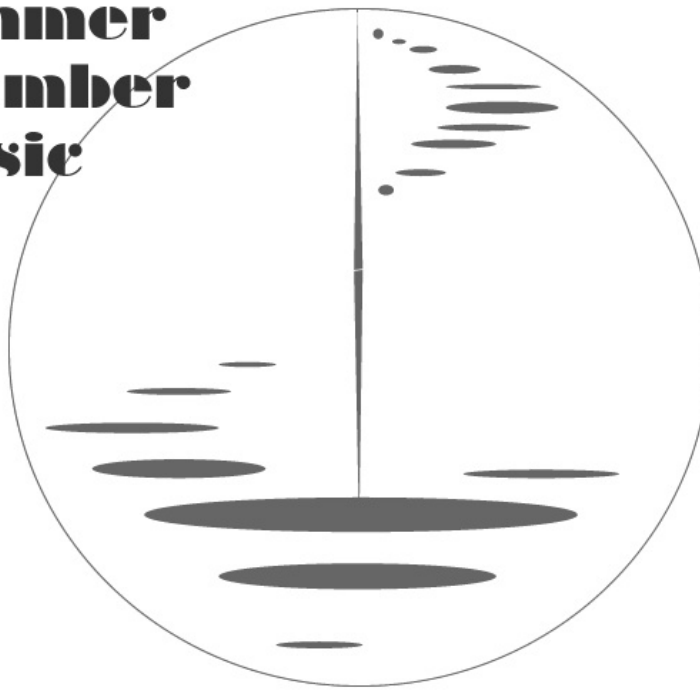


**manchester
summer
chamber
music**

congregational chapel

manchester by the sea



friday, august 20th 7:30pm

Concerto in g minor for 2 Cellos, RV 531 I. Allegro II. Largo III. Allegro	Antonio Vivaldi 1678-1741
Phantasy Quartet for Oboe and String Trio in f minor, Op.2	Benjamin Britten 1913-1976
String Sextet in B flat Major, Op. 18 I. Allegro ma non troppo	Johannes Brahms 1833-1897
String Quartet in F Major II. Assez Vif, Tres Rhythme	Maurice Ravel 1875-1937
String Trio in G Major, Op.9 No.1 I. Adagio – Allegro con brio	Ludwig Van Beethoven 1770-1827
Concerto for Oboe and Violin in C minor, BWV 1060 I. Allegro II. Adagio III. Allegro	Johann S. Bach 1685-1750

Vivaldi

Intermission

Estelle Choi and Verena
Sennekamp, soloists

Ravel

Britten

Sarah Schram, oboe
Lorna Tsai, violin
Jonina Mazzeo, viola
Verena Sennekamp, cello

Sage Cole and Lorna Tsai,
violins
Jonina Mazzeo, viola
Estelle Choi, cello

Beethoven

Brahms

Lorna Tsai and Sage Cole,
violins
Jonina Mazzeo and Emily
Rideout, violas
Verena Sennekamp and Estelle
Choi, cellos

Sage Cole violin
Emily Rideout, viola
Estelle Choi, cello

Bach

Sarah Schram and Sage Cole
soloists

MSCM 2010 Musicians



Estelle Choi, cello

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, 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.

Sage Cole, violin

A native of Massachusetts, Sage Cole received her BA in music, summa cum laude, from Barnard College, and her MM in violin performance from the University of Wisconsin-Madison, where she was the first violinist of the Graduate Fellowship Quartet. Sage has studied at the New England Conservatory Preparatory School, Manhattan School of Music, and the Accademia Internazionale della Musica in Milan; her major teachers include Maria Benotti, Curtis Macomber, and David Perry. Sage has been a member of the Madison Symphony, the Madison Ballet, the Madison Opera orchestras, and has performed with the Vinca Quartet. A founding member of the Hudson Quartet, Sage lives in New York City and is on the faculty at the Calhoun School and the Diller-Quaile School of Music.



Jonina Mazzeo, viola

Violist Jonina Allan Mazzeo originally hails from Salem, Oregon, but has lived in Massachusetts since 2000. After graduating magna cum laude from Wellesley College, Jonina studied with Marcus Thompson at the New England Conservatory, where she earned a master of music in viola performance. She has performed in orchestras in the United States, Canada, Germany, Austria, New Zealand, and Australia, and has been a member of the Albany Symphony Orchestra and the Atlantic Symphony Orchestra, where she held the Sandra Shaw chair. She has appeared with Emmanuel Music, the Boston Modern Orchestra Project, Sol y Canto, and Son de las Americas mariachi, and has collaborated with composers John Harbison, Steve Reich, Liza White, and Dan VanHassel. As a member of the Fens Trio (flute, viola, and harp), she won 2nd prize in the 2008 International Chamber Music Ensemble Competition. Jonina studied chamber music with members of the Concord, American, and Borromeo String Quartets, and has participated in the Spoleto Festival USA, the Aspen Music Festival, and as a fellow at the Tanglewood Music Center.

Emily Rideout, viola

Emily Rideout is an active violist and music educator in the Boston area. She performs frequently on both modern and Baroque viola, and serves as principal violist of the Marsh Chapel Collegium. Ms. Rideout has recently appeared as a guest with the Avalon String Quartet (prior winners of the Fischhoff Competition), the Muir String Quartet, and the Lukens Piano Trio, as well as with members of the Emerson String Quartet, Boston Baroque, and the Handel and Haydn Society. She recently appeared in a solo performance as one of the young artists invited to perform at the



Boston Symphony Orchestra open house at Symphony Hall. Her recent awards include the Viola Prize at the Boston University Bach Competition (2005 and 2006), selection as the Young Artist intern at Icicle Creek Music Institute, and full-tuition fellowships awarded by The Banff Centre, Boston University, and SUNY Stony Brook.

Emily is an active teacher, serving on the faculties of the Suzuki School of Newton and as assistant to Michelle LaCourse at Boston University. She is also an enthusiastic folk musician, having appeared at numerous New England venues as fiddle player in the band Three Tall Pines, with whom she recently completed an album of original music. Emily holds degrees from SUNY Stony Brook and Moravian College, and recently completed the doctoral program at Boston University.

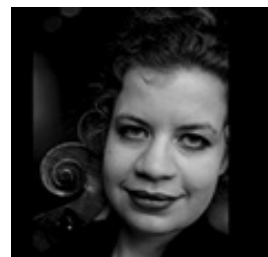


Sarah Schram, oboe

Sarah Schram, oboist, maintains an active orchestral and chamber music career in and around New York City. She has performed with the New Jersey Symphony Orchestra, Orpheus Chamber Orchestra, Brooklyn Philharmonic, Long Island Philharmonic, New Haven Symphony, and the New World Symphony. As a chamber musician, she is a member of the American Modern Ensemble and the Aeros Wind Quintet. In addition, her Broadway credits include *Wicked* and *Les Miserables*. A longtime proponent of new music, she has performed at the June in Buffalo festival, the Next Wave Festival, and New York's *Newsday* described her performance in the *Composer Potraits* series at the Miller Theater as "played with heroic ferocity." She has performed at various festivals, including Sarasota, Spoleto USA, Roundtop, Banff, AIMS in Graz, and the Amherst Early Music Festival. Ms. Schram completed her Bachelor's of Music at the Eastman School of Music and Master's of Music at Yale University. Her principal teachers have been Richard Killmer and Alex Klein. She grew up in Milton, Massachusetts.

Verena Sennekamp, cello

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.



Lorna Tsai, violin

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.

Manchester Summer Chamber Music 2010

MSCM 2010 Program Notes

by Jonina Mazzeo and Sage Cole

Concerto for two Cellos in g minor RV 531 by Antonio Vivaldi

Although an ordained priest, Antonio Vivaldi spent the majority of his adult life as a full time composer and music teacher. In 1703, Vivaldi began his almost 40 year tenure as a violin teacher and composer at the Ospedale della Pietà, a girls' orphanage. The students at the orphanage were very well trained in music and regularly gave public concerts (albeit behind a metal grid to shelter their modesty) that were highly acclaimed by local and visiting nobles and intellectuals. Most of the concertos that Vivaldi wrote were intended for his students at the orphanage, and there is no reason to think the double cello concerto is any exception. The work is in the typical three movement concerto form, beginning with a stirring Allegro, followed by a meditative Largo, and completed with an energetic Allegro.

Phantasy Quartet for Oboe and String Trio in f minor, Op. 2 by Benjamin Britten

Benjamin Britten was born in 1913 in Lowestoft, England, on the day of the patron saint of music, St. Cecilia. Britten's mother, Edith, encouraged her younger son from an early age in his musical pursuits, providing him with lessons on the piano and the viola, and allowing him to take composition lessons with Frank Bridge. Britten went on to study at the Royal College of Music in London, and he wrote the Phantasy for oboe and string trio in his last year at the RCM, in 1932. One source of inspiration for the Phantasy was the preeminent oboist Leon Goossens, to whom Britten and others dedicated oboe works in the first half of the 20th century. The oboe, with its piercing timbre, is the main melodic voice throughout the Phantasy, often with improvisatory-sounding lines.

The Phantasy comprises four major thematic sections, comparable to movements, which progress from one to another without a pause. The first section, *Andante alla Marcia*, begins as though from afar, like toy soldiers marching toward us. Above the strings' methodical footsteps, the oboe sings a languid melody. In the second section, *Allegro giusto*, the music becomes livelier and more intense. One mechanism that Britten employs here is the ostinato, a repeating pattern of notes that can intensify the drama of the music with its persistence. The strings take over from the oboe in the third section, *A tempo comodo e rubato*, which is more dulce, and which relaxes into the fourth section, *Molto piu lento*. The oboe rejoins the ensemble with a haunting melody that seems to be disconnected from the rhythm of the strings. A coda section serves as the recession to the piece, as the melody fragments and the music dwindles into silence.

String Sextet in B flat Major, Op. 18 by Johannes Brahms

Johannes Brahms left his hometown of Hamburg in 1853 and moved to Düsseldorf, where he was befriended by Robert and Clara Schumann. The Schumanns became Brahms' advocates during his early career; Robert wrote an article about Brahms in his journal, *Neue Zeitschrift für Musik*, promoting him as *the* up-and-coming composer, and the older composer also sent Brahms with letters of recommendation to publishing houses. This publicity was excellent, but it also put added pressure on Brahms to become the next Beethoven. Sadly, Robert Schumann died in 1856, when Brahms was only 23, and the young composer spent the next several years conducting amateur choirs in various cities rather than composing. When, in 1860, Brahms finally published again, the music came in a gush, a tremendous output of chamber music, piano pieces, and songs.

The B-flat string sextet was the first piece published in this cluster of new works. Significantly, Brahms did not choose to write a string quartet. Brahms' choice of the somewhat unusual ensemble of two violins, two violas, and two cellos allowed him to sidestep the imposing string quartet tradition of Haydn, Mozart, and Beethoven in order to find his own original voice. The first movement of the sextet, *Allegro ma non troppo*, is warm and lush. Throughout the movement, Brahms digresses into distant harmonies in order to create magical moments. For example, where his listeners would have expected a theme in the B-flat major's dominant key of F major (which has one flat), Brahms instead departs to the distant key of A major (which has three sharps). The movement has beautiful melodies, intimate

dialogues, and energetic climaxes, and the six instruments create an extra-rich palette of color and counterpoint.

String Quartet in F Major by Maurice Ravel

Maurice Ravel was born in 1875 in the Basque region of France to a Swiss father and a Basque mother, but he was raised in Paris. Ravel's sporadic studies at the Paris Conservatoire spanned over a decade, due to his failure to win composition prizes from some of the less forward-looking teachers. During the same time period, however, Ravel was composing for an attentive audience and earning praise for his music. Public opinion generally leaned in favor of Ravel, particularly after he was denied the prestigious Prix de Rome five times in a row in what became a highly publicized scandal. Ravel wrote the string quartet in F major in 1903, the year he left the Conservatoire for good, and he dedicated the piece to "my dear teacher, Gabriel Fauré."

There is an unforgettable excitement in the second movement of the string quartet. Perhaps there is also a hint of Spain, as is not uncommon in Ravel's work. Several of the quartet's elements allude obliquely to the music of Iberia: the dark character of the quartet's vigor, the lopsided accents of the opening (6/8 time vs. 3/4 time, a common rhythmic construct in flamenco), and the virtuosic pizzicato, reminiscent of a flamenco guitar. Juxtaposing the pizzicato is a lyrical, bowed theme in the first violin and then the viola, which floats like a zephyr above the quick murmuring of the supportive voices. However, the theme hardly has a chance to expand before the pizzicato sabotages it; the bowed and the pizzicato themes constantly intrude upon each other. Sandwiched between two galloping sections, a slow-motion middle section is like a dream sequence. Some of the themes from the beginning of the movement emerge in this section at half the speed of their original versions. The cello sneakily re-introduces the pizzicato material, and the movement concludes with more energetic plucking.

String Trio Op. 9 No. 1 in G Major by Ludwig Van Beethoven

When we think of Beethoven's chamber music oeuvre, his string quartets stand out as works of genius that have redefined the genre and have yet to be surpassed. Beethoven himself, however, was a bit wary about approaching the string quartet, due to Haydn's predominance in that field. Beethoven's Op. 9 string trios, composed between 1796-98, can be seen as a type of preparation for his Op. 18 quartets which were composed immediately following, between 1798-1800. Certainly the texture and depth of the Op. 9 trios are more closely related to Beethoven's early quartets than they are to previous string trios. Unlike earlier string trios, including Beethoven's own Op. 3, which were written in a serenade form with six movements, the Op. 9 trios follow the more serious symphonic four movement form. The first movement of the G Major trio that you will hear tonight opens with broad chords that immediately melt in to a searching Adagio introduction. The violin introduces the Allegro maintaining the somewhat introspective manner of the Adagio. The cello soon introduces the more robust first theme and its strong, upbeat character becomes the predominant mood of the rest of the movement.

Concerto for Violin and Oboe in c minor BWN 1060 by Johann S. Bach

By modern judgment, J.S. Bach is considered one of the greatest, if not the greatest of our canon of western composers, while Vivaldi is viewed as a great talent of the baroque but is not generally seen as a transcendental genius. In Bach's own time, Vivaldi was the titan, both in the popular opinion and that of Bach himself. He came to know Vivaldi's concerti intimately as he transcribed them for harpsichord, and according to Bach's first biographer, Vivaldi's music taught Bach the crucial compositional principles of order, continuity, and proportion.

The double concerto for violin and oboe demonstrates Bach's admiration for Vivaldi with its rhythmic propulsion and vibrancy. While it is almost certain that this concerto was originally written for the violin and oboe, the original manuscript of the piece is lost; the music comes to us as a reconstruction based on an existing concerto for two harpsichords. One notable feature of the concerto which separates it from many of its genre, is the lack of virtuosic solo figurations in favor of a more holistic approach to the entire ensemble.