for string trio and one contrasting instrument became very popular in the 18th century when hundreds of composers wrote many such pieces. One of the driving forces of this phenomenon was the rise of a middle class with the means and time to devote to music. The other stimulus was the number of talented musicians among the aristocracy who wanted music they could play in social settings to display their talents, or music that would simply provide the opportunity for interaction with other musicians. In either case, a market developed that was fed by composers throughout the latter half of the century.

**Wolfgang
Amadeus Mozart**
(1756–1791)

was one such composer. In the process, as is true in so many other areas, he helped raise the genre to a whole new level and set the bar for many succeeding generations.

Among such works he composed three examples for flute and strings, one for oboe and strings, and two for the combination of piano and string trio. The two works involving piano date from within a year of one another. The G Minor Quartet, K. 478, dates from 1785, while its sister composition, the E-flat Major Quartet, K. 493, dates from the following year.

According to the *New Grove Dictionary of Music and Musicians*, "This period (1785) represents the peak of his reputation as composer and pianist." His opera, *The Abduction from the Seraglio*, was being performed widely across Germany. He had composed all but four of his 41 symphonies, and his many appearances as a pianist, frequently performing his own works, sustained his reputation as an extraordinary



virtuoso and musician. In addition to the G Minor Quartet, this year also saw the birth of three of his most important concertos: the D Minor, K. 466, C Major, K. 467, and E-flat Major, K. 482. These concerti established a new level of collaboration between orchestra and soloist.

Extraordinary virtuosity was thoroughly integrated with thematic development and remarkable interplay arose between solo orchestral forces and the piano.

To grasp the depth of compositional power Mozart brought to his piano quartet of this year, one must only look at his earliest string quartets or even the piano trios from around that time. In these works, thematic material is concentrated in the top or solo voice. The other voices act more in an accompanimental role. With the G Minor piano quartet, Mozart is writing true chamber music, thoroughly involving everyone, without sacrificing the soloistic quality of the piano part he undoubtedly wrote for himself.

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David Perry Leads Mendelssohn Octet—and More!

Octet in C Minor, Op. 15a (1850)

Four Violins, Two Violas, and Two Cellos

Adagio; Allegro appassionato

Andante sostenuto

Allegro

Woldemar Bargiel

(1828-1897)

Intermission

Octet in E-flat Major, Op. 20

Four Violins, Two Violas, and Two Cellos

Allegro moderato ma con fuoco

Andante

Scherzo

Presto

Felix Mendelssohn

(1809-1847)

David Perry, Ann Palen, Suzanne Beia & Roy Meyer, Violins •
Allyson Fleck & Larissa Mapua, Violas • Mara McClain & Jesse Nummelin, Cellos

David is sponsored by Michael Elkow and Mary Hauser & Jerry Randall. Ann is sponsored by the Nancy T. and David A. Borghesi Fund. Allyson is sponsored by Beverly Ann & Peter Conroy. Mara is sponsored by Alice & Bob Chrismer and Barbara & Lee Jacobi.

Wednesday, June 19 – Björklunden, Baileys Harbor

Sponsored by Joan & Stefan Anderson

Friday, June 21 – Sister Bay Moravian Church, Sister Bay – Make Music Day

Sponsored by the James & Nancy Huebner Charitable Fund

Sunday, June 23, 5:00pm – Woodwalk Gallery, Egg Harbor

Sponsored by Genie & David Meissner

Thursday, June 27 – Donald & Carol Kress Pavilion, Egg Harbor

Sponsored by Bob & Alice Chrismer

It was July 1, 2010—our first Midsummer's Music trip to Rock Island. The audience was seated in the Viking Hall above the Boat House. The musicians entered and took their seats in front of the enormous fireplace. As the audience awaited the beginning of *En Saga* by Sibelius, they began instead to experience the gossamer sounds of a flute wafting heavenly from somewhere. Amazingly, Jean's sound was floating from the balcony above the musicians with the enchanting threads of Debussy's *Syrinx* for solo flute. It was the most unforgettable moment in Midsummer's history.

Concerts are at 7:00pm, unless otherwise noted.

Two youthful string octets share this program. Mendelssohn was 16 when he wrote his, while **Woldemar Bargiel** was all of 21 when he penned his offering. The



Mendelssohn piece is one of his most famous, but, of course, the question immediately arises, who is Woldemar Bargiel? Mendelssohn was born in 1809, and Bargiel came into this world 19 years later (1828–1897). The quickest answer to his identity is that he was the younger half-sibling of Clara Schumann and nine years younger than Clara. Between the birth of the two children, their mother, a soprano, pianist, and teacher, divorced Clara's famously irascible father, Friedrich Wieck, and then married Adolph Bargiel, a highly respected piano and voice teacher in Berlin (which was also the home of Mendelssohn). Bargiel received considerable help, encouragement, and instruction from Clara and Robert Schumann. Robert Schumann then urged Bargiel to attend the Leipzig Conservatory established by Mendelssohn only a few years earlier. There, he studied with the famous pianist and composer, Ignaz Moscheles, among others. In 1850, he returned to Berlin to work as a composer and piano teacher. In 1853, he was mentioned by Robert Schumann in his *Neue Bahnen* (New Paths) article as a member of the younger generation of very gifted composers. Similar mention of Brahms by Schumann in this journal launched his career. In 1858, Mendelssohn's friend, composer, and conductor, Ferdinand Hiller, invited Bargiel to Cologne to teach music theory at the conservatory that Hiller headed. Seven years later, he moved to Rotterdam where he headed the prestigious *Maatschappij tot Bevordering van Toonkunst* (Dutch Society

for the Promotion of Music). Here he became well known as a conductor of choral music and also met his wife. In 1874, he returned to Berlin at the behest of the famous violinist Joseph Joachim to serve as Professor of Composition at the famed *Hochschule für Musik*. By this time, he had become very well known (probably through Clara Schumann and Joachim) to Johannes Brahms, who thought quite highly of his work. While the Octet was written around 1849/50, it was not published until 1877.

Although it is a three-movement work, the middle movement contains elements of both a slow movement and a scherzo. The first movement begins with an extended slow introduction, which Wilhelm Altmann, in his *Handbuch*, describes as “elegiac.” Gradually, the intro transitions into the *Allegro appassionato* that dominates the work. The opening theme of the allegro transforms the beginning theme from the introduction by both simplifying it and altering it from a weeping minor into an exuberant major. The second theme begins in an elfin manner but soon becomes more agitated and contrapuntal. The development summarizes the various thematic material in different keys more than transforming them. Following the recapitulation, an extended coda that really acts as a second development, à la Beethoven, helps to account for the movement's monumental length.

The second movement suffices as both the slow movement and the scherzo. It begins with the four lower strings and the melody in the first cello. The melody then moves to the first violin above all the strings together. This section is extended but, as a slow movement, it is little more than an introduction to the scherzo which soon follows. The scherzo material is very fleet of foot in the Mendelssohnian sense, suggestive of *Midsummer Night's Dream* with its combination of rapid arco (bowed playing) and punctuating pizzicato (plucked). The scherzo, however,

soon transitions back to the slow material. Again, it leads to the scherzo, but this time it evaporates into a slower section that combines elements of both parts resolving into the soft final chords.

The finale has an energetic rustic quality that suggests the opening of a scene from a Tchaikovsky ballet or opera. The only thing is, Tchaikovsky was not yet writing such music. Nevertheless, this music seems to have a story to tell or a scene to paint. Its vocabulary is rich, and the colors are vivid. Let your imagination be triggered.

While this early work of Bargiel impresses with its command of the language of his mentor, Mendelssohn, it also shows great familiarity with the styles of Beethoven and Schumann. In his later works, Bargiel incorporates – contemporaneously with Brahms – the same shifting meters and rhythmic ambiguities combined with a rich harmonic vocabulary that also temporarily blurred direction and destination, only to be revealed in the composer's chosen time. No wonder Brahms had high regards for his like-minded compatriot. Bargiel was born five years before Brahms, and they died in the same year, 39 days apart.

Felix Mendelssohn (1809–1847) was born in Hamburg, Germany but his family soon moved to Berlin where he led a nearly perfect family and cultural life as detailed

in the notes for the previous program. This included meeting the famous writer Johann von Goethe. Felix first met Johann von Goethe in 1821. Several subsequent meetings led to a lasting friendship.



He and Felix maintained this strong friendship and ongoing correspondence with one another until Goethe died in 1832. This is particularly pertinent to the Octet, because the third movement scherzo was inspired by the following lines from the Walpurgis Night section of Goethe's *Faust*:

Train of clouds and flow'ring mist
Illuminate the sky.
Reeds and leaves by wind are kissed,
Then all must quickly fly.

Goethe had inspired Beethoven, then Schubert, and now Mendelssohn. With Mendelssohn, this was just the beginning of Goethe's influence.

Mendelssohn wrote the Octet for Strings only months after the Piano Sextet just performed on our opening program. What makes this so noteworthy is that

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Mendelssohn had composed both works by the time he was 16. Within a year, he would write perhaps his best-known composition, the Overture to *Midsummer Night's Dream*. That Mendelssohn was precocious in the extreme is without question. What is so remarkable is his that, as Julian Haylock says in his notes for the Academy of St. Martin-in-the-Fields recording of the Octet, "Mendelssohn displays a transcendental structural control (everything has the feeling of inevitability about it...)" It could easily be argued that Mendelssohn in this regard was ahead of Mozart at the same age. Mendelssohn makes his case as strongly as possible with his String Octet.

In a preface to the work, Mendelssohn wrote, "This octet must be played by all instruments in symphonic style. *Pianos* and *fortes* must be strictly observed and more sharply emphasized than is usual in pieces of this character." Although Ludwig Spohr had already written works for double string quartets in which the second quartet was more of an accompaniment for the first, Mendelssohn writes a real octet giving each instrument its due. As Wilhelm Altmann said, "The sea of sound that rages through this octet is very powerful, achieving, indeed, quite an orchestral tone at times, though there is no lack of delicate soft passages." It has since served as a model for many other composers.

The first movement is in sonata form with an arpeggiated first theme accompanied by repeated 16th notes. A lyrical and contrasting second subject leads to a development where Mendelssohn displays maturity far beyond his years. The same can be said for the brilliant coda to this movement. The second movement begins in a retrospective manner. However, its ornamentation and eventual liveliness leaves one wishing for a bit more repose to balance the exuberance of the other movements.

The Scherzo is perhaps the genesis of what Cobbett calls a "phantom scherzo," a style of demonically driven movement that was to be imitated in style by many a subsequent composer. One can suppose that Goethe's text led to the origination of this concept on Mendelssohn's part. The middle section of the movement serves also as the coda.

The Finale begins with a fugue in the lower strings giving it a weighty and imperious quality. Very soon, Mendelssohn introduces a motif from Handel's Hallelujah Chorus sung to the words "For he shall reign for ever and ever." It is only a hint of this theme, but by the end, it is unmistakable. As he does in the Piano Sextet, Mendelssohn also brings back material from the Scherzo before launching into the dramatic and emphatic coda. Remember, this is the composition of a 16-year-old.



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Dvořák and Brahms

Quintet No. 1 in A Major, Op. 5

Piano and String Quartet

Allegro ma non troppo

Andante sostenuto

Finale: Allegro con brio

Antonín Dvořák

(1841-1904)

Intermission

Quintet in F Minor, Op. 34

Piano and String Quartet

Allegro non troppo

Andante, un poco adagio

Scherzo: Allegro – Trio

Finale: Poco sostenuto

Johannes Brahms

(1833-1897)

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Poet: David Clowers

Jean was an excellent seamstress and also made the patterns for many of her clothes, particularly those she wore to perform in. As a freshman in high school, she signed up for home economics class. One of their first projects was to make a potholder. On that day, Jean wore a dress that she not only had sewn, but had designed it and made the pattern.

Concerts are at 7:00pm, unless otherwise noted.

Antonín Dvořák

(1841–1904) was born in Prague and came from a line of butchers and innkeepers. He began an apprenticeship to become a butcher as his father and grandfather had



done before him. His father did play the zither in the inn, which he ran and tried his hand at composing a few dances. Young Antonín took up the violin and was soon playing for guests in his father's inn. By 1857, he was studying at the Prague Organ School. In the 1860's he played viola in the Provisional Theatre Orchestra and had the opportunity to play a concert in 1863 with Richard Wagner conducting, which included portions of *Tannhäuser*, *Die Meistersinger*, and the prelude from *Tristan und Isolde*. Dvořák's earliest compositions date from this period and show a decided influence of Wagner. Eventually, Dvořák began to find his own compositional voice featuring Czech folk elements, but he managed to integrate these into an international style more effectively than his Czech compatriots, Smetana and Janáček.

In 1874, he entered the Austrian State Stipend competition designed to assist talented young composers who were in need of financial assistance. Among the judges were Johannes Brahms and the powerful critic Eduard Hanslick. Brahms became a big supporter of Dvořák, which resulted in some of his works finally becoming published. Dvořák won 400 gulden and won again in 1876 and 1877. The Quintet for Piano and Strings comes just two years before this success. Dvořák subsequently lost (some say destroyed) the autograph, and it was only 15 years later that he managed to retrieve a copy from a friend. He then set about to revise the work, but this later version was only first premiered in 1922, 18 years after his death.

It wasn't published until 1959 as a part of the Collected Edition of his works. Dvořák's Second Piano Quintet, Opus 81, is the one that is well known today and deservedly so. It is one of the great masterpieces of chamber music literature. It is also in A major and comes from the same year Dvořák revised Opus 5. Despite the early opus number, the First Quintet is not a particularly early work. He was already 31 when he created the original version of the work and 46 when he revised it.

The work was premiered in its original version in 1872 in a Prague concert organized by the music critic Ludevít Procházka. We no longer have this original version; the autograph went missing during Dvořák's lifetime. When, in 1887, the composer decided to revise some of his earlier works, he contacted Procházka: "My dear friend! Do you remember that quintet (A major) with piano which, thanks to your efforts, was performed in Prague for the first time, about 14 years ago? I cannot find the score; I only know that you had the quintet copied, so perhaps you still have it? If that is the case, I would be very grateful if I could borrow it, I would have it copied as well. These days, I like to take a look at some of my old sins every now and again, and it's been such a long time since I last saw this one."

This "sin" is in three movements following Dvořák's penchant at this time for combining the essence of a scherzo with the finale. The first movement is full of unabashed passion. The only respite is a gentle second theme that reminds one momentarily of Schubert. The slow movement gives testimony to the fact that Dvořák was moving away from his early fixation with the Germanic idiom he was steeped in. Here, he is beginning to find the Czech voice that would characterize his works, thus captivating audiences going forward. His writing at this point is particularly touching in the solos for the various instruments. The finale is indeed "con brio" as the directions indicate. The

contrast between piano and strings is particularly striking and effective. Also apparent is the signature shifting of meter from two groups of three, to three groups of two, something that permeates Dvořák's writing in his mature period, especially when he wants to evoke his Czech background. Nonetheless, there are a few suggestions of the rhythm from the Ride of the Valkyries reminding us of Dvořák's days when he played in the orchestra in Prague and did so at one time under the baton of Richard Wagner.

Many of the earlier works by **Johannes Brahms** (1833–1897) took a complex and tortured route to their final versions. His first symphony took nearly 14



years from its initial conception until its final completion. The first of his two piano concertos began life, in concept anyway, as a symphony. An early draft for two pianos contained a funeral march which eventually ended up instead in the German Requiem. Unable to mold the work into a symphony, he reconstructed it, added a rondo finale, and published it as a piano concerto.

Similarly, the Quintet for Piano and String Quartet in F Minor, Opus 34, started out as a string quintet with two cellos begun in 1857. As he so often did, Brahms turned to his friend, the violinist Joachim, for his valued opinion. Joachim's criticisms caused Brahms to make many alterations, which apparently weren't successful. The next attempt at the work was in a version for two pianos as a sonata, which Brahms performed in 1864 with the pianist Tausig.

Finally, he took the advice of Clara Schumann, widow of Robert Schumann, who herself was a composer, concert pianist, and close friend of Brahms, and

turned the work into the piano quintet it is today. Brahms was as close to Clara Schumann as perhaps any other person. He had helped her care for her husband, Robert, through his long debilitating disease that led to his death in 1856. After Robert's death, Clara and Brahms even considered marriage, but the fact that Clara was 14 years older than Brahms, had seven children, and that she would be marrying another supremely gifted musician with enormous demands on his time all had to have been big considerations. At any rate, the two remained lifelong friends (they died only one year apart), and Brahms turned to Clara on many occasions to ask her opinion of a new work.

Karl Geiringer, in *Brahms: His Life and Work*, considers the F Minor Quintet the crowning jewel of the composer's second creative period. The *allegro non troppo* first movement contains five themes, which Brahms welds together into a cogent and vital sonata form movement. The second movement begins *espressivo, sotto voce* (expressive, in a hushed voice) but gains intensity through a series of accelerandos and a change of key for the middle section. When the hushed opening returns, the strings (this time violin and cello, instead of violin and viola) switch musical material with the piano. The Scherzo is remarkably expressive and impressive with its frequently changing meters and shifts from the major to minor key. Likewise, the Finale is captivating because of its thematic germ-generating introduction, and for the way it varies the same material in its distinctive coda.





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A promotional poster for a theatrical production. The background is a photograph of five actors in period costumes. A man sits on a wooden staircase, another man stands below him, a woman stands in the center, and two men are seated in the foreground, one playing a guitar and the other an accordion. Overlaid on the left side is a dark blue rectangular box containing white and yellow text. The text reads: 'DOOR SHAKESPEARE' (with a star above 'DOOR'), 'PRESENTS', 'ROMEO and JULIET & JANE AUSTEN'S EMMA', 'ADAPTED BY JOSEPH HANREDDY', 'JULY 3–AUGUST 17', 'DOORSHAKESPEARE.COM', and '920.854.7111'. In the bottom right corner of the poster, there is a QR code with the text 'Scan me' above it.

Beethoven, Haydn, and Schumann: *Fairy Tales and Ghosts*

Märchenerzählungen (Fairy Tales), Op. 132

Clarinet, Viola, and Piano

Lebhaft, nicht zu schnell

Lebhaft und sehr markirt

Ruhiges Tempo, mit zartem Ausdruck

Lebhaft, sehr markirt

Robert Schumann

(1810-1856)

Trio in C Major, Hob. XV:27

Piano, Violin, and Cello

Allegro

Andante

Finale: Presto

Franz Josef Haydn

(1732-1809)

Intermission

Trio No. 5 in D Major, Op. 70, No. 1 ("Ghost")

Piano, Violin, and Cello

Allegro vivace e con brio

Largo assai ed espressivo

Presto

Ludwig van Beethoven

(1770-1827)

Alicia Lee, Clarinet • David Perry, Violin • Allyson Fleck, Viola • Mara McClain, Cello •
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Poet: Albert DeGenova

"Growing up in a, then, very rural part of Northbrook, IL, Jean had her own horse. She attended a unique school several miles away called "The Farm School" where animal husbandry and other such subjects were taught in addition to the normal curriculum. Having a barn at home and one at school, she often got to class riding Black Beauty."

Concerts are at 7:00pm, unless otherwise noted.

Robert Schumann

(1810–1856) was considered by many to be the great balancer of classicism and romanticism. He was keenly aware of the pull of these two great



forces in music and was equally eloquent in his writings on the subject as editor of the *Neue Zeitschrift für Musik* as he was by example in his compositions.

Few composers' creative efforts have been as autobiographical as Schumann's, especially the years between 1840 and 1842. This period coincided with his engagement and marriage to Clara Wieck, which came after a difficult and prolonged period in which Clara's father tried to prevent the relationship. Schumann first met Clara in 1828 when he began studying with the celebrated piano teacher, Friedrich Wieck, Clara's father. He was 18 at the time; she was nine. Clara was a gifted piano prodigy that Wieck took on extended concert tours. Clara and Robert saw one another intermittently for years and began to become serious about each other as Clara neared her 16th birthday. As their relationship grew, Friedrich's opposition to their relationship increased. By the time marriage was becoming a serious question, Friedrich was in court on numerous occasions trying to prevent the couple's engagement on the basis of alleged flaws in Robert's character.

Legal challenges being overcome, the two were married in 1840. With all obstacles removed, a torrent of musical creativity was unleashed. The year of their marriage saw an incredible outpouring of Lieder, nearly 150 songs in all, including the famous song cycles *Dichterliebe*, *Frauenliebe und Leben*, and *Liederkreis*. In 1841, Schumann turned to symphonic writing, composing much of his total symphonic output. By

1842, Schumann had turned his attention to chamber music, completing three string quartets and the Piano Quintet and Piano Quartet, both in E-flat.

Over the next several years, Schumann had less intense creative periods interrupted by intermittent bouts of illnesses. By 1854, his condition required his hospitalization in an asylum. Clara was not allowed to see Robert for nearly two-and-a-half years, although he was visited on several occasions by the young Johannes Brahms, a close, personal friend of both Clara and Robert.

In 1853, just prior to Schumann's final decline and institutionalization, he enjoyed another significant creative spell. Included among these works were the Violin Concerto in D and the *Fantasié* for Violin, both written for the young violin virtuoso Joseph Joachim, and the *Märchenerzählungen* (Fairy Tales) for Clarinet, Viola, and Piano.

The fantastical and imaginary were always elements lurking in Schumann's psyche as he composed. As a strong exponent of the new German Romantic movement in his writings in the *Neue Zeitschrift für Musik*, which he founded, he resorted to imaginary characters such as Florestan and Eusebius to help portray the different emotional qualities he saw as part of the romantic's expressive palette. In his *Davidbündlertanze* for Piano, he created characters, part real and part imaginary, that he portrayed in the individual movements.

In *Fairy Tales*, he gives us no specific clues as to which tales we are encountering but invites us to use our imaginations in the fairy tale world. Steven Isserlis, in his notes for the BMG recording, says these pieces, "... tell us stories full of whimsical tenderness. One can hear handsome princes and beautiful princesses declaring their love; brilliantly clothed soldiers marching to war; and perhaps even, in the slow movement, a child, sated with these tales, drifting into an angelic sleep (or is it two lovers vanishing into the sunset?)." Into which realm of the imagination these tales take you is your

choice. For Robert Schumann it was one of his final opportunities to express his creative genius before his mental powers succumbed to his dreadful illness.

September 28, 1790, was an important date in the life of **Joseph Haydn** (1732–1809).

On this date, Haydn's patron, Prince Nikolaus Esterházy, died. Nikolaus was



the second of four Esterhazy princes for whom Haydn worked. Haydn was originally brought into Esterházy employ by Nikolaus' brother, Paul Anton, around 1760. However, Paul Anton's death soon left Haydn in Nikolaus' charge, and a productive relationship ensued that lasted for nearly 30 years. Nikolaus' appetite for music was nearly as strong as his desire to complete his residence, Esterhaza, in what is now a part of western Hungary. When finished, this magnificent complex rivaled Versailles. Satisfying the musical needs of this edifice and its owner was a challenging task. With an opera theater, a smaller theater for marionette operas, large halls suitable for a symphony orchestra, and events calling for chamber music, symphonies, operas, marches, and sacred music, the demands must have seemed insatiable. Haydn had few opportunities to travel or to accept outside commissions. Several envoys from England attempted to lure Haydn to London in the 1780s, but to no avail.

All this changed abruptly with Nikolaus' death. Nikolaus' son and successor, Anton Esterházy, did not share his father's interest in music. Anton all but disbanded the musical activities that had been the center of Haydn's life. He retained Haydn as his court composer with full salary but no duties. Anton clearly liked the idea of having this now famous composer

associated with his court. However, rather suddenly, Haydn was to become little more than a well-paid Esterházy trophy.

Enter the German-born violinist, composer, and concert impresario Peter Salomon. Salomon had been a resident of London since 1780 where he quickly established himself as a central force in the music of that city. He made his violin debut at Covent Garden in 1781 and began his subscription concert series in 1783. In 1790, Salomon was in Germany seeking soloists for his series as he did yearly. Upon hearing of Nikolaus' death, he beat a hasty path to Vienna. Haydn and Salomon seemed to hit it off quickly, and Haydn was soon on his first of two visits to London. The first lasted from 1790-91, the second from 1794-95.

During these visits Haydn wrote his last 12 symphonies (six for each visit) for Salomon's series. They have thus become known as the "London" symphonies. He also wrote six string quartets to be played by Salomon's Quartet and the Sinfonia Concertante for Oboe, Bassoon, Violin, Cello, and Orchestra, which featured Salomon in the solo violin part. It is clear that important solo parts in the symphonies were intended for Salomon (his name appears in the manuscript of no. 97). Salomon is also said to have had a role in Haydn's original concept of his oratorio, *The Creation*. The mutual respect and affection between the two is obvious and profound.

The success of Haydn's visits was enormous. Haydn had never experienced such notoriety. On January 8, 1791, he wrote to his Viennese friend, Marianne von Genzinger:

Everyone wants to know me. I had to dine out six times up to now, and if I wanted, I could have an invitation every day; but first I must consider my health, and second my work. Except for the nobility, I admit no callers till 2:00 in the afternoon.

One Londoner he didn't avoid was the widow Rebecca Schroeter. Her husband, Johann Samuel Schroeter, a German pianist and composer quite admired by Haydn, immigrated to England but died not long

after. When Haydn came to London, it was only natural that he would pay his respects to Mrs. Schroeter. What wasn't expected was the intense relationship that Haydn developed with her as 22 surviving letters from her attest. It appears that their relationship started with her asking Haydn to give her some piano lessons.

"My Dear: I was extremely sorry to part with you so suddenly last Night, our conversation was particularly interesting and I had a thousand things to say to you, my heart WAS and is full of TENDERNESS for you, but no language can express HALF the LOVE and AFFECTION I feel for you, you are DEARER to me EVERY DAY of my life..."

So now, Haydn had a reason to write something besides his symphonies and turned to the piano trio genre. He had already written many (eventually about 30) in previous years because his Prince, Nicklaus, was an amateur viola gamba, baryton (an archaic folk instrument), and cello player. However, the works written in London, after Prince Nikolaus's death, had another purpose, and Haydn invested these works with all the ardor and ability his mature genius could now muster.

These trios are grouped into two published groups of three, plus two that were published separately. The first group of

three is dedicated to Mrs. Schroeter. The second group of three is dedicated to another significant female pianist, Therese Jansen Bartolozzi. These trios are therefore known as the "Bartolozzi Trios" and consist of Hoboken XV: 27–29. The Trio in C Major is the first of these three. It is immediately apparent that Mrs. Bartolozzi was a very accomplished pianist since the piano part abounds with technical virtuosity. She was one of Muzio Clementi's finest students and had many compositions dedicated to her.

The first movement, which is in sonata form, begins with a fanfare-like statement that quickly transforms into an elegant yet energetic main theme. A second theme is even more active and leads to a far-reaching development

section before returning to the opening fanfare and main theme.

The second movement begins with an endearing melody in the piano whereupon the strings join

in. An alternate melody is then heard in the violin with piano accompaniment. This leads to a contrasting section full of turmoil and drama. A short, improvisatory-sounding



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flourish leads back to the main theme to round out this ABA form. The finale scurries. It is a combination of sonata form and rondo, so the opening theme returns often with contrasting material in between. This is Haydn in his frequent, but most effective, impishly infectious impulsiveness.

Ludwig van Beethoven (1770-1827) was in his middle period when he wrote the Opus 70 trios. It was a dying practice dating back to the Baroque era to group a number of works of a type under one opus number. This extended into the classical period with Mozart including six string quartets in his opus 10 and Haydn's six in his opus 9 set of quartets. By the time of Beethoven, the practice had all but seen its last days. Most works from this time on received their own individual opus number.

Opus 70, No. 1, is referred to as "The Ghost." It gets its name from the other-worldly sound of tremolo in the strings and the eerie pianissimos, although it is not a name Beethoven himself ascribed to the work. The two trios from this opus come from 1808, about the same time Beethoven wrote his Fifth and Sixth Symphonies. It was during a time when he had been invited to live in the home of Countess Anna-Marie Erdody, who has been described as quite "refined and pretty." She had been a supporter and friend of Beethoven's since 1803. It was in her home that the two trios were first performed on Christmas Eve of 1808. Beethoven was at the piano.

The first movement uses one of Beethoven's preferred techniques—the juxtaposition of two very dissimilar themes. In this case, the first theme is rather rugged and rhythmical, whereas the second is more melodic and singing.

The finale, in stark contrast to the ominous sounding slow movement, is a very sprightly presto that begins with a quick question and equally quick response. Perhaps because of the fleetness of this movement, Beethoven decided a scherzo preceding it would not be useful and chose, therefore, to stay with the three-movement format.




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Suite en parties, Op. 91 (1927)

Flute, Violin, Viola, Cello, and Harp

Entrée en sonate

Air Désuet

Sarabande

Farandole

Vincent d'Indy

(1851-1931)

Suite Basque, Op. 6 (1901)

Flute and String Quartet

Prelude: Andante

Intermezzo: Pas vite tempo di zortzico

Paysage: Lent et pénétrant

Pardon dantz: Pas vite alla marcia (avec une gravité douce)

Charles Bordes

(1863-1909)

Intermission

Quartet in G Minor, Op. 10

String Quartet

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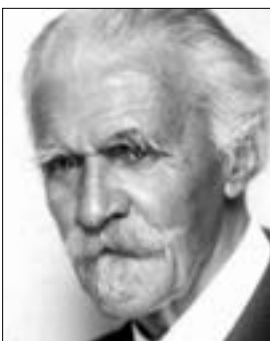
Sunday, July 14, 5:00pm – Woodwalk Gallery, Egg Harbor

Sponsored by Beverly Ann & Peter Conroy

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Vincent d'Indy

(1851–1931) was an important member of a group of late 19th century French composers who took a renewed interest in classical styles and forms from earlier



periods. Along with Fauré, he sought the perfect formal balance associated with the classical period and frequently turned to forms associated with the 17th and 18th century for their antique and pristine flavor. Harmonically, however, he was influenced by César Franck and Richard Wagner. In fact, d'Indy attended the first Ring cycle presented at Wagner's new *Festspielhaus* in Bayreuth in 1876 and came away profoundly impressed.

D'Indy came from an aristocratic family. Following the death of his mother, he was raised by his grandmother, a countess, who instilled in him a strong self-control, a keen sense of morality, and intellectual discipline. An interest in the military was also encouraged, and d'Indy served with valor in the Franco-Prussian war of 1870–71. He recounted his military adventures in a book published shortly after and maintained a military air and presence throughout his remaining life.

In many regards, however, he was a man of contrasts. A strict Roman Catholic, he frequently embraced very worldly subjects for his operas and programmatic works. Although he was a champion of absolute music, he frequently was inspired by nonmusical subjects. And despite his self-discipline and military exterior, he was moved by feeling and sensitivity as a source of his musical expressiveness.

The *Suite en parties* dates from his late period and demonstrates his growing interest in the music of earlier times. The practice of grouping a series of dances and/or airs

together as a suite reached its peak in the late 17th and early 18th century in the works of Bach, Rameau, and many others. D'Indy makes a nod toward this practice by saying he is “partly” (*en parties*) writing a suite. The first movement is an entrance piece much like an overture. The main melodic material is introduced by the violin and repeated by the flute. The second movement, *Air desuet*, is meant to suggest a song from bygone times through its simple structure and its eventual suggestion of modal harmonies. The *Sarabande* and the *Farandole* are the only authentic dance movements represented. Yet neither are more than suggestions of the implied dance. In the *Sarabande* the flute engages the other instruments in a series of duets in a style reminiscent of the slow formal dance. The *Farandole* is a dance that originated in Provence, France. In its original form, it was performed by a pipe and drum and was very lively in character. The flute serves as the pipe while the harpist simulates the drum with strummed chords. But like the *Sarabande*, this is only a suggestion of the original dance. Its sectional nature with varying tempos would make actual dancing impossible. The spirit of the dance it represents, however, is unmistakable.

Charles Bordes

(1863–1909)

studied piano with Antoine François Mamontel, whose students also included Bizet, d'Indy, and Debussy. Bordes studied



composition with César Franck. Although he was deeply interested in composition, he also was very involved in teaching and musical research. He was organist and choir director at Nogent-sur-Marme for four years beginning in 1887, during which time he wrote the *Suite Basque*. In 1890, he became choir director of the church, Saint-Gervais in Paris. His work here included

reestablishing the repertoire of choral music from the 15th–17th centuries. Bordes' research into early church music led to his founding – along with d'Indy and Alexandre Guilmant – the Schola Cantorum in 1896. This institution became the center for the study and performance of Gregorian Chant and the music of such renaissance masters as Josquin des Pres, Victoria, and Palestrina.

In 1889, as the result of Bordes' interest in regional folk music, the French Minister of Education commissioned Bordes to collect examples of early Basque music. (The Basque region straddles Spain and, to a lesser degree, France at the western end of the Pyrenees along the Atlantic). This semi-isolated area had its own musical culture that was largely oral in tradition. Bordes' knowledge of this music had already resulted in his *Suite Basque* in 1888 and was followed by the *Rhapsodie Basque* for Piano and Orchestra in 1890.

From at least 1885, Bordes had become fascinated with the Basque area and its music. A particular song, *Charinoak Koislan* (The Caged Bird) captured his fancy. He first wrote the *Suite* for Flute and a String Quartet with two violas. The flute represents the traditional Basque flute, or *txistu*, which has a five-hundred-year tradition and, in larger villages, was played by a musician on the town payroll. In 1890, he rearranged the work for flute and the standard quartet. The first movement is a *Prelude* in generally slow but varying tempos. The *Intermezzo* that follows starts in 5/4 meter, which is characteristic of the *Zortzico*, a Basque dance. The trio of this movement is in 3/8 and begins with a violin solo.

The third movement entitled *Paysage* means "landscape." It is expressively seductive with all the instruments staying in their mid to low ranges, and the strings playing with mutes except in the middle section. The finale is a 5/8 folk dance called a *Pordon Dantza*. It begins with instructions that translate to "not fast, like a march, and with a sweet gravitas." However, after

alternation with slower sections, each refrain of the main theme becomes faster leading to a headlong conclusion. The *Pordon Dantza* is a sword or stick dance for St. John's Day (June 24) and is associated with Tolosa in the Basque region. Both the third and fourth movements bring back a cyclic theme from the first movement, a technique Bordes probably learned from his teacher, César Franck.

Claude Debussy

(1862-1918) is known as the main exponent of French Impressionism in music. However, his role in this movement developed over time. Even as late as 1902, with the premiere of his opera, *Pelléas et Mélisande*, he was exhibiting his fascination with the harmonies of Richard Wagner, something that had infected French music for several years. However, with his novel approach to form, texture, and the general style of his music, Debussy was plotting a path that was unique in the history of music and would have a profound impact on his French contemporaries and 20th century music in general.

So, when Debussy wrote his first and only string quartet in 1893, he was already trying to escape the love-hate relationship with German music that his immediate predecessors and colleagues, Franck, Saint-Saëns, Faure, and Chausson, were also dealing with, in different ways.

Debussy was born on the outskirts of Paris to a modest family with little interest in the arts. However, his talent was such that he was admitted to the Paris Conservatory at the age of 10. Even in his student days at the Conservatory, he had difficulty with the style of music in which he was being instructed. He felt like the forms so widespread in Germanic



music were confining and outmoded. Although he never embraced the term Impressionism, he clearly came to the strong opinion that music should impress one with its effect of color, style, melody, and harmony, rather than through form, repetition, and development of themes (associated with the German school). Like his contemporaries, he was trying to free French music from its decades-long German preoccupation and create a new, uniquely French approach. Rather than anything extra-musical like form, thematic manipulation, or contrapuntal constructions, it was the immediate ephemeral affect, aka impression, that Debussy wanted to leave the listener with.

Despite the fact that Debussy was 31 when he wrote the String Quartet, it is a relatively early, but important, work in the development of his mature, particularly French, style. Outwardly, the four-movement format seems conventional enough, but the substance of these movements immediately displays Debussy's revolutionary approach to the string quartet—an approach that is intentionally subjective. For once, we are invited not to try to *understand* the music, but just to, in our own special way, *experience* it—even, perhaps, to let the music understand us.

As Kay Christiansen says on the earsense.org website:

Debussy expanded the sound of the string quartet with a variety of novel textures and tonal effects ranging from delicate subtlety to ravishing grandeur. With exotic scales, unconventional chords, progressions and key changes, the music features melodies and harmonies unique for their time. Especially striking is the quartet's rhythmic vitality, spontaneous agility and poetic subtlety.



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Bach to the Future

Any changes to this program will be announced from the stage.

Fantasy on "Wachet auf, ruft uns die stimme"

Based on music by J.S. Bach (1685-1750) and
Philipp Nikolai (1556-1608)

Flute, Cello, and Piano

Meditative, c. quarter = 76

Will Healy

(b.1990)

Selections from the Musical Offering, BWV 1079

Johann Sebastian Bach

Sonata sopra il Soggetto Reale

(1685-1750)

Flute, Violin, Cello, and Piano

Largo

Allegro

Brooklyn Toccata

Will Healy

Solo Piano

Quarter = 126

Root Position (World Premiere)

Will Healy

Violin, Cello, and Piano

I. Suspension Bridges, *Luminous, swaying*

II. Pedal Point, Waiting, *Patiently*

III. Amen Escalator, *Quick*

Intermission

Upstream

Will Healy, piano and George Meyer, violin

Heather Zinninger, Flute • Sahada Buckley, Violin • George Meyer, Violin and Viola •
Mara McClain, Cello • Will Healy, Piano

Heather is sponsored by the Jean Berkenstock Family Fund. George is sponsored by Genie & David Meissner. Mara is sponsored by Mary Hauser & Jerry Randall and Barbara & Lee Jacobi. Will is sponsored by the MMG Foundation.

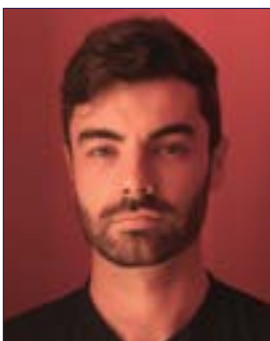
Thursday, July 18 – Donald & Carol Kress Pavilion, Egg Harbor
Sponsored by the MMG Foundation

Friday, July 19 – Shepherd of the Bay Lutheran Church, Ellison Bay
Sponsored by the MMG Foundation and Bob & Alice Chrismer

Sunday, July 21, 5:00pm – Hope United Church of Christ, Sturgeon Bay
Sponsored by the MMG Foundation
Poet: Pete Thelen

Concerts are at 7:00pm, unless otherwise noted.

The hymn *Wachet Auf, Ruft Uns Die Stimme* was written by Philipp Nicolai (1556–1608) in 1598 as a song of comfort to the town of Unna, which had just been struck by a plague. Nicolai's student, Wilhelm Ernst, had just died, and he used Ernst's name as an acrostic embedded in the lyrics.



In June of 2020, I was playing through some piano arrangements of choral music by J.S. Bach (1675–1750), and I was struck by the beauty of Bach's setting of *Wachet Auf* from his Cantata BWV 140. The melody is such a wonderful combination of predictable and surprising, and I began to improvise my own accompaniment using his melody and the theme of the original hymn. I played through an excerpt of my version for harpist Nancy Allen, who asked me to expand the piece into a trio for her and New York Philharmonic musicians Cynthia Phelps and Mindy Kaufman. The end result in my Fantasy is very different from the original in terms of harmony and texture, but the melodic lines from Bach and Nikolai remain the same.

Notes by Will Healy

In 1747, Johann Sebastian Bach traveled to the court of Frederick II of Prussia, where Bach's son Carl Philipp Emanuel was court musician. The king, a musician himself, offered a theme for the elder Bach to improvise upon. The theme is long, and it was designed to be tricky; at the court, Bach nonetheless successfully improvised a three-voice figure on it.



He ended up taking the theme home to Leipzig and working with it for another four months, completing and publishing what we know as the Musical Offering. It is a set of pieces that all use the king's theme. Many are canons and fugues, but the set also contains a four-movement sonata for violin, flute, and continuo that is as compelling as any such piece Bach wrote. We are performing the first two of these movements on this program.

The first movement of this sonata only hints at the king's theme, but the second movement uses the entire subject as a slow, steady interjection in several places. Its first two appearances are low in the continuo, clearly audible and remarkable amid all the beautiful music of Bach's own invention. The violin and flute each get a turn with the theme, and the continuo plays it twice more before the movement's end. Publication of the completed set of the movements based on the King's Theme making up The Musical Offering Bach is dedicated to Frederick the Great.

Notes by George Meyer

Regarding the Brooklyn Toccata: Earlier this year, I came across a collection of J.S. Bach's "Toccatas for Keyboard", BWV 910-916, tucked away on my bookshelf. It had belonged to my great-grandmother, Elizabeth Weiss, who was a piano teacher in New Jersey until her death in 1973. After years of playing her other collections of Bach's keyboard works, I was surprised to find that I'd entirely missed this one. I became engrossed in these six toccatas, guided by my great-grandmother's pencil markings.

"Toccata" comes from the Italian toccare, meaning "to touch"; toccatas are generally fast-paced, virtuosic pieces involving intricate fingerwork and multiple sections. When the Abby Whiteside Foundation commissioned me to write a solo piano piece for a concert at Carnegie Hall, I was feeling inspired by my new Bach book. I set out to write my own Toccata, and as I worked on the piece, I thought about other virtuosic, toccata-like pieces I loved to play

while growing up, like Ravel's "Ondine", Rachmaninoff's "Etude-Tableaux" and Rzewski's "Winnsboro Cotton Mill Blues." As I sought to overcome the technical challenges in those pieces, the figurations they contained became a part of my physicality. Many of the techniques in those pieces still appear in my improvisations and compositions, both intentionally and unintentionally. In writing this "toccata," I felt a deep connection to the pieces and people that made it possible, from Bach to Ravel to Elizabeth Weiss.

Root Position (Will Healy)


As a composer, I spend a lot of time thinking about how to tell stories without words and how certain notes and chords can give the listener a specific feeling. In 2022-2023, I had the chance to play five concerts of Bach Cantatas, accompanying a professional choir in New York, with the nearly impossible task of covering all of the orchestral parts on one piano. It was a great and challenging experience, allowing me to study a large body of Bach's work that pianists do not generally get to perform. Each of the cantatas contains multiple chorales, which are simple, four-voice passages intended to be sung by the church congregation.

When I started on my piece for Midsummer's Music, I was very interested in those cho-

rales, and my apartment building in Brooklyn was getting frequent chorale concerts each morning through the walls. Each of the movements in "Root Position" reflects on one of the harmonic techniques that Bach employs in those chorales. The first movement considers suspensions, which are dissonances that resolve to a consonance, with sliding notes that smoothly lead us from one harmony to the next. The second movement contains a long "pedal point," which is a note that remains the same below changing harmonies. This note builds tension, a drone that exists below harmonies that increasingly clash with it. The third movement reflects on the IV-I cadence, a common compositional technique that is recognizable as the "Amen" harmonic progression. In all of Bach's chorales, the harmonic progression is often searching for, traveling from, and heading to a certain harmony, the "root position" chord, which is a simple, three-note chord that has the tonal center as the lowest note. As I wrote, I thought about the parallels between these harmonic progressions and human feelings and emotions.

Notes for Brooklyn Toccata and Root Position by Will Healy

Notes for the second half of the program will be delivered extemporaneously from the stage.



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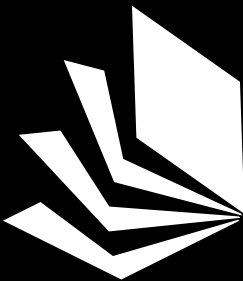
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Grieg Piano Concerto and Jeannie Yu

Crisantemi
String Quartet
Andante mesto

Giacomo Puccini
(1858-1924)

Quartet in G Minor, Op. 104 (1860)
String Quartet
Allegro appassionato
Scherzo: Allegro assai – Un poco più lento
Adagio con molta espressione
Allegro molto

Emilie Mayer
(1812-1883)

Intermission

Concerto in A Minor, Op. 16 [Per Tengstrand, arr.]
Piano and String Quartet
Allegro molto moderato
Adagio
Allegro moderato molto e marcato

Edvard Grieg
(1843-1907)

David Perry, Dawn Wohn & Sahada Buckley, Violins • Allyson Fleck, Viola •
Paula Kosower, Cello • Jeannie Yu, Piano

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Saturday, July 20 – St. Luke's Episcopal Church, Sister Bay
Sponsored by Kaye Rogers-Ketterling
In memory of Marvin Ketterling

Thursday, July 25 – Donald & Carol Kress Pavilion, Egg Harbor
Sponsored by Carmen & Gene Witt

Friday, July 26 – Unitarian Universalist Fellowship, Ephraim
Sponsored by Barbara Gould

Saturday, July 27 – Muse, Sturgeon Bay
Sponsored by the Anne & Richard Egan Charitable Fund
Artist: Angela Lensch

The Women's Fund of Door County is a supporting sponsor for this program.

Normally after a performance at Lyric Opera, bows are taken on stage by the cast, the stars and the conductor, who usually gestures to the musicians in the pit at some point. Only three times in the history of Lyric has a musician been brought onto stage for a bow. Two of those times involved Jean, once for her performance of *Lucia di Lammermoor* with its stupendous mad scene featuring the flute and the soprano. The other was for Mozart's *Magic Flute*.

Concerts are at 7:00pm, unless otherwise noted.

Giacomo Puccini

(1858-1924) was born into a musical dynasty in Lucca, Italy. Puccini's great-great grandfather (also named Giacomo) became the *maestro di cappella*



at the Cattedrale di San Martino in 1740 beginning a family hold on this position for 124 years. Young Giacomo would have probably succeeded his father (the fourth generation) in this position when he died, but the youngster was only six at the time. Nevertheless, he grew up in the choir of this cathedral and served as a substitute organist.

Puccini would go on to become Italy's most renowned opera composer after Verdi with his first real success, *Manon Lescaut*, coming in 1893, followed soon by *La Boheme* (1896), *La Tosca* (1900), and *Madama Butterfly* (1904). Known almost exclusively for his operas, Puccini did write a modest amount of symphonic and chamber music. His chamber music includes one string quartet in four movements plus collections of fugues and minuets for quartet.

His best-known orchestral music, however, is heard in his operas in the form of *Intermezzi*. These interludes usually come before the final act and set the mood for what is to come. The most famous of these include the ones from *Manon Lescaut*, *Madama Butterfly*, and *Suor Angelica*. They are quite memorable and are the orchestral pieces of Puccini that most often find their way onto symphonic programs as independent pieces.

His work for string quartet or string orchestra entitled *I Crisantemi* (The Chrysanthemums) is in the vein of his orchestral interludes but is really an elegy. It was written immediately following the sudden and untimely death of his very good friend, Amadeo di Savoia, Duke of

Aosta. Savoia, at the age of 44 in 1890.

The work has two main themes, both in the minor key of C# minor with the first returning at the end of the movement.

Puccini would soon use some of this music in *Manon Lescaut*, his first operatic success.

Emilie Luise

Mayer (1812-1883), was born in Berlin. She was born a year before Richard Wagner and they died in the same year. She was also born three years after Mendelssohn



and lived in the same city he would move to about the time of her birth. Emelie's

mother died when she was two years old.

Although Emelie would come to the study of composition fairly late in her education, her father furnished her with a grand piano when she was five, which she took to avidly. She remained with her father until she was 28 when he committed suicide leaving her with a considerable inheritance. At this point she decided to study composition and moved to Stettin (now a part of Poland) in hopes of studying with the composer, Carl Lowe. Upon getting acquainted with her musical talent, Lowe is reported to have said, "You actually know nothing and everything at the same time! I shall be the gardener who grows your talent from a bud to a beautiful flower."

She progressed rapidly, and in 1847 she had two symphonies premiered by the orchestra in Stettin. Soon thereafter, she moved back to Berlin to continue her compositional studies with Adolf Marx and Wilhelm Wieprecht. She had a sustained period of successful performances and publications in Berlin, which included more symphonies, chamber music, and *Lieder*. This period led to her being awarded the Gold Medal of Art by the Queen of Prussia.

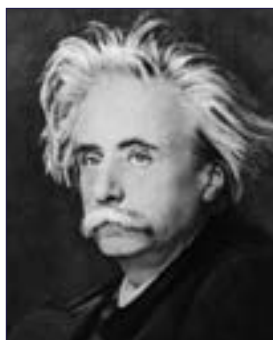
Mayer wrote a considerable amount of chamber music including seven string quartets.

This one in G Minor is the only one that was published during her lifetime and therefore is the only one with an opus number. It appears to have been published about 20 years after it was written with its date of origin being sometime in the early 1840s.

The first movement, marked *allegro appassionato*, has a yearning, somewhat wistful, and at times, restless quality about it. Nonetheless, it is a substantial movement both in content and length. The scherzo movement alternates between an elfin first section and a slower lyrical, somewhat pensive, section. The position of the scherzo as the second movement effectively sets up the third movement as the weightiest of the four movements and really the core of the work. It is one of the more ingenious approaches to a slow movement. After the beautiful, serene opening theme we are introduced to something intriguing. It appears that we are moving into a set of variations on the opening theme. However, there is more to it. Bits of a counter-melody start to toy with us. By the time we get to the section with the cello pizzicato we fully realize that a chorale melody has been gradually introduced. Into the fabric of the work, she has embedded the Bach chorale melody known as *Wer nur den lieben Gott lässt walten* (Whoever allows only beloved God to reign). It is an enthralling moment. The finale is the sunniest and most energetic of the movements but isn't without its moments of poetry.

Following her death in 1883, she was buried in the Holy Trinity Church cemetery in Berlin not far from the graves of Fanny and Felix Mendelssohn.

Edvard Grieg (1843-1907) is, without doubt, Norway's most famous composer. This distinction comes first and foremost from the man's incredible gift. But the



marriage of Grieg's great lyrical talent with his interest in, and use of, Norwegian folk literature and song help create a voice that epitomizes his native land.

Grieg was born in Bergen into a comfortable family. Both of his parents were musical. His father was a merchant and British consul at Bergen and an amateur orchestral musician. His mother, having studied music in Hamburg, was a very accomplished pianist. She was Edvard's first piano teacher from age six. The famous Norwegian violinist, Ole Bull, also a resident of Bergen, heard Grieg play and insisted that Edvard be sent to Leipzig to pursue musical studies in 1858.

Leipzig afforded Grieg the opportunity to study with Robert Schumann's close friend, E. F. Wenzel, the great pianist and composer, Moscheles, and Carl Reinecke. He also had the opportunity to attend concerts at the famed Gewandhaus in Leipzig where he heard Clara Schumann perform her husband's piano concerto. The music of Robert Schumann had an indelible influence on the young composer.

Grieg's time in Leipzig was just the beginning of many opportunities for international musical associations. His next stop was Copenhagen, where he was encouraged by the most famous Danish musician of the day, Niels Gade. He also became acquainted with Hans Christian Anderson and set a number of Anderson's Danish poems.

Norwegian culture during this time was dominated by Danish influence, and cultured society spoke Danish. By the mid 1860s Grieg was developing a growing awareness of Norwegian literature and folk elements, spurred on by Ole Bull. Bull, in addition to his repertoire of classical violin literature, incorporated Norwegian folk music which he played on the specialized Hardanger fiddle, a uniquely Norwegian folk instrument with extra sympathetic strings.

Over the next decade Grieg struggled with the polarity that he felt between his innate

lyricism and formal demands. Particularly in absolute music, he found it difficult to incorporate his melodic gift influenced by Norwegian folk material within a suitable architectural structure.

In short, he felt more comfortable composing vocal music, or music telling a story, than he did in the classical instrumental forms associated with the sonata or symphony. It is said that after hearing fellow Norwegian Johan Svendsen's Symphony in D major, conducted by the composer, he gave up any inclination he had toward writing larger symphonic forms.

With time and considerable effort, however, he was able to gradually synthesize some of this considerable dichotomy. He was encouraged in instrumental composition by Franz Liszt who was acquainted with both of Grieg's piano sonatas and the Piano Concerto, of which Liszt was particularly fond.

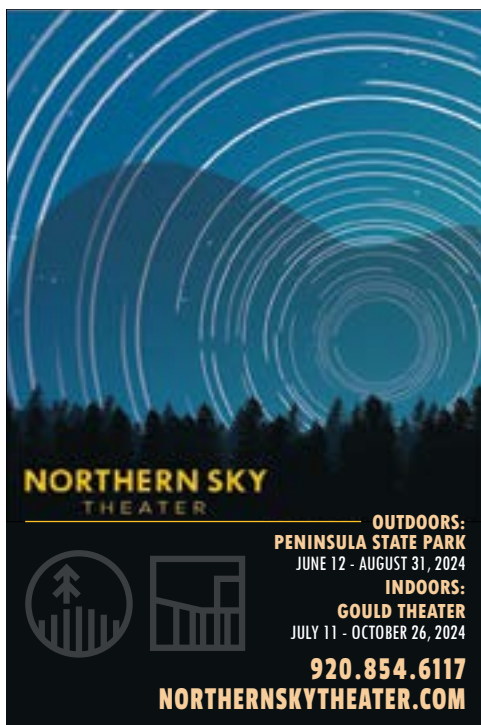
Grieg was only 25 when he wrote his A Minor Piano concerto, motivated by his connection with Ole Bull and his friendship with fellow composer Richard Nordraak. "It was as if the scales fell from my eyes," recalled Grieg. "From Nordraak I learned for the first time what the Norwegian folk song was, and learned to know my own nature."

Susan Key, writing for the Los Angeles Philharmonic, summarizes significant aspects of the concerto:

The arresting gesture that opens the Concerto – a downward cascade that outlines an A-minor chord – demonstrates the play between surface brilliance and deeper significance. By firmly establishing the harmony of A minor, it allows for exploration of further harmonic regions without disrupting the stability of the movement. It also allows the listener to follow a plethora of thematic material without losing a basic point of reference. The second movement reminds us that Grieg was more at home in the smaller lyric genres; here we are drawn into an intimate scene using the colors of muted strings and woodwind solos. The soloist does not enter until well into the move-

ment, first as a decorative touch, then gradually integrated into the principal thematic material. The last movement is dominated by the soloist's robust foot-stomping theme, which steps back briefly for a serene interlude introduced. Soon the dance takes over again, pushing the piece to its dramatic conclusion.

Grieg continued making several edits to the work for a number of years, even after its initial publication. He also began a second piano concerto in 1883 but abandoned this effort leaving the A Minor Concerto, a truly memorable masterpiece, his only completed offering for solo instrument and orchestra. The work was premiered in 1869 and first published in 1872.



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Bruch and Brahms

Quartet in D Major, Op. 11, No. 1 (1795)

Flute, Violin, Viola, and Cello

Allegro

Andantino

Rondo. Allegretto

Adalbert Gyrowetz

(1763-1850)

Quintet in E-flat Major (1918), Op. Posthumous

Two Violins, Two Violas, and Cello

Andante con moto

Allegro

Andante con moto

Andante con moto: Allegro ma non troppo vivace

Max Bruch

(1838-1920)

Intermission

Quintet No. 2 in G Major, Op. 111

Two Violins, Two Violas, and Cello

Allegro non troppo

Adagio

Un poco allegretto

Vivace, ma non troppo presto

Johannes Brahms

(1833-1897)

Heather Zininger, Flute • David Perry, Suzanne Beia (August 2) & Ann Palen, Violins • Catherine Lynn & Allyson Fleck, Violas • Paula Kosower, Cello

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Saturday, August 3 – St. Luke's Episcopal Church, Sister Bay
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Sunday, August 4, 5:00pm – Hope United Church of Christ, Sturgeon Bay
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Poet: Stephanie Trenchard

Concerts are at 7:00pm, unless otherwise noted.

Adalbert

Gyrowetz (1763–1850) is someone you should know, not only because of his music, but because he was an all-around fascinating fellow.

He was born in Budweis (the home of Pilsner beer), in what is now part of the Czech Republic, seven years after Mozart was born and seven years before Beethoven. He knew both well and Haydn, too. He was a pallbearer at Beethoven's funeral and was in London and heard the premiere of Haydn's "Surprise" Symphony. He was there because the same conductor and concert producer that brought Haydn there to present his "London" Symphonies did the same with Gyrowetz. Many of his works were passed off by unscrupulous publishers as the works of both Haydn and Mozart. He was fluent in Czech, German, English, French, and Italian. His output was enormous and included over 40 symphonies, 50 string quartets, 19 masses, 30 operas, and 40 ballets. Gyrowetz was 64 when he carried Beethoven's casket as pallbearer, yet he lived another 23 years and died the year that Wagner's opera, *Lohengrin*, was premiered. Gyrowetz's finest achievements were in the time and style of Mozart, Haydn, and Beethoven. "The New Path" in music, as Schumann referred to it in the 19th century, was not to his taste, but in his day, Gyrowetz was a master of the Viennese style of the classical period and was highly regarded.

The Flute Quartet in D Major, Opus 11, No. 1, is one of three such works in his Opus 11. The quartet (or quintet) for a wind instrument (or piano) and strings was a popular combination in the late 18th century, catering to the new middle class enjoying a bit of disposable income and time. Hundreds of such works were published during this period, not the least of which were several important



contributions by Mozart, including three flute quartets of his own.

The first movement is the most substantial of the three movements in this work. It has a nice balance between the solo flute and the individual string parts with particularly charming writing for the flute. The slow movement starts out innocently enough and soon introduces some sudden harmonic shifts that are a bit unexpected for the period but add interest to an otherwise pastoral scene. The finale has a touch of opera buffa to it. Fine figuration in the flute is countered with equally intriguing figuration in the strings, especially – and somewhat unexpectedly – in the cello. Gyrowetz's Viennese audience would have doubtlessly found these the height of elegant taste so desirable in this place and time.

Max Bruch

(1838–1920) was a contemporary of Brahms, although he lived considerably longer (more than two decades).

Bruch was born in Cologne, Germany, and received his first musical instruction from his mother, an accomplished soprano and music teacher. His first chamber music was composed when he was 11, some of which is available on recordings today. It shows a youthful, but precocious, talent. At the age of 14, he won the Frankfurt Mozart Foundation Prize with a string quartet and wrote a symphony in the same year. The money from this prize allowed him to further his musical education by studying with several well-known teachers. He began teaching in his home city of Cologne in 1858 and premiered his first opera that year.

The next several decades took him to numerous cities where he worked for extended periods. These venues saw several notable premieres and involved a number of conducting engagements. However,



recognition of the true magnitude of his talent was slow in coming, due in part to the tuneful nature of his music, which often relied on authentic folk music. This put him in opposition to the “new German school,” which tended to focus on dramatic effect, programmatic subject matter, and chromatic harmonic tendencies. Several of his works are popular today including the Scottish Fantasy, his Concerto No. 1 for Violin and Orchestra, and the *Kol Nidrei* for cello.

As one writer says in his review of the *Westdeutscher Rundfunk* Quintet’s recording, “It is Bruch’s melodic invention that holds his music dear to so many, not the intricacy of the way he combined elements or motifs of his melodic material. That characteristic won him few friends in late 19th century Germany where the ‘New German School’ held sway, but it did win him a following in England, the U.S. and other countries that has sustained his reputation to this day.”

The first movement starts in the cello and floats its way upwards in a somewhat dreamy way that eventually suggests a kind of slow-motion waltz. Just as we are settling into this mood, a relaxed cadence turns into a modulation to another key, and suddenly we are off into an impetuous scherzo. It is at this point that we realize that what we thought was the beginning of a first movement is

actually only an extended introduction to a rather demonic romp of a scherzo.

Because the first movement is so short and atypical and the second so impetuous, the arrival of the pensive and heartfelt slow movement seems very welcome and settling. The final movement starts with an introduction that almost seems like a continuation of the previous movement, but it is really serving as an effective transition to the very energetic finale proper, which at times seems like exuberance personified.

This is among several chamber music works that Bruch turned to at the end of his life, which came just after the end of World War I. It seems like, despite the horror that everyone had just gone through in Germany and elsewhere, and with the upheaval in musical tastes introduced by Schoenberg and Stravinsky, Bruch, at the age of 80, wanted to make a valedictory statement as to how he thought music should sound and what kind of effect he wanted to have on the listener. Several of these late pieces were lost or mislaid after Bruch’s death. The String Quintet in E-flat was only rediscovered in 1991 and first performed in 2008. Midsummer’s Music is delighted to be one of the few musical organizations to perform this work in the 21st century.

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Romance and Rapture

Obsidian, rippled moonlight, gleams (2019)

Piano and String Quartet

Slow (Quarter note = 50)

Sakari Dixon Vanderveer

(b.1992)

Quartet No. 2 in D Major, Op. 124

Piano, Violin, Viola, and Cello

Moderato

Allegretto

Lento

Allegro

Mélanie Bonis

(1858-1937)

Intermission

Sextet in C Major, Op. 37 (1935)

Clarinet, Horn, Violin, Viola, Cello, and Piano

Allegro appassionato

Intermezzo: Adagio

Allegro con sentimento

Finale: Allegro vivace giocoso

Ernst von Dohnányi

(1877-1960)

JJ Koh, Clarinet • Fritz Foss, Horn • David Perry & Ann Palen, Violins •

Allyson Fleck, Viola • Cole Randolph, Cello • Jeannie Yu, Piano

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Tuesday, August 27 – Birch Creek Music Performance Center, Egg Harbor

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Wednesday, August 28 – Björklunden, Baileys Harbor

Sponsored by Karin & Scott Myers

Saturday, August 31, 3:00pm – The Clearing Folk School, Ellison Bay

Sponsored by Michael Elkow

The Women's Fund of Door County is a supporting sponsor for this program.

Once, when the Lyric Opera Orchestra was appearing with Luciano Pavarotti in concert, Jean was told that Pavarotti wanted her to come to a backstage meeting during the intermission of the dress rehearsal. She was shown into a sizable room. Pavarotti was seated with a large group of Lyric executives and the conductor. He was holding court. Finally, it was over, and everyone left with Jean never knowing why she had been asked to come.

Concerts are at 7:00pm, unless otherwise noted.

A Fromm
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and a Buffalo
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New Music
Readings alum,
**Sakari Dixon
Vanderveer**



(b.1992) seeks to incorporate her collaborators' unique artistry in each of her compositions. Her latest premieres include works for the Seattle Metropolitan Chamber Orchestra, Derek Bermel, HOCKET, the Portland Youth Philharmonic, and the Irving M. Klein International String Competition.

Her desire to empower youth also catalyzes much of her work. As a Los Angeles Chamber Orchestra Composer Teaching Artist Fellow, she founded the You(th) Can Compose! Summer Workshop, which is a personalized, intensive online program for beginners.

Vanderveer's aim is for children from all walks of life to gain access to contemporary music and composition and to thereby develop a better appreciation and understanding of both new and old concert music so that they can cherish and engage with it throughout their lives.

Obsidian is a type of dark-colored glass formed from rapidly cooled lava. It was named after Obsidius, a Roman explorer who was recorded as having discovered it in Ethiopia. Despite this etymology, the first known case of usage is prehistoric, dating all the way back to 700,000 BC. The properties of the glass allow for the making of very sharp blades, and those blades saw ritualistic use (such as circumcision and cutting umbilical cords of newborns.) In modern-day usage, obsidian is used to make knives or as gemstones.

In an interview with the American Composers Orchestra, Vanderveer commented on her desire to write music for those around her, citing her experience

working with youth and as an orchestra string teacher. Doned as a driving inspiration behind much of her work. The sense of community embedded in music stands out as a unique feature in her writing style, and she often explores the intersection of accessibility and experimentalism in a pragmatic manner.

Obsidian, rippled in moonlight, gleams, starts with a melody played by strings in unison and goes through four different sections. In the first section, the strings' sighing-like gestures characterized by glissandos are contrasted with the crystal, bell-like sound in the piano. The piano plays a leading role in the next section, while the strings provide rippling sound effects through tremolo and harmonics. The soundscape swells, but the scene changes when the piano starts repeating patterns centered around the note C. This third section prominently features insistent trills and tremolos in the strings, eventually reaching a culminating point. In the last section, you hear all the previously explored musical elements interacting with each other, in harmony.

Lastly, Vanderveer describes the work in her own words as follows:

When I begin to write a piece, I usually refrain from attaching a specific title or image to it until much of the work is complete and there is an image or scene that comes to me freely but won't disappear. While writing the initial sketches of *Obsidian, rippled in moonlight, gleams*, I originally thought of moonlight being reflected on a body of water.

As I continued writing, the image of obsidian soon became a metaphor for the water. I eventually began to cling to that visual as the overarching theme. In spite of its darkness and opacity, obsidian is a stone that readily reflects light. Though it is a byproduct of a volcanic eruption – a devastating and catastrophic event – this stone represents the beauty that can be found even in the most trying of times.

Mel Bonis

(1858–1937) led a double and most of the time a troubled life. Much of this was brought on by her parents and by the societal



limitations women of that era experienced. Mel is the name chosen by Mélanie Bonis to hide her gender as a composer. However, disguising her identity was a relatively minor issue. Even as a child she had to battle to study music.

Mélanie's lower middle-class parents dismissed her keen desire to study the piano. The strong-willed youngster taught herself until the cornet teacher at the Paris Conservatory heard her play and brought her to the attention of the Conservatory's Director, César Franck. Franck was so impressed by her talent – both as a pianist and a fledgling composer – that he gave her private lessons and subsequently admitted her to the Conservatory. She thrived in the stimulating scholastic environment, winning prizes even among the company of fellow students like Gabriel Pierné, Vincent d'Indy, and Claude Debussy.

However, there was another student in one of Mélanie's classes, a 22-year-old singer, poet, and music critic named Amédée Landély Hettich. Bonis began to set Hettich's poems to music, and the two would perform their joint creations. Mélanie once again found herself battling her parents, who feared for her future amid the insecurities of an artistic existence. This battle she lost. She was forced to resign from the Conservatory in her final year, to the great regret of her supportive teachers, and to discontinue seeing Hettich.

Mélanie was a devout Catholic, nurtured from her earliest years, and she thought it her duty to obey her parents. They now arranged a

marriage for her to a wealthy, twice-widowed businessman with five sons. Albert Domange was 25 years older than his reluctant bride, which made him twice her age.

For the next 10 years, she tended to the five Domange boys and had three additional children with her husband, managed three houses, including a mansion in Paris and two vacation homes, and supervised a staff of 12 servants. Her husband had no interest in music, and she set aside her desire to compose. Then she once again ran into Hettich. He had since married and was experiencing a successful career as a writer. He encouraged Bonis to start composing again and brought her into contact with Alphonse Leduc, who operated one of the premiere music publishing firms in France.

Among her new compositions were more songs based on the poetry of Hettich. They worked together on many projects, and for a very long time, Mélanie resisted the attraction she felt toward Hettich and his persistent advances. At some point that changed. The liaison that ensued resulted in pregnancy. Mélanie arranged, for reasons of "health," to have an extended stay in Switzerland where, in secret, she gave birth to a daughter, Madeleine. The little girl was placed with foster parents, and her real mother had no direct contact with her for many years. Although she was able to make some decisions on her child's behalf regarding education, the inability to see her or write to her led to bouts of depression for Mélanie.

When daughter Madeleine was 13, she was given the name Hettich, because Hettich's wife had died, and he could finally recognize his paternity. Shortly thereafter the foster mother died. With the Great War just under way, Madeleine came to live in the Domange household as an "orphan of the war." Mother and daughter were reunited, but the child knew nothing of the relationship. Madeleine and the Domange children became fast friends. Mélanie's oldest son, Édouard, went off to war and was captured by the Germans. In 1917,

Albert Domange died. With the close of the war in 1918, Édouard was released and returned home.

Before long a romance began to bloom between the unsuspecting Édouard and his equally unaware stepsister. When this relationship began to turn serious, their mother had to confront her past and her youngest daughter. With a pledge of absolute confidentiality from her daughter, sworn on the bible, Mélanie revealed the true nature of their relationship to Madeleine and the necessity for Madeleine to break off with Édouard.

Madeleine was devastated and never completely recovered. A pervasive sadness persisted throughout her life. Even though she found another man to marry and had three children of her own, she was unable to shake the feelings associated with her strange upbringing and her aborted relationship with Édouard. She did continue to have a close relationship with her mother that deepened over time.

Against this incredible backdrop, Mel Bonis managed to write over 300 compositions. Many are works for piano or songs for voice and piano, but she also wrote a substantial number of chamber compositions. These include two piano quartets and many works involving flute.

According to the Silvertrust Edition of the work:

By the time Mel Bonis came to write her ***Piano Quartet No.2 in D Major***, she was 69 years old and in poor health, not to mention having been in a depressed state for several years due to the death of her youngest son in World War I and of her husband. Completed in 1927, Bonis published the work at her own expense the following year. It was never publicly performed in her lifetime and although she considered it her musical testament, sadly it has never gained any traction, even in France.

The work, because of her age and health,

has an autumnal quality to it—the kind of mood one associates with many of the late works of Brahms but with a distinctively French flavor. The moderate tempo of the first movement underscores this quality reinforced by the lyrical melodies and carefully wrought imitation and counterpoint. -The lighter hearted second movement has touches of the impressionism period she lived through. The interesting harmonies and textures create the enchanting sense of style unique to Bonis. Throughout much of the slow movement, the strings sing serenely above a delicately but energetically arpeggiated piano. The piano flourishes at the end of this movement, combined with the unique harmonies in the strings, creates a particularly mesmerizing conclusion. The finale is the only movement that breaks out of the reflective mood, and it does so with great elan, expressiveness, and drama.

Ernst von Dohnányi (1877–1960) is the third in a Hungarian triumvirate of composers, which included Bartok and Kodaly, that

added immeasurably to the repertoire of the 20th century with their colorful, folk-inspired music. Dohnányi and Bartok were friends from childhood, and both attended the Budapest Conservatory. Dohnányi received his diploma in 1897 and made his professional debut as a pianist in London with a performance of Beethoven's Fourth Piano Concerto under the renowned conductor Hans Richter, which helped establish his fame as a pianist.

His stature as a composer was already developing, thanks to the help of Brahms, who acknowledged the merits of his Opus 1, the Quintet for Piano and Strings in C Minor, and helped arrange the premiere



in Vienna in 1899. That same year, his Piano Concerto, Opus 5, won the Bösendorfer Prize with the result, as Grove's Dictionary of Music and Musicians states, "he... established himself, in both Europe and the USA, as the greatest Hungarian pianist and composer since Franz Liszt."

Dohnányi's role in performing chamber music, the first of the world's famous pianists of this era to do so, led to a relationship with the famous violinist, Joseph Joachim. Joachim introduced Dohnányi to the *Hochschule für Musik* in Berlin, where he remained as a professor from 1905 to 1915. It is quite likely that during this time Dohnányi came into contact with Edward Collins, a composer with Door County connections and a student at the *Hochschule für Musik* where Dohnányi taught. Collins, in his later years, spent summers composing in a cottage near Carlsville, just south of Fish Creek.

In 1915, Dohnányi returned to Budapest, undertaking the rejuvenation of his country's musical life through performances, teaching, presenting the works of others, and reforming the Budapest Academy. From 1919 to 1921, he gave at least 120 concerts per year in Budapest alone and was elected to the post of Chief Conductor of the Philharmonic Society in 1919. This position gave him additional opportunities to further the works of his countrymen, including Bartok, Kodaly, and Weiner. He fought the policies of various fascist regimes including those of the Nazis. However, he fared no better at the hands of the communists after World War II, and finally made his way to the U.S. in 1949, where he accepted a position on the faculty of Florida State University.

The Sextet in C Major dates from 1935. It comes near the end of his output in the chamber music field at a time when his international concert career was declining due to the many commitments he had



at home and several health issues. One is immediately struck by the unusual instrumentation. The combination of strings, piano, one woodwind, and one brass allows a variety of timbres and textural possibilities of which Dohnányi takes full advantage. The out-going, almost flamboyant nature of the music, so characteristic of Dohnányi, is attested to by the tempo marking qualifiers such as *appassionato*, *con sentiment*, and *vivace giocoso*.

Because of Dohnányi's public stance against the policies of fascist and communist regimes in Hungary, those in power put forth a substantial effort to discredit him. The result took its toll on his career and the recognition that his music deserved. It is only fairly recently that we are coming to realize the wealth and variety of music this man left us and the role he played in bringing the music of his country and his colleagues to the fore. Among his many excellent works, the Sextet, Opus 37, stands out as one of the best chamber works of the 20th century.

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Beethoven Septet

Sextet (1899)

Clarinet, Horn, and String Quartet

Allegro non troppo

Andante con moto

Intermezzo: Allegretto con grazia

In tempo moderato

John Ireland

(1879-1962)

Intermission

Septet in E-flat Major, Op. 20

Clarinet, Bassoon, Horn, Violin, Viola, Cello, and Bass

Ludwig van Beethoven

(1770-1827)

Adagio; Allegro con brio

Adagio cantabile

Tempo di menuetto

Tema con variazioni: Adagio

Scherzo: Allegro moderato

Andante con moto alla Marcia; Presto

JJ Koh, Clarinet • Judith Farmer, Bassoon • Fritz Foss, Horn •

David Perry & Ann Palen, Violins • Sally Chisholm, Viola •

Cole Randolph, Cello • Jeremy Attanaseo, Bass

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Thursday, August 29, – Donald & Carol Kress Pavilion, Egg Harbor

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Friday, August 30 – Sister Bay Moravian Church, Sister Bay

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Sunday, September 1, 5:00pm – Woodwalk Gallery, Egg Harbor

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John Ireland

(1879–1962)

was an English composer and pianist who contributed to the early 20th century British classical music scene. He studied at the Royal College of Music under Charles Villiers Stanford (1852–1924), a significant figure in British musical education. Midsummer's Music has performed numerous works by Stanford in previous seasons.



Ireland's style is often characterized by its lush harmonies, lyrical melodies, and evocative atmosphere. Throughout his career, Ireland composed diverse works, including orchestral pieces, chamber music, songs, and solo piano compositions. Despite struggling with personal setbacks, Ireland's music gained recognition for its emotional depth and distinctive voice. Benjamin Britten and Ernest Moeran were students of Ireland. Cobbett's *Cyclopedic Survey of Chamber Music* summarizes Ireland as follows:

[He] writes with much deliberation and self-criticism, and is loathe to let a work go forth until he is satisfied with every detail. This is proof of his scrupulous artistic sincerity. Technically, he derives, like all of Stanford's best pupils, from the 16th-century polyphonists, and though his pages may sometimes present a chromatic appearance, he is almost austere diatonic in principle.

In 1909, Cobbett reviewed 134 sonatas for piano and violin submitted from around the world for a competition in which Ireland won first prize. Our first performance by Ireland is this Sextet in D minor from 1898.

Ireland's Sextet showcases his early mastery of chamber music composition. Written for clarinet, horn, and string quartet, it demonstrates Ireland's ability to blend classical forms with a romantic sensibility. The piece was written after the 19-year-old

composer heard Brahms' Clarinet Quintet performed by Richard Mühlfeld and the Joachim Quartet in London.

The Sextet unfolds in four movements. The opening movement (*Allegro ma non troppo*) establishes a mood of melancholy tinged with moments of exuberance. Ireland's gift for melody is evident in each instrument's contributions. The second movement (*Andante con moto*) is characterized by its tender lyricism and expressive, introspective melodies. The third movement (*Intermezzo*) injects a sense of playfulness and rhythmic vitality. The final movement (*Moderato*) brings the Sextet to a dramatic conclusion, with moments of introspection giving way to bursts of energy.

John Ireland's Sextet in D minor was composed during a transition period in British music. Influenced by the late Romantic style of such composers as Brahms and Dvořák, Ireland sought to carve out his unique musical voice. The Sextet remains a relatively underperformed work in the chamber music repertoire. Its revival by ensembles such as Midsummer's Music allows audiences to discover and appreciate the special voice of John Ireland.

Ireland Notes by Allyson Fleck

Ludwig van Beethoven

(1770–1827)

arrived in Vienna, where he was to live for the remainder of his life, from his native Bonn, in 1792. At first, he made his way as a piano teacher and a very gifted pianist capable of attracting considerable attention in the better drawing rooms of the city. Chamber and solo works written during this period, such as the Quintet for Piano and Winds, Opus 16, from 1796 (also transcribed into a version for piano and strings) were designed to complement and enhance his appearances





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as a performer. By the end of this decade, Beethoven was beginning to make a more substantial name as a composer, while maintaining his role as a virtuoso pianist. The Septet for Winds and Strings played a critical role in establishing his compositional credentials. It was written in 1799–1800, immediately before his Symphony Number One, Opus 21. In fact, the Septet seems to have been, in many ways, a test model for the Symphony, in much the same way Schubert used his Octet as a prototype for his Great C Major Symphony a few decades later. Beethoven's Septet and the First Symphony were premiered in the same concert on April 2, 1800, at the Burgtheater in Vienna.

The Septet combines the experience of Beethoven's talent at 30 with a certain youthful outlook. It was a period of productivity and optimism. Unfortunately, within only a year or two, he would begin to experience the initial symptoms of the severe hearing loss that would curtail his solo career, seriously alter his approach to composition, bring about extreme bouts of depression and fits of anger, and nearly lead to suicide.

The work draws on the divertimento tradition of the 18th century. However, as Mozart had begun to do, Beethoven, by imbuing each movement with a quality and sense of purpose, takes this piece well beyond what is necessary for a work merely intended to entertain or “divert.”

Reflecting its kinship with the First Symphony, the Septet bears a somewhat symphonic quality. The first movement begins with an extended adagio introduction, which leads to an allegro con brio of some considerable length. The adagio cantabile that follows is the weightiest movement and bears some resemblance to the slow movement of the Pastoral Symphony (number six).

The third movement is the first of two dance movements. As a minuet, it looks backward to the stately $\frac{3}{4}$ dances of Mozart's time. The fifth movement, on the other hand, is the modern (for Beethoven) version of a $\frac{3}{4}$ movement that is so rapid as to be taken in one beat to a bar. At this tempo, dancing would no longer be considered an option as it would with the minuet. Beethoven applied the hitherto rarely used term “scherzo” (joke) for this kind of light and often humorous kind of movement. The scherzo quickly became the norm and soon replaced the minuet.

Between the two triple-meter dance movements is a set of five variations on a courtly theme. The presto finale that brings the work to a rollicking conclusion is introduced by a march-like prelude. Beethoven's Septet, both by its quality and its popularity, helped inspire a large number of serious works for similar combinations of seven, eight, or nine instruments by Spohr, Schubert, Berwald, Rheinberger, Lachner, and many others throughout the 19th century.



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David Perry, Jeannie Yu Chausson Concerto!

Quintet in F Major (1905)

Oboe, Violin, Viola, Cello, and Piano

Allegro

Canzonetta: Tranquillo

Adagio non troppo

Allegro con fuoco

Théodore Dubois

(1837-1924)

Intermission

Concerto for Violin, Piano, and String Quartet, Op. 21

Solo Violin, Solo Piano, and String Quartet

Décidé

Sicillienne

Grave

Finale

Ernest Chausson

(1855-1899)

Lindsay Flowers, Oboe • David Perry, Ann Palen & Dawn Wohn, Violins •

Sally Chisholm, Viola • Cole Randolph, Cello • Jeannie Yu, Piano

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Sunday, August 25, 5:00pm – Hope United Church of Christ, Sturgeon Bay

Sponsored by Sandy Zingler

Poet: Ed DiMaio

Monday, September 2, 3:00pm – Labor Day Gala: Björklunden, Baileys Harbor

Special Guest Emcee: Geoffrey Sandler

Join the Party!

When Jean joined Lyric Opera in 1969, she became the colleague (and soon great friend) of the very experienced former Principal Oboist of the Dallas symphony, Gladys Elliott, who now held the same position with Lyric. Realizing that Jean was the best player she could imagine to execute all those bird-like passages in Wagner's *Siegfried*, Stravinsky's, *Le Rossignol* (The Nightingale), *Magic Flute*, and the many other operatic bird-like virtuoso solos, Gladys gave Jean the nickname, "Songbird." It stuck.

Despite the French connection in this program, the two works we are presenting reflect the significant changes that were taking place in musical styles between the later part of the 19th century and the early 20th. The more famous Chausson offers both a remarkable summation of the late romantic style and a tantalizing suggestion of what lay ahead in the new century. His great masterpiece, written just before an untimely accidental death, leaves us with that same sense we have with Mozart, Mendelssohn, or Schubert, whose lives were so truncated—that sense of “what if....” The work by Dubois, written some eight years after Chausson’s Quartet, tentatively suggests a new direction. That trend would soon be confirmed by the impressionism of Debussy, Ravel, and others.

Théodore Dubois

(1837–1924) was born two years after Camille Saint-Saëns, and died in the same year as Saint-Saëns and Gabriel Fauré. As with his friend, Saint-Saëns, Dubois



was considered something of a musical anachronism toward the very end of his life, given the violent upheavals in music and art that occurred during and after the First World War. Dubois, steeped in tradition, was always interested in newer developments, but he thought they needed to evolve gradually. For him, and many other composers of the period, a time-honored sense of style was swept away by the sudden and seemingly brutal creations of Schoenberg’s 12-tone atonal approach, Stravinsky’s poly-tonalism and jarringly savage rhythmic explosions, and Webern’s pointillism. A gradual expansion of the expressive palette that Dubois and his contemporaries had been using was supplanted by the newest vogue. In the 20s and 30s, what was new replaced the nearly-

new at the speed of light. Even the recent past was quickly forgotten.

Dubois regarded Saint-Saëns as the greatest French composer of his time, and like Saint-Saëns, Dubois wrote with facility and produced a large oeuvre in all areas. Dubois was an organist and succeeded Saint-Saëns in one of his posts. Ultimately, he taught at the Paris Conservatory and became its director in 1896.

The Quintet for Oboe, Violin, Viola, Cello, and Piano is remarkable for its instrumentation. It was written in 1905 when Dubois was nearly 70 years old. Chausson, who was born when Dubois was 18, had already been dead for six years. The work was enthusiastically received and was performed numerous times in the years following its premiere, including performances in Frankfurt and Mannheim, Germany. Dubois indicates that the oboe can be replaced by a clarinet or second violin. However, it is clear that he had the sound of the oboe in his mind and that its unique timbre is a crucial element. It is particularly noteworthy that when the oboe is not playing as a solo instrument, it sometimes functions in its lower register as a second violin. This requires great skill on the part of the oboist to take on both of these roles in the same work.

The first movement begins with a theme in the oboe, which is then taken up by the violin. A second, even more lyrical theme is sung by the violin. The close of the exposition is animated, with close imitation among the various instruments. The movement ends joyously. The second movement, after a brief introduction, proceeds with the theme in the cello. This is not the scherzo one might expect. Far from it—Brahms would have called it an “intermezzo.” Dubois calls it a “Canzonetta,” a diminutive of canzona, as it was called in the renaissance, or chanson (song) in its vocal form. Thus, it is light-hearted and light of foot.

The Adagio begins with a plaintive violin solo. Its variations explore the many textural possibilities the instruments allow, along with

their expressive possibilities, including the lower registers of both the oboe and violin.

The *Allegro con fuoco* seems to toss the elegance and French reserve of the previous three movements to the wind. True to his heritage and the models of César Franck, Saint-Saëns, and Fauré, Dubois brings back thematic elements of previous movements leading up to the conclusion of this work.

Ernest Chausson's (1855–1899)

Concerto for Violin, Piano, and String Quartet is a work that comes shortly before the end of the composer's life. It is a masterpiece, showing a



complete synthesis of many influences on the composer, and is indicative of what might have been were he to have lived longer than his accident-shortened 44 years.

Chausson was a student of Massenet, but he sought a weightier, more controlled style which he found in César Franck. As one of Franck's disciples, he became strongly influenced by Wagner and attended many performances of Wagner's operas in Munich and Bayreuth. He adopted Wagner's use of the *leitmotif*, his harmonic vocabulary, and other features, as did many of Chausson's contemporaries including, for a time, Debussy.

Only in his final period, from which the *Concerto* dates, did Chausson back away from what he began to regard as an excessively Nordic style to introduce greater clarity and formal control. As Saint-Saëns had done, he began to look to Rameau and Couperin for inspiration resulting in the use of their French tempo indications in the *Concerto* (*Décidé, Siciliene, Grave, Très animé*). Even the use of the term "concerto" – instead of the more conventional "sextet" – reveals an attitude in favor of a more baroque concept, with soloists pitted against a larger tutti group.

Of particular interest from a unifying standpoint is the cyclic use of the recurring three-note motto that is heard at the very outset of the first movement played by the piano. This D, A, E theme takes on different guises in subsequent movements (Ab, Eb, Db in the third movement, for instance) and returns close to its original form in the coda of the last movement. This is a powerfully expressive work stretching the bounds of the late 19th century romantic technique while displaying great rhythmic, harmonic, and melodic control. Chausson died as the result of a fall from his bicycle on a treacherous mountain road. It is tragically ironic that this master of the cyclic use of musical material, learned so well from Franck, died while cycling.

Program notes by James T. Berkenstock unless otherwise indicated. ©2024

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2024 Musicians

James T. Berkenstock, Ph.D., *Artistic Director*
Allyson Fleck, D.M.A., *Assistant Artistic Director*

Will Healy, *2024 Composer-in-Residence*

Jeremy Attanaseo, *Bass*
Eleanor Bartsch, *Violin*
Suzanne Beia, *Violin*
Sahada Buckley, *Violin*
Sally Chisholm, *Viola*
Judith Farmer, *Bassoon*
Allyson Fleck, *Viola*
Lindsay Flowers, *Oboe*
Fritz Foss, *Horn*
Ana Kim, *Cello*

JJ Koh, *Clarinet*
Paula Kosower, *Cello*
Will Healy, *Piano*
Alicia Lee, *Clarinet*
Catherine Lynn, *Viola*
Larissa Mapua, *Viola*
Mara McClain, *Cello*
George Meyer, *Violin*
Roy Meyer, *Violin*
Jesse Nummelin, *Cello*

Ann Palen, *Violin*
David Perry, *Violin*
Cole Randolph, *Cello*
Rebecca Royce, *Harp*
Kris Saebo, *Bass*
Jeannie Yu, *Piano*
Dawn Dongeun Wohn, *Violin*
Heather Zinninger, *Flute*

Jeremy Attanaseo is the assistant principal bass of the Elgin Symphony Orchestra. He performs often with the Chicago Symphony Orchestra, Lyric Opera of Chicago, and the Chicago Philharmonic Orchestra. He is also principal bass of International Chamber Artists, and previously principal bass of the Dubuque Symphony Orchestra, assistant principal bass of the Wisconsin Chamber Orchestra.



Jeremy teaches applied lessons and bass pedagogy at DePaul University and Northern Illinois University. He also enjoys his summers spent as bass faculty for the Birch Creek Symphony Session. *Jeremy is sponsored by James Goodwin for MM's 2024 season.*

Chicago-based violinist **Eleanor Bartsch** enjoys a diverse and vibrant career as a chamber musician, orchestral musician, concertmaster, soloist, educator, concert curator, and entrepreneur. She tours nationally and internationally as first violinist of the Kontras Quartet. Additionally, she is Associate Concertmaster of the Elgin Symphony Orchestra and a performing member



and frequent principal player of the Chicago Philharmonic Orchestra.

Bartsch is professor of violin and head of strings at Elmhurst University. In 2024, she will join the first violin section of the Lyric Opera of Chicago orchestra. Bartsch was Concertmaster of the Dubuque Symphony from 2016-2023. She has served as Concertmaster of the Chicago Philharmonic, Joffrey Ballet Orchestra, Chicago Opera Theater Orchestra, and many others. Bartsch co-founded Madison, Wisconsin's Willy Street Chamber Players in 2015, an award-winning ensemble and summer festival with an emphasis on creating community through classical music. Previously, she has appeared at Midsummer's Music in 2011, 2021 and 2022.

Bartsch began her violin studies at the age of four in her hometown of St. Paul, MN. She received her master's degree in violin performance from the University of Wisconsin-Madison under the tutelage of David Perry as a Paul Collins Distinguished Graduate Fellow. Bartsch also received her bachelor's degree from UW-Madison, during which she was a recipient of the Kato Perlman chamber music fellowship and spent three summers at the Aspen Music Festival studying with Paul Kantor.

Suzanne Beia is second violinist of the Pro Arte Quartet, artist in residence, and chamber music coach for the School of Music and the Wisconsin Youth Symphony at the University of Wisconsin-Madison.

Beia is concertmaster of the Wisconsin Chamber Orchestra and Madison Opera and associate concertmaster of the Madison Symphony. She performs regularly with the Chicago

Philharmonic and with HeartString's Rhapsodie Quartet, a Madison Symphony outreach program. Beia has also served as assistant concertmaster of the New World Symphony (Florida) and as concertmaster of the Reno Chamber



Orchestra (Nevada), Bay Area Women's Philharmonic (California), Spoleto Festival Orchestra (South Carolina), and Chamber Symphony of San Francisco. She has performed as principal second violin of the Wichita Symphony (Kansas), and has played in the Nice Opera Orchestra (France).

Festival appearances include Chamber Music West, the Telluride and Token Creek festivals, Festival de Prades, and Bach Dancing and Dynamite Society. She has served on the faculties of Rocky Ridge Music Center and Florida International University, and has performed as soloist with orchestras throughout the United States and Germany. Her solo recordings include Katherine Hoover's double violin concerto on the album *Night Skies* (Centaur Records).

Beia began musical studies on the viola at the age of 10, but soon shifted to violin, making her solo debut at age 14 with the North Lake Tahoe Symphony (Nevada). She studied at the Interlochen Arts Academy and the San Francisco Conservatory. Her major teachers have included Theodore Madsen, Roy Malan, Jorja Fleezanis and David Perry.

Dedicated to producing powerful chamber music concerts in unique and intimate settings, Artistic Director and founding member of Midsummer's Music **James Berkenstock**, with his wife Jean, established the Door County, Wisconsin summer concert series in 1991.

With an exciting career that has spanned decades, he is the former Principal Bassoonist with the Grant Park Symphony Orchestra, the Lyric Opera

of Chicago (where he enjoyed a 48-year tenure), and with the Chicago Philharmonic, where he also served as Board President.

Berkenstock has appeared as soloist with the Chicago Philharmonic, Concertante di Chicago, the Illinois Chamber Symphony, the Northern Illinois University Philharmonic, and the Grant Park Symphony.

An active recording artist, he has over 300 national and international radio and television commercials to his credit. His discography includes recordings with the Chicago Philharmonic, Chicago Symphony Orchestra, Grant Park Symphony, University of Chicago's Contemporary Chamber Players, and four releases with Midsummer's Music on the Centaur and Solstice labels.

As an author, he co-wrote *Joseph Haydn in Literature: A Bibliography*, published by the Haydn Institute, Cologne, Germany. He also penned a weekly column for the Door County Advocate's *Resorter Reporter* and its successors resulting in approximately 150 articles. Berkenstock has served as a Professor of Music at the Chicago College of Performing Arts at Roosevelt University and is Professor Emeritus at Northern Illinois University. In 2002, he received the Teacher Recognition Award from the U.S. Department of Education. Berkenstock is a graduate of Vanderbilt University's Blair School of Music and Northwestern University, where he earned a Ph.D. in Music History and Literature. He studied bassoon with Wilbur Simpson and Willard Elliot, receiving additional training as a member of the Civic Orchestra of Chicago.

Sahada Buckley is an interdisciplinary artist and violinist whose diverse career has led to many meaningful collaborations. A native of Fairhope, Alabama, Sahada has worked with notable classical musicians, including

faculty from University of California–Los Angeles, Michigan State University, and the Pro Arte Quartet. She has worked closely with such acclaimed composers as David Ludwig, Michael Ippolito, Laura Schwendinger, Mason Bates, George Meyer, and Will Healy.



Kelly Avenson



In Wisconsin, Sahada was a member of the Marvin Rabin String Quartet; in Georgia, she won first prize at the University of Georgia Concerto Competition performing Édouard Lalo's Violin Concerto "Symphonie Espagnole" in 2018.

Sahada has participated in music festivals including Midsummer's Music, Meadowmount School of Music, BUTI Tanglewood, Green Mountain Music Festival, Montecito Music Festival, Atlantic Music Festival, and Decoda Chamber Music Festival.

Her primary teachers have been David Perry, Levon Ambartsumian, Shakhida Azimkhodjaeva, and Paul Sonner. As a non-classical performer, Sahada has partnered with musicians within the free improvisation community – including her experimental duo, Girls With Hands – at the New York City Electroacoustic Improvisation Summit. Throughout spring of 2024, Sahada played viola in the Madison-based ensemble, Ancora String Quartet.

Sahada is a graduate from Interlochen Arts Academy and holds dual Bachelor of Music degrees from the University of Georgia in Violin Performance and Music Theory. Recently, Sahada received her Master of Music degree in Violin Performance from UW–Madison under Pro Arte Quartet first violinist David Perry. Sahada is a co-founder and co-artistic director of The Eastern Shore Chamber Music Festival.

A member of Midsummer's Music, violist **Sally Chisholm** has concertized across three continents.

Chisholm's extensive chamber music collaborations include performing as a member of the Pro Arte Quartet, and founding member of the Thouvenel String Quartet with whom she toured Europe, China and Lhasa, Tibet. Known for championing the works of great American composers, the Thouvenel Quartet has commissioned works from Elliott Carter, Milton Babbitt, and Ernst Krenek, among others. Recipients of the first prize at the Weiner International Chamber Music Competition, they were also finalists of New York's Naumburg Competition, and performed on NBC's TODAY Show. Chisholm is a permanent member of the Northern Lights



Chamber Music Institute, and the Chamber Music Society of Minnesota where she has collaborated with guest artists including Anthony McGill, Nobuko Imai, Samuel Rhodes, and Leon Fleisher. She returns to the Marlboro Music Festival this summer for her tenth season.

A champion of new music, Chisholm's recent premieres include the Harbison Nine Rasas in NY, the world premiere of the Harbison Viola Sonata, and soon with the Pro Arte and Samuel Rhodes the world premiere of the Harbison Viola Quintet. Last month Grammy nominated Paul Wiancko completed for Chisholm his quintet for viola and string quartet 1+1+1+1.

In addition to her 14th year at the Marlboro Festival, Chisholm toured with the Musicians of Marlboro last February with concerts in Connecticut, Vermont, the Philadelphia Kimmel Center, the Boston Longy School, and Carnegie Hall in NYC. She loves fast electric cars and is a fan of the NBA. *Sally is sponsored by the Nancy T. and David A. Borghesi Fund for MM's 2024 season.*

GRAMMY@ nominee

Judith Farmer is former principal bassoonist of the Austrian Radio Symphony Orchestra and the Camerata Academica Salzburg under Sandor Vegh. Critics have described her playing as "impeccable" (American Record Guide), "masterly" (Fanfare) and "brilliant" (Kronenzeitung, Austria). She has appeared as a soloist at the Salzburg Festival and has participated in chamber music festivals in Prussia Cove (UK), Martha's Vineyard, MA and La Jolla, CA. Since moving to Los Angeles Ms. Farmer has performed with the Los Angeles Philharmonic, also as guest associate principal. She has played on more than 250 motion picture scores and has recorded with artists such as Daft Punk, Josh Groban, Billy Childs, Barbra Streisand and Neil Young. Judith is currently a member of the Los Angeles Opera and the Pasadena Symphony Orchestras. She taught bassoon and chamber music at the University of Southern California from 1996-2023. In December 2023 she moved to Santa Fe with her husband, composer Gernot Wolfgang.



Midsummer's Music Executive Director, Assistant Artistic Director, and violist **Allyson Fleck** was drawn

to Door County for its beauty and is delighted to call it home.

Fleck has appeared as soloist with orchestras in Wisconsin, Illinois, Georgia, and with Russia's Novgorod String Orchestra. As an orchestral musician, she has served as



Principal Viola of the Greeley Philharmonic, Assistant Principal of the Fort Collins Symphony, section member of Cheyenne Symphony, Madison Symphony, Wisconsin Chamber Orchestra, Atlanta Ballet and Opera orchestras, and she is active in the freelance community.

Dedicated to chamber music, she has appeared at Midsummer's Music since 2004 and performed at the Token Creek Music Festival, Madeline Island Chamber Music Festival, and New York's famed Carnegie Hall, among others.

Fleck's arts administration experience includes roles as the orchestra manager of the Cheyenne Symphony and librarian of the Greeley Philharmonic. As an educator, she was Assistant Professor of Music at Beloit College, a member of the faculty at Ripon College, and at Kennesaw State University where she directed the chamber music program and taught studio viola. She has also taught beginning strings in various school systems.

Fleck received her Doctor of Musical Arts degree in Viola Performance from the University of Wisconsin-Madison. She enjoys spending time with her boys, Jacob and Eli, listening to music, and outdoor activities. *Allyson is sponsored by Peter & Beverly Ann Conroy for MM's 2024 season.*

Lindsay Flowers is the Principal Oboist of the Milwaukee Ballet Orchestra and English Hornist of the Madison Symphony Orchestra, Wisconsin Chamber Orchestra, and Quad Cities Symphony Orchestra. She previously was a member of the New Mexico Philharmonic and Civic Orchestra of Chicago where she performed with Yo-Yo Ma on WFMT radio and in venues across the city.



Lindsay serves on the faculty at the University of Wisconsin-Madison Mead Witter School of Music where she is a member of the Wingra Wind Quintet. At Indiana University Jacobs School of Music, she received a Doctor of Music degree and designed a curriculum, 'School of Music Student-Generated Community Engagement Projects.' Lindsay's teaching integrates her collegiate volleyball training: disciplined commitment, performance visualization, supportive teamwork, persistent resilience, and the balance of effort and finesse.

A passionate chamber musician, Lindsay was a founding member of the Arundo Donax Reed Quintet, Bronze Medal Winners of The Fischhoff National Chamber Music Competition. Together with Dr. Andrew Parker, she recorded an album of oboe and English horn duo music that was released Fall 2022.

During recent summers, she has performed with the Santa Fe Opera, Grant Park, Lakes Area, Midsummer's (Door County), Apollo, Lake George, Castleton, Aspen, and Banff Music Festivals. She has also performed with the Milwaukee, Chicago, Indianapolis, Utah, and Nashville Symphony Orchestras.

In addition to performing and teaching, Lindsay is recognized for her repair and maintenance work on oboe and English horn cane gouging machines, particularly those designed by Ferrillo, Graf, Kunibert, and Gilbert.

French Horn player **Fritz Foss** enjoys a versatile career as a soloist, chamber musician, orchestral player and music educator.



Assistant Principal/Utility Horn of the prestigious Lyric Opera of Chicago since 2012. Foss has

also been a member of the Colorado Symphony and has performed around the globe including appearances with the Malaysian Philharmonic, Chicago Symphony, Boston Symphony, Cleveland Orchestra, St. Paul Chamber Orchestra, as well as the symphonies of Atlanta, Detroit, Milwaukee, and Kansas City. Winner of the New World Symphony's Concerto Competition, he appeared with them as soloist in Mozart's Horn Concerto No. 2.

International and US festival appearances include Switzerland's Verbier Festival, South Carolina's Spoleto Festival, the Crested Butte Music Festival, National Orchestra Institute, Tanglewood Music Center Orchestra, Grant Park Music Festival in Chicago, and the Cabrillo Festival of Contemporary Music in Santa Cruz, California.

Foss has toured throughout the US as a member of the Paramount Brass Quintet and appears on their recording *Shepherd's Hey* that features works by Percy Grainger, Ralph Vaughan Williams and Gustav Holst.

A dedicated music educator, he has been on the faculty of the New England Conservatory Preparatory Division, Boston Conservatory, Boston University Tanglewood Institute, and Fairbanks Summer Arts Festival, and currently performs and coaches woodwind quintets at Madeline Island Chamber Music.

Composer, pianist, and improviser **Will Healy** embraces the spirit of musical exploration, creating captivating narratives that traverse genres in his compositions. Healy's pieces reflect his deep connection to collaboration and innovation. He is passionate about old and new music, from keyboard performances of works by Baroque composers to experimentations with today's artists.



Healy is the artistic director and founder of ShoutHouse, a collective of hip-hop, jazz, and classical musicians. Described by US poet-laureate Billy Collins as "sweetly and smartly off the rails", ShoutHouse has performed at esteemed venues including the Kennedy Center, Verizon Hall, and Jazz at Lincoln Center. Their debut album, *Cityscapes*, came out on New Amsterdam Records, featuring "a lavishly orchestrated, absolutely unique blend of postrock, art-rock and indie classical."

Recent compositions include "Passages," a work for wind ensemble and multi-genre soloists that premiered in Georgia in February 2023. A collaboration with poet/emcee Spiritchild, "Passages" reflects on stories about language and communication, including texts written by the featured rappers on the piece.

As a pianist, Healy has performed solo recitals in the United States and abroad. Healy has extensively performed J.S. Bach's works, including the complete Goldberg Variations and Well-Tempered Clavier. Healy is also a founding member of Upstream, a duo with violinist and composer George Meyer.

Healy's composition awards include the 2023 ASCAP Leonard Bernstein Award, The American Academy of Arts and Letters Charles Ives Scholarship, and two ASCAP Morton Gould Awards. Healy has written chamber and orchestral pieces for the NY Philharmonic's Bandwagon and YPC Concert series performances. He holds an M.M. in Composition from the Juilliard School, where he studied with Samuel Adler, John Corigliano, and Steven Stucky. *Will is sponsored by the MMG Foundation for MM's 2024 season.*

Indiana-native **Ana Kim** is a versatile cellist who performs on modern and period/historical instruments. She is Assistant Principal cellist at the Lyric Opera Orchestra of Chicago. She also plays with various ensembles, including Philharmonia Baroque, Teatro Nuovo, and NY Trinity Baroque Orchestras.



Ana also performed in festivals such as Oregon Bach, Yellow Barn, Verbier Academy, Music@Menlo, and International Musicians Seminar at Prussia Cove. She has received a Doctorate degree at the University of Southern California and has studied Historical Performance at Juilliard. Her teachers include János Starker, Ralph Kirshbaum, and Laurence Lesser.

Ana has taught at Pacific Union College and the Browning School in New York. She has also taught in Music Festival of Santa Catarina in Brazil and worked with educational programs with the American Classical Orchestra.

Hailed by The Columbus Dispatch as having "gorgeous sound and dynamic nuance," **JJ Koh** joined the Madison Symphony Orchestra as Principal Clarinet in 2016. For the 2018-2019 season, he served as Assistant Principal/Eb Clarinet with the Milwaukee Symphony Orchestra and holds a position with the Wisconsin Chamber Orchestra. Koh

has been a member of the Civic Orchestra of Chicago and performed with the Toronto Symphony Orchestra, Pittsburgh Symphony Orchestra, St. Paul Chamber Orchestra, Lyric Opera Orchestra, Louisiana Philharmonic Orchestra, Richmond Symphony Orchestra, ProMusica Chamber Orchestra, New World Symphony, and more.



As a founding member of the Arundo Donax Reed Quintet, winners of the Fischhoff National Chamber Music Competition, JJ has commissioned and recorded multiple works, taught master classes, and performed in various concert settings across the country. Koh, the principal clarinetist of KammerMahler, has participated in the world-premiere recording project featuring chamber versions of Gustav Mahler's Fourth and Ninth Symphonies. Additionally, he has premiered works by notable composers such as Augusta Reed Thomas, Bernard Rands, Harry Stafylakis, and David Canfield and recorded with Nimbus Records, Tanner-Monagle, Enharmonic Records, and New Dynamic Records.

Summer festival appearances have included the National Repertory Orchestra, Lake George Music Festival, Lakes Area Music Festival, Midsummer's Music, Washington Island Music Festival, Apollo Music Festival, Chautauqua Symphony Orchestra, and Aspen Music Festival where he held a Fellowship for five summers. *JJ is sponsored by Mary Pikul Anderson for MM's 2024 season.*

Paula Kosower is an active performer and teacher who frequently appears with numerous ensembles. In recent seasons she performed concerts online and in person with Fulcrum Point New Music Project, for the MusicNOW series at Chicago Symphony Center, the Chicago Philharmonic Chamber Music Series, the Dame Myra Hess concert series, International Chamber Artists concerts, programs on WFMT 98.7, performanc-



es with the Apollo Chorus, and chamber music concerts at the Driehaus Museum. She frequently serves as a substitute player in the cello sections of the Chicago Symphony and the Lyric Opera of Chicago. She is also a member of the contemporary ensemble Picoso, who presents a full season of concerts throughout the Chicago area.

Ms. Kosower teaches applied lessons, cello pedagogy and orchestra repertoire classes and is an adjunct faculty member at several universities in the Chicago area including Northwestern, DePaul, and North Park universities. She teaches private cello lessons for pre-college students at the Northwestern University Music Academy. During the summer season she performs for music festivals such as the Ravinia Festival, the Zenith Festival in Des Moines, Iowa, and the Midsummer's Music Festival in Wisconsin. She also has taught at area chamber music camps organized by Midwest Young Artists, the Chicago Chamber Music Festival, and DePaul University. She received her B.M. and M.M. degree at Indiana University where she was a scholarship student and a graduate teaching assistant of Janos Starker. She received her D.M. degree at Northwestern University where she studied with Hans Jorgen-Jensen. *Paula is sponsored by David & Genie Meissner for MM's 2024 season.*

Clarinetist **Alicia Lee** enjoys a diverse musical life performing old and new works in solo, chamber, and orchestral settings.

She is a founding member of the chamber music collective, Decoda, the Affiliate Ensemble of Carnegie Hall.

Decoda's pursuits places equal emphasis on artistry and community engagement. She is also a member of the composer/performer collective, NOW Ensemble, since 2015, with whom she has premiered dozens of new works written for the ensemble.

Alicia was a resident of New York City for over a decade where she performed and toured regularly with a variety of groups including The Knights, Orpheus Chamber Orchestra, Alarm Will Sound, and NOVUS NY.

Her festival appearances include Marlboro, Lucerne, Spoleto (Italy and US), Yellow Barn,



Festspiele Mecklenburg-Vorpommern, and Bay Chamber Concerts.

Alicia was formerly the associate principal and E-flat clarinet player of the Santa Barbara Symphony. She has also performed for a season as guest bass clarinetist of the Bergen Philharmonic in Norway. She holds degrees from Columbia University, the University of Southern California, and The Colburn School.

Born into a musical family, Alicia grew up in Michigan, where she began her early studies on violin and piano and eventually made the switch to clarinet by age 12. She currently resides in Madison, Wisconsin with her husband, bass player and composer, Kris Saebo, their son Jack, and Bonnie the sheepadoodle. She is assistant professor of clarinet at the University of Wisconsin-Madison where she also performs with the Wingra Wind Quintet.

Catherine Lynn

joined the Atlanta Symphony Orchestra in 2002 and became Assistant Principal Viola in 2009. While specializing in performing orchestral repertoire, she also loves chamber music and is an active performer with the Atlanta Chamber Players; in February 2023, the Atlanta Chamber Players performed multiple chamber music concerts in San Miguel de Allende, Mexico. Cathy is featured in a range of recorded performances, from classical selections aired on NPR's Performance Today to back-up strings on Pearl Jam's hit single "Just Breathe." She has served on the faculty of Kennesaw State University and as a viola coach for the Atlanta Symphony Youth Orchestra; she currently maintains a small private studio. Cathy earned her Bachelor of Music from the University of Alabama in Tuscaloosa and her Master of Music and Doctorate of Musical Arts from the University of Michigan in Ann Arbor where she studied with Yizhak Schotten and Andrew Jennings. In addition to playing the viola, she enjoys writing, knitting, and taking walks.

Larissa Mapua is a Filipino-American violist based in Chicago. She performed Debussy's String Quartet, Op.10 at the U.S. Capitol for the 114th U.S. Congress and a solo viola recital for Fidel V. Ramos, 12th President of the

Philippines. She has performed at Carnegie Hall, Jazz at Lincoln Center, and Kennedy Center's Millennium Stage. In 2023, she shared the stage with pop singer-songwriter Halsey and jazz artist Laufey during their U.S. tours.

She recorded for Deutsche Grammophon in the Netflix film *Maestro*, under the batons of Yannick Nézet-Séguin and actor Bradley Cooper as Leonard Bernstein. She was a member of the Civic Orchestra of Chicago and The Orchestra Now. Additional honors include awards by the National Federation of Music Clubs, Asian/Pacific American Council of Georgia, and Filipino-American Association of Greater Atlanta. She received her Bachelor of Music at DePaul University and Master of Music at Indiana University. Her teachers include Edward Gazouleas, Rami Solomonow, Matthew Daline and Allyson Fleck.

Mara McClain,

cello, is currently a freelance musician in the Chicago area. She was most recently a member of the Alabama Symphony Orchestra from 2006–2018. Prior to her position with the Alabama Symphony, she served as principal cellist of the Civic Orchestra of Chicago and attended the Cleveland Institute of Music in both the pre-college Young Artists Program and for her Bachelor of Music studies. Her teachers were Richard Aaron and Merry Peckham. She has participated in many summer festivals, including the Aspen School of Music, Spoleto Festival USA, and the Pacific Music Festival. She currently plays as a substitute cellist with the Atlanta Symphony Orchestra, the Milwaukee Symphony Orchestra, the Lyric Opera Orchestra, The Joffrey Ballet Orchestra, the Grant Park Festival Orchestra, and Music of the Baroque, and she frequently serves as principal cellist with the Chicago Philharmonic. *Mara is sponsored by Alice & Bob Chrismer and Barbara & Lee Jacobi for MM's 2024 season.*



Violinist/violist/composer **George Meyer** is equally interested in classical music and fiddle playing, and the music he writes draws on both sources. He has performed his own compositions in a variety of settings, including Chamber



Thomas Brunot

Music Northwest, Bravo! Vail, the Savannah Music Festival, the Aspen Music Festival, the Telluride and RockyGrass Bluegrass Festivals, Bargemusic, and the 92nd Street Y. He has been commissioned by Chamber Music Northwest, Katie Hyun with Astral Artists, and Bravo! Vail.

In 2022 and 2023, George played in 21 cities with Sam Bush, Mike Marshall, and his father Edgar Meyer. His arrangement of a traditional bluegrass gospel song (as performed by Tim O'Brien) for the Aizuri Quartet featured in their opening sets for five Wilco shows at the United Palace in New York City. In September 2022, his 2013 piece for solo string quartet with string orchestra, *Concerto Grosso*, featured in the New York Classical Players' three season-opening concerts with Stella Chen, Emma Frucht, Gabriel Cabezas, and George as soloists.

His violin teachers have included Naoko Tanaka, Laurie Smukler, Stephen Miahky, Lucy Chapman, Jennifer Frautschi, Carolyn Huebl, and Carol Smith. He holds degrees from Harvard College and the Juilliard School. He is from Nashville, TN. georgemeyermusic.com, [@georgemeyermusic](https://www.instagram.com/georgemeyermusic) on Instagram. *George is sponsored by Genie & David Meissner for MM's 2024 season.*

Roy Meyer began violin studies at 4 years old with Kyoko Fuller at the American Suzuki Talent Education Center (ASTEC) in Stevens Point, WI. Roy went on to pursue a Bachelor of Music in violin performance at University of Wisconsin–Madison and continued his education earning a Masters of Music at University of South Florida in Tampa, FL. At New York University, he pursued a certificate in



advance string studies before settling in Chicago. Roy's primary teachers have included David Perry, Carolyn Stuart, Gregory Fulkerson, Naoko Tanaka, and Laurie Hamilton.

As an educator, Roy has conducted violin master classes at the Apollo Music Festival, the University of Wisconsin–Oshkosh, Virginia Tech, SUNY New Paltz, Indiana State University, and the Aber Suzuki Center on campus at the University of Wisconsin–Stevens Point. Roy also served as visiting professor of violin at Illinois Wesleyan University in 2018.

With an especially passionate nature for orchestral repertoire, Roy has been Concertmaster of the Illinois Symphony Orchestra since 2015 and is a frequent substitute violinist with the Sarasota Orchestra, and Chicago Philharmonic. As a chamber musician, Roy enjoys maintaining musical relationships with friends and performing at the Apollo Music Festival in Houston, MN, and at the Illinois Chamber Music Festival in Bloomington, IL. Film credits include Amazon Prime's *Mozart in the Jungle*.

Jesse Nummelin

started Suzuki cello at age four with the Aber Suzuki Center for the Arts in Stevens Point, WI. He completed a Bachelor of Arts in cello performance at the University of Wisconsin–Stevens Point, studying under Dr. Lawrence Levinton, and then a Masters of Music at Arizona State where he worked as Teaching Assistant to Professor Thomas Landschoot.



He currently serves as the assistant principal cellist of the Des Moines Symphony and has performed with the Phoenix Symphony, Tucson Symphony, South Dakota Symphony, and Duluth Superior Symphony, among others.

A passionate chamber musician, Jesse most often performs with his wife, pianist Rie Tanaka, as Duo Ihana. He is a founding member of the Stone Arch String Quartet and does studio recording for indie films and upcoming singers/songwriters in the Twin Cities. His versatile musical talent led him to premiere several compositions with string quartet at the Museum of Musical Instruments in Phoenix, AZ, as well

as performing on a series of jazz recordings through the Foulger Institute with acclaimed artists Allison Eldredge and Tom Landschoot.

As an educator, Jesse has served as faculty of cello at the Aber Suzuki Center for the Arts at the University of Wisconsin–Stevens Point in 2016. Other schools where he has taught include Arizona State University, City of Lakes Waldorf School, and the Saint Paul Conservatory. He currently teaches private cello lessons at Mount Olivet School of Music.

Ann Palen, violin, has been a member of the Lyric Opera Orchestra since 1990. She earned degrees from the Eastman School of Music and the Peabody Institute, while studying with Sylvia Rosenberg. During her studies, she coached with the Cleveland Quartet, Juilliard Quartet and Samuel Sanders. She was also a fellow at Tanglewood and participated in the Schneider Seminar in New York.



In Chicago, Ann has been a member of various orchestras including the Grant Park Symphony, Chicago Philharmonic, and Music of the Baroque. As a chamber musician, she has performed in the Roycroft Festival and Grove Street Festival. Ann lives in Elmhurst with her family. *Ann is sponsored by David & Nancy Borghesi for MM's 2024 season.*

Violinist **David Perry** enjoys an international career as chamber musician, soloist, orchestral musician and educator, and has performed in Carnegie Hall, and in most of the major cultural centers of North and South America, Europe, and the Far East.



Heidi Hodges

An active chamber musician, he is a member of the Pro Arte Quartet who celebrated its Centennial Anniversary in the 2011-2012 season. Acclaimed composers commissioned for the celebration include William Bolcom, John Harbison, Pierre Jalbert, Walter Mays, Benoit Mernier and

Paul Schoenfield. He regularly tours throughout the country as a founding violinist of the Aspen String Trio, and has performed with Midsummer's Music since 1999.

Concertmaster of the Chicago Philharmonic, Perry has served as guest concertmaster with the China National Symphony Orchestra, Ravinia Festival Orchestra, and the American Sinfonietta among others. He also served as concertmaster for the Aspen Chamber Symphony. Active since the late 1980s with the Orpheus Chamber Orchestra, renowned for playing without a conductor, he can be heard on many of their Deutsche Grammophon recordings. Perry's discography also includes chamber and solo recordings on the Delos, Sonos and Naxos labels.

A member of the University of Wisconsin–Madison faculty, he was granted a Paul Collins Endowed Professorship in 2003. Perry was also on the faculty of the Aspen Music Festival and School for nearly two decades. A 1985 U. S. Presidential Scholar in the Arts, his first prizes have included the International D'Angelo Competition, National MTNA Auditions, and the Juilliard Concerto Competition. *David is sponsored by Michael Elkow and Mary Hauser & Jerry Randall for MM's 2024 season.*

Cole Randolph, a Posse Foundation Leadership scholar, is a graduate of the University of Wisconsin-Madison with degrees in mathematics, music (performance), and economics. Cole was born and raised in Washington, DC, and began playing the cello at the age of five. He has performed in many venues including the John F. Kennedy Center for the Performing Arts, the Metropolitan Museum of Art, and The White House.



Cole studied cello under the tutelage of Uri Vardi, and has performed in masterclasses for various artists including Alban Gerhardt, Clive Greensmith, Steven Doane, and Timothy Eddy. Cole served as an African-American Fellow with the Detroit Symphony Orchestra from 2020-2021, and joined as a full-time section member in December 2021.

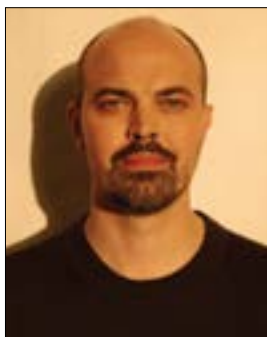
Hailed by *The Observer* (UK) as playing "with refreshing delicacy," **Rebecca Royce** is a professional

harpist who performs regularly as a soloist, chamber, and orchestral musician. She has performed with the London Philharmonic Orchestra for their Debut Sounds Concert. She has also performed with the Milwaukee Symphony Orchestra, the



Milwaukee Ballet Orchestra, the International Contemporary Ensemble, and the London Chamber Strings. She is a substitute player for the Houston Symphony and the Charleston Symphony Orchestra. Rebecca has played at the Royal Opera House for HRH King Charles's sixtieth birthday celebrations, with The Who for a performance on their *Moving On! Tour*, on a TV broadcast with orchestra for Sky1 HD in the UK, and on Broadway production tours. She holds a Master of Music from the Royal Academy of Music in London and a Bachelor of Music with multiple honors from the Chicago College of Performing Arts.

Kris Saebo leads a varied musical life as a bassist, producer, and teacher. Mr. Saebo is on the faculty at the University of Illinois Urbana-Champaign. He is a founding member of Decoda, the Affiliate Ensemble of Carnegie Hall, and is the past Co-Director of Decoda Chamber Music Festival. In this capacity, he has spent the last 10 summers performing, coaching young artists, and engaging with the surrounding communities of the festival.



Kris tours and performs regularly with NOVUS NY, A Far Cry, and the Mark Morris Dance Group. He has collaborated with many notable chamber ensembles including the Attacca, Dover, and Parker Quartets. Kris loves playing music of diverse genres and has worked with artists such as Sir Simon Rattle, Dawn Upshaw, Jamey Haddad, Trey Anastasio, and Nas.

As a recording artist, Kris can be heard on several films and TV soundtracks including *Little Women*, *Venom*, and *Succession*. Other recordings include

John Zorn's *Fragmentations*, *Prayers And Interjections*, and Tyondai Braxton's *Central Market*.

As a producer, Kris has recorded, edited, and mixed several classical chamber music and solo albums, released or soon to be released. He has also composed music for two documentaries and is working on his third.

Kris received his bachelor's and master's degrees from The Juilliard School, where his primary teachers were Homer Mensch and Orin O'Brien. He also held the prestigious Ensemble Connect fellowship as a member of its inaugural class. In his free time, Kris enjoys cooking and spending time with his family.

Praised as having "a joyful sense of freedom, and a pure, unencumbered tone" by BBC Music Magazine, Korean-American violinist **Dawn Dongeun Wahn**

has performed in concert halls in North and South America, Asia, and Europe, including Carnegie Weill Hall, Lincoln Center, and the National Theater in Taiwan. As a soloist, she has performed with orchestras such as the Korean Broadcasting Symphony and the Aspen Conducting Orchestra and has toured internationally as a chamber musician. Her debut album *Perspectives*, featuring diverse works by female composers was featured by the New York Times, Spotify, Apple Music and was chosen as one of WQXR's best albums of the year. Her recent release, *Unbounded* by Delos Music explores music by American women. Both albums have been featured on radio programs all over the world and have been noted for its "enlightened advocacy" (Gramophone), "elegant and impassioned playing" (Fanfare), and "warm, crystal-clear tone" (Whole note). Dawn was one of the last students of the famed pedagogue Dorothy DeLay, and pursued further studies at The Juilliard School, Yale University and Stony Brook University. Currently, she is on faculty at University of Wisconsin-Madison's Mead Witter School of Music and is the Artistic Director of the newly founded Coppia Concert Series.



Acclaimed pianist Dr. **Jeannie Yu** enjoys an active career as a soloist, chamber musician, recording artist and educator.

Yu has appeared as soloist with the Flint Symphony, Portland Symphony, Marina del Rey-Westchester Symphony, Des Moines Symphony, Des Moines Brandenburg Symphony, the Xiamen Symphony Orchestra in China, Sheboygan Symphony Orchestra, Festival City Symphony, and the Milwaukee Ballet Orchestra.



Heidi Hodges

A dedicated chamber musician, she is the pianist of the Florestan Duo with whom she has recorded Beethoven's complete works for cello and piano. Additional chamber music appearances include engagements with the Northwestern University Winter Chamber Music Series, the Green Mountain Chamber Music Festival, Chamber Music North, Three Bridges Chamber Music Festival, Frankly Music Series, Chamber Music Milwaukee, Midsummer's Music, and the Rembrandt Chamber Players Series.

Media appearances as a soloist and collaborative artist include WQXR in New York, WOI in Des Moines, IPR in Interlochen, and WFMT in Chicago. As a recording artist she has recorded volumes of music for various instruments for the Hal Leonard Publishing Company.

Yu's awards include first prize in the Frinna Awerbuch Piano Competition, the Flint Symphony International Concerto Competition, the Portland Symphony International Concerto Competition, and the Kingsville Piano Competition. She has performed and taught masterclasses at the Alfred University Summer Chamber Music Institute, Ohio Wesleyan Summer Chamber Music Festival, Milwaukee Chamber Music Festival, and the Troy Youth Chamber Music Institute. She received her Bachelor's and Master's Degrees from The Juilliard School, where she was awarded the Gina Bachauer Memorial Scholarship, and her Doctor of Musical Arts Degree from the Peabody Conservatory of Music. *Jeannie is sponsored by Mary Hauser & Jerry Randall for MM's 2024 season.*

Flutist **Heather Zinninger** enjoys a versatile career as soloist, orchestral player, chamber musician and educator.

Assistant Principal Flute of the Milwaukee Symphony Orchestra, she previously held the

position of Principal Flute of the Louisiana Philharmonic Orchestra, and she has performed as a guest with the Chicago Symphony Orchestra, Houston Symphony, San Antonio Symphony, Buffalo Philharmonic, Rhode Island Philharmonic, and New World Symphony.



Zinninger shares her passion for chamber music by regularly performing with and serving on the artistic board of Milwaukee Musaik. Additional summer festival appearances include Washington Island Music Festival, Lakes Area Music Festival, Tanglewood, Music Academy of the West, and National Repertory Orchestra.

A prizewinner in several national competitions, including the National Flute Association's Orchestral Audition Competition where she was awarded first prize, Heather earned a Master's Degree from Rice University and a Bachelor's Degree from the Eastman School of Music. Zinninger grew up in Louisville, KY and spent her senior year at Interlochen Arts Academy. Her primary teachers include Leone Buyse, Bonita Boyd, Tallon Perkes, and Donald Gottlieb.

A devoted educator, she participates in the MSO's Arts in Community Education program and maintains a private teaching studio. While in New Orleans, she was Adjunct Professor of Flute at Xavier University and has served as performer, presenter, and adjudicator for the National Flute Association, Louisiana Flute Society, Wisconsin Flute Festival, and Rochester Flute Association.

When not playing the flute, she enjoys hiking, gardening, doing yoga, and maintaining a vegan recipe website called *Flutes and Veggies*. *Heather is sponsored by the Jim Berkenstock for MM's 2024 season.*



Midsummer's Music is supported in part by a grant from the Wisconsin Arts Board with funds from the State of Wisconsin and the National Endowment for the Arts.

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The mad scene in *Lucia di Lammermoor* is an extremely intricate duet between the soprano and the Principal Flute. As the Mad Scene approached in the final act, Jean would make her way through the viola section to a specially made podium for her next to the conductor. Because coordination needed to be so impeccable, she had to see the soprano. The conductor was motionless as Jean and the soprano did their magic for several minutes, Jean standing and playing from memory with her eyes glued to the singer. The rest of the orchestra sat breathless.

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88 Key and Bravo Society memberships recorded between January 1 and December 31, 2023

Gracenotes

100+ Women Who Care Door
County

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Ken Strmiska & Sabina Singh

Sturgeon Bay Noon Rotary Club

John & Deanna Swanson

Dianne Trenchard

David Utzinger

Kerry Vavra

Mary Beth Williams

John Wilson & Marianna Beck

Dave Wolowitz &

Tammie Grossman

Sandra Zingler

We thank all the Gracenotes members for their volunteerism. Gracenotes meet at least twice a year, and assist Midsummer's Music as a concert greeter, reception host, home-stay host for musicians, office assistant, historical recordkeeping assistant, and more. Join the membership by contacting us at (920) 854-7088!

The list is complete as of printing time for this program book.

Midsummer's Music Salon Concert Hosts

We thank our friends and patrons who have extended their warm hospitality and allowed our music to grace the beauty of their homes.

Miriam & Saied Assef

Martha & Jerry Babel

Jean Barrett & Paul Neuman

Marianna Beck & John Wilson

Katie & Charles Brumder

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Ann & Allen Clark

Marianna Collins

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Heather Waldorf

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Adele Carley-Hake & Carl Hake

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Pam & Doug McGee

Amy & Allen Musikantow

Keith & Sherry Mutchler

NE WI Piano Teachers' Forum

Judy & Marc Paulson

Doug & Marie Peterson

Marikay & Joel Raphaelson

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Donna & James Russell

Cynthia Sargent

John & Diane Sargent

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Diane & John Stitt

Bill & Cheryl Surbaugh

Virginia Terhune

Dianne Trenchard

David & Kathryn Utzinger

Stephanie Vittum

Pam & Richard Wegner

Carmen & Gene Witt

Shyla & Elliot Wollman

Charlotte & Robert Yeomans

Jean & Ray Young

Save the Date!

Wednesday, July 17, 5:00pm
Picnic for Legacy Society members and donors at the Partner Level and above
Berkenfeld, Baileys Harbor

Monday, August 26, 5:00pm
Sunset Cruise for 88 Key Society Members and Musicians
Island Clipper, Ellison Bay

Thank You, Advertisers

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Labor Day Gala, Griffon String Quartet, and Autumn Fest sponsorships are available.

Call Koki at 920-854-7088. Thank you for your support!

The Jim & Jean Berkenstock Legacy Society

The Jim and Jean Berkenstock Legacy Society was founded in 2019 to pay tribute to the foresight of Midsummer's Music founders—Jim and Jean Berkenstock.

They believed that if you bring quality chamber music to Door County, "they" will come. Were they ever right! For 34 years, with the guidance of Jim and Jean, the Midsummer's musicians have wowed audiences in venues around Door County.

As you plan your future philanthropic goals, join us as we honor Jim and Jean and continue to provide intimate concert experiences.

If you have already included Midsummer's Music in your estate plans, *please let us know*. We would like to thank you and include you in the Legacy Society. Know that if your situation changes, you can always amend your gift at any time.



Mary Pikul Anderson

Jean Barrett

Jean Berkenstock*

Jim Berkenstock

David & Nancy Borghesi

Peter & Beverly Ann Conroy

Susan DeWitt Davie*

Frank Dayton

Bob & Lois Dittus

Alan & Virginia Eades

Roy & Betsy Gill

Barbara Gould

Mary Hauser

James & Nancy Huebner

Jim Jaeschke

Kathryn M Kant

Paul & Anne Lings

Michael Schmitz

Karen Wilson

Sandra Zingler

* Legacy Society members who have passed away.

Endowment Trust

In 2004, the Midsummer's Music Endowment Trust was established, administered by the Door County Community Foundation. Thanks to the wonderful generosity of the individuals and corporations listed below, our goal of \$1,000,000 in funds and bequests has been accomplished; while increasing Annual Fund contributions each year since the fund's inception.

Thomas Aerts

Alliant Energy

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Gary & Janet Berkenstock

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Beth Coleman

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