



bcmf live 2012

Bridgehampton Chamber
Music Festival

Marya Martin, Artistic Director

Boccherini | Wolf | Martinů | Thuille

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bcmflive2012: Featured Works

Luigi Boccherini

Flute Quintet in B-flat major, G. 442

Luigi Boccherini, the foremost Italian composer of instrumental music of the late 18th-century, composed sets of six quintets for flute, violin, viola and two cellos in 1773, 1774 and 1797, but the half-dozen so-called "Madrid Quintets" may have been remarkably skillful counterfeits by some unknown hand of those popular (and eminently saleable) works. The B-flat major Quintet (G. 442) chooses from its abundance of melodic material a rising, stair-step motive as its formal main theme and a lyrical strain with arching, triplet-rhythm punctuations as its second subject. The flute begins the development of these ideas with the stair-step motive from the main theme. The exposition's materials, somewhat compressed, are reprised to round out the movement. With its poignant lyricism and delicate, aria-like melody, the *Adagio* has something of the character of an operatic *scena*. The finale is a spirited rondo based on a lighthearted returning theme announced by the violin and seconded by the flute.

Hugo Wolf

Italian Serenade for String Quartet

The inspiration for the *Italian Serenade* seems to have come to the Austrian Romanticist Hugo Wolf from the novella *Aus dem Leben eines Taugenichts* ("From the Life of a N'er-Do-Well") by the German Romantic writer Joseph Eichendorff. "Central to the plot of the novella," explained Eric Sams, "is an Italian serenade

played by a small orchestra.... Its hero is a young musician, a violinist, who leaves his country home and his grumbling father to seek his fortune. He soon charms everyone with his gifts, or antagonizes them with his inconsequence." The work's several sections, joined in a loose rondo structure, allow for the depiction of various moods and characters — the gossamer strains of the lilting serenade serve as the background and foil for the ardent entreaties of the suitor (in instrumental recitative) and the coquettish replies of the lady.

Bohuslav Martinů

Trio for Flute, Cello and Piano, H. 300

Bohuslav Martinů, who divided his life among his native Czechoslovakia, Paris and America, was not only one of the 20th-century's most prolific composers but also one of its most eclectic. His early works show both the influence of French Impressionism and Czech folk song. His move to Paris in 1923 broadened his views, and, after a brief experiment with jazz and ragtime, he drew upon Stravinsky, *Les Six* and, especially, Roussel to devise a new stylistic direction. His discovery of the music of Corelli and Vivaldi in the late 1920s lent his works of those years a touch of neo-classicism. During the 1930s, he rediscovered his Czech heritage, and its influence led him to a musical language that was more mellow, lyrical and direct, qualities especially prominent during his time in America, when his nostalgia for his homeland was painfully strong.

Martinů's Trio for Flute, Cello and Piano displays a genial optimism and vibrant energy that reflect both the security of Martinů's American refuge and the approaching end of World War II. The first movement resembles sonata form — a buoyant main theme that joins leaping motives with smoothly descending scales; a second subject that begins more sedately but evolves into a plucky conversation among the participants; an energetic development section driven by stuttering repeated notes — but with the second theme and the development's stuttering notes ingeniously conflated in the recapitulation. The *Adagio* is a long arch of music that rises from the somber piano chorale of the beginning to the hopeful strains of the close. A thoughtful flute cadenza bridges to the finale, a three-part movement (A-B-A) with a lilting quasi-waltz as its central section.

Ludwig Thuille

Sextet for Piano and Winds in B-flat major, Op. 6

Though his reputation is today sustained almost entirely by the ingratiating Sextet for Piano and Winds, Ludwig Thuille was one of the leading musical figures of late 19th-century Germany. Born in 1861 in Bozen (now Bolzano, in northern Italy), Thuille was introduced to music by his father, a timber merchant and amateur musician of French ancestry. The apparent ill fortune of the death of both of the boy's parents when he was eleven actually benefited his precocious talent, since he was taken in by a step-uncle in Kremsmünster, south of Linz, and well schooled at the local Benedictine abbey in music and academics while serving there as a chorister;

he continued his studies in Innsbruck, where he was tutored in theory, piano and organ by Joseph Pembauer, a pupil of Anton Bruckner and Joseph Rheinberger. In 1879, Pembauer recommended his promising student to Rheinberger, who accepted him into his composition program at the Royal Conservatory in Munich. Shortly after graduating with honors in 1882, Thuille began teaching at the school, and eight years later he took over the duties of the increasingly infirm Rheinberger in the composition and theory faculty. Thuille thereafter built a sterling reputation as a teacher, conductor, chamber pianist and accompanist, and was highly regarded for his compositions.

Thuille's Sextet for the unusual combination of woodwind quintet and piano begins with a lovely pastoral main theme initiated by the horn and congenially shared with the other participants; a limpid clarinet strain in arching phrases serves as the second subject. These principal motives, supplemented by a few subsidiary ones, are worked out with great inventiveness and harmonic felicity in the spacious development section before a full recapitulation of the exposition's materials brings the movement to its deeply satisfying conclusion. The *Larghetto* balances the sweet nocturne of the outer sections of its three-part form (A-B-A) with more agitated music at its center. The third movement is a playful *Gavotte* that holds a delightful music-box surprise in its trio. The sonata-form finale, bursting with bounding high spirits, takes as its themes a short-breathed, impetuous tune begun by the piano and a noble melody assigned to the horn.

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Marya Martin, Founder and Artistic Director



Internationally acclaimed flutist Marya Martin enjoys a musical career of remarkable breadth and achievement. Gracefully balancing the roles of chamber musician, festival director, soloist, teacher, and supporter of musical institutions, she has performed throughout the world in such halls as London's Royal Albert Hall and Wigmore Hall, Sydney Opera House, Casals Hall in Tokyo, and other international venues. A native of New Zealand, Martin studied at Yale University, and shortly thereafter moved to Paris to study with flutist Jean-Pierre Rampal. After winning top prizes in the Naumburg, Munich International, and Jean-Pierre Rampal International competitions, and the Young Concert Artists International Auditions — all within a two-year period — she returned to the U.S. and has since appeared as a soloist with major orchestras and at leading festivals and chamber music series throughout the country. In 2006, she received a Distinguished Alumni Award from the University of Auckland and in 2011, received the Ian Mininberg Distinguished Service Award from Yale. Committed to expanding the flute repertoire, she has commissioned more than twenty new works. She most recently commissioned eight works for flute and piano comprising *Eight Visions*, an anthology published by Theodore Presser, and recorded them for the Naxos label. In 2011, a recording of music by Eric Ewazen for Albany Records was released. Martin has been a faculty member of the Manhattan School of Music since 1996.

Bridgehampton Chamber Music Festival

Since its founding in 1984, the Bridgehampton Chamber Music Festival has reached the forefront of the American music scene by bringing together world-class artists in innovative programs showcasing chamber music masterworks in addition to new and non-traditional repertoire in an intimate summer setting. An eleven-concert series taking place each August, the Festival makes its home in Bridgehampton on the East End of New York's Long Island, where artists and audiences annually rediscover what Founder and Artistic Director Marya Martin calls "the electricity of good friends making music together." The Festival is also committed to developing new repertoire, having commissioned fourteen chamber works throughout its history. This live recording is the third release on BCMF Records and provides insight to the exciting music-making which takes place each summer at our home in the Bridgehampton Presbyterian Church.

BCMF gratefully acknowledges the unwavering generosity and support of our Board of Directors.

bcmf live 2012: Featured Artists

Edward Arron

Cellist Edward Arron made his New York recital debut in 2000 at the Metropolitan Museum and has appeared since in recital, as a soloist with orchestra, and as a chamber musician throughout the world. He has appeared at the Ravinia, Salzburg, Mostly Mozart, Tanglewood, Seattle, Spoleto USA, and Santa Fe festivals, among many others. A respected programmer, Arron is the artistic director of the Metropolitan Museum Artists in Concert, the Musical Masterworks Series in Old Lyme, Connecticut, and the Caramoor Virtuosi.

Sarah Beaty

English clarinetist Sarah Beaty appears as a recitalist, chamber musician and concerto soloist at major venues around the world. An alumna of Carnegie Hall's "The Academy," she collaborates with the Elias, Callino and Brodowski quartets, and with the Aronowitz and Metropolis ensembles. She has participated on global residencies in Iceland, India, Spain, and Abu Dhabi. Beaty has also participated at Prussia Cove's Open Chamber Music and at the Marlboro Music Festival where she performed with Mitsuko Uchida, Peter Wiley, and Radovan Vlatković.

Carter Brey

Principal cellist of the New York Philharmonic, Carter Brey has performed as soloist with the orchestra many times. He rose to fame winning the Piatigorsky Prize, Avery Fisher Career Grant, and Young Concert

Artists' Michaels Award, and was a prizewinner in the Rostropovich Competition. Brey has appeared regularly with the Tokyo and Emerson string quartets, as well as with the Chamber Music Society of Lincoln Center and the Spoleto, Santa Fe, and La Jolla chamber music festivals.

Erin Keefe

An Avery Fisher Career Grant winner, violinist Erin Keefe was appointed concertmaster of the Minnesota Orchestra in 2011. She was first prizewinner of the Valsesia Musica, Torun, Schadt and Corpus Christi international competitions and was silver medalist in the Carl Nielsen, Sendai, and Gyeongnam international violin competitions. An Artist Member of the Chamber Music Society of Lincoln Center since 2011, she has appeared at the Marlboro, OK Mozart, Music@Menlo, Music from Angel Fire, Ravinia, Seattle, and Bravo! Vail Valley festivals.

Peter Kolkay

Peter Kolkay is associate professor of bassoon at the Blair School of Music at Vanderbilt University. He is an Artist of the Chamber Music Society of Lincoln Center and a graduate of that organization's CMS Two program. The recipient of an Avery Fisher Career Grant, Kolkay was the first bassoonist to win the Concert Artists Guild Competition. He will premiere a new concerto by Joan Tower in the Fall 2013. Kolkay is a graduate of Lawrence University, Eastman, and Yale University.

Joseph Lin

Violinist Joseph Lin was appointed first violinist of the Juilliard String Quartet in 2011. He has performed recitals throughout the world and has appeared as soloist with the Boston Symphony, New Japan Philharmonic, and the Taiwan National Symphony, among others. In 1996, Lin was awarded first prize at the Concert Artists Guild Competition and was named a Presidential Scholar in the Arts. His recordings include the music of Korngold and Busoni and the unaccompanied works of Bach and Ysaÿe.

Michael Nicolas

Cello Michael Nicolas is a member of the International Contemporary Ensemble (ICE) and former associate principal cellist of the Montreal Symphony Orchestra. A proponent of the music of our time, he has worked with many distinguished composers - Milton Babbitt, Elliott Carter, Charles Wuorinen, John Zorn - as well as countless others of his own generation. A frequent guest at festivals such as Marlboro, Ravinia, and Chamber Music Northwest, Nicolas is a graduate of the Juilliard School.

Richard O'Neill

Winner of an Avery Fisher Career Grant and two-time Grammy Award nominee, violist Richard O'Neill's concerto appearances include the London, Los Angeles, and Seoul philharmonics, and Alte Musik Köln, among others. A UNIVERSAL/Deutsche Grammophon recording artist, he has made six solo albums. An Artist of the Chamber Music Society of Lincoln Center, he has collaborated with the Emerson and Juilliard string quartets,

Emanuel Ax, Leon Fleisher, Garrick Ohlsson, and Menahem Pressler.

Stewart Rose

Horn player Stewart Rose joined the Orpheus Chamber Orchestra in 1981 and has been principal of the Orchestra of St. Luke's since 1983 and of the New York City Opera since 1989. He is a frequent guest with the Chamber Music Society of Lincoln Center and has performed as guest principal with the New York Philharmonic, Metropolitan Opera, and St. Paul Chamber Orchestra, among others. He has appeared at the Marlboro, Tanglewood, Mostly Mozart, Spoleto, and Edinburgh festivals.

John Snow

John Snow, associate principal oboe with the Minnesota Orchestra, has been a member of the Detroit Symphony, Rochester Philharmonic, and the Santa Fe Opera Orchestra, and was a guest principal with the Los Angeles Philharmonic, the Pittsburgh and National symphonies, and the Orpheus Chamber Orchestra. Appearing at festivals around the country, he made his debut with the Chamber Music Society of Lincoln Center in 1998. He is a Buffet Crampon Artist and plays exclusively on a Buffet Greenline oboe.

Peter Stumpf

Former principal cellist of the Los Angeles Philharmonic, Peter Stumpf previously served as the associate principal cellist of the Philadelphia Orchestra. A member of the Johannes String Quartet, he has collaborated with Leif Ove Andsnes, Emanuel Ax, Yefim Bronfman, Radu Lupu, András



Photo (*from left*): Marya Martin, John Snow, Orion Weiss, Peter Kolkay, Stewart Rose, Sarah Beaty.

Schiff, Mitsuko Uchida, and with the Emerson and Guarneri quartets. Stumpf has appeared as soloist with the Boston Symphony, Philadelphia Orchestra, and the Los Angeles and Boston philharmonics.

Orion Weiss

Winner of the Gilmore Young Artist Award and an Avery Fisher Career Grant, pianist Orion Weiss has performed with the Los Angeles Philharmonic, Cleveland and Philadelphia orchestras and the symphonies of Baltimore, Boston, Chicago, Pittsburgh, and San Francisco, among many others. As recitalist and chamber musician, he has appeared at Ravinia, the Seattle Chamber Music Festival, Chamber Music Northwest, and the Bard Music

Festival. In 2005, he made his New York debut at Alice Tully Hall and in Paris at the Louvre.

Tien-Hsin Cindy Wu

Violinist/Violist Tien-Hsin Cindy Wu enjoys a versatile career as a soloist and chamber musician and has collaborated with Gary Graffman, Kim Kashkashian, Ralph Kirshbaum, Ani Kavafian, Ida Kavafian, Midori, and members of the Brentano, Guarneri, and Tokyo string quartets. She has appeared at festivals such as La Jolla Summerfest, Music@Menlo, Santa Fe Chamber Music Festival, and the Marlboro Music Festival. Wu is on the faculty of the Thornton School of Music.

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Boccherini:

Flute Quintet in B-flat major, G. 442		17:42
1	Allegro	7:00
2	Adagio	4:17
3	Rondo: Grazioso	6:25

Marya Martin, flute
Tien-Hsin Cindy Wu, violin
Richard O'Neill, viola
Peter Stumpf, cello
Edward Arron, cello

- 4 Wolf:
Italian Serenade for String Quartet 6:49

Joseph Lin, violin
Erin Keefe, violin
Richard O'Neill, viola
Carter Brey, cello

Martinú:

Trio for Flute, Cello and Piano, H. 300		18:13
5	Poco allegretto	4:07
6	Adagio	6:36
7	Andante – Allegretto scherzando	7:30

Marya Martin, flute Orion Weiss, piano
Michael Nicolas, cello

Thuille:

Sextet for Piano and Winds in B-flat major, Op. 6		29:34
8	Allegro moderato	11:24
9	Larghetto	8:02
10	Gavotte: Andante, quasi allegretto	3:53
11	Finale: Vivace	6:15

Marya Martin, flute Peter Kolkay, bassoon
John Snow, oboe Stewart Rose, horn
Sarah Beaty, clarinet Orion Weiss, piano

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