

PIKES FALLS CHAMBER MUSIC FESTIVAL

August 1-9, 2014

SCHEDULE OF EVENTS

August 1-9, 2014

Friday, August 1

6:15PM: Pre-Concert Talk led by Richard Scerbo, with Julia Adolphe

7PM: Opening Concert (with a World Premiere by Julia Adolphe)

Post-Concert Reception

Saturday, August 2

noon: West River Farmer's Market (Londonderry) Performance

7PM: Silver Lake State Park Performance

Sunday, August 3

noon: Jamaica Farmer's Market Performance

1-2:30PM: Kids' Art/Music Collaboration led by Natasha Loewy, with Andrew Brehm, Joseph Hallman, and Peter Snyder

3-4PM: Afternoon Concert (with a World Premiere by Joseph Hallman)

4:30-6PM: Open Rehearsal: Debussy *Afternoon of a Faun* and Bax *In Memoriam*

6:30-8:30PM: Community Potluck (bring a dish to share) with an Open Mic led by Jesse Loewy

Wednesday, August 6

6:15PM: Pre-Concert Talk led by Richard Scerbo

7PM: Evening Concert

Post-Concert Reception

Saturday, August 9

6PM: Pre-Concert Talk led by Richard Scerbo, with Alice Wood, Kim Culotta, and Andrew Brehm

7PM: Closing Concert (with a Collaborative World Premiere by Alice Wood, Kim Culotta, and Andrew Brehm)

Post-Concert Reception

Unless stated otherwise, all events are at the Jamaica Town Hall.

Admission is free, but donations are welcome.

A portion of PFCM donations will in turn be donated to The Stratton Foundation to support Hurricane Irene relief efforts in Jamaica.

YEAR THREE: Why Jamaica?

Someone recently asked me why PFCM keeps returning to Jamaica. The question has validity; of course, one can plan and execute a music festival anywhere... but, from my point of view, Jamaica IS the Pikes Falls Chamber Music Festival. It shouldn't and couldn't be anywhere else. I like the idea of expanding by organizing a touring week around Southern Vermont, but for as long as PFCM exists (and I hope it's a long time), it will be based in Jamaica, VT.

Because we want as everyone to be able to attend, all festival events are free. However, running a festival is, of course, not free. The fundraising is difficult, and sometimes feels impossible. Certainly, the desperate thoughts along the lines of "I cannot continue to ask people for money" have crossed my mind numerous times. Once again though, I am overwhelmed by the generosity of family, friends, musical supporters, and the Jamaica community. Thank you to every single donor who helped to fund PFCM in 2014. We absolutely could not exist without you, and I simply cannot express enough gratitude.

What's different this year? A few things... first, we have three composers-in-residence. Joe Hallman will be returning for the premiere of *Natasha's Haiku* (for spoken voice and flute) on the Afternoon Concert on August 3. Then, PFCM is proud to welcome Julia Adolphe and Alice Wood, two Los Angeles based composers who will premiere pieces on the August 1 and 9 Evening Concerts. Julia and Alice have not yet met; the match-maker hope is that they collaborate on future projects.

Weston Sound, a Philadelphia-based recording company dedicated to serving the arts (and specializing in recording acoustic musicians), will be here in Jamaica to record the Town Hall concerts. This will undoubtedly make a huge difference in the quality of our recordings, and we're so grateful that producer Joe Hannigan and his sound engineers are joining us.

(Next year, to counteract our growing audience and keep the performances in the Town Hall, an idea is to have speakers/video in the yard outside the Town Hall so audience members have the option of enjoying concerts from the lawn, as is standard in so many summer events.)

Finally, we also have additions to our visual artist component this year. Natasha Loewy (sculpture) and Kim Culotta (video/lighting) are returning, and will be joined by Andrew Brehm (costuming). For the premiere of Alice Wood's *Bring It Up Into The Light Where I Can See It* on August 9, all the artists will collaborate to create a true inter-disciplinary performance experience with costumed musicians and video/light to accompany the music.

Also, check out the back of your program. Toward the end, you'll find a page to write your thoughts, draw your ideas, or just doodle. You're encouraged to use this page during the concerts. Or, take it home and record your thoughts later. And of course, this page is just a starting point; use whatever you want! Here's the reason: sometime over the last century, we regrettably lost the idea of classical music concerts as a 2-way engaging experience. The way I see it, if you take part (in a concert, or anything else) however is most relevant to you (save perhaps standing up and shouting mid-concert... although even that is arguably appropriate), then the concerts have been a success. So, feel free... let the music move you.

This merging of the arts is important. These days, we can't afford to get stuck in our own corners. If we come together though, we can appeal to more people, and create larger and more unique audiences. At PFCM, the inter-disciplinary aspect will be a new experience, which is exciting. Vermont, I think, is the perfect place to try new ideas.

As always, looking forward to making music in the place I feel most at home,



Susanna Loewy, PFCM founder/curator

JAMAICA, VT

the Heart of Southern Vermont

Settled near the confluence of the scenic West River and Ball Mountain Brook in Southern Vermont, Jamaica has maintained the charm and character of old Vermont.

Since its Charter in 1780, the Town of Jamaica has undergone many life cycles: Farming, Lumber Mills, Factories, and Sheep herding have added to its character.

Jamaica will entice you to slow down and enjoy life!

A throwback to unspoiled Vermont
...where every building has a story and every resident has a smile.

That's why we say:
"The Faces May Change, But The Character Remains The Same."

Come and enjoy Vermont for the way it was! [www.jamaicavt.com]

ABOUT THE TOWN HALL

The newly restored Jamaica Town Hall, in the Village of Jamaica, Vermont, was built in 1851 to be a Universalist Meeting House.

The stately timber frame structure was built to resemble the 1808 Jamaica Community Church that sits across from it on Main Street. Church services were held in the beautiful Greek Revival building for only a few years before the church disbanded.

Around 1875, the Jamaica Dramatic Club began to use the former church, and in 1880 the energetic theater club purchased the building and renamed it The Opera House. The Club constructed a new rear wing with a stage and backstage area, as well as an entry vestibule with a ticket booth.

In 1921, the Jamaica Dramatic Club sold the property to the Town of Jamaica. Since then this historic building has been used for town meetings, weddings, concerts, plays and other events.

In 2005, work began to restore the Town Hall to its Opera House days. The 2 1/2 year project was completed in time for the 2008 Town Meeting, boasting new chairs, a main stage curtain, and restored painted curtains. [www.jamaicavt.com]

PFCM ARTISTS AND MUSICIANS with the Inscape Chamber Orchestra



Julia Adolphe is a composer whose music has been described as “alive with invention” (*Alex Ross, The New Yorker*), “colorful, mercurial, deftly orchestrated” (*Anthony Tommasini, The New York Times*) demonstrating a “mastery of dynamic as well as harmonic complexity” (*Martin Bernheimer, Financial Times*). Her music has received performances across the U.S. and abroad by the New York Philharmonic, Inscape Chamber Orchestra, the USC Thornton Symphony, JACK Quartet violinist Christopher Otto and cellist Kevin McFarland, guitarist Mak Grgić, the What’s Next? Ensemble, Nouveau Classical Project, the Cornell University Chorus, the Fiato Quartet, and the Great Noise Ensemble, among others. Recent career highlights include the New York Philharmonic’s premiere of Adolphe’s orchestral work “Dark Sand, Sifting Light” conducted by Alan Gilbert at the inaugural 2014 NY PHIL BIENNIAL, a featured recording on Inscape Chamber Orchestra’s album *American Aggregate* to be released by Sono Luminus, and the 2013 concert premiere of Adolphe’s chamber opera, *Sylvia*, based on her original story and libretto, at NYC’s Bargemusic. Adolphe has received numerous awards including grants from New Music USA, American Composers Forum, the Sam Spiegel Foundation, and the Puffin Foundation. Adolphe pursues a Doctor of Musical Arts degree from the USC Thornton School of Music studying composition with Stephen Hartke. Prior teachers include Donald Crockett and Steven Stucky.



Winner of numerous prizes and scholarships, most notably the Flora Matheson Goulden String Prize for the highest marked conservatory string player in Canada, violist **Esme Allen-Creighton** is a passionate performer and pedagogue. She was a featured soloist of both the 2006 International and 2009 Canadian Viola Congresses. Since moving to the United States, she has performed as principal violist of the Orchestra of Northern New York, Arcos Chamber Orchestra on their 2010 European tour and highlights CD for the NEOS label, and the Juilliard Symphony on their 2008 China tour. An enthusiastic chamber musician, Dr. Allen-Creighton has collaborated with among other: Steven Doane, Jesse Levine, Sabine Meyer, Alan Stepansky, Xaing Gao and Joel Hastings as well as members of the New York Philharmonic in a special “Genius of the Brandenburgs” concert. She has appeared throughout New York City at venues like Carnegie Hall, Merkin Concert Hall, Alice Tully Hall, Le Poisson Rouge and Scandinavia House as a chamber and orchestral musician and has also showed her versatility by playing with the band “Vampire Weekend” on Pitchfork TV and appearing on the debut CD of Lakewind Music from her native Toronto. Since joining the faculty of the University of Delaware, she has had many exciting performances including Britten’s *Lachrymae* as soloist with their Orchestra, frequent appearances as a guest artist on Delaware’s Master Players Concert Series including their world premieres concert featuring entirely new works with the 6ixwire duo and performed as guest faculty and artist at the Mozart on the Green festival in Ohio. Allen-Creighton was thrilled to pursue her great passion for chamber music upon joining the Serafin String Quartet last fall. In her short time with Serafin, she has performed in numerous concert series in the Delaware/Pennsylvania area including residencies at the University of Delaware and Dickinson College, made appearances on WHYY TV and radio, and celebrated through many concert appearances their recent critically acclaimed Naxos release of the early chamber music works of Jennifer Higdon. Upcoming projects include a short tour to Florida with the quartet, continued residency concerts at Trinity Episcopal in Wilmington, and the University of Delaware, a guest appearance on colleague Eileen Grycky’s recital playing Debussy’s trio for flute, viola and harp with Anne Sullivan, and her solo recital “1919, a golden year for the viola” this spring, exploring the important viola rep of 1919, written for the Elizabeth Sprague Coolidge

composition competition. A dedicated pedagogue, Allen-Creighton earned her bachelors and masters from The Juilliard School and a doctorate with honours from the University of Montreal. She served on the faculties of the Brooklyn College Preparatory Center and SUNY-Potsdam among other institutions before joining the faculty of the University of Delaware, where she is now an assistant professor. She has given masterclasses at the University of Ohio, University of Toronto, Universidad Javierana and Centrale in Bogota, Columbia and looks forward to teaching at the North Carolina School of the Arts this spring. Though she began playing on the viola, her passion for string pedagogy led her to pursue violin studies at the legendary School for Strings in New York where she received her Suzuki Pedagogy certification in violin, studying with Allen Lieb and the late, great Louise Behrend. Her doctoral thesis explores interactive concert programming for educational outreach, a passion she pursues as a Philadelphia Orchestra teaching artist and through interactive concerts with the Serafins. Courtesy of Dr. William Stegeman, she plays an instrument made in 1754 by the Milanese master Carlo Antonio Testore.



Cellist **Julia Biber** is an active recitalist and chamber musician based in Brooklyn, NY. She has been heard on various concert series including New York Cello Society, Music in Midtown, Hunter College, Con Vivo, 'Classical at Pete's' and many others. She is a regular substitute with the New Jersey Philharmonic and appears with the Westchester, Long Island and Brooklyn Philharmonic orchestras, and the Di Capo Opera Theatre. An avid chamber musician, Julia has attended the Taos, Kneisel Hall and Tanglewood music festivals where she worked with such artists as the Juilliard, Brentano, Borromeo, Shanghai and Ying Quartets.

Julia is currently a Doctoral candidate in Performance at the CUNY Graduate Center. She received her Master of Music degree from the Cleveland Institute of Music as a student of Richard Aaron and her Bachelor of Music degree from the Mannes College of Music as a student of Barbara Stein Mallow. In addition, Julia earned a Professional Studies certificate from the Manhattan School of Music where she was a student of Julia Lichten.

Dedicated to bringing chamber music to unconventional venues, Julia is the curator of 'Classical at Pete's', a monthly series at Pete's Candy Store in Williamsburg, Brooklyn that brings in first class artists from NYC and around the country to perform works ranging from Bach to pieces hot off the press.

As a dedicated teacher, Julia received her Suzuki Certification under the tutelage of master teacher, Tanya Carey with additional studies at School for Strings in NYC. She has served on the faculty and Brooklyn College Preparatory and Turtle Bay School of Music. Currently, Julia is faculty member at Hunter College and Brooklyn College and the Brooklyn Conservatory where she teaches cello, chamber music and music history.

In addition to her classical career, Julia is active in the folk and rock world. She plays frequently in places such as Joe's Pub, City Winery, The Living Room, Rockwood Music Hall and Madison Square Park with various bands and songwriters. She has toured extensively with singer/songwriter Susan Werner around the country. A regular studio musician, Julia has played on numerous albums. She has been heard on WFUV, WNYC's Soundcheck and WUMB.



Andrew Brehm is a sculptor, performance, and media artist. Born in central Pennsylvania in 1983, he grew up competing as a long distance runner, later earning a scholarship to attend Kutztown University. While there, Andrew majored in Crafts specializing in studio furniture, completing his degree in 2006. In the years to follow Andrew worked as a fabricator for the film industry while exhibiting his works of furniture at craft and fine art galleries in the Philadelphia area. Many of his projects became performative as participants increasingly became necessary for the demonstration of these works. In 2011, Andrew earned his MFA in Sculpture + Extended Media from Virginia Commonwealth University on a full Graduate teaching Scholarship. Andrew continues to produce and exhibit performative works as well as sculptures, videos, and installations. He is a fellow at the Bemis Center in Omaha, Nebraska and teacher at Kutztown University in Pennsylvania.



Kimberly Culotta is a cinematographer living in Los Angeles. She was not someone who grew up dreaming of working in movies, but instead was quite satisfied as a child in Louisiana keeping her hands dirty painting. It was only a casual pull towards a more business-driven career that brought her to the University of Southern California's Cinema Studies program. With a prestigious Bachelor's degree in tow, she set out to discover how one makes a living in the film industry. Working as a producer for an independent start-up company, she eventually found a team of like-minded filmmakers, and branched off with them forming their own company. Melodic Pictures produced music videos for great labels like Sub-Pop Records, and the short film "I Hate You" starring Shannon Sossoman. However, just when the company was about to bust into the commercial scene, Kimberly had a moment of realization that her life's work was more directly related to image-making. Putting the brakes on producing, she started a determined path towards cinematography, working in the camera and electrical departments of student films and excessively-budgeted car commercials.

Training at the American Film Institute's Conservatory polished off her experience and made her dream of image-making a reality. Kimberly was privileged to meet and work with amazingly talented storytellers, earning the Technicolor Grant and acclaim at the Camera Image Festival for her thesis film *Etched*. Since her re-birth as a professional cinematographer Kimberly has found passion in working with independent filmmakers with strong personal visions. She has shot music videos for the likes of Fitz and the Tantrums ("Don't Gotta Work It Out," soon to be released as a Pop-Up Video) and successful viral web promotions for books like *Pride and Prejudice and Zombies*. She has numerous short films entering the festival circuit this year, including *The 6th World* -- an episode of the PBS series Future States. *Earthlings* is her feature film debut.

Kimberly Culotta is a Director of Imaging for Independent Motion Pictures. Her qualifications include a Masters Degree in Cinematography from the American Film Institute, and a Bachelors Degree in Cinema Studies from the University of Southern California. She uses these certificates to torture herself...



Violinist **Sarah D'Angelo** is a freelance musician and teacher in the Washington DC area. An active chamber musician, Ms. D'Angelo has been a principal player with Inscape since its inception in 2004 and has performed at venues such as the Kennedy Center, the National Gallery of Art, the Washington Arts Club, the Mansion at Strathmore, the Washington County Museum of Fine Arts, the Wintergreen Performing Arts Center, and The Parilla Arts Center. As an orchestral player, Ms. D'Angelo has performed with groups such as the Maryland Symphony Orchestra, the Washington Concert Opera, the Baltimore Opera, and the South Florida Symphony Orchestra. She has recorded with the Washington National Cathedral Chamber Orchestra.

Ms. D'Angelo maintains teaching studios in Olney, MD, the Lowell School in Washington DC, and is a faculty member of chamberSTRINGS Summer Music Workshop outside of Philadelphia, PA.

Ms. D'Angelo holds a Bachelor of Music Degree in violin performance from the Peabody Institute of the Johns Hopkins University and a Master of Music degree in violin performance and Suzuki pedagogy from the University of Maryland. Her principal teachers include Joan Kwuon, Herbert Greenberg, and Violaine Melançon.



Cara Fleck is a freelance harpist in Washington DC, Maryland and Virginia, performing at venues such as the Kennedy Center, Strathmore Hall and Mansion, National Gallery, Lyric Opera House and World Bank. With extensive experience in chamber, orchestral and solo performance, she has recently played with the Maryland Symphony Orchestra, National Philharmonic and Apollo Orchestra. A chamber musician with a passion for new music, Cara is a member of Great Noise Ensemble and the Inscape Chamber Orchestra. Her current projects include a recording of world premieres with Inscape on the Grammy-Award winning label Sono Luminus, and a 10-day residency at the Pikes Falls Chamber Music Festival in Jamaica, Vermont.

Cara began playing the harp at age four under the instruction of Sonja Inglefield at the Peabody Preparatory, where she was a seven-time recipient of the harp achievement award and a three-year scholarship recipient in the Peabody Preparatory Arts for Talented Youth Program. She is a three time winner of the American Harp Society regional scholarship competition, and was recognized as a Maryland Distinguished Scholar for the Arts.

Cara continued her studies in music at the University of Maryland School of Music with Rebecca Smith under a Creative and Performing Arts Scholarship in 2003 and graduated with a Bachelor of Music in 2007. Other influential harp teachers include Elizabeth Hainen and Ruth Inglefield.

During her years at Maryland, Cara won second runner up in the University of Maryland Concerto Competition and was a featured soloist with the University of Maryland Repertoire Orchestra. Cara also participated in the Saratoga Harp Colony, an intensive summer program for the emerging generation of professional harpists.



Joseph Hallman is a Philadelphia composer who has the good fortune to express his craft and passion for music-making with some of the best musicians in the world. He has written a series of chamber concerti for members of the Philadelphia Orchestra, New York Philharmonic, San Diego Symphony, and Cleveland Orchestra. His multiple cello concerti have been written for and premiered by the young cello phenom, Alisa Weilerstein. A live recording of the premiere of his 'St. Petersburg' Concerto, his collaboration with Alisa and the St. Petersburg Chamber Philharmonic is available on iTunes and all major digital retailers. He has also worked with the dramatic pianists Kathleen Supové and Anthony DeMare on multiple projects. His works has been performed across the globe from Carnegie Hall to Spain to Russia.

Hallman serves as an adjunct faculty of the Rosenbach Museum in Philadelphia, and Composer-in-Residence/Assistant Director of Festivals for the Traverse Arts Project. As a grant review panelist, Hallman assists the American Composers Forum. He has been an active Arts & Culture writer for over 10 years and writes for Philly2Philly.com.



James Keene is originally from San Juan, Puerto Rico where he began to play the violin. After attending Interlochen Arts Academy in Michigan, he received his B.M. from Rutgers University, and later received his M.M. from San Francisco Conservatory. Starting in high school, he has played solo, chamber, and orchestral performances for audiences throughout China, Italy, Spain, Austria, the Czech Republic, Hungary, Poland, and the USA. His main pedagogues have been Todd Phillips, Lenuta Ciulei, and Wei-He.



Natasha Loewy is an artist and teacher based in Oakland, California. She studied painting and photography at the San Francisco Art Institute, where she received a Bachelors of Fine Arts degree in the spring of 2009. In 2011, she continued her studies at Mills College to earn a single subject teaching credential in art. She currently teaches at a public elementary school in Oakland, as well as with City Studio, the San Francisco Art Institute's award-winning after school program. She has shown artwork in galleries across the Bay Area such as Pro Arts, Live Art Gallery, the Michelle O'Conner Gallery, PureBeauty, and Triptych. She has also shown artwork in the Dean's Gallery in Lafayette, Louisiana and the Museum of Radio and Technology in Bellingham, Washington.



Flutist **Susanna Loewy** is the Assistant Professor of Flute at Kutztown University, is a Teaching Artist for the Philadelphia Orchestra, and is the founder/curator of the Pikes Falls Chamber Music Festival in Jamaica, VT. Susanna has lately become increasingly interested in motion-based learning, and recently earned a teaching certificate in the Dalcroze learning method.

Susanna is the Principal Flutist and Project Manager for Inscape, a chamber music group based in the DC area that was recently nominated for a Grammy for its debut CD, "Sprung Rhythm." Susanna has played with the Philadelphia Orchestra, the Pennsylvania Ballet, The Louisiana Philharmonic Symphony Orchestra, Peter Nero and the Philly Pops, among other groups in the Philadelphia area and across the country. Susanna played at Carnegie Hall/Weill Hall in February of 2013, premiering the new works of three contemporary composers.

Susanna is also a Digital Faculty Consultant for McGraw Hill Education, and represented Music Education at McGraw Hill's Winter convention. Also for McGraw Hill, Susanna created a series of webinars on creating a flipped-classroom within large lecture classes. Partly because of these teaching innovations, Susanna was recently notified that she is a quarter-finalist for the 2014 Grammy Music Educator Award.

Susanna is a writer and reviewer for several musical publications. She writes for the Powell Flute Teaching Website, The Flute View, is a newly-published music reviewer for The Flutist Quarterly, and has an upcoming extended series of articles to be released by The Historical and Contemporary Flute Review.

Outside of the musical realm, Susanna is a certified Spinning teacher and Triathlon/Marathon coach; she is a writer/photographer for athletic-based journals and is a sponsored IronMan Distance Triathlete. With her students, Susanna encourages a healthy and active lifestyle.

[www.susannaloewy.com, www.pikesfallschambermusicfestival.com]



In 2004, Artistic Director **Richard Scerbo** founded Inscape with the intent of introducing audiences to diverse chamber and ensemble repertoire. This unique brand of programming has made Inscape one of the most exciting ensembles in the Washington Metropolitan area. Under Mr. Scerbo's leadership, Inscape has commissioned and premiered numerous new works. In 2012, Mr. Scerbo conducted members of Inscape in a performance of Dominick Argento's opera *A Water Bird Talk* for the composer as part of a month-long festival celebrating his music at the University of Maryland. In 2013, he led Inscape in multiple performances at the National Gallery of Art, including a program highlighting the music of the Ballets Russes featuring Igor Stravinsky's *Renard* and Manuel de Falla's *El corregidor y la molinera*.

Mr. Scerbo co-founded his first orchestra, The Philharmonia Ensemble, in 2000 while studying at the University of Maryland. As Music Director, he led the orchestra in a series of diverse and exciting programs that included collaborations with artists such as pianist Rita Sloan, soprano Carmen Balthrop, and the Prism Brass Quintet. In 2003, he made his operatic debut conducting Dominick Argento's *A Water Bird Talk* with The Philharmonia Ensemble and G.F. Handel's *Xerxes* with the Maryland Opera Studio. That same year he conducted Igor Stravinsky's *L'Histoire du soldat* in a fully staged production at the Clarice Smith Performing Arts Center. Mr. Scerbo helped launch the Londontowne Symphony Orchestra (Maryland) in 2003 when he was invited to conduct their inaugural concert, and returned again in 2004 to conduct their season opening concert.

Mr. Scerbo is a graduate of the University of Maryland where he studied conducting with James Ross and bassoon with Daniel Matsukawa, Sue Heineman, and Linda Harwell. He has attended conducting programs in Austria and the Czech Republic working both with the International Festival Orchestra, Kromeriz, and the Bohuslav Martinu Philharmonic. He has also been guided in his studies by classes with Leonard Slatkin, Heinz Fricke, Gustav Meier, and with Johannes Schlaefli at the Musikhochschule Zurich.

In addition to his work with Inscape, Mr. Scerbo is the Associate Artistic Director and General Manager of the National Orchestral Institute, a training program for orchestra musicians on the threshold of their professional careers. He serves concurrently as Assistant Director for Artistic Planning and Operations at the University of Maryland School of Music.



A native of Cairo, NY, oboist **Bethany Slater** currently resides in Washington DC, where she operates her reed-making business, Bethany's Reed Shop. She is the oboist for the Inscape Chamber Music Project and the Windham Chamber Music Festival.

Prior to moving to Washington DC, Bethany held the positions of principal oboe with the Glens Falls Symphony Orchestra and 2nd oboe and English horn of Lincoln Center's Mostly Mozart Festival Orchestra. She has played with the Richmond Symphony, Hudson Valley Philharmonic, Albany Symphony Orchestra, Allentown Symphony, Long Island Philharmonic, Westchester Philharmonic, New York Gilbert and Sullivan Players, and *Wicked* on Broadway.

She has participated in many summer music festivals, including the National Orchestral Institute, the National Repertory Orchestra, the Banff Centre Music Festival, and the June in Buffalo Contemporary Music Festival. She has been featured twice on the McGraw Hill Young Artist Showcase on WQXR and has been seen on the PBS Live from Lincoln Center TV broadcasts. In June 2007, she was one of five finalists in the Gillet International Oboe Competition sponsored by the International Double Reed Society. In 2008 she won the Howarth of London Prize at the Barbirolli International Oboe Competition.

Bethany holds a BM in oboe performance from the Eastman School of Music where she studied with Richard Killmer. While at Eastman she was the winner of the Oboe Concerto Competition and was the principal oboist for the Eastman Wind Ensemble's 2004 Asian tour and recording. After Eastman, Bethany studied oboe with David Walter at the Paris Conservatory with a Fulbright grant and the Altamura Center for the Arts and Cultures 2004 Young Artist's Award.

In addition to performing, Bethany held the position of Head U.S. Representative of Marigaux, a renowned French oboe manufacturer. She is also a certified yoga instructor.



Intern **Peter Snyder** is a freshman at Kutztown University majoring in music performance. Peter has performed in a variety of different settings, including both big band and combo jazz, orchestral and concert ensembles, and rock/ funk bands. Peter enjoys many different things in life, but is a percussionist at heart.



Evan Ross Solomon is widely-known for his versatility, depth of tone, and technical brilliance on both clarinet and bass clarinet. He has performed in recital at the Kennedy Center, Strathmore, National Gallery of Art, The Smithsonian Institute, and Montgomery College. He is a freelance artist in the Washington DC area and appears frequently with the Delaware Symphony Orchestra. He has also performed with The National Symphony Orchestra, The Kennedy Center Opera House Orchestra, and the Mid-Atlantic Symphony. Mr Solomon has performed under such conductors as Valery Gergiev, Leonard Slatkin, Eri Klas, and Michael Stern. Mr. Solomon holds the BM degree from The Peabody Conservatory of Music, and the MM from the University of Maryland. His principal teachers include Anthony Gigliotti, Loren Kitt, and Paul Cigan. He is currently on the faculty of Montgomery College in Rockville, MD. Since

2005, Mr. Solomon has served as Executive Director of Inscape.



Alice Nicholas Wood's music blends a background in classical music composition with a love of rock, pop and electronic music. She trained classically in music composition and film scoring at University of Southern California's prestigious Thornton School of Music, and since then has scored numerous feature films, documentaries, short films and commercials. Today, she draws inspiration from large orchestral groups, as well as small eclectic ensembles, guitars, and really anything that makes sound. She gets excited about combining elements inspired by these varied

experiences, whether orchestral instruments, recorded sounds or rock n' roll, to form eclectic and unique musical creations. While in Los Angeles, Alice gets her hands dirty working in almost every area of music production in film, from selecting temp score, to running scoring sessions, to polishing synth tracks, to acting as a liaison between the director and composer. She has also written for and played in bands around the Los Angeles area. This background has served as a unique sort of boot camp in preparation for her own original scores. At the heart of her philosophy of putting music to media, whether documentary, feature film or short form, is the respect for the power that music has over an audience. While that power can mean lending awesome energy to a driving action sequence, it can also fall to the dangers of overwhelming the audience with a forced emotion or heavy hand in a dramatic scene. The challenge of the composer is discretion; to know when to shout out loud or when to subtly create a feeling or tone, while also taking into account the usefulness and impact of silence. [Check her out on imdb.com]



Founded in 2004 by Artistic Director Richard Scerbo, **Inscape** performs concerts that aim to engage audiences and provide a compelling way to explore both standard and non-standard works. With its flexible roster of musicians, Inscape programs explore a variety of styles. Praised by The Washington Post for their "guts and musical

sensitivity," Inscape's energetic concerts are well-established in the Washington DC region and continue to garner praise from audiences and critics alike.

Inscape has worked joyously and often with emerging American composers and has a commitment to presenting concerts featuring the music of our time. Since its inception, Inscape has commissioned and premiered over twenty new works. Inscape members regularly perform with the National, Philadelphia, Virginia, Richmond, and Delaware symphonies, the Washington Opera Orchestra, and are members of the premiere Washington service bands. Former Inscape performers are members of orchestras across the United States and abroad.

Inscape regularly performs as the Ensemble-in-Residence at The Episcopal Church of the Redeemer in Bethesda, Maryland, as well as at the National Gallery of Art, Strathmore Music Center, and other local and national venues. Inscape records exclusively for Dorian Sono Luminus.

Jamaica Historical Society

celebrates

PIKES FALLS & REBECCA LEPKOFF

Photographs by Rebecca Lepkoff - Narrated by Greg Joly



Birthday Cake! Polypore Signing! Scott Nearing's Cement Mixer!

AUGUST 4, 4-6PM ON RTE. 30, JAMAICA

Information: Rachel Stoll - 874-4472 or Greg Joly - 874-4784

The **Jamaica Historical Society** presents the first of its **Pikes Falls Series**, a celebration of the history and inhabitants of the Pikes Falls region. **Monday August 4th, 4-6pm**, at the Historic Bank



Building & the Jamaica Town Hall, on Route 30 in Jamaica Village. Starring acclaimed photographer Rebecca Lepkoff, who has documented a great deal of local Jamaica and Stratton history and culture, including the Nearings. See Lepkoff's fine photographs well as other intriguing artifacts. Hear Greg Joly tell tales of Scott & Helen Nearing and some of their colorful neighbors! See the historic 1950 Picnic Polypore and sign the 2014 Polypore! See Scott Nearing's hand-cranked cement mixer! **All of this and birthday cake too as we celebrate Rebecca turning 98.**

Jamaica Historical Foundation Hours:

Thursday 1-3 and Saturday 10-1 in the Historic Brick Bank Building

OPENING CONCERT
Friday, August 1 at 7PM

Oboe Quintet

Assai Sostenuto - Allegro Assai Agitato

Andante Con Moto

Vivace

Arthur Bliss

(1891-1975)

Nine Lives (World Premiere commissioned by PFCM)

Silver Streams

Footfall

Edge

In Amber Light

Slip

Unearthed

Walk After Dark

Alice BLue

Leap

Julia Adolphe

(b. 1988)

*****Intermission*****

Duo for Flute and Oboe

I Sonata

II Pastorale

III Fuga

Alberto Ginastera

(1916-1983)

Clarinet Quintet

Allegro

Adagio

Andantino

Con Moto

Johannes Brahms

(1833-1897)

This season's Town Hall concerts are recorded by Weston Sound.

All audience members are invited to the post-concert reception.

SUNDAY, AUGUST 3

Music/Art Collaboration for Kids and Young Adults, 1-2:30PM

led by Natasha Loewy

with Andrew Brehm, Joseph Hallman, and Peter Snyder

Afternoon Concert, 3PM

Natasha's Haiku (World Premiere commissioned by PFCM)

Joseph Hallman

(b. 1979)

1. for Yayoi Kusama
2. for Francesca Woodman
3. for Eva Hesse
4. for Tàpies
5. Mike Kelly
6. for Robert Rauschenberg

Sonatine

André Jolivet

(1905-1974)

- I. Andantino
- II. Quasi cadenza - Allegro
- III. Intermezzo - Vivace

Six American Painters (2000)

John Harbison

(b. 1938)

- I. Bingham
- II. Eakins
- III. Heade
- IV. Homer
- V. Hoffman
- VI. Diebenkorn

Open Rehearsal, 4:30-6PM

Debussy *Afternoon of a Faun*, arranged for flute, cello, and harp

Bax *In Memoriam*

Community Potluck, 6:30-8:30

(bring a dish to share) with an Open Mic led by Jesse Loewy

EVENING CONCERT - “Impressions”
Wednesday, August 6 at 7PM

Afternoon of a Faun, arranged for flute, cello, and harp
Claude Debussy
(1862-1918)

Abendkonzert
Two Duets for violin and clarinet
Paul Hindemith
(1895-1963)

Trio for clarinet, violin, and piano
Jeu
Darius Milhaud
(1892-1974)

****Intermission****

In Memoriam
Arnold Bax
(1883-1953)

Sonatine, arranged for flute, viola, and harp
Modéré
Mouvement de Menuet
Animé
Maurice Ravel
(1875-1937)

This season's Town Hall concerts are recorded by Weston Sound.

All audience members are invited to the post-concert reception.

CLOSING CONCERT
Saturday, August 9 at 7PM

Trio in C Major, Op 87, arranged for flute, oboe, and clarinet

Beethoven

Allegro

(1770-1827)

Adagio cantabile

Minuetto: Allegro molto scherzo, Trio

Finale: Presto

Musica dell'Aria

Judah Adashi

after C.W. Gluck, "Che farò senza Euridice?"

(2006)

****Intermission****

Bring It Up Into the Light Where I Can See It

Alice Wood

Underwater

(b. 1981)

Upswing/Sun in my Eyes

Electric Rainstorm Dance

Moon

Lighting/Video by Kimberly Culotta

Costuming by Andrew Brehm

(Collaborative World Premiere commissioned by PFCM)

This season's Town Hall concerts are recorded by Weston Sound.

All audience members are invited to the post-concert reception.

PROGRAM NOTES



PFCM Composer-in-Residence **Julia Adolphe's** Notes: *Nine Lives*, as the title suggests, is inspired by the antics of my cat, Mika. While the piece reveals her exuberance, playful kitten energy, clumsiness, and tiny ferocity, it also captures her fragility, moments of quiet, and an extended period of sickness, which has luckily passed. In a larger sense, the composition explores the many lives we lead, as individuals shaped by a myriad of experiences and memories. It touches on the people who come and go in our lives, leaving lasting imprints. Finally, as a composer, I hope that my material will take on its own musical life, each melody and motif transforming into new and illuminating incarnations as the performers create their own personal interpretations.



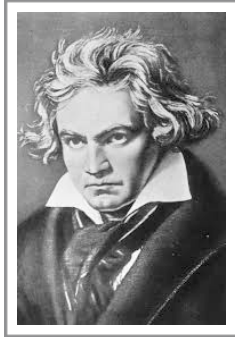
Said to be "embarked on a promising career" (*Washington Post*), composer **Judah E. Adashi** (b. 1975) has been honored with awards, grants and commissions from the American Academy of Arts and Letters, the ASCAP and BMI Foundations, the American Composers Forum, Meet the Composer and the Aspen Music Festival, as well as residencies at Yaddo and the Virginia Center for the Creative Arts. A committed musical organizer, advocate and educator, Dr. Adashi is the founder and director of the Evolution Contemporary Music Series, noted for having "elevated and enriched Baltimore's new music scene enormously" (*Baltimore Sun*). He is also on the composition and music theory faculty at the Peabody Institute of the Johns Hopkins University. Dr. Adashi's principal composition teachers have been Nicholas Maw and John Harbison. He holds master's and doctoral degrees from the Peabody Institute of the Johns Hopkins University, and a bachelor's degree from Yale University. For more

information, please visit www.judahadashi.com. Composer Notes: *Musica dell'Aria* is a meditation on the aria "Che farò senza Euridice?" ("What will I do without Euridice?") from C.W. Gluck's 1762 opera *Orfeo ed Euridice*. The piece begins not with Gluck's opulent music but with my own more space, harmonically-ambiguous material in the string quartet alone. The three major sections of the aria are then presented with the harp as the principal melodic voice. Interspersed between these sections are my variations on Gluck's thematic ideas, in which the strings predominate. Each variation is a more significant departure from Gluck's original than the one that preceded it. What results is a loosely antiphonal relationship between harp and string quartet, between past and present, throughout the work. The title may be taken quite literally to mean "Music of the Aria," or it can be construed in a more figurative sense, as "Music of the Air." For me, the latter interpretation evokes an ineffable quality particular to music: the notion that echoes of Gluck's poignant, centuries-old rendering of Orpheus' loss still resound in the musical atmosphere. [\[www.judahadashi.com\]](http://www.judahadashi.com)



Sir Arnold Bax's (1883-1953) *In Memoriam* was first performed on March 10, 1918. The composer's early subtitle for the piece, "An Irish Elegy," is extremely apt. The work is imbued with a subtle Celtic flavor without the use of direct quotation. Bax, ever the skillful tone painter, was capable of evoking an image through an understated use of harmony and tonal color. The cor anglais, or English horn, with its haunting, pastoral quality, and the harp, with its "otherworldliness," give the work a visceral poignancy that is typical of Bax's chamber music. Nearly nine and a half minutes in length, the one-movement *In Memoriam* pays homage to Ireland, a country Bax held

dear. The folklike theme in the English horn, accompanied by languid chords in the harp, sets a wistful mood that avoids sentimentality. As in his popular symphonic tone poems, Bax creates an almost cinematic evocation of a particular time and place. While he is considered a Neo-Romantic, this early work already signals Bax's use of the atmospheric chromaticism and extended tonalities of Impressionism, inviting comparisons to Claude Debussy and Maurice Ravel. [www.allmusic.com]



Ludwig van Beethoven's (1770-1827) *Trio in C Major, Op. 87* carries a higher opus number than others from the time of its composition because it was not published until 1806. Beethoven had begun experiencing some financial difficulties in the years after 1800 and thus began to reach into his deep fund of unpublished early works. He typically revised these compositions when needed, however, and continued to withhold from publication some that did not meet his high standards.

The Trio in C Major, for Two Oboes and English Horn (arranged here for flute, oboe, and clarinet) was composed at a time when Beethoven's music still divulged the influence of Mozart and Haydn. Still, there is no mistaking the style of the music in the Trio.

For one thing, much of the music displays that hurried and muscular character so typical of the composer. It is also worth noting that while Beethoven was only 25 when he wrote the Trio, the music's demeanor is quite serious, almost sounding like the work of mature composer.

The first movement, marked Allegro, has a comparatively nonchalant character, and sounds the most conventional of the four movements. Mozart comes to mind here in particular, but mainly in spirit and formal design. One clearly recognizes that Beethovenian busyness in the music, even despite the slightly less serious mood. The main theme, with its repeated note near the beginning, sounds a little stiff, but the movement as a whole has a fair amount of charm. The second movement (Adagio cantabile), offers a lovely main theme, and the whole of the movement is pure Beethoven; its brilliant scoring and slow tempo being rather unusual for this kind of music at this time. The third movement carries the markings Menuetto, Allegro molto, Scherzo, but is almost a genuine Scherzo. Its fast music and muscular style give it that Beethovenian stamp, and make a fine contrast to the preceding Adagio. The finale, marked Presto, is another brilliant movement, though here Haydn steps forth, both thematically and formally. Again, however, Beethoven never becomes imitative in any passage. The music is full of humor and deft touches, and this movement, a Rondo, ends with a brilliant coda.

All in all, this is a fine work, though not of major consequence in the composer's output. A typical performance of this piece lasts from 23 to 26 minutes. [www.allmusic.com]



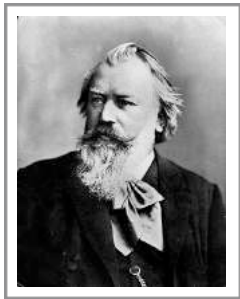
The English composer, **Arthur Bliss** (1891-1975) was born in London, the son of an American businessman and his wife. Bliss was educated at Pembroke College, Cambridge, where he received his music degrees. He briefly attended the Royal College of Music in London in the spring of 1914. When the Great War broke out he obtained a commission and served in France with the 13th Battalion, Royal Fusiliers, and later with the 1st Battalion, Grenadier Guards. He was both wounded in the Somme in 1916, and gassed at Cambrai in 1918. After the war he gained a reputation in London as a composer of some highly original works. Perhaps his best known work from the '20s is his *Color Symphony*. During the Twenties, Bliss spent three

years living in Santa Barbara, CA, during which time he married. He then returned to England with his wife.

He was commissioned by the British Council to write a piano concerto for the virtuoso Solomon to be premiered at the New York World's Fair of 1939 and dedicated "to the people of the United States".

He served as the Director of Music with the BBC from 1942-44. Bliss was knighted in 1950, and in 1953 became Master of the Queen's Music. Bliss composed music in all genres; ballets, opera, orchestral works, concertos, choral works, film music, songs, brass band music, piano music, songs and chamber music. In this last category he produced works using interesting combinations of instruments including voice. The *Oboe Quintet*, along with many other great works of 20th century chamber music, was composed as the result of a commission by Elizabeth Sprague Coolidge in 1927. It is said to have been inspired by the playing of oboist Léon Goossens. The work was presented by Mrs. Coolidge at a concert in Venice on Sept. 11, 1927. The performers were Léon Goossens, oboe and the Venetian Quartet. It is a truly lovely work of many moods. The last movement includes an Irish fiddle tune, identified by the composer in the score as Conolly's Jig.

"If I were to define my musical goal, it would be to try for an emotion truly and clearly felt, and caught forever in a formal perfection." -Sir Arthur Bliss [www.sierrachamber.com]



In 1853, composer Robert Schumann announced a promising young talent to readers of the *Neue Zeitschrift für Musik*, the leading musical journal of the day. "Sooner or later," Schumann imagined, "someone would and must appear, fated to give us the ideal expression of the times, one who would not gain his mastery by gradual stages, but rather would spring fully armed like Minerva from the head of Jove." His prophecy proved true: he had discovered Beethoven's heir. "His name is **Johannes Brahms**, from Hamburg," Schumann declared. "He carries all the marks of one who has received a call" and would take up the symphonic mantle from Beethoven.

At the time, Brahms (1833-1897) was just five years past his solo debut as a pianist, which he made in 1858, playing works by Bach and Beethoven.

His earliest extant compositions date from 1851—only two years prior to Schumann's fateful pronouncement. He likely destroyed his juvenilia; subjecting himself to intense self-criticism, he mercilessly censored his own oeuvre throughout his life. He worked first in the genres of the piano sonata and art song, saving the most exalted genres of the string quartet and symphony for much later in life.

Brahms's music often seems somehow nostalgic, even regressive. Eschewing the excesses of his Romantic contemporaries Liszt and Wagner, he sought refuge in the corseted Classical structures of Haydn and Mozart. When he realized that concert organizers had started to privilege the music of dead rather than living composers on their programs, Brahms began emulating the dead. He embraced such archaic musical genres as the motet and serenade, created a set of variations on a theme by Haydn, and rejected the fire and brimstone of grand opera for instrumental miniatures. The idea was to enter the pantheon of past masters even while still very much alive.

Critics of a Romantic mindset have been carried away by this idea, however, asserting that Brahms was nostalgic to the point of being melancholic, a condition defined by musicologist Reinhold Brinkmann as an "individual, albeit historically mediated state of mind and spirit." Maybe this is true, or maybe Brahms consciously chose to manufacture this autumnal mood. Art is, after all, artificial.

His *Clarinet Quintet in B Minor* of 1891, a late, post-retirement work dedicated to clarinetist Richard Mühlfeld, is haunted from start to finish by the genial ghost of Mozart, whose own clarinet quintet from a century

before was its obvious model. The four movements mimic Mozart's formal structures while enriching his syntax. Had Mozart lived past the time of Wagner, Brahms seems to suggest, his music would have sounded like this. The most beautiful move in this meltingly beautiful composition comes in the agitated finale with the gradual reappearance of the main theme from the second-movement Adagio, followed by the main theme of the first-movement Allegro. The themes fade in, fade out, and then fade in again, as though unable or unwilling to say goodbye. Also significant is the narrow tonal range of the score: The second movement modulates from B major to B minor to B-flat minor and then to B major again. The palette is extremely refined, limited to shades of a single hue rather than distinctly different colors. It is as though Brahms wanted to inflect his musical materials instead of dramatizing them.

With this and his other late clarinet pieces, Brahms signed off and put down his quill. But in one respect, his *Clarinet Quintet* is less about the past than the future. The technique used to manipulate musical motifs—the thematic fragments that generate the forms—has much more in common with 20th- rather than 18th- or 19th-century composition. This technique is called “developing variation,” and it involves using musical themes less as stable melodies than repositories of motivic ideas to be explored throughout a movement or even an entire piece. For modern composers seeking a means to hold their works together outside of the major and minor key system, developing variation was crucial. The technique was codified by the arch-modernist composer Arnold Schoenberg in an essay called “Brahms the Progressive,” which generously portrays Brahms as a harbinger, not an anachronism. [www.carnegiehall.org]



Born in St-Germain-en-Laye, France, **Claude Debussy** (1862-1918) entered the Paris Conservatoire at the age of ten, where he both excelled and startled professors with his defiance; he would reportedly sit at the piano and play chords that rejected all the textbook rules. Like many composers before and since, Debussy's work was greatly inspired by poetry, and the composer was also friends with many of the day's poets, including Stéphane Mallarmé.

It was Mallarmé's poem *L'après-midi d'un faune* (The Afternoon of a Faun) that inspired Debussy to write what was likely meant to be a three-part orchestral work with the titles *Prélude*, *Interlude* and *Paraphrase finale*. Debussy completed the *Prelude* in 1894 – as just a one-movement work. He revised it up until the very last minute and the premiere was at the Société Nationale de Musique in December 1894, with Gustave Doret conducting.

The flute's theme, recurring throughout the work, represents the faun, though it is not intended as a literal translation of the poem. The line – solo at the very start – moves chromatically down to a tritone below the original pitch, then ascends back to the original pitch. The line progresses throughout the piece and its metamorphoses account for the *Prelude's* richness of texture and harmony. We even hear Debussy's increasing interest in non-Western scales and timbres (he would use the sounds of the Indonesian gamelan more in his later works, and continued to write using the whole-tone scale).

Prelude to the Afternoon of a Faun is nothing if not a great timbral achievement. Debussy uses a relatively small orchestra by the standards of the late 19th century. Brass and percussion are all but omitted. Crotales, the only percussion, are used sparingly and expertly. The only brass are four horns, while the wind section includes a third flute and English horn. Debussy also gives significant material to two harpists, and asks for a number of subtle shadings from the strings, including mutes, and playing *sul tasto* (on the fingerboard) and *pizzicato* techniques. Debussy produces a remarkable degree of color from his orchestra. The version heard at PFCM has been arranged for flute, harp and cello.

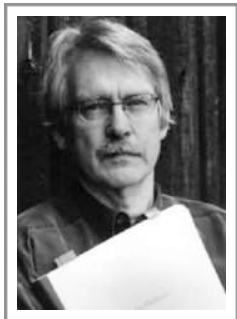
Mallarmé's poem – about “a faun dreaming of the conquest of nymphs” – transitions between dream and reality, giving Debussy the perfect arena to explore his new language. *Prelude* stands as a turning point in music history and had profound effects on the generation of composers that followed. Debussy had established an incredibly innovative style – both in terms of the way the orchestra is treated, and in his approach to harmony and musical structure. In so doing, Debussy found the perfect way to capture the dream-state of the afternoon of the faun. [www.laphil.com]



Born of an Italian mother and a Catalan father, **Alberto Ginastera** (1916-1983) began his formal musical education at the age of seven and was composing by the time he was fourteen. In 1935, he would graduate from the Williams Conservatory in Buenos Aires with a gold medal in composition. Within a few years, he was gaining a reputation as one of Argentina's most important composers. He would eventually withdraw or destroy much of his early output from the 1930s.

In 1941, he began teaching, both at the National Conservatory and the San Martin National Military Academy. When he signed a petition supporting Argentine civil liberties in 1945, he came into conflict with the dictator Juan Perón and was forced to resign from the academy. World War II had postponed a planned trip to the United States in 1942 when he won a Guggenheim, but in December 1945 he took advantage of that fellowship to exile himself until March 1947. He visited numerous schools (including Juilliard, Eastman, Harvard, Yale, , and Columbia) and attended performances of his works all over the country. Aaron Copland became an important mentor and close friend during this period. Taking inspiration from his U.S. visit and a League of Composers concert featuring his own works in New York, Ginastera formed a branch of the league upon his return from exile. In 1948, it would become the Argentine Section of the International Society for Contemporary Music. That same year, he became director of the music conservatory at the National University of La Plata.

Originally composed for flute and oboe, the *Duo op. 13* was written in the same year as Ginastera's self-imposed exile. In the first movement, *Sonata*, the theme is sounded in the flute, followed by the violin in imitation. Things get more laid-back with the second theme, although when it returns later on in the development, it has a much more aggressive flavor. Most of the development is devoted to the first theme, however. Even more languid is the second movement, *Pastorale*, where each instrument has long unaccompanied passages. The finale is a quick and perky fugue. [www.allmusic.com]



Citing his most important influences as the Bach Cantatas, Stravinsky (whom he met in Santa Fe in 1963) and jazz, **John Harbison's** (b. 1938) music is distinguished by its exceptional invention and deeply expressive range. He has written for every conceivable type of concert genre, ranging from the grand opera to the most intimate; pieces that embrace jazz along with the classical forms. His prolific, personal and greatly admired music written for the voice encompasses a catalogue of over 70 works including opera, choral, voice with orchestra and chamber/solo works. [www.mit.edu]

Composer Note: *Six American Painters* was commissioned by radio station WGUC Cincinnati in honor of Ann Santen, for performance by Cincinnati Symphony principal flutist Randall Bowman. Bowman gave the first performance on the Linton Music Series, April 14, 2002, with Timothy Lees, violin, Michael Strauss, viola, and Eric Kim, cello.

Each of the movements was begun as a musical description of six paintings in the Metropolitan Museum of Art. Eventually they ranged further and it seemed more helpful to name them for the painters rather than for the specific paintings.

I wanted to evoke the artists' after-images, rather than any of the individual paintings. When you look at a picture, you take away with you a general impression, a mood or color, that dominates the details; in music, on the other hand, one is apt to remember the details, a tune or a harmony. I wanted these movements to be a perceivable whole, an act of seeing.

Most of my viewing was done at the Metropolitan Museum in New York. Like many musicians, I've always felt that looking at art has been the least alert of the things I do. I hoped to develop my visual sense; I did a lot of research, and I spent many hours looking at paintings.

The movements tend toward brevity. I had two intentions: not too slow, and not too long.

I also made, for the oboist Peggy Pearson, a version of oboe and strings, replacing one of the movements, adapting others. -John Harbison

Note on tonight's performance: Flute/oboe will be splitting the performance, alternating where appropriate.



PFCM Composer-in-residence **Joseph Hallman's** Notes: *Natasha's Haiku* is written for flute, doubling alto flute (if possible). The piece is written based on the haiku of PFCM artist-in-residence Natasha Loewy. Loewy's haiku intimately celebrate a diverse collection of visual artists:

Yayoi Kusama, Francesca Woodman, Eva Hesse, Antoni Tàpies, Mike Kelly, and Robert Rauschenberg.

Like haiku, these pieces are aphoristic. This work was written for Natasha Loewy and her sister, the flutist Susanna Loewy, for the Pikes Falls Chamber Music Festival.



A theorist, teacher, violist, conductor, and composer who is regarded by many as the foremost German composer of his generation, **Paul Hindemith** (1895-1963) was one of the most central figures in music between the First and Second World Wars. Born outside of Frankfurt, Hindemith moved with his family to the city in 1902. It was here, in 1904, that Hindemith began taking violin lessons. By 1908, Hindemith became a student of Adolf Rebner, a teacher at the Hoch Conservatory in Frankfurt, who arranged for Hindemith to be awarded a free place at the conservatory the following year. Although he had long been composing, Hindemith, in addition to continuing his study of the violin, began to study composition formally. However, he was forced to leave the conservatory in 1917 when he was called up for military

service. He spent most of his service as a member of a regimental band stationed about 3 kilometers from the front line.

After returning from the war, Hindemith again took to the concert stage, having switched to viola in 1919. In 1923 he was invited to join the administrative committee of the Donaueschingen Festival, a group over which he exerted an ever increasing amount of control; programming works of such composers as Schoenberg and Webern. The next year he married Gertrud Rottenberg, the daughter of the conductor of the Frankfurt Opera Orchestra, an ensemble in which Hindemith had been playing. In 1927 he received an appointment as

professor of composition at the Hochschule für Musik in Berlin. In addition to maintaining an active performing career, Hindemith soon developed a strong interest in teaching, and even took on an evening class at the Volksmusikschule NeuKolln.

Early in 1934, the Nazi party began a campaign to discredit Hindemith, which culminated in a boycott of the composer's works announced by the Kulturgemeinde in November of that year. In January 1935, Hindemith was given a six-month leave from the Hochschule. However, as the boycott of his music was not endorsed by the music division of the Nazi party until 1937, Hindemith was allowed not only to return to teaching, but also to undertake a series of concert tours abroad, to have his music published, and to enter into an agreement with the government of Turkey to build an organized musical life in that country. However, in 1937, Hindemith left Germany for Switzerland, and in 1940 came to the U.S.

After a series of lecture and teaching engagements which had been arranged by friends, Hindemith took a position at Yale, teaching composition and, from 1945 to 1953, conducting the Collegium Musicum. In 1946, Hindemith became an American citizen. In 1951 he accepted a position at the University of Zurich and, after retiring from Yale in 1953, took up permanent residence in Switzerland. After retiring from his post in Zurich, in 1955, he became more active as a conductor. In November 1963, he was taken ill and transferred to a hospital in Frankfurt, where he died of acute pancreatitis. [www.allmusic.com]



André Jolivet (1905-1974) was French music's most sophisticated primitivist. While conducting advanced experiments with rhythm and sonority, Jolivet also found inspiration in the magic arts of equatorial realms and the "primitive" aspects of such instruments as the flute and percussion. He declared that he was dedicated to "restoring music's original ancient sense, as the magical and incantatory expression of the religiosity of human communities."

Interested in drama, painting, and literature in his youth, Jolivet eventually turned to music, studying cello and music theory at Notre Dame de Clignancourt. At 15, he wrote a ballet, and designed its set and costumes. His parents, who were artists, urged him to take up teaching, a more secure profession than composing. Nevertheless, in 1928, after a brief pedagogical career, Jolivet began an intense study of compositional technique under Paul Le Flem. In 1930, Jolivet fell under the spell of avant-garde composer Edgard Varèse, under whose influence he became especially aware of the potential of percussion in chamber and orchestral compositions. Jolivet's early works, which include a dense, atonal String Quartet and an Andante for String Orchestra, demonstrate his intimacy with the techniques of Béla Bartók, Arnold Schoenberg, and Alban Berg. In 1935, Jolivet helped found a contemporary chamber-music organization, La Spirale. The next year, this evolved into La Jeune France, dedicated to fostering modern French music; Jolivet's partners in this endeavor were Olivier Messiaen, Daniel Lesur, and Yves Baudrier. During his service in the French Army in World War II, Jolivet grew interested in primitive religion and magic, and this intellectual quest soon informed his style. Jolivet's intellectual preoccupations can be compared to Varèse's emphasis on Pythagorean number ratios as a basis of harmony and other musical components. In Jolivet's case, the results, as evidenced by the piano suite *Mana*, are simultaneously exotic and esoteric.

In 1943, Jolivet was named music director of the Comédie-Française, where he remained until 1959; this motivated him to develop a still adventurous, and more direct, expressive melodic style, exemplified by the virtuoso Concertino for trumpet, strings, and piano (1948) recorded by such luminaries as Maurice André and Wynton Marsalis, and the Flute Concerto of 1949, recorded by Jean-Pierre Rampal. A love-hate relationship with the Neoclassicism of the 1930s led him to experiment with the futuristic, electronic Ondes Martenot,

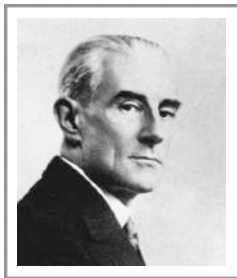
for which he wrote a concerto in 1948, and with complex orchestrations, that evoke the sounds of Africa, East Asia, and Polynesia.

Jolivet wrote concertos for the traditional solo instruments (piano, violin, cello), but he also delighted in unusual sonic combinations. Besides frequently enlisting the Ondes Martenot, he produced such concoctions as *Messe pour le jour de la paix* for voice, organ, and tambourine; and *Rhapsodie à Sept* for clarinet, bassoon, trumpet, trombone, percussion, violin, and double bass.

Jolivet served as president of the Concerts Lamoureux from 1963 to 1968; from 1965 to 1970, he was professor of composition at the Paris Conservatory. At his death, Jolivet was regarded, with Messiaen, as one of the leading figures in contemporary French music. [www.allmusic.com]



Perhaps the most striking aspect of the musical oeuvre of **Darius Milhaud** (1892-1974) is its sheer breadth: he composed for just about every imaginable combination of Western instruments and his sometimes transgressive attitudes toward musical tradition and stylistic boundaries produce works in which feigned Baroque elegance might be juxtaposed with crass jazz send-ups. In this regard, Milhaud's *Suite for violin, clarinet, and piano* stands as a prime example. Relying, somewhat ironically, on the concept of the traditional instrumental suite, with its multiple movements of contrasting topics or moods, Milhaud elaborates on several distinct musical ideas and draws on his wide-ranging stylistic interests along the way. In the spirit of its title, "Jeu" (French for play), the third movement of this suite is a boisterous folk dance based on a hearty and relentless rhythm. Featuring the clarinet and violin, the movement is an exercise in caricature; on the one hand, the violin happily juxtaposes with gritty foreground fiddling (complete with squealing attacks and intonational inflections) against the clarinet's secondary line; on the other, one hears folksy strumming behind the clarinet's lead melody. [www.allmusic.com]



This is a new transcription for flute, cello, and harp of a piano *Sonatine* composed by **Maurice Ravel** (1875-1937) in 1903-05. Ravel approved a previous transcription for the same instrumentation.

The *Sonatine* was one of two piano works composed by Ravel while he was still a student at the Paris Conservatoire to demonstrate different sides of his emerging musical personality. *Miroirs* was an effort to build on more recent concepts of harmony and structure, particularly the sensuality of Liszt and the pictorial impressionism of Debussy. In contrast, the *Sonatine* emphasized Ravel's desire to revive the elegance and structural clarity of late 18th century French music.

The *Sonatine's* composition had a strange history. Ravel composed the first movement for a contest for a one-movement work of 75 measures maximum sponsored by an Anglo-French arts magazine. The contest was then canceled because Ravel was the only entrant and the magazine was on the verge of bankruptcy. Ravel then added two movements of modest size.

The *Sonatine's* three short movements are marked by an austerity of textures and clarity of musical lines. The first movement, *Modéré*, is in a closely knit sonata form with two contrasting themes, the first presented

against a murmuring accompaniment and the second graver and structured on static chords. The movement is dominated by the interval of a descending fourth, which then appears in the two subsequent movements.

The second movement, *Mouvement de menuet*, has the embellishments and modal inflections of an antique dance or processional. The third movement, *Animé*, is in perpetual motion with *agitato* passages and ornamented with figurations and trills. -Will Hertz



PFCM Composer-in-Residence **Alice Wood**'s Notes: *Bring It Up Into the Light Where I Can See It* was inspired by sensory experiences that evoke instant emotion and feeling for the composer, simple, seemingly detached moments that seem to subconsciously draw from a deeper well.

The Underwater section explores the feeling when you sense something around you in the dark or submerged in murky water and try to bring it to the surface to understand it, as well as the internal implications of that sensation, the unsettling feeling of grasping something unknown, and the imagined possibilities.

Upswing/Sun in my Eyes begins with the hopeful and joyful effort of hoisting oneself upward, and, for me, also evokes bright strands of sunlight that overwhelm the mind, and then, in the darkness of a closed eye, fracture into colorful echos.

Electric Rainstorm Dance playfully juxtaposes the ideas of something as primitive and earthbound as a rain-dance and the disjointed and detached use of rhythm and repetition in electronic music. A rain-dance relies on the human desire to demand magic, to negotiate with magic, to put great ritual and significance in controlling something with their hips, feet and shouts, where in fact, there is no control.

The Moon section imagines a clear night when the moon has silhouetted the every earthly object in even white light. Given the magnitude of feats of nature and human drama on earth attributed to it - hospitals full of birthing women, tidal waves replete with ocean life, flinging creatures in their spray, solstice bacchanals, all of the cycles and clocks of sweating, bleeding, breathing bodies - the moon seems cold, whole, inevitable in its schedule and impossibly far away.

To everyone who supported PFCM (monetarily or otherwise)

Before listing the many incredibly generous donors that made these concerts possible, I want to say that if I forgot anyone, it was certainly not my intention and I give you my most sincere apology.

You made it possible to create a series of concerts, to help raise funds for Hurricane Irene relief, to allow for 3 World Premieres, and to give musicians work over the summer. Beyond all this, please also know that organizing PFCM continues to fill my life with positive energy. For all of the above, and so much more, thank you. -Susanna Loewy

PFCM CONTRIBUTORS

All donations are tax deductible to the fullest extent of the law.

INDIVIDUAL DONATIONS

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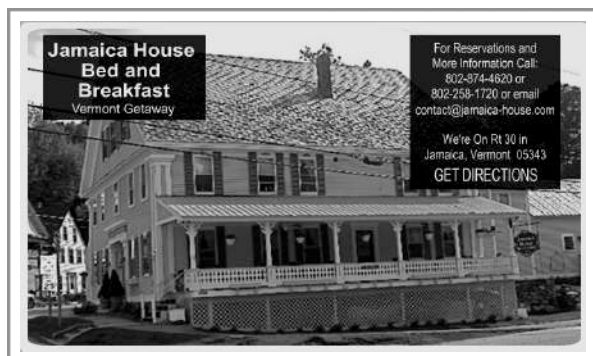
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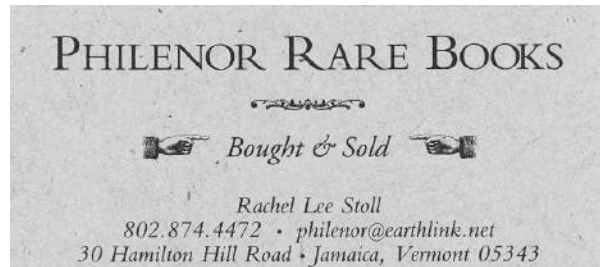
A huge thank you also goes to the Inscape Chamber Orchestra for adopting PFCM as part of their yearly programming.

And of course, thank you to the town of Jamaica (for both inspiration and support) and everyone attending the PFCM concerts.



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MUSIC/ART
Feeling inspired by what you hear or see?

Draw, write, or sketch something, anything... (during the concerts or afterward)

Then, share it on the PFCM art table for the rest of the festival,
bring it home... or do whatever you want with it.

Music (even classical music!) does not have to be a lonely, sitting-still venture;
it is way more exciting to create together.

FEEDBACK

*We want to know what you think!
Leave this with any PFCM personnel during the festival or mail/email your thoughts anytime.*

What did you especially like about coming to a PFCM concert?

Do you have any suggestions for next year?

PFCM CONTACT INFORMATION

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****Regardless of size or monetary value, if you feel that you or your business has something to offer in the form of in-kind donations, please don't hesitate to contact us.****

WHAT'S NEXT?

Pikes Falls Chamber Music wants to continue to become a lasting part of Jamaica's artistic community. Next year, we're considering adding a singer to the mix, and there is rumor that a French horn/double bass component may return. We're also thinking about having guest musicians come to Jamaica to play concerts in the Town Hall on the nights PFCM isn't performing. Lastly, within the next few years, it would be wonderful to enable lawn seating by setting up speakers and a screen outside the Town Hall.

By the 2020 season, PFCM aims to hold a 3-week summer series (with a week of touring around Southern Vermont) in addition to an education-based spring week, where PFCM musicians would work with local schools. And, as you know, we're always moving towards the goal of involving all the art forms. We of course plan to keep the music and visual art, while adding elements of dance and drama.

