



*Manchester
Summer
Chamber
Music*

Friday, August 21, 2009

*First Parish Chapel
Manchester by the Sea*

Manchester Summer Chamber Music Program

Double Violin Concerto in d minor, BWV 1043 J.S. Bach

Allegro

Largo ma non tanto

Allegro assai

Soloists

Momoko Matsumura, Miki-Sophia Cloud

Tutti

Lorna Tsai, Sage Cole, Jacob Adams, Verena Sennekamp

Passacaglia for Violin and Cello Handel-Halvorsen

Lorna Tsai, violin; Estelle Choi, cello

Viola Quintet No. 2 in G Major, op.111 Johannes Brahms

Allegro non troppo ma con brio

Lorna Tsai, Miki-Sophia Cloud, violin;

Jacob Adams, Caroline Shaw, viola; Estelle Choi, cello

Intermission

Serenade for String Trio, Op.10

Ernst von Dohnanyi

Marcia: Allegro

Sage Cole, violin; Caroline Shaw, viola;
Verena Sennekamp, cello

Quintet in C Major, Op.163, D.956

Franz Schubert

Adagio

Sage Cole, Momoko Matsumura, violin; Jacob Adams, viola;
Verena Sennekamp, Estelle Choi, cello

Octet in E flat Major, Op.20

Felix Mendelssohn

Allegro moderato ma con fuoco

Miki-Sophia Cloud, Sage Cole,
Momoko Matsumura, Lorna Tsai, violin;
Jacob Adams, Caroline Shaw, viola;
Estelle Choi, Verena Sennekamp, cello

Musician Biographies

Jacob Adams - A native of Cincinnati, violist Jacob Adams made his solo debut with the Cincinnati Symphony Orchestra at age 17. As a chamber musician, he has concertized extensively throughout the US and abroad, including performances with members of the Muir, St.



Lawrence and St. Petersburg String Quartets and on the historical instruments at the Smithsonian. He has worked with members of the Cleveland, Concord, Juilliard, Pacifica, Takcas, and Tokyo Quartets. From 2007-2009, he was violist of the Vinca Quartet, with whom he won special mention at the 2008 Borciani International Quartet Competition in Italy and co-founded the New Haven-based non-profit organization Music Haven. Prior to that, as violist of the Erato Quartet, he won top prize at the 2001 Coleman Chamber Music Competition. Jacob has held teaching positions at Yale University, coached at numerous festivals and regularly leads pre-concert talks and contributes program notes to many concert series. A graduate of Oberlin and Yale, his principal teachers include the late Jesse Levine, Roger Chase, Roland Vamos, Masao Kawasaki and Catharine Carroll. In the fall of 2009, Jacob will begin DMA and musicology studies at UC-Santa Barbara. He is an avid bowler, hiker and traveler.



Estelle Choi - A native of Calgary, Alberta, Estelle Choi began her musical studies under the tutelage of John Kadz at the Mount Royal College Conservatory. Even at an early age, Estelle began to show promise as a cellist with her numerous awards at the local, provincial and national level. Estelle has taken many first prizes in the Calgary Kiwanis Festival, the Alberta Provincial Music Festival, the Calgary

Concerto Competition, and the Canadian Music Competition. As a chamber musician, she has been a member of numerous ensembles that have been awarded first prize at the Alberta Provincial Festival as well as the Canadian Music Competition. Estelle has participated in such programs as the Morningside Music Bridge in Calgary, Banff Centre for the Arts Chamber Music, Masterclass and Orchestra residencies, Great Mountains Music Festival in Korea, Pacific Music Festival String Quartet Course held in Sapporo, Sapporo, Japan as well as Yellow Barn. Estelle has recently completed her Certificate in Performance at the Yale School of Music with Professor Aldo Parisot and now continues her studies with Professor Ronald Leonard at the Colburn Conservatory of Music.

Miki-Sophia Cloud - Miki-Sophia Cloud has appeared at the Kennedy Center and Boston Symphony Hall, the Salzburg Mozarteum, and on National Public Radio. Recent performances include Barber's Violin Concerto under Maestro Peter Oundjian, Berio duets with Ani and Ida Kavafian at Lincoln Center, Bach's Concerto for Two Violins with Curtis Macomber, and a debut at the



Verena Sennekamp - Verena Sennekamp, a laureate of the New England Chamber Music Competition 2008 recently graduated from the Yale School of Music as a student of Aldo Parisot. She received a Bachelor's degree at the Conservatorium van Amsterdam where she studied with Dmitri Ferschtman and holds a Diploma from Musikhochschule Karlsruhe. She has appeared at various international music festivals such as Norfolk Chamber Music Festival, Banff, Accademia Chigiana Siena, Carl Flesch Akademie and London Masterclasses. Ms. Sennekamp's recent engagements include solo and chamber music recitals in Stuttgart, Geneva, Cologne and Heidelberg. As a member of The Yale Cellos she has toured Korea and the United States and appeared several times at Carnegie Hall. Ms. Sennekamp regularly works with the Orchestre de la Suisse Romande in Geneva, Switzerland.



Caroline Shaw - Violinist Caroline Shaw lives in New York, where she appears regularly with classical ensembles and collaborates as both performer and composer with dance and theater. Currently she is on staff at the NYU Tisch School of the Arts as an accompanist for ballet and modern dance, following a term playing and teaching at Wesleyan University. Caroline received a BM cum laude from Rice, where she studied violin with Kathleen Winkler. She received an MM from Yale in 2007 and was a visiting fellow in the School of Music in 2009, in the Yale Baroque Ensemble under the direction of Robert Mealy. Other fellowships awarded include the Goliard and the infamous Thomas J. Watson Fellowship. She has spent summers playing chamber music at Kneisel Hall, Domaine Forget, and Kinhaven. Caroline is also a vocalist with Roomful of Teeth and the Trinity Wall Street Choir, and she currently studies with Jacqueline Horner of Anonymous 4.

Lorna Tsai - Lorna Tsai began her studies at the New England Conservatory Preparatory School in Boston at the age of five. She was very involved in the large ensemble and chamber music programs while in high school, with her quartet being twice Semi-Finalists at the Fischhoff Chamber Music Competition Junior Division. Lorna went on to graduate with her Bachelor Degree in Violin Performance from Northwestern University and her Masters in Violin Performance from Yale University. Previous teachers include Marylou Speaker Churchill, Roland and Almita Vamos and Ani Kavafian. In 2007, Lorna won a one-year position with the Louisville Orchestra for the 2007-2008 season. Lorna is currently a member of the New World Symphony, an orchestral academy located in Miami Beach, Florida. During the summers Lorna participates in music festivals that have included Spoleto Festival USA, Tanglewood Music Center, Pacific Music Festival and Aspen Music Festival.



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Notes on the Program

By Jacob Adams

JS Bach's beloved ***Double Concerto in d minor*** is one of his most frequently performed instrumental works. Although the exact date of its composition is not known, it was written sometime between 1717-1723, during the period when Bach was the music director to Prince Leopold in the state of Anhalt-Cothen. During this period Bach wrote an enormous quantity of instrumental and secular music, both to suit the aristocrats' taste and because he had a top-notch ensemble of instrumentalists around him in the court. Though it is presumed he wrote many more concerti for violin, only three survive in complete form: the A minor, the E major, and this double concerto.

Interestingly, the reason this work survived had to do with Bach's sons: upon his death in 1750, Bach's immense music library was divided between his two oldest surviving sons – Wilhelm Friedemann and Carl Philip Emanuel. W.F. Bach, though immensely gifted, was irresponsible. All the scores that were in his keep were eventually lost. Fortunately for posterity, the double concerto fell into the hands of Carl Philip Emanuel, who took care to bind the manuscripts, which ultimately landed in the State Library of Berlin.

The ***Passacaglia*** is a baroque form derived from a Spanish dance.

Characteristically, it unfolds with a continuous theme in a moderately slow triple meter, with slow and regular harmonic rhythm. In this duo for Violin and Cello (or occasionally Viola) written in 1894 by Norwegian composer Johan Halvorsen, the composer takes the melody and chord progression from the great Baroque composer George Frederic Handel's Harpsichord Suite No. 7 in G minor. Far and away Halvorsen's most popular work, it demands great virtuosity from its two instruments, with many technical tricks – from double stops to pizzicato to harmonics - employed.

The noble, robust cello solo that begins the Brahms ***Viola Quintet in G Major*** announces a movement of grandiose scope. So striking is the opening, with the upper strings undulating over the cello that musicologists now believe that Brahms originally intended this to be used in his never-completed Fifth Symphony. It is not hard to imagine: this work is brimming with symphonic-sized ideas, pushing its five string players to the brink of their sonic capabilities. It follows an expanded sonata form, with the second theme a lilting duet for the violas. One of Brahms' greatest (and last) chamber works, written in 1890, the Op. 111 Quintet remains surprisingly unknown outside the realm of chamber music enthusiasts. This may be due to its atypical instrumentation and high technical demand on the performers.

In the first decades of the twentieth century, Ernst von Dohnanyi found himself to be the foremost figure in Hungarian musical culture – far outpacing both Bela Bartok and Zoltan Kodaly. He achieved fast fame thanks to the success of his fiery Op. 1 Piano Quintet, written in 1894 at the age of seventeen. His Serenade for **String Trio in C** was composed during a tour of London and Vienna in 1902. A five-movement work, it creates a remarkably full and rich score considering it is written for only three instruments. Its first movement is an entry March, with drone-accompanied folk-inspired writing.

Completed only weeks before his death in 1828 and not published until 1853, Schubert's **Cello Quintet** stands as one of the most beloved and highly regarded works in the chamber music canon. He famously chose to write for two cellos – following a model Boccherini wrote prolifically for – rather than the two-violin quintet format utilized by Mozart and later Brahms. With this ensemble, Schubert crafts rich textures of stunning beauty and variety. Many consider the epic, emotional Adagio to be the heart of the Quintet. It follows an ABA form – with an agitated middle section contrasting the spiritually ardent outer sections. The passion and dramatic harmonic shifts rival great symphonic movements of Mahler yet to come.

Mendelssohn's magnificent **Octet for Strings**, written in 1825 when Mendelssohn was sixteen, has achieved a unique and almost unparalleled status within the string chamber music repertoire. The unusual ensemble it is composed for – double string quartet – never before had such a substantial piece written for it. Above all else, the work stands as a true masterpiece thanks to its musical material: orchestral in texture and scope, masterful in form and style, rich in melodic material. Its epic sonata-form first movement showcases all eight voices in its constantly shifting timbre, with virtuosic moments for each player.

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