

2017 COURT HILL MUSIC FESTIVAL



About Steinway Pianos

Heinrich Engelhardt Steinweg meticulously handcrafted his first instrument in the kitchen of his home in Lower Saxony. This design marked a major advance over the traditional guitars and zithers that Steinweg had fashioned during his youth. It also marked the beginning of a new era in piano making.

About 25 years later, Steinweg emigrated to the United States, changed his name to Steinway, and started making pianos with his sons in a loft in lower Manhattan. Steinway had no way of knowing that his pianos would become the gold standard in piano making. Nor could he have known that his family would someday be compared to such master craftsmen as Stradivarius and Guarneri. By the 1860s, Steinway had already sold more pianos than any other American company due to breakthroughs in construction and assembly. For example, Steinway's "overstringing" patent allowed for greater resonance and clarity in the bass register, and their patents for pianoforte-action, diaphragmatic soundboards, and accelerated action allowed for greater musical expression and dynamic range. Pianists can truly create pianissimo "piano" stylings as well as fortissimo "forte" passages.

What makes this instrument so enduring?

The majority of people who talk about piano sound today are talking about the sound of a single manufacturer: Steinway. For generations of musicians and music lovers, Steinway has come to represent the acme of piano sound. Like Kleenex or Xerox, the name stands for a whole class of objects. More than 97 percent of concert pianists choose to perform on Steinways. Each Steinway is subtly different, and matching an artist to an instrument is an art form in and of itself.

Concert pianist Malcolm Halliday describes the piano as "an orchestra at your fingertips. It's a fully controllable musical instrument to convey your widest ranges of emotions and styles. Great composers have written more enduring music for the piano than any other instrument. For this reason, the piano will always remain vital."

What makes the Steinway brand so special?

Steinway's popularity today among performers is widespread. An estimated 97 percent of all concert pianists play Steinway instruments, and the company has well over 1,000 official endorsers.

Jerome and Paul Murphy from Steinerts, our distributor in Boston, explain that Steinway pianos "are the only piano that's extremely consistent to a very high level of expectations. Because Steinway pianos embody musical perfection, artists gravitate towards them."

What makes the Steinway brand so special? Steinway & Sons claims it's all in the craftsmanship. These pianos are made meticulously by hand using time-honored techniques. Over 100 patents have protected the company's design innovations.

According to Paul Murphy, "Steinway only produces about 2,500 grand pianos a year in New York and 1,500 grand pianos a year in

Germany. They're made one component at a time, and the inner and outer rims are formed together simultaneously. No other company does this. This is one of the unique aspects to Steinway's perfection."

Murphy adds that Steinway pianos are still improving. "The Steinways made today are, without question, the best Steinways ever made. They are dedicated to reinventing the piano based on artist demand for high quality and unsurpassed music-making."

The Twins at First Unitarian

Although First Unitarian has been fortunate throughout the years to have families lend their Steinways for use in our sanctuary, in the 1990s we were blessed to receive generous donations from our parishioners to make it possible to purchase twin Steinways. Will Sherwood led a small group of musicians and technicians to NYC to Steinway's "Selection Room" (in its former location at Steinway Hall in Manhattan) to handpick our two 7-foot Model B grands fresh from the factory. Our considerations were both touch and controllability of the piano as well as a resonant tone appropriate for our sanctuary. Our pianos have since been featured in a variety of concerts and repertoire combinations for the past two decades.

Enter the gifted piano technician's experience, skill, and magic to optimize the hundreds of moving parts—levers, pivots, springs, and bushings—to produce a highly controllable and reliable music-making instrument. We are indebted to master craftsman Barbara Renner for the restoration of our fine Steinways which offer beautiful tone and masterful controllability. We hope you'll enjoy hearing the twins in their full glory this evening.

The piano is
an orchestra
at your
fingertips

— Malcolm Halliday, concert pianist



From the beginning of the world, music has been instilled in all creatures, individually and collectively. For nothing is without sound and harmony... Let this noble, wholesome, and cheerful creation of God be commended to you.
- Martin Luther



Welcome to the First Unitarian Church in Worcester. We're so glad you've come to today's concert. Music is a key component of our mission here at First Unitarian Church. When we gather to worship at 10:30 every Sunday morning, music is always part of what enlarges our connection to the Eternal. If you feel your spirit lifted by the music you hear today, you may find yourself at home in our religious community.

First Unitarian Church is a liberal religious community, striving in loving

fellowship to honor the sacred, connect with each other, and serve justice. We are a Welcoming Congregation, affirming the membership and leadership of LGBTQ people and their families. We have a vibrant Faith Development program for all ages, as well as many social activities and opportunities for service. Learn more about our activities and opportunities for service at www.FirstUnitarian.com or facebook.com/FirstUnitarianWorcester. I hope you'll join us!

The Reverend Sarah C. Stewart, Minister

Music and the Arts at First Unitarian

People come to church hungry: hungry for glimpses of harmony and peace, hungry for moments of joy and comfort. Beautiful music, presented in a sacred space, can answer that hunger. For over 30 years at the First Unitarian Church of Worcester, choirmaster Will Sherwood, ChM, AAGO has provided a feast of choral and instrumental music.

But it is in the context of worship, where the architectural elegance and simplicity of the sanctuary provide the perfect setting for sacred music. On Sunday mornings the wonderful and varied musical programs of First Unitarian are regularly experienced and appreciated. Visitors come to hear our wonderful choir (based on its fine reputation in the community), and then they return to explore spirituality and theology. The universal language of music transcends all theological and regional categories. Atheists and agnostics speak of their love for

Bach cantatas or Mozart's *Requiem*. Native Yankees are enthusiastic supporters of Gospel Sundays, and shed tears listening to a solo of "Precious Lord, Lead Me Home." In the choral introit when 35 choir members stand in the midst of the congregation in the center aisle and sing an African chant of welcome, we are powerfully communicating the congregation's commitment to a multi-cultural community. Because of the excellence of the music pro-



Court Hill Music Festival

Will Sherwood, Artistic Director

Seven Concerts May 5 through May 14, 2017

gram, many professional musicians have joined the congregation and regularly volunteer to perform solos and accompany the choir. When the superb organ, timpani, and trumpets accompany a congregational hymn, everyone's spirits are lifted. Because of the exceptionally fine acoustics in the sanctuary (even the paint on the walls was chosen to best reflect sound), professional musicians and community choirs frequently rent the sanctuary to perform or record their music.

A congregation that puts such a high value on the quality of the music program tends to attract many artists, sculptors, and poets. People who appreciate fine music are both in the pews, and leaders in the life of the parish. The Barbara W. Merritt Art Gallery has regular exhibits, both amateur and professional, from the Worcester area.

Music and the arts are one of the important ways that First Unitarian welcomes the larger community into our church. Hopefully, it is also one way that the church sends people back out into the world restored, refreshed, and with more vision and energy to do the work we are called to do.

Joy of Music Program

(JOMP, recipient of half the concert series proceeds)

Now celebrating 30 years, the Joy of Music Program began at First U with the purpose of giving children a joyful and solid foundation for life-long musical growth—a mission which is still at the heart of the vital and thriving non-profit community music school that now serves people of all ages. The nurturing environment and spirit of camaraderie at JOMP draws students, families, faculty, volunteers and donors from the city of Worcester and over 50 surrounding cities and towns, creating a musical community that reflects the rich diversity of the greater Worcester area.



First Unitarian Encore Fund

(Recipient of half the concert series proceeds)

First Unitarian's long history of a fine music ministry program embraces a wide spectrum of music, musicians, and instruments. The music program has a music heritage fund called the Encore Fund, to which people can make memorial donations, bequests, and contributions in honor of someone or a favorite cause.

The monies in the Encore Fund are used to supplement the annual music budget. Typical uses are to purchase music scores, instruments, instrument maintenance/tuning, and to provide supplemental funding for music services and concerts at the church.

welcome

FRIDAY, MAY 5 @7PM

Worcester Youth Orchestra Honors Chamber Music Program

The WYO Honors Chamber Music Program is comprised of a String Quartet and Woodwind Quintet. The group meets independently throughout the year in addition to rehearsing with their coach. Students in the Honors Program receive a full scholarship to the ensemble and additional performance opportunities. This is their final concert as First Unitarian's Young Artists In Residence program.

Honors Woodwind Quintet, Lucy Colwell, Coach

Merry Qian, flute, Xiaoying Zheng, oboe, William VanRenterghem, clarinet, Oved Rico, horn, Sam Stadlander, bassoon

Honors String Quartet, Elizabeth Bronstein, Coach

Daniel Joh Kang, violin 1, Jolina McConville, violin 2, Jonathan Kelly, viola, Patrick Chatham, cello

Program announced from the stage

SATURDAY, MAY 6 @7PM

40-Fingers Steinway Extravaganza - 20th Anniversary Concert

Olga Rogach, Malcolm Halliday, Will Sherwood, James Haupt, piano

Malcolm Halliday, Will Sherwood, organ

Arrival of the Queen of Sheba from *Solomon* HWV 67 George Frideric Handel(1685-1759) arr. Sherwood

Egmont Overture Op. 84 Ludwig van Beethoven(1770-1827) arr. Theodor Herbert

Prelude #1 in C Major BWV 846 J S Bach(1685-1750) arr. Sherwood
Daniel Joh Kang, violin; Patrick Chatham, cello

Liberty Bell March John Philip Sousa(1854-1932)

Danse Macabre Op. 40 Camille Saint Saens(1835-1921)

Joplin Rag Rhapsody Scott Joplin(1868-1917), arr. Kevin Olson

INTERMISSION

Fantaisie - Double Piano Concerto Clifford Demarest(1874-1946) arr. Sherwood

Dizzy Fingers Zez Confrey(1895-1971)

Hungarian Rhapsody #2 S244.2 Franz Liszt(1811-1886) arr. Walden Hughes

Sento in seno (Rain of Tears) RV 737 Antonio Vivaldi/(1678-1741) arr. Anderson

Selections from *West Side Story* Leonard Bernstein(1918-1990) arr. Klose, Ferrante&Teicher

SUNDAY MAY 7 @10:25AM

Missa Gaia (Earth Mass)

First Unitarian Festival Choir & soloists

James Haupt & Will Sherwood co-directing;

Ray Bauwens, tenor

Alesia Tringale, soprano; Jean Gough, soprano

Zachery Chadwick, soprano sax & bass flute;

Madeline Browning, flute; Pieter Struyk, percussion

Jerry Bellows, recorder; Becky Spanagel, piano

Sweet Nature Smiles - *World Premiere*

Prayer for Gaia (tropical birds, glacial melt, thunderstorm)

Kyrie (Wolf)

Adoro Te/For the Beauty of the Earth

Sanctus (Whale)

Blue Green Hills of Earth

Agnus Dei (Harp Seal)

Let Us Now Depart in Peace/Canticle

SUNDAY MAY 7 @7PM

Coriolis Winds

Noel Cary, clarinet; Ken Melnick, clarinet

James Kassal, bassoon

Musette for oboe, clarinet, and bassoon (oboe transcribed to clarinet in A), opus 47 (ca. 1875)

Georges Jean Pfeiffer (1835-1908)

Trio in Eb for two clarinets and bassoon (ca. 1900)

Richard Henry Walthew(1872-1951)

Prelude: Andante moderato

Fugue: Andante espressivo

Trio in G for two clarinets and bassoon, opus 54 (1921)

Swan Hennessy(1866-1929)

Moderato

Andante

Andante sostenuto

Vivace con spirit

Heliotrope Bouquet (1907)

Scott Joplin and Louis Chauvin(1881-1908)

INTERMISSION

Divertimenti 3 for two clarinets and bassoon KV 439b (Anhang 229) (1783-1788)

W A Mozart(1756-1791)

1. Allegro

2. Menuetto

3. Adagio

4. Menuetto

5. Allegro assai

Easy Winners (1901)

Scott Joplin(1868-1917)



FRIDAY MAY 12 @7PM

(Co-sponsored by Worcester Chapter of the American Guild of Organists - WorcAGO.org)

Katelyn Emerson, Organist - *European Giants from Bach to Widor*

<i>Praeludium et Fuga in E</i> , BWV 566	Johann Sebastian Bach(1685–1750)
<i>Sechs Studien für den Pedalflügel</i> , Op. 56 (1845)	Robert Schumann(1810–1856)
IV. Innig	
V. Nicht zu schnell	
<i>Neun stücke für die Orgel</i> , Op. 129	Max Reger(1873–1916)
I. Toccata. Grave	
III. Kanon. Poco sostenuto	
VI. Basso ostinato. Molto sostenuto	
<i>Fantaisie et Fugue en si bémol majeur</i> , Op. 18 No. 6 (1856)	Alexandre-Pierre-François Boëly(1785–1858)
<i>Cantabile</i> (from <i>Trois Pieces</i> , 1878)	César Franck(1822–1890)
<i>Fantaisie-Improvisation sur l'Ave maris stella</i> Reconstructed by Maurice Duruflé	Charles Tournemire(1870–1939)
<i>Hommage à Frescobaldi</i> VII. Theme et Variations	Jean Langlais(1902–1991)
<i>Symphonie V en fa mineur</i> , Op. 42, No. 1 (1879)	Charles-Marie Widor(1844–1937)
I. Allegro vivace	

See pipe organ history and specs on Page 19

Piano & Pipe Organ photography throughout by Will Sherwood





SEELE MUSICALE

Bach Birds & Beatles

MAY 13 @7PM

Seele Musicale Chamber Ensemble

Aria ‘Lieto cosi talvolta’, (from *Adriano in Siria*)

Giovanni Battista Pergolesi(1710-1736)

Concerto for Flute, Violin, and Harpsichord in A minor, BWV 1044

Johann Sebastian Bach(1685-1750)

Aria: ‘Soft Complaining Flute’ from *Ode for St Cecilia’s Day* HWV 76

George Frideric Handel(1685-1759)

Sextet for Recorder, Harpsichord and Strings (1958)

Alan Hovhaness(1911–2000)

Score is provided courtesy of Hovhaness-Fujihara Music Co., Inc.

“Eleanor Rigby”

John Lennon & Paul McCartney

SUNDAY MAY 14 @3PM

Imperio in Stereo

Kristjon Imperio and Roy Imperio, duo-pianists

Variations on a theme by Haydn, Op. 56b

Johannes Brahms (1833-1897)

Chorale St. Antoni- Andante

Var. 1- Andante con moto

Var. 2- Vivace

Var. 3- Con moto

Var. 4- Andante

Var. 5- Poco presto

Var. 6- Vivace

Var. 7- Grazioso

Var. 8- Poco presto

Finale- Andante

Scaramouche, Op, 165b Darius Milhaud (1892-1974)

Vif

Modere

Brazileira: Mouvement de samba

Les Preludes

Franz Liszt (1811-1886)

UPCOMING MUSICAL EVENTS AT FIRST UNITARIAN

Sunday, Nov 5, 2017 – 10:25AM

All Souls Music Sunday

Haydn – Mass in Time of War (*Paukenmesse*)

with First U Festival Choir, soloists, chamber orchestra

Sunday, Dec 3, 2017 – 3PM

Worcester Holiday Fanfares

Rutter – *Gloria*

with First U Festival Choir, soloists,
brass ensemble, organ, percussion

Sunday, Dec 24, 2017 – 5:15PM(prelude)

Christmas Eve Candlelight Lessons & Carols

with First U Festival Choir, soloists, organ, percussion

MAY 6 - Forty Fingers

Olga Rogach received a Master of Music degree from Russia's famed St. Petersburg Conservatory. After graduation she was appointed to the St. Petersburg Music College Faculty and became a featured pianist for the Literary Association of St. Petersburg and the All-Russian Theatrical Society. She emigrated to the U.S. in 1991. A leading regional piano teacher, Ms. Rogach has a private piano studio and is a private piano instructor at WPI. Many of her students have been prize and scholarship winners in international and local competitions.

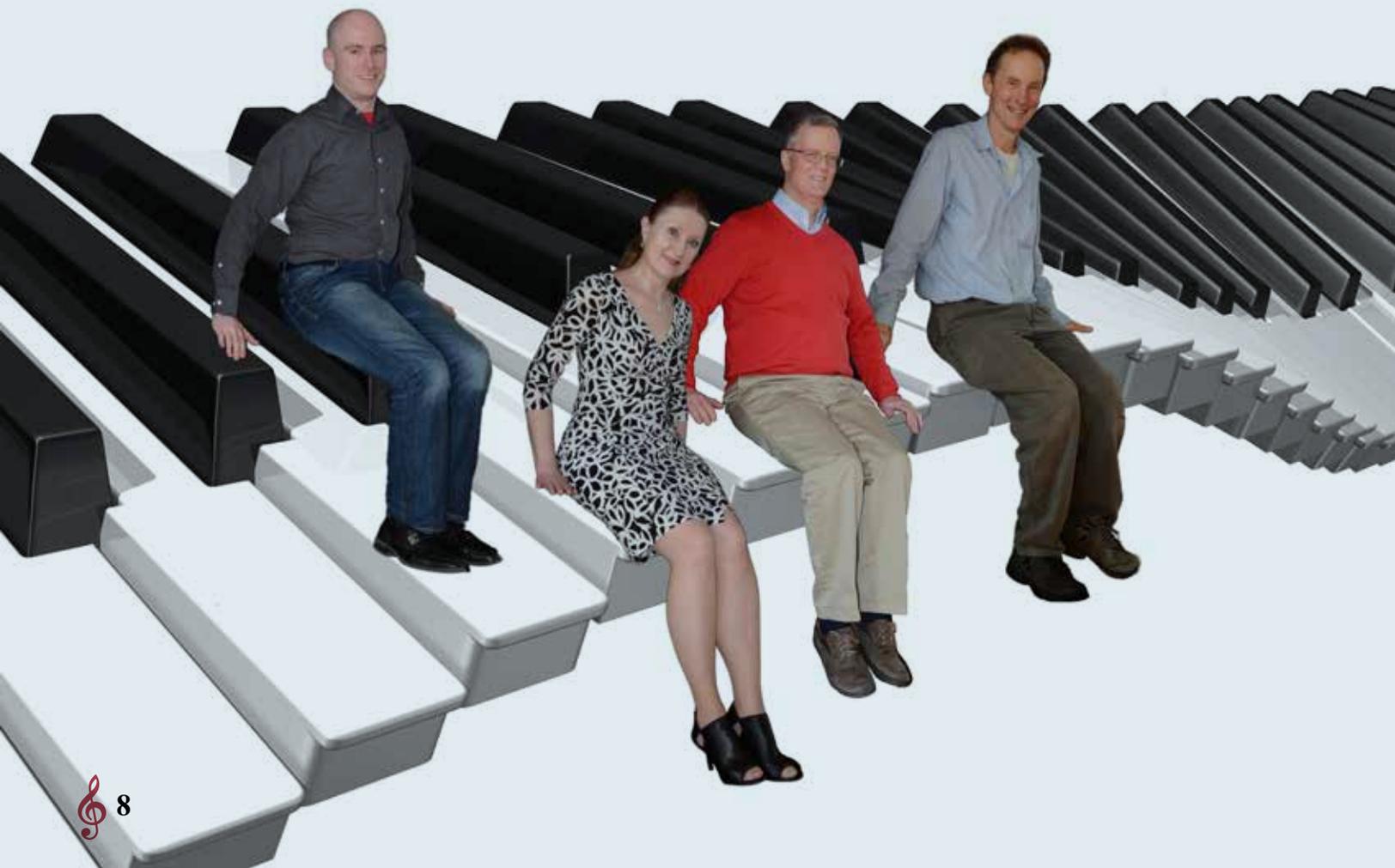
Ms. Rogach performs extensively in New England, and is acclaimed for her recitals and collaborations with instrumentalists and vocalists. In addition Ms. Rogach is a Music Director of the First Parish Unitarian Universalist church in Northborough, pianist for Master Singers of Worcester, and an official pianist and a board member of the Greater Worcester Opera Company.

Malcolm Halliday has performed in the United States, Europe and Mexico, both as a soloist and in collaboration with singers, instrumentalists and orchestra. A champion of more recent and contemporary music, Halliday can be heard as pianist on two recordings of the American composer Leo Sowerby on the Albany records label: a solo album entitled Impressions, and songs with bass-baritone Robert Osborne entitled My Love Unspoken. He is also pianist with tenor Stanley Wilson in a CD featuring music of English composers Bridge, Elgar, Quilter and Vaughan Williams, and a recording of Robert Schumann's *Dichterliebe* and *Liederkreis*. Halliday has performed on numerous occasions with historical pianos from the E. Michael Frederick

Collection, using period instruments in concerts at Jordan Hall and Faneuil Hall in Boston, Mechanics Hall in Worcester, the Metropolitan Museum of Art in New York, among many others. He teaches at Clark University and is Minister of Music at the First Congregational Church of Shrewsbury.

Will Sherwood is the Artistic Director for the Mechanics Hall Worcester Organ Concert Series and Principal Organist at Mechanics Hall. He has been Director of Music & Organist at First Unitarian for 30+ years, and is currently Dean of Worcester AGO. He has appeared in concert at Mechanics Hall, as well as guest artist with the Boston Pops, and on organ concert tour in Europe and the U.S. For thirty years, he was a Sr. Engineering Manager at Intel (formerly Digital (DEC)). Since corporate retirement, he is CTO & Owner of Sherwood Hosting, providing web hosting, web & graphic design (including this program book), & database design, and commercial photography services.

James Haupt is well known in the community and college theaters in the Central Massachusetts area as he has music directed, appeared in, and played for countless productions. His favorite past shows include Music Directing for *Seussical* (Calliope Productions), and *Honk!* (Sterling Community Theatre). James received his Bachelor's degree in Electrical Engineering and Music from Worcester Polytechnic Institute in 2005, and is currently pursuing his Masters Degree in Systems Engineering. He is the Assistant Director of Music at First Unitarian, and works as a Senior Principal Systems Engineer in the Electronic Attack Capabilities Group at BAE Systems in Nashua, NH.





May 7 - Coriolis Winds

Because of the earth's rotation, storms such as Nor'easters spin in a prescribed direction. This phenomenon, called the Coriolis Effect, produces high winds.

Tonight you will hear a trio of winds: two high, and one a little lower. Woodwinds, that is.

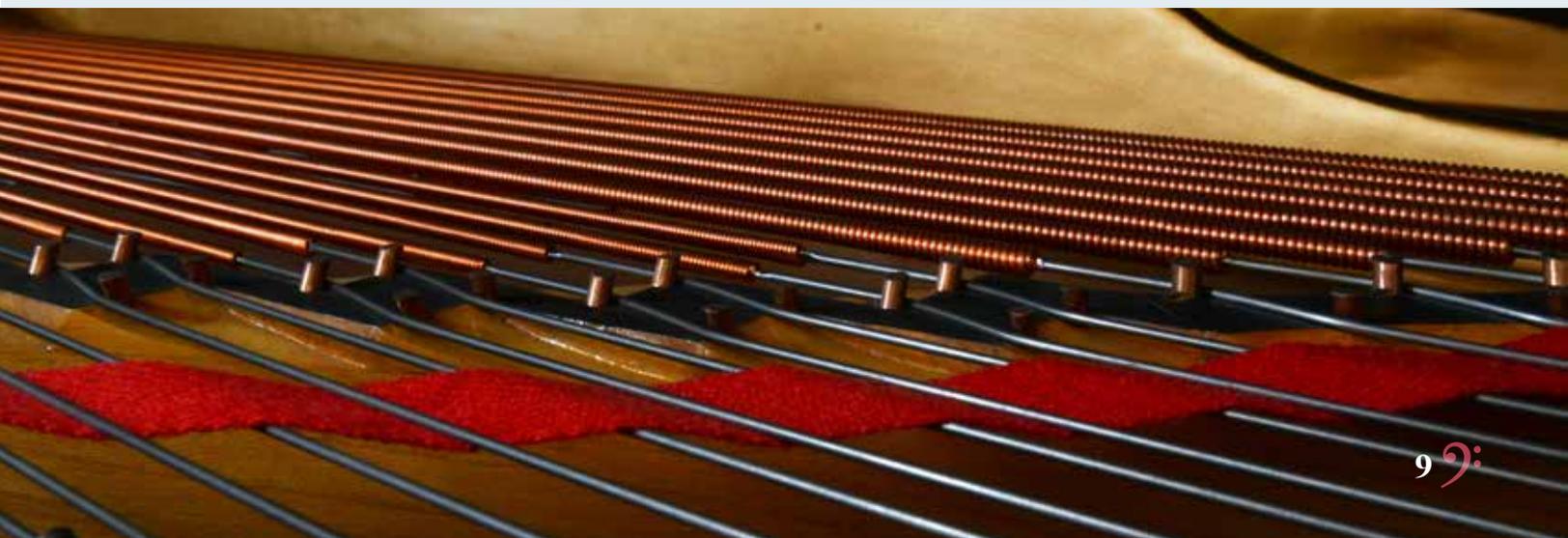
Featuring two clarinets and a bassoon, the trio calls itself the Coriolis Winds. To contemporary ears, this instrumental combination sounds unusual. Together, these instruments sometimes produce quite the perfect storm. But winds can also be gentle, even soothing. The trio hopes to intrigue you as it explores what's "blowin' in the Winds".

Noel Cary (clarinet) is Professor of European History, College of the Holy Cross, and has been designated an Artist in Residence at First Unitarian Church. Classically trained on clarinet, Noel also plays klezmer clarinet and jazz saxophone with local bands, most notably with his recent quintet, Blue Champagne. Noel grew up in Northern California, where he was principal clarinet of the UC Davis Repertory Ensemble and performed with Tonight Show trumpeter Doc Severinsen. Currently a member of the Stow Symphony, Noel has also performed with

the Concord Orchestra, with Trio Cocobolo, and with various groups in Germany.

Kenneth Melnick (clarinet) is an associate professor in the Communication Sciences and Disorders Department at Worcester State University (WSU). He is Board Certified in Fluency Disorders, helping people with stuttering at both WSU and in private practice. Ken has played clarinet since childhood and majored in music performance at the University of Michigan. He formed the MetroWest Quintet in 2016 and is also a member of several other small ensembles.

James Kassal (bassoon) is retired from his career as a scientist, engineer, and inventor. An active freelance musician, Jim has been designated an Artist in Residence at First Unitarian Church. Jim has played with several community orchestras in Connecticut, Rhode Island, and Massachusetts. Until recently, he was principal bassoon of the Rhode Island College Symphony Orchestra and is principal bassoonist of the Connecticut Gilbert and Sullivan Society pit orchestra. A chamber music enthusiast, Jim has founded several chamber ensembles over the past twenty years, including his current septet, Amici e Musica.



May 12 - Katelyn Emerson

Organist Katelyn Emerson performs throughout the United States and Europe, showcasing repertoire from the 14th-21st centuries “with a careful ear and sense of musicality that puts her at the top of recitalists performing today” (*Journal of American Organbuilding*). She has performed in the Hallgrímskirkja (Iceland), Cathédrale Saint-Omer (France), the American Cathedral (Paris, France), Krasnoyarsk Philharmonic Hall (Russia), Cathédrale St-Quentin (Hasselt, Belgium), the Hauptkirche St. Petri (Hamburg, Germany), on the Kotschmar Memorial Organ of Merrill Auditorium (Portland, ME), the Cathédrale Poitiers (France), Evangelische Saalkirche (Ingelheim am Rhein, Germany), Severance Hall (Cleveland, Ohio), and others.

As first prizewinner of the American Guild of Organists’ (AGO) 2016 National Young Artists’ Competition in Organ Performance (the Guild’s premier performance competition), Katelyn Emerson will be honored with a recital at the 2018 National Convention of the AGO in Kansas City, Missouri. She received the Second Jean Boyer Award in the 2014 Fifth International Organ Competition Pierre de Manchicourt (Béthune and Saint-Omer, France) and the second prize of the 2015 Arthur Poister Scholarship Competition (Syracuse, NY). Katelyn was awarded the title of “Laureate” and Third Place, among other prizes, in the VIII Mikael Tariverdiev International Organ Competition (Kaliningrad, Russia). Winner of the 2011 Region V AGO/Quimby Regional Competition for Young Organists (Lexington, KY), she has also received a number of scholarships for her musical and academic work, including the 2013 M. Louise Miller Scholarship and the 2015 McClelland Community Music Foundation Scholarship.

As a recipient of the prestigious J. William Fulbright Study/Research Grant, Katelyn studied at the Conservatoire à Rayonnement Régional in Toulouse, France for the 2015-2016 academic year with Michel Bouvard, Jan Willem Jansen, and Yasuko Uyama-Bouvard. In May 2015, she graduated from Oberlin College and Conservatory (Oberlin, OH) with double bachelor’s degrees in organ performance and French along with minors in music history and historical performance (fortepiano). During her time at Oberlin, she received the Selby Harlan Houston prize for distinguished work in organ and music theory, and was inducted into Pi Kappa Lambda, the national music honors society. Katelyn began her organ studies in 2005 through a scholarship of the Young Organist



Collaborative (Portsmouth, NH). She has studied with James David Christie, Olivier Latty, Hans-Ola Ericsson, Ludger Lohmann, Marie-Louise Langlais, Ray Cornils, and Dr. Abbey Hallberg-Siegfried. She has also studied organ improvisation with Jeffrey Brillhart, Marie-Louise Langlais, and Bálint Karosi, piano with Arlene Kies, fortepiano with David Breitman, both harpsichord and continuo with Webb Wiggins, flute with Trisha Craig, and voice with Ellen Hargis.

In addition to her performances and teaching, Katelyn is Associate Organist & Choirmaster at the Church of the Advent (Boston). She has been on the faculty of several AGO-sponsored Pipe Organ Encounters and at the Oberlin Summer Organ Academy (OH). She has presented numerous masterclasses on organ interpretation and church music for AGO-sponsored events and was invited to present workshops on organ music for church services in the 2013 Regional Convention of the AGO (Hartford, CT) Regions I & II, and the 2015 Northeastern Regional Convention of the AGO (New Haven, CT) and serves on the Executive Committee of the Boston Chapter of the AGO.



May 13 - Seele Musicale

Seele Musicale Chamber Ensemble began at the First Unitarian Church of Worcester when Jagan Nath Khalsa was a guest soloist. He and Alesia Tringale performed together during that worship services and immediately recognized in each other kindred musical spirits. In March 2013, they invited some other colleagues to join with them in their mission. Choosing the name “Seele Musicale” (the German for “souls in music”), the group began performing benefit concerts with music of Bach and Vivaldi. Soon, they launched themselves in a big way, doing two major sacred works—Bach’s *Psalm 51* and the *Stabat Mater* of Pergolesi, in Boston and Cambridge in April of 2014.

Seele Musicale has since performed for: the Tower Hill Botanic Garden, various churches, public libraries, private home settings, and senior communities. Individually, the Seele Musicale musicians are teachers, music directors, orchestra members, church soloists, and chamber music enthusiasts. Their common bond is the intense love of the music they choose. Much of their interest gravitates around music of the 17th and 18th centuries, and also we are currently making friends with living composers near and far. Each new opportunity feels fresh and novel to us. We trust that our enthusiasm and repertoire will continue to grow and flourish, and we are looking to expand our reach wherever we can.

May 13 - Seele Musicale

Alesia Tringale (soprano) has enjoyed an active solo and ensemble singing career for many years, nicely complementing her full time profession as Director of software engineering at EMC Corporation in Hopkinton. She has performed operatically with Opera Worcester, oratorically as soloist with WPI, the Salisbury Singers, Worcester State University, Boston University Choral Society, Nashaway Philharmonic and Worcester chapter of the AGO and in chamber music with “I Soloisti Simpatici” and most recently as soprano soloist with “Seele Musicale”. Solo recitals include a collaboration with Olga Rogach, pianist, and a shared recital with baritone Donald Boothman. She has also been soprano soloist and section leader at the First Unitarian Church of Worcester for over 16 years. She studies voice with Jayne West and previously with Jane Shivick. A native of Winchester, Ms. Tringale has degrees in Electrical and Computer Engineering from Carnegie-Mellon Univ. and Masters of Systems Engr. from WPI.

Jagan Nath Khalsa (violin) began playing violin at age 13 and quickly advanced to become a member of the Civic Orchestra of Chicago after playing only two years (the training orchestra of the Chicago Symphony). When he was a sophomore in college he was invited to play a concert in a local cathedral that included a Bach motet and Bach cantata, and the glorious experience cemented his love of sacred music, and gave him a direction in music for the rest of his life. He plays at local churches, in the Clafin Hill Symphony (Milford, MA), for high school and community theater musicals, yoga meditation gatherings, and other special events. He has organized many concerts with devoted musical friends in Millis MA and surrounding towns.

Jerry Bellows (recorder) earned a Bachelor’s Degree in Music Education at UMass/Amherst and an Orff-Schulwerk Certificate from UMass-Lowell. He also studied conducting and orchestral training at the Monteux School in Hancock, Maine. His recorder studies include master classes at Amherst Early Music workshops with Pat Peterson, Dan Laurin, Saskia Coolen, and Mathias Maute. He worked on the staff of the Early Music Shop of New England for six years. Mr. Bellows is a founding member of the Worcester Hills Recorder Society. He plays a von Huene “Rippert” A=440 alto recorder made of grenadilla.

Kristjon Imperio B.M.Ed. (keyboard) graduated from Atlantic Union College, studying piano with Roy Imperio and organ with William Ness. He has since remained active as a pianist, organist, and clinician throughout New England, most recently as Choral Clinician for the AUC Music Clinic in Hartford, CT and Piano Clinician for the NNEC Music Clinic in Freeport, ME. In 2008, he founded Nashaway Chorus, for which he currently serves as Music Director. Kristjon is also Minister of Music at First Congregational Church of West Boylston, Organist at the College Church in Lancaster, Adjunct Faculty at Anna Maria College in Paxton, and is a Founding Member of the New England Piano Trio and Seele Musicale Chamber Ensemble.

Nicole Reindorf (cello), started playing the cello in Mexico at age 6. After returning to the States, she continued her studies until the age of 18, culminating with a summer of master classes at the University of Illinois with the late great Janos Starker. Several decades passed before she was able to return to her love affair with the cello. For the past

decade she has been studying with the cellist Beth Pearson and playing chamber music with local orchestras and quartets.

Madeline Browning, (flute), holds a Bachelor of Music Degree from the University of the Pacific, Stockton, CA, and teacher certification from St. Mary’s College, Moraga, CA. She has been a freelance musician (flute, piccolo and recorder) in the Worcester area for several years and is an Artist in Residence at the First Unitarian Church in Worcester. In addition to Seele Musicale, she performs regularly with FloraMusic Recorder Quartet and MetroWest Woodwind Quintet and teaches recorder at the Joy of Music Program in Worcester. Chamber music is Madeline’s favorite music to play.

Peter Dabos (Viola) studied violin with Ara Zerounian, Emily Austin, Mimi Bravar, Jeffrey Howard, and Lynn Basila, and viola with Noralee Walker. He was a member of the Newton Symphony under Ronald Knudsen, a member of the New England Philharmonic under Jeffrey Rink and Richard Pittman, and a member of the Indian Hill Chamber Orchestra under Paul Gay. He has played in the Wellesley Symphony and the Boston Civic Symphony under Max Hobart. He has played section first violin, principal second violin, and viola in the Concord Orchestra under Richard Pittman. His chamber music training includes classes at Longy School of Music with Eugene Lehner, Yves Congar, George Seaman, and Roman Totenberg, and summer sessions in chamber music at Brandeis University with members of the Lydian String Quartet. He is studying organ with Robert Barney at Trinity Episcopal Church in Concord. Sextet for Recorder, String Quartet and Harpsichord, (1958) by Alan Hovhaness

Nadejda Krasteva (violin) started her career in music at the age of 6, when she began violin lessons in Plovdiv, Bulgaria with Prof. Tatiana Krasteva. At the age of 13, she won her first violin competition “Svetoslav Obretenov”. She has performed recitals and as a soloist at the Plovdiv Symphony Orchestra. Nadejda graduated with honors and Master’s of Music degree from the State Academy of Music in Sofia, Bulgaria. As a member of the National Radio Orchestra, she participated in several recordings and tours in various European Countries. She continued her career as part of the Orchestra of the Autonomous University of Nuevo Leon in Monterrey, Mexico. Nadejda has been second chair of the Orchestra as well as second chair guest at the Chamber Orchestra. Currently, Nadejda is playing Clafin Hill Symphony Orchestra and Brockton Symphony Orchestra.

Dimitar Krastev (violin) graduated in 1992 with a Master’s degree in Violin, Chamber Music, and teaching from the State Academy of Music “Pancho Vladigerov” in Sofia, Bulgaria, as a student of Prof. G. Gichkova. Since 1990 he served as first violin in the Bulgarian National Radio Orchestra, with which he participated in several recordings and tours in various European Countries such as Germany Italy, France, Spain, Greece, and Turkey. Dimitar was also a member of the Chamber Orchestra “Orchestral” in Sofia, Bulgaria. In the year 2000, he continued his career as part of the Orchestra of the Autonomous University of Nuevo Leon in Monterrey, Mexico. Dimitar is also a member of the well-renowned Civil College Quartet at the same university. Since the year 2002, he worked as a violin professor at the Autonomous University of Coahuila. Currently, he is playing with the Clafin Hill Symphony.

artists May 14 - Imperio in Stereo

Roy Imperio has performed internationally and in the United States as a soloist, accompanist, collaborative pianist, and chamber musician. A versatile pianist, he co-founded various ensembles such as the Windhammer Chamber Players, the Bulfinch Players, and continues to perform with the Nashaway Trio, and Trio Orione. He holds music degrees from the University of the Philippines and Andrews University and has also taken masterclasses with Menahem Pressler at Indiana University. He has released two CDs: “Music of Frederic Chopin: a Life of Passion” for solo piano and “Holiday Music in New England” with the Bulfinch Players. A dedicated music teacher he continues to serve as an adjunct faculty at Atlantic Union College and teaches piano at the Thayer Performing Arts Center, 77 Arts Academy in So. Acton, and Fitchburg State University. He is one of the collaborative pianists at Boston Conservatory and currently the Director of Music at the Faith United Parish in Fitchburg, MA.

Kristjon Imperio B.M.Ed, graduated from Atlantic Union College, studying piano with his father Roy Imperio and organ with William Ness. He has since remained active as a pianist, organist, and clinician

throughout New England, most recently as Choral Clinician for the AUC Music Clinic in Hartford, CT (2011, 2015) and Piano Clinician for the NNEC Music Clinic in Freeport, ME (2005-2014). In 2008, he founded Nashaway Chorus, Inc., and served as Music Director of the organization. Kristjon is also Minister of Music at First Congregational Church of West Boylston MA, Organist at the College Church of SDA in Lancaster MA, Adjunct Faculty at Anna Maria College in Paxton MA, and is a Founding Member of the New England Piano Trio and Seele Musicale Chamber Ensemble.

Father and son have played and continues to collaborate in an extraordinary musical relationship—Roy performing as soloist and Kristjon as conductor for the Chopin First Piano Concerto with the Nashaway Philharmonic String Ensemble, playing one piano four-hands at the Natick Steinway Showcase Room, performing many duets for organ and piano, Roy singing in the Nashaway Chorus with Kristjon as Music Director, and playing in their premiere performance as duo piano virtuosos at Thayer Performing Arts Center last year. Today’s final piece, *Les Preludes* by Liszt is aptly descriptive of what is more to come and not the end. The music collaboration will certainly continue for the delight of all who hear them.



May 6 - Forty Fingers

HANDEL

Handel had hoped to make a career as an opera composer in London, but it was not to be. In 1737 the composer suffered a debilitating stroke. When he was able to resume work, he turned to the oratorio and infused that old form with vitality and new dramatic possibilities. His oratorio *Messiah* (1742) remains his most famous, but through the decade of the 1740s he produced a steady procession of other great oratorios, including *Solomon* which was written in the spring of 1748. Its three acts tell of various incidents in Solomon's life, the third being a depiction based on the Biblical account (1 Kings 10) of the visit of the Ethiopian ruler Queen of Sheba to his court. The three-minute Sinfonia that introduces the third Act has become famous under the title "Arrival of the Queen of Sheba", a title that did not originate with Handel. In the oratorio, this music functions simply as an overture—its energy and good spirits provide the lead-in for the Queen of Sheba's entrance and first aria. On its own, however, the Sinfonia enjoys a well-deserved life in the concert hall, where it has become a popular opening work. Handel alternates two themes: a bustling motif built on a steady patter of sixteenth-notes and a slightly syncopated second theme. So infectious is the energetic main theme that it echoes long after the music itself has ended. This vibrant music does brilliantly what all overtures ought to do: arouse our expectations for more great music to follow—whether it is the rest of Handel's oratorio or something entirely different. We hear tonight a unique arrangement that showcases the contrast between two pianos and the organ.

BEETHOVEN

In 1809 Beethoven was commissioned to compose incidental music for the belated Vienna premiere of a play by Johann Wolfgang von Goethe (1754-1832). This was Goethe's free interpretation of the titular Count Egmont's 16th-century struggle for Dutch liberty against the autocratic imperial rule of Spain. Egmont is imprisoned and sentenced to death, and when Klärchen, his mistress, fails to free him, she commits suicide. Before his own death, Egmont delivers a rousing speech and his execution becomes a victorious martyrdom in a fight against oppression.

Beethoven's incidental music begins with a powerful, strikingly original overture that summarizes the course of the drama, from its ominous slow introduction (suggesting the oppressive tread of Spain with the rhythm of the sarabande) to the manic transformation of tragedy into triumph in a brilliant coda, which Beethoven echoed at the end of the play as a Victory Symphony.

Beethoven was very happy with the assignment of Egmont, as he was an admirer of Goethe and he had lost his respect for Napoleon when the French military leader declared himself Emperor shortly after Beethoven wrote his Symphony No. 3 (*Eroica*).

BACH

The Prelude that opens the first collection of Bach's *Well Tempered Clavier* is the first step in a harmonic journey that was relatively new at the time. Charles Gounod, whose arrangement of that C-major Prelude, entitled "Ave Maria", is remembered largely for his operas, was also active in the field of sacred music. While he contemplated entering the priesthood, he decided against a religious vocation, but maintained a deep sense of faith and a somewhat mystical outlook throughout his life. His transformation of Bach's piece written 137 years earlier, originated as an improvised instrumental piece titled "Méditation sur le 1^{er} Prélude de Piano de S. Bach" that his future father-in-law Pierre-Joseph-Guillaume Zimmermann transcribed, for piano and violin or cello solo, with an accompaniment of organ (harmonium), published in 1853. Finally Gounod's blockbuster version appeared in 1859 under the name "Ave Maria," using the familiar prayer uttered in the Gospel of Luke by the Angel Gabriel. Will Sherwood has taken the basic Bach composition and original Gounod melody, and re-applied the instrumentation offered in 1853 (which added organ, violin, cello), with a modern twist: an intertwining of violin and cello duet accompanied by a second piano using somewhat of a new-age style.

SOUSA

John Philip Sousa hardly needs an introduction. The "Norman Rockwell of American music" is recognized by most Americans. Sousa is to the march as Strauss is to the waltz. He was born in Washington, D.C., the son of a Spanish trombonist in the Marine Band. Legend has it that his father's name originally was Antonio So, and that he added the "usa" to the name as a tribute to his adopted country. Sousa denies this, but if this story is not true, as musicologist Wilfrid Mellers says, "...it is truer than fact." He wrote a dozen operettas, six full-length operas, and over 100 marches, earning the title of "March King". He enlisted in the United States Marine Corps at an early age and went on to become the conductor of the President's Own Marine Band at age 26. In 1892 he formed "Sousa and his Band", which toured the United States (including Worcester's Mechanics Hall) to great acclaim. Not only was Sousa's band hugely popular, but it also exposed audiences all over the world to the latest music, bringing excerpts of Wagner's Parsifal to New York a decade before the Metropolitan Opera staged it, and introducing ragtime to Europe, helping to spark many a composer's interest in American music.

"The Liberty Bell" was written before it was named. It was intended for an operetta that Sousa was writing, but the funding fell through. It was still unpublished and unnamed when Sousa and his band manager visited Chicago for the Columbian Exposition of 1893. They were watching the show "America", during which the backdrop appeared featuring the Liberty Bell. Sousa's band manager, George Hinton, suggested "The Liberty Bell" as the name of the recently composed march.

If the music sounds familiar to you, it may be that it was the theme song for the BBC comedy series, Monty Python's Flying Circus. It seems to have been chosen for two reasons. One, in typical perverseness, the group thought it was completely irrelevant to the series, and two, it was in the public domain, and cost them nothing!

*(May 6 - Forty Fingers)***SAINT-SAËNS**

By the time he reached his 20th birthday, Camille Saint-Saëns was already known internationally as a composer and pianist to be reckoned with. Not only was he a precocious talent, but during the first half of his 84-year life he was also a champion of new musical forms. A friend and disciple of Franz Liszt, Saint-Saëns adapted many of the Hungarian trailblazer's new ideas to his own compositional voice. Between his mid-30s and mid-40s, Saint-Saëns penned four symphonic poems. The third of these, written in 1874, would become the most famous: the short, lively "Danse Macabre". In this case, the composer was working from a poem by Henri Cazalis.

The dance begins at the stroke of midnight (perhaps Hallowe'en) in a graveyard. Listen for the 12 strokes of the distant bell quietly tolling at the beginning. The knowledgeable and keen-eared listener may be able to hear the "dies irae" chant (a melody from the traditional requiem about the "Day of Wrath" that has often been used in musical personifications of "Death") lightheartedly played in a major key. They are having fun dancing!

The devil does his work and the frenetic and frenzied dancing goes faster and faster until it stops abruptly and we hear a rooster crow. The night is almost over, dawn is arriving and all scurry back into the depths away from the coming light of the sun while the devil mournfully finishes his tune and slinks away.

JOPLIN

Scott Joplin is regarded by most as the "King" of ragtime composers, in part due to his early success with the best-selling "Maple Leaf Rag", but more importantly due to the enduring nature and quality of his ragtime compositions.

As popular as it is today, it would seem unlikely that anyone in the western world never heard Joplin's magnificent classic rag "The Entertainer" (c. 1900). This perfect little piece of music is both jazzy and classical, upbeat and melancholy, and features that rarest of all musical occurrences — an almost instantly memorable main theme. It is as melodiously perfect as a Sousa March or a Wagner Overture. Such is the genius of America's greatest ragtime composer, but his fame only really began a half century after his death when his rags were featured in the 1973 classic film *The Sting* which is noted for its anachronistic use of ragtime. In his own lifetime, Joplin's popularity was sporadic, ending in poverty and an early death. He was buried in an unmarked grave in 1917 at the age of 49, and by the 1920's he was all but forgotten. But his 1897 rag, the "Maple Leaf Rag" (the closing piece in this arrangement), brought Joplin some brief fame. "Maple Leaf" more than any other, perfected the ragtime genre — which previously was known condescendingly as "bordello music" — and became the most important influence on the musical form that soon blossomed into Jazz. What was so inspiring about "Maple Leaf" was its catchy melodic lines and its delightfully infectious character, but also its sophisticated harmonies and intelligent syncopations. As musicologist Bill Ryerson explained it, Joplin's Maple Leaf Rag did for ragtime (and soon Jazz) what Chopin did for the Polish mazurka. Joplin wrote his rags as classical pieces of music informed strongly by African-American influences, and their exceptional quality played a tremendous role in shaping the direction of American music.

In the hands of authentic practitioners like Joplin, ragtime was a disciplined form capable of astonishing variety and subtlety. His style

ranged from tones of torment to stunning serenades that incorporated the bolero and the tango.

When hearing music, humans can recognize the "tune" through the use of (or in spite of) one or more identification factors: the *exact melody*, the *pattern of the melody* (intervallic distortions), *re-harmonizations*, *rhythmic quotes* or variations, or *instrumentation*.

Four of Joplin's most famous pieces ("The Entertainer", "Easy Winners", "Maple Leaf Rag", "Solace") are cleverly arranged by Kevin Olson using all of these musical composition devices. Certainly Olson's instrumentation (piano) is authentic to Joplin's original composition, but you'll recognize (at least subconsciously) the themes even though they've been "tampered with" and craftily woven together—it's an enjoyable 6 minutes to hear this overture-like "Rhapsody" down memory lane of these time-honored melodies of rag.

DEMAREST

American organist and composer Clifford Demarest was born and educated in New Jersey, and was the organist at Church of the Messiah, New York City. Demarest is best known for his music for organ and piano duet. The combination of organ and piano are still an important part of musical life in some American churches, since a great deal of them have pianos and organs in the sanctuary, used for concerts and during services.

Demarest's most popular work is the *Fantaisie* (or Fantasy) for piano and organ written in 1917 for a concert celebrating his inauguration as President of the American Guild of Organists, a position he held until 1922.

Fantaisie is in a very clear A-B-A form, and the majestic opening states the theme on the organ accompanied by quasi-Tchaikovsky piano-concerto chords. This theme is developed in a brisk allegro, before abruptly giving way to a lilting pastoral middle section. The opening allegro returns, leading to a coda which brings the work to a grand close. We offer tonight's performance in an augmented Double-Concerto arrangement, which highlights the beauty of each of our pianos.

CONFREY

"Where Confrey got 'Zez' for his first name is a puzzle — it should have been 'Zip' for that quality distinguishes this artist in syncopation, technique, 'raggy' rhythms, and modern dance idioms. Confrey had a brilliant career in classical music, but immediate success was offered him through his almost uncanny powers in modern dance composing and he accepted the lure. Confrey earned the title of 'the People's Paderewski' and rightly so, for in person or through his sparkling records, he electrifies his audiences." — Brunswick Records Catalogue 1922

Edward Elzear "Zez" Confrey was a musical phenomenon. Precocious, immensely talented, with an absolutely natural ability at the keyboard, he became a major celebrity after publishing in 1921 his evocative and rhythmically intricate masterpiece, "Kitten on the Keys".

During World War I, Zez Confrey joined the Navy and performed in a touring musical revue entitled, "Leave It To Sailors". Confrey, who played and acted on stage was joined by a violinist from Waukegan, IL. That accomplished violinist—Jack Benny—eventually became one of America's most beloved comedians and television personalities. After

(May 6 - Forty Fingers)

the war, Confrey was engaged to record novelty piano works and arrangements for the QRS Piano Roll Company.

In 1921 Jack Mills (the founder of what today is known as Belwin Mills Publishing Corporation) offered Confrey a publishing contract that yielded “Kitten on the Keys”, “Dizzy Fingers”, and many other piano successes. A tongue-twister for the fingers, “Dizzy Fingers” is a “speed demon” ingenious étude written for piano virtuosi that envelopes memorable melodic inventiveness, stereo arpeggios, and cascading and swirling rhythms that immediately win the heart of the listener.

LISZT

Certainly one of the most recognizable pieces written for the piano, Liszt’s *Hungarian Rhapsody No. 2* has remained within popular culture since he first penned the work in 1847. As composer, pianist, and teacher, Liszt encapsulated the musical ideals and passions of his time more than any other musician. He was known for his dazzling virtuosity at the piano and his daring explorations of new musical techniques and forms. His performances enthralled the public with their technical difficulty and his dramatic stage presence. *Rhapsody* has a life outside of the concert hall as well. Countless films, both animated shorts and feature-length, have used the *Rhapsody*. Its first silver screen appearance was a performance by Mickey Mouse in the 1929 short *The Opry House*, in which he struggles with a piano that has a mind of its own. It then appeared in many other animated shorts such as William Hanna and Joe Barbera’s Academy Award-winning 1946 short *The Cat Concerto*, featuring Tom and Jerry. Other film appearances range from Marx Brothers films to *Who Framed Roger Rabbit*.

There is no doubt that Liszt was devoted to his country, but he was a Hungarian more by enthusiasm than upbringing or ethnic heritage. He could barely speak the language, for Hungarian was third to German and French, which were spoken at home. He left his native province at the age of nine for the more cosmopolitan cities of Vienna and Paris. When he returned some two decades later, he was an international hero in need of a national identity. This identity was achieved through the special musical language of the Hungarian Rhapsodies.

Hungarian gypsy music, as it is now called, was the glory of the nation, known throughout the world through Liszt’s compositions. In spite of the ethnomusicological deficiencies of his work, Liszt’s free-ranging fantasies, with the inspired use of the word “rhapsody”, were strokes of genius. Here Liszt did much more than use the so-called *csárdás*. He miraculously recreated on the piano the characteristics of a gypsy band, with its string choirs, the sentimentally placed solo violin and the compellingly soft, percussive effect of the cimbalom, the Hungarian guitar zither.

VIVALDI

The aria “Sento in Seno ch’in pioggia di lagrime” (“I feel within a rain of tears”) is written for a countertenor and is from an unfinished

opera seria *Tieteburga*. Vivaldi musically depicts rain as a metaphor for tears. Exterior and internal worlds collide in a pointillistic deluge: the dark skies weep as we are submerged in sorrow. Arranger Greg Anderson has cleverly scored the tears as staccato notes on one piano which is “prepared” with a felt mute (carefully) placed on the piano’s strings.

BERNSTEIN

Leonard Bernstein was the first American composer to achieve not only fame, but a measure of superstardom generally accorded only to pop or rock stars and movie icons. As a conductor, he was known for a dramatic, flamboyant manner that scandalized his detractors, and he championed composers like Mahler who were seen as ‘too difficult’ for the public to comprehend. As an educator, he brought classical music to a whole new generation through his televised *Young People’s Concerts* in 1958 with the New York Philharmonic. His *West Side Story* (1957) is one of the landmark achievements of American musical theater. When friends suggested to him that he compose a “serious” musical, he was the right man for the job, since jazz and popular music ran as deeply in his blood as any other genre. No other composer was as at home in both worlds as Bernstein, and *West Side Story* is his masterpiece. Its mastery over popular melodic, harmonic, and rhythmic styles is total: swing, bop, cool jazz, Latin music, ballads, and up-tempo jive. All are seamlessly integrated by a man who knew his classical procedures and who used them to give the work the kind of cohesion you’d expect from an opera by Mozart.

West Side Story, a modern adaptation of Shakespeare’s *Romeo and Juliet* that plays out in the 1950s New York slums, was called a “social music drama” by its creators, Bernstein, lyricist Stephen Sondheim, and choreographer Jerome Robbins. The musical added a new layer of meaning to the Bard’s tale of tragic lovers with its portrayal of the rival gangs the Jets (streetwise white New York teens) and the Sharks (tough Puerto Rican immigrants).

Although social themes have always been a part of theater, *West Side Story* brought the idea of social consciousness to the American musical, leading the way for later works such as *Les Misérables* and *Rent*.

The play premiered in Washington DC in August 1957, and was followed by a production in New York that ran for two years, as well as a national tour. A motion picture version was released in 1961.

The score of the musical revolves around a tritone figure of C+F#+G, which is the well-known opening of the song “Maria.” As Bernstein later wrote: “The three notes pervade the whole piece, inverted, and done backwards. I didn’t do all this on purpose”.

The haunting strains of “Somewhere”, the play’s anthem to the dream of a better life, contrast with the angular “Cool” fugue which features a 12-tone scale. Menace yields to the fragile hope expressed in “Somewhere”, a dream vision of love.



May 7 - Coriolis Winds

Tonight's program by Coriolis Winds features a collection of turn-of-the-century pieces (circa 1900) that, while complementing each other, also exhibit the range of possibilities for this somewhat unusual combination of instruments. Alongside those compositions is a set of pieces by Mozart that typify the classical style for which this instrumentation is better known. Holding everything together is the playful but plaintive spirit of Scott Joplin.

PFEIFFER

Georges Jean Pfeiffer (1835-1908), from Versailles, was a manufacturer of Pleyel and other pianos. He wrote a considerable body of music, including three piano concerti and several comic operas. This chamber piece, "Musette," has its own punctuated tongue-in-cheek feel. It is a good example of Parisian refinement, featuring the elegant economy of expression that is also a signature element of the French language.

WALTHER

Richard Henry Walthew (1872-1951) was an English musician, teacher, conductor, and composer. His son (also named Richard) was a well-known clarinetist. This piece, a prelude and fugue, shows what might have been possible had the clarinet been invented in Bach's time – or rather, what Bach might have done had he lived into the age of twentieth-century sonorities.

HENNESSY

Swan Hennessy (1866-1929) was an Irish-American expatriate who lived and worked in Paris after the turn of the century. The flowing Irish

romantic textures that mark this trio are a revelation for an instrumental combination that has been associated either with Mozart's classicism or with the comic flavor of Pfeiffer and Poulenc.

MOZART

Mozart ... is, well, Mozart. His divertimenti (amusements) are from the later years of his short life; they have been arranged over the years for a variety of instrumental combinations.

JOPLIN

Scott Joplin (1868-1917), whose life and works are described elsewhere in this festival booklet, died relatively unappreciated. By contrast, he stands today at the very pinnacle of American musical composition. His piano rags brought together a covey of genres, from marches and rowdy songs to syncopations and classical forms, to produce something truly new. What never fails to amaze about Joplin is how all of these elements seem to produce, in the end, a lilting and touching bittersweetness. Joplin's innovations and compositional refinement turned ragtime into both a progenitor of modern jazz and a "serious" classical genre.

CHAUVIN

Louis Chauvin (1881-1908) is to his musical heirs only a passing acquaintance; his Heliotrope is one of just three published songs. But it is so worthy in every sense of its co-author, Scott Joplin, that one must despair of the musical loss caused by Chauvin's early death. The first two out of the four strains that make up the song came from Chauvin, and Joplin wrote, connected, and edited the rest. Its plaintive quality and shifting tempos make it the perfect fit for this program.

--Noel Cary

Seele Musicale Chamber Ensemble



May 13 - Seele Musicale

PERGOLESI

Aria *'Lieto cosi talvolta'*, "Happily sings the caged nightingale" In *Adriano in Siria*, the aria comes at a crucial moment. Emirena laments about her imprisoned betrothed.

Lieto così talvolta fra lacci ancor
s'ascolta cantar quell'usignuolo,
se la fedel compagna risponde al canto,
al duolo, con cui d'amor si lagna, vago di libertà.
Più non rammenta il nido,
sgombra ogni duol dal petto, e il dolce
antico affetto solo spiegando va.

BACH

Bach's Triple Concerto, BWV 1044 is a hearty work that borrows from two of his earlier works, Prelude and Fugue in A minor, BWV 894, and Organ Trio in D minor, BWV 527. It is a virtuoso work for the keyboardist, with many extensive solos followed by interludes with the other solo instruments and the tutti forces. This gives the impression of it as a concerto for harpsichord with accompanied by contributions from the flute and violin. In the middle movement a lovely theme is introduced by the flute with accompanying pizzicato from the violin and then shared in a languid conversation between the solo instruments. The concerto was composed during Bach's years in Leipzig, after 1730, likely for Bach's Collegium Musicum, a secular music-making organization that he led.

"From my many years of love for this work, I see the first movement as extroverted yet ego-less. The middle movement is a love song between the three soloists. The last movement is quietly joyful, yet austere and understated. The keyboard part is busy everywhere but the long lines of phrasing in the violin and flute give it an overarching smoothness and polish. The work as a whole exudes nobility, has the power to deeply nourish the soul and bring ecstasy". – JaganNath Khalsa

HANDEL

Handel "Soft Complaining Flute" from Ode for St Cecilia's Day
The words of the poem by John Dryden known as "A Song for Saint Cecilia Day" became the foundation of the famous "Ode for St. Cecilia's Day" by Georg Frideric Handel. In the poem Dryden tells a story about

the Harmony of the Universe and touches upon the place of various musical instruments (strings, winds, and organ) in the cosmology of the world. The plain word "flute" in England still meant the recorder during Handel's lifetime. Yet when he set the word in the aria 'Soft Complaining Flute' he chose the transverse flute to depict the instrument. *"The soft complaining flute in dying notes discovers the woes of hopeless lovers, whose dirge is whisper'd by the warbling flute."* With the arias references to "dying notes," "woes," "hopeless lovers," "dirge," and "whispered"; it brings to mind the characterization of the instrument by the Frenchman Ragueneau in 1702: *"...the flute, which so many of our great Artists have taught to groan after so moving a manner in our moanful airs, and sigh so amorously in those that are tender"* - David Lasocki

HOVHANESS

Alan Hovhaness (1911-2000) was born in Somerville, MA. His father was Armenian and his mother Scottish-American. As a child, he developed a strong interest in music, studying piano and writing music. While a student at Arlington High School, he attracted the attention of composer Roger Sessions. In 1932, Hovhaness won the Samuel Endicott prize at New England Conservatory for his composition, *Sunset Symphony*. Applying for a Guggenheim fellowship (1940), Hovhaness stated: *"I propose to create a heroic, monumental style of composition simple enough to inspire all people... There has been too much emphasis on small things while the great truths have been overlooked.... the worthiest creative art has been motivated consciously or unconsciously by the desire for the regeneration of mankind."*

In the Sextet for Recorder, String Quartet and Harpsichord, Hovhaness presents four vignettes of Armenian life. The opening movement of a far-away caravan, across the openness of the landscape, is overtaken by ominous premonition. Next, a broad, reverential folk hymn is revealed, interwoven with the random pitter-patter of a herd of goats. The third movement is an ecstatic, lively dance. The peace and tranquility of the fourth movement ends, smothered by a genocidal chaos.

– Jerry Bellows

Score is provided courtesy of Hovhaness-Fujihara Music Co., Inc. Our special thanks to Alan Karass, Director of Libraries, New England Conservatory of Music.

LENNON & MCCARTNEY

"Eleanor Rigby" by Paul McCartney, is one of the more popular tunes of the Beatles. This string quartet arrangement has a motor-like drive with pointillist pulses in viola and cello voices. The violins share a Baroque-like back and forth display of the melodies, and a close and hearty harmony together. Occasionally the themes pop from below as well, hence the term "pop music." Given a little more time together, we believe the Beatles could have started to write fugues and canons.

MAY 14 - Imperio in Stereo

BRAHMS

Brahms was fond of collecting outstanding music masterpieces of the 16th to the 18th century for study purposes. The theme “St. Antoni Chorale” from Haydn’s second movement of a divertimento for wind instruments is the basis of this work. Also called the *Saint Anthony Variations*, it was first written in 1873 for two pianos and later for orchestra which is the better known version. Brahms thought the theme as beautiful and provocative. Here the melodic prevalent use of two descending notes inflects something of the “amen” cadence. This theme is followed by eight variations portraying his talent for motivic, rhythmic, melodic and harmonic development. In the finale, the quiet reiteration of the theme in the bass leading to a joyful triumphant climax made use of the passacaglia, a set of variations over a repeated bass, thus creating as set of variations-within variations.

MILHAUD

Twentieth century French composer Darius Milhaud’s *Scaramouche* takes its name after the Theatre Scaramouche that specialized in productions aimed at children. It was composed in 1937 for two pianos under pressure for the Paris International Exposition that Milhaud included here cues from his composition for one of the theater’s productions, Charles Vildrac’s adaptation of Molière’s *Le médecin volant* (*The Flying*

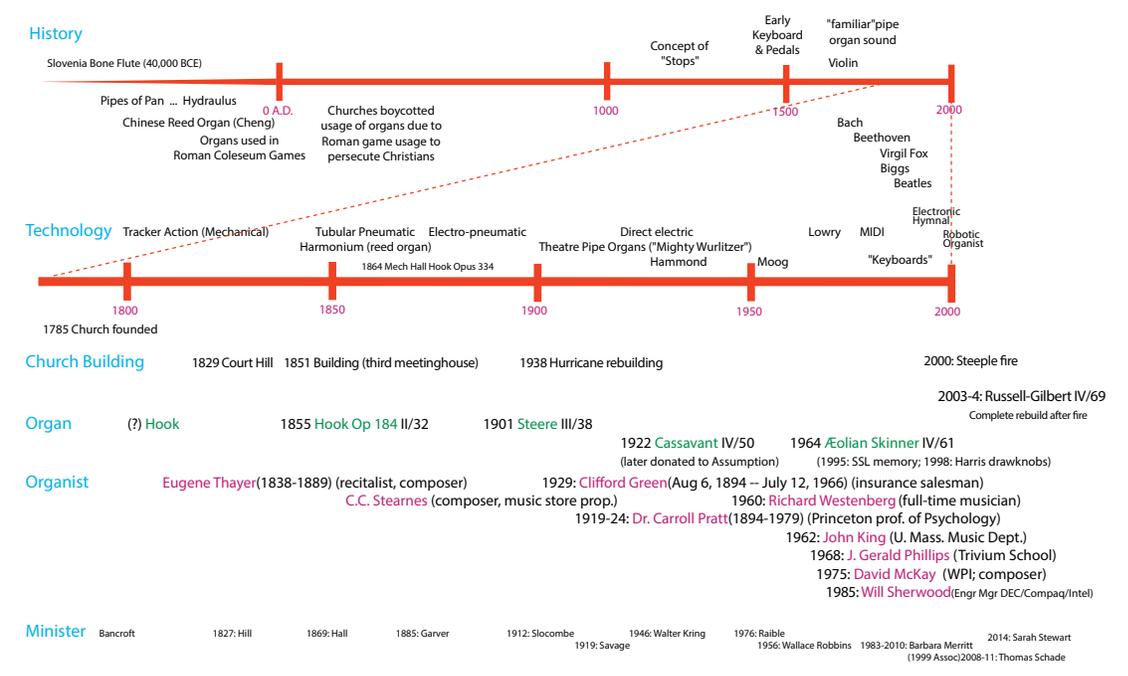
Doctor). The original two piano version became very popular that other arrangements for other instruments also exists. Even the last movement *Brazileira* with its folk idiom from Brazil, the samba was converted into a pop song complete with lyrics.

LISZT

Composed in 1854, this is the earliest example of an orchestral work the “symphonic poem” which Liszt invented to express his strong convictions on program music where a given story as a symbol of an idea is achieved by transformations in melody, rhythm, harmony, dynamics, tempo, and so on. Thus in a way *Les Preludes*, the third and most popular of Liszt’s thirteen symphonic poems is the composer’s prelude of a new way of writing music, the start of a completely new style of orchestral music. This two piano version is arranged by Liszt himself as he does with most of his orchestral scores. In the dramatic text to commence the piece, Liszt wrote: “What else is our life but a series of preludes to that unknown Hymn, the first and solemn note of which is intoned by Death?” But on a more positive note this work is also partly based on his 1844/5 choral cycle *Les Quatre elements* (*The Four Elements*) comprising the following five sections which ends on a glorious finish: Question, Love, Storm, Bucolic calm, Battle and Victory.



Timeline History of the World (and pipe organs, too)



pipe organ

Æolian-Skinner Pipe Organ

First Unitarian of Worcester was founded in 1785. The present meeting house was dedicated in 1851 and a large 2-manual E & G Hook, Op 184, was installed in 1855. It was replaced in 1901 by a Steere III/38, which was in 1922, replaced by a 4-manual Casavant, Op. 936. The building was virtually destroyed in the New England Hurricane of September 1938 when the steeple crashed through the roof, smashing the crossbeams and demolishing the center structure. Luckily, the organ escaped serious harm and was removed quickly within two days.

In 1963-4, the current Opus 1433 instrument replaced the Casavant. Designed by Joseph Whiteford and John J. Tyrell from Boston organbuilder Æolian-Skinner, in conjunction with Richard Westenburg (then organist of the church) and Robert E Bennett, MD (chairman of the organ committee), the instrument was tonally finished by Donald Gillett and Barry Watson. In the late 1980s, five ranks of reeds were cleaned and regulated, and in 1995 the original electro-pneumatic combination action was replaced by a 32-level SSL memory, followed by new Harris tilting tablets and drawknob solenoid units in 1998. In 1997 a Doppel Flute (Möller) was installed as a solo flute playable from the Positiv. Throughout the 1990s the instrument was maintained by Theodore Gilbert and Gordon Gurney.

In 2000, roof-replacement work caused a steeple and roof fire that resulted in \$4M damage to the sanctuary, and \$750K to the pipe organ. It was rebuilt by Russell & Co. of Vermont, with some tonal additions, relocation of the console back to the original center position, and a service of dedication held in January 2004, with a dedicatory concert series in October 2004.

In 2010, the instrument was dedicated in honor of Will Sherwood, ChM, AAGO, Director of Music for 25 years.

Æolian-Skinner Op. 1433 (1964); Russell Op. 44 (2003)

Great

- 16 Gemshorn
- 8 Diapason
- 8 Principal
- 8 Bourdon
- 8 Gemshorn (Gt)
- 4 Octave
- 4 Flute Harmonique
- 2 Fifteenth
- Furniture IV
- Cymbel III
- 8 Trumpet
- 8 Major Trumpet (Pos)

Positiv

- 8 Doppelflute (Ch)
- 8 Pommer Gedeckt
- 4 Geigen Principal
- 4 Koppelflote
- 2 Hellflote
- 2 Octave
- 1 1/3 Larigot
- 2 2/3 + 1 3/5 Sesquialtera II (t. c)
- Zimbel III
- 8 Cromorne
- 8 Clarinet (Ch)
- 16 Major Trumpet (t. c)
- 8 Major Trumpet
- 4 Major Clarion

Swell

- 16 Rohr Bass (Sw)
- 8 Principal
- 8 Rohrflote
- 8 Spitzviol
- 8 Viol Celeste
- 8 Flauto Dolce
- 8 Flute Celeste (tenor c)
- 4 Prestant
- 4 Flute Ouverte
- 2 Octavin
- Plein Jeu IV
- 16 Trumpet (Sw)
- 8 Trumpette
- 8 Fagott
- 8 Voix Humaine
- 4 Clarion

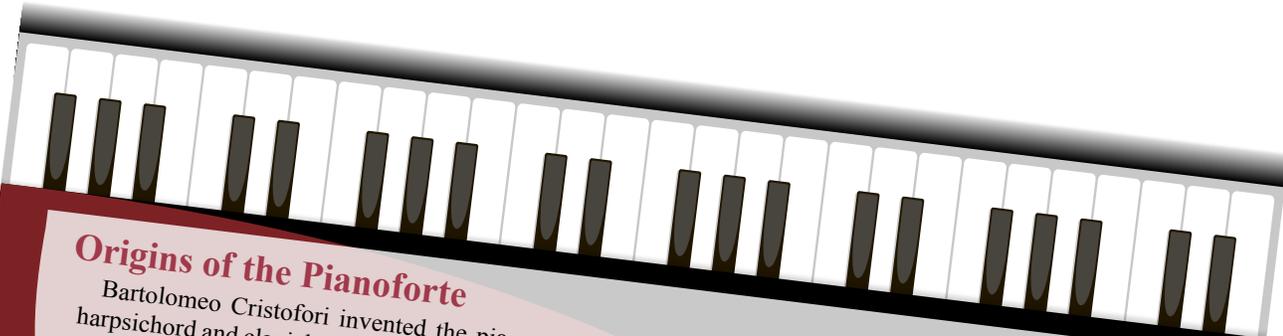
Pedal

- 32 Principal (DV)
- 32 Bourdon (DV)
- 32 Lieblich (DV)
- 32 Violone (DV)
- 16 Principal (DV)
- 16 Violone (DV)
- 16 Bourdon
- 16 Gemshorn (Gt)
- 16 Rohr Bass (Sw)
- 8 Principal
- 8 Gemshorn (Gt)
- 8 Bourdon (Ped)
- 8 Rohrflote (Sw)
- 4 Choral Bass
- 4 Gemshorn (Gt)
- 4 Nachthorn
- Mixtur III
- 32 Kontra Posaune (DV)
- 32 Kontra Fagott
- 16 Bombarde
- 16 Fagott (Sw)
- 8 Trompette
- 8 Fagott (Sw)
- 8 Clarinet (Ch)
- 4 Clairon
- 4 Fagott

Choir

- 8 Doppelflute
- 8 Cor de Nuit
- 8 Viola Pomposa
- 8 Viola Celeste
- 4 Principal
- 4 Rohrflote
- 4 Spitzflote
- 2 2/3 Nasard
- 2 Blockflote
- 1 3/5 Tierce
- Mixtur III
- 8 Clarinet
- 8 English Horn (DV)

Stops: 81, Pipe ranks: 67, Pipes: 3994
Digital voices: 7 in Pedal, 1 in Choir



Origins of the Pianoforte

Bartolomeo Cristofori invented the piano around 1700, and while his prototypes borrowed heavily from harpsichord and clavichord technology, there was one central difference: the use of hammers. Harpsichords had used quills to pluck the strings and clavichords featured tangents, or metal tips, to create sound.

Cristofori's pianos used hammers composed of coiled paper and leather. These hammers struck the strings, and then rebounded, allowing for a rapid succession of notes. The hammers also allowed for greater dynamics and then rebounded, allowing for a rapid succession of notes. That's why his invention became known as a pianoforte. (In musical parlance, "piano" means soft and "forte" means loud.)

Some thirty years later, Gottfried Silbermann added a damper (sustain) pedal to Cristofori's design. By the 1760s, the pianoforte had become less of an exotic specimen and was being featured by a number of composers including Mozart, who wrote sonatas and concertos for the pianoforte.

By the time Beethoven arrived on the scene, the piano was a fixture in classical music. However, the modern piano would not appear until long after Beethoven's death. In his day, the range of the piano was about six octaves; this was up from five octaves during Mozart's lifetime. By comparison, pipe organ keyboards have five octaves, as do most digital "keyboards" (synthesizers). Today, a typical acoustical piano has seven full octaves plus three extra notes.

In general, the sound of the early 19th-century piano was lighter and more delicate than its modern-day equivalent. Much of this was due to the lightweight case and frame, and the number of strings struck by each hammer. However, given Beethoven's penchant for powerful music, he would have enjoyed the extra intensity and volume provided by a modern piano.

History of Two-Piano Performance

Magic happens when multiple musicians, especially pianists, play two pianos. Some audiences relate piano duos to synchronized swimmers whose accomplishments are also based on correlated precision. Composers from Mozart and Schubert to Bartok created chamber works for piano four hands while others arranged condensed versions of symphonies for two or more pianists.

Pianists Chang and Faurot assert that the sheer range and capacity of the modern piano may have motivated grand compositions, since the piano's "potential... is so great that the temptation at once arises to add more hands and fingers to realize it. The wide compass of the 88-note keyboard invites collaboration." Solo pianists can multiply and amplify the music they make with a little help from their friends.

The first known public performance on a *solo* piano took place in 1768 London and featured J C Bach at the piano. Within a decade, the piano became the only instrument to be heard alone on the concert stage. New developments in the piano such as the damper sustain pedal and the double escapement composition of works new in technique and musical timbre. As a result, distinctions arose: the stage performer was seen as the public concert artist, while the home pianist brought the enjoyment of live music into one's living room.

The piano duet came to popularity in the second half of the 18th century. Mozart played duets as a child with his sister, and later wrote sonatas for four hands at one piano; Schubert was another composer for the genre. Amid the vast piano repertoire there is a distinct nook that warms the heart of piano lovers: the world of piano ensembles, which encompass works ranging from intimate duets to thunderous two-piano/eight-hands repertoire, and even beyond.

When the piano responds on all dynamic levels, from pianissimo to sforzando and fortissimo, it offers the pianist a full tonal palette. When that particular instrument was built, the stars were aligned with the material science, geometry, engineering, and resilience of the piano hammer enabling optimal response to its soundboard. It's music sublime. It's *magic*.

