



2019







# 2019 Schedule

Further information at [www.sugarmillmusic.org](http://www.sugarmillmusic.org).

## FRIDAY, MAY 17

*Plein air artists will be onsite.  
Chef Jay Kohler's Sugarmill Café opens at 5  
Meditation Labyrinth, 5-dusk*

Meditation Labyrinth opening ceremony, 5 pm

6:00



**HACHIDORI DUO**  
JENNIFER DALMAS, violin  
EVGENT RAYCHEV, cello

*Sponsored by Betsy and Sonny Trammell*

7:30



**Rose City Trio**

*Sponsored by the  
John W. and Bertie M.  
DEMING  
FOUNDATION*

## SATURDAY, MAY 18

*Plein air artists will be onsite.  
Sugarmill Café opens at 11  
Meditation Labyrinth opens at 11*

Architectural Lecture/Tour, 10:30 am, Sarah Mason



11:30

**NEW MUSIC ON THE BAYOU ENSEMBLE**  
PRESENTED BY THE NEW MUSIC ON THE BAYOU FESTIVAL

**Ajero**  
OLIVIA • ANTONIO • MARIO  
FAMILY PIANO



1:00

*Sponsored by  
Drs. Annelle and Martin Tanner*

3:00

LSU'S  
HAMIRUGE  
PERCUSSION  
ENSEMBLE



*Sponsored by  
Sylvan Learning Centers,  
Alexandria and Marksville*

Introduction to the Labyrinth, Drs. Annelle and Martin Tanner, 4 pm

KACHERSKI / MORITA



5:30

KACHERSKI/MORITA  
**Piano & Guitar**

*Presented by* **NBA** NEBLETT, BEARD  
& ARSENAULT  
ATTORNEYS AT LAW

7:30

REMEMBERING BRENT CAPLAN



PRINCIPAL OBOE OF THE  
LAS VEGAS PHILHARMONIC **STEPHEN  
CAPLAN  
& STRINGS**  
EMILIO CASTRO, violin  
CESIA CORRALES, viola  
PAUL CHRISTOPHER, cello



*Underwritten by the  
Caplan Family  
and many friends*

## SUNDAY, MAY 19

12:00

**Metamorphosis  
QUINTET**

ZENDRA J. WHITE, FLUTE  
JOSE GABRIEL VELAZQUEZ AVILA, VIOLIN

*Presented by Dave Strong, Bengbu, China*



Art Auction, 2

*Sponsored by the*



2:30



**Rosalie  
Piano Trio**

MICHAEL BLANEY, violin PAUL CHRISTOPHER, cello MICHAEL YOUNG, piano



OUR GRAND FINALE



Meditation Labyrinth Closing Ceremony, follows final concert

Produced by the nonprofit CreativeSurge Louisiana

The cover photo is "Rosalie Road," by Jackson Harmeyer.



The Sugarmill Music Festival is produced by the private 501c3 nonprofit cultural and educational organization CreativeSurge Louisiana as an annual chamber music festival each May at the historic Rosalie Sugar Mill in Alexandria, Louisiana. CreativeSurge accepts no governmental funding, relying entirely on private support. Your charitable donation can make our Festival even more extraordinary. Join us again May 15-16-17, 2020.

Thomas E. Harmeyer, President and CEO  
CreativeSurge Louisiana  
1264 Canterbury Drive, Alexandria, LA 71303  
teharmeyer@gmail.com — [www.SugarmillMusic.org](http://www.SugarmillMusic.org)  
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## 2019 FESTIVAL SPONSORS



Lisa and Stephen Norman  
Shu and Dave Strong



Annelle and Martin Tanner  
Betsy and Sonny Trammell



# Rosalie Plantation Sugar Mill

BY SARAH NORMAN MASON

is one of the most intact nineteenth century sugarhouses remaining in Louisiana and the United States. Sugarhouses, often referred to as “sugar mills,” were the facilities in which sugar was produced from sugarcane on a commercial level throughout the 19th century, before the advent of sugar factories and refineries at the turn of the 20th century. Such vernacular industrial structures that once contained sugar-making operations during the boom of the sugar industry in Louisiana are usually reduced to ruins and archaeological sites by the twenty-first century, but the walls of the sugarhouse at Rosalie miraculously remain standing through its continued use and preservation efforts. It represents not only the little known 19th century sugar industry of Rapides Parish, but also represents a facet of the history of commercial sugar production in Louisiana and America that has all but been erased from our landscape.

While cotton was the first cash crop produced in Rapides, it was discovered that sugar cane could also be grown along the bayous and Red River commercially. This area became the southern border of the cotton region and the northern border of the sugar region. Rapides was one of the last areas to cultivate sugar due to its more northern position and colder temperatures which carried the threat of frost and thus heightened



**Historian and preservationist Sarah Norman Mason will lead an architectural tour of the Rosalie Plantation Sugar Mill on Saturday, May 20 at 10:30 a.m., free with your Festival Pass or Concert Ticket. Meet at the Sugar Mill.**

the risk of the ruination of the sugar crop. Despite doubts concerning the successful cultivation of sugarcane as far north as Rapides Parish, it contributed noticeably to the annual sugar production of Louisiana. Many sugarhouses in Rapides were destroyed during the Civil War, some specifically dismantled for the construction of Bailey's Dam. The ones that survived quickly became outdated and replaced with more modern, centralized facilities, or fell into disrepair and were demolished. Thus, a structure such as the sugarhouse at Rosalie is an architectural rarity.

warehouse buildings of this time period. The south parapet gable is asymmetrical, with six steps on its west side and three on its east side, while the north parapet gable is symmetrical, with three equal steps on each side. It is also characterized by the rosy hue of its brick construction, which comes naturally from the red clay with which the bricks were made on site. All of the original brick is believed to have been handmade by slaves on the plantation, if it does indeed predate the Civil War. The building also mysteriously features a header beam that reads “Hotel Bentley Alexandria” at the top of the squared opening that was added in the 1940s when the sugar mill was converted to a cattle barn and storage facility. Ten impressive hand hewn king post trusses, also referred to as Norman trusses, remain intact on the interior of the sugar mill, held

Rosalie Sugar Mill features crow-stepped parapet side gables, typical of industrial and

# Sugar Mill

continued

together by wooden pegs. A single sugar kettle remains of the 8 or 10 that would have been set in brick foundations on either side of the interior of the mill – no longer present.

The exact date of its construction is unknown, although archaeological evidence and the placement of certain architectural features suggest that it predates the Civil War, and was converted from an animal-powered mill to a steam-powered mill around 1851. The first commercial production of sugar at Rosalie was recorded in 1850, giving it a probable construction date of circa 1845. However, according to the Statement of the Sugar Crop Made in Louisiana, the sugarhouse was described as “brick with a shingle roof” for the first time in 1877. From 1869, the year the report began including a description of each sugar-producing sugarhouse, until 1877 Rosalie Sugar Mill was described as a “wood” structure. Thus the building that we recognize today as Rosalie Sugar Mill was probably constructed between 1845 and 1877.

Gervais Baillio was the youngest of 10 children born to Pierre Baillio II and Magdelaine Emile Lacour, who built their French Creole raised cottage on Bayou Rapides, now known as Kent House. Gervais Baillio purchased a tract of land on Bayou Robert, south of Alexandria, in 1832 and established Rosalie Plantation where he was primarily devoted to the cultivation of sugarcane and the production of sugar. Baillio planted cotton on his plantation from 1834 to 1847, producing 150 bales per year, but began growing sugarcane in 1847 after he ceased cotton production, averaging 300 hogsheads of sugar and 600 barrels of molasses a year before the Civil War. By 1860, his acreage had grown to 1,234 acres of improved land and 2,100 acres of unimproved land. However, those numbers shrank in 1870 after the Civil War to 532 acres of improved land and 1,000 acres of unimproved land. After the war Baillio attempted the share system of sugar planting, but failed and continued using the wage system, employing about 25 to 30 people on the sugar plantation. Towards the end of the nineteenth century 200 of his 500 acres were devoted to sugar cultivation. While he was primarily a sugar producer, he is listed as producing small cotton crops in the censuses of 1860, 1870, and 1880. The last recorded amount of sugar produced at Rosalie was 53 hogsheads in 1888 at 71,020 pounds.

***Join Sarah Mason for an  
architectural tour of the  
Sugar Mill at 10:30 am  
on Saturday***

Gervais served as Avoyelles Parish judge from 1838 to 1841 and was president of the Rapides Police Jury for eight years. He was also appointed as vice president to the first Board of Supervisors of the Louisiana State Seminary of Learning and Military Academy, the precursor to Louisiana State University, located in Pineville, Louisiana by Thomas Overton Moore. General William T. Sherman was appointed first president of the Louisiana State Seminary and it was during the beginning of the school, circa 1860, that Judge Baillio and General Sherman developed a friendship, which in turn resulted in the salvation of Rosalie Plantation during the Civil War. In 1901, Ferdinand Baldwin Baillio, son of Gervais Baillio, attended a meeting of the National Editorial Association in Buffalo, New York. He met a former Union officer from General Banks’ army that raided Alexandria down the Red River, who informed him that Rosalie Plantation was not burned because of orders given by General Sherman to protect the property of Judge Gervais Baillio. Soldiers were stationed in the yard of Rosalie during raids in the area to ensure its survival. Colonel John Scott of the 32nd Iowa Infantry, issued an order on March 19, 1864 stating, “All soldiers are strictly forbidden to molest for unlawful purposes the person, family, or property of the Bearer Judge Baillio.” Thus, unlike most plantations and structures in the area, Rosalie was spared from destruction at the hands of Union soldiers.

Since its life as a sugarhouse, Rosalie Sugar Mill has served as a mule and cattle barn and as a storage facility for farm equipment. It has been altered and repaired with a various types of brick and mortar throughout



the years – yet still a surprising amount of its original construction remains. It has been in need of repairs at least since it was listed on the National Register of Historic Places in 1976.

A sudden wind storm completely destroyed the north wall of the building in February 2013, leaving its bricks and mortar scattered across Rosalie Road. Immediate efforts were made to stabilize the building with a wooden brace to provide structural support during the absence of the north wall at the advice of a structural engineer. Suddenly the preservation of the sugar mill became a more pressing matter, and the Norman family and others began to search for ways to fund and reconstruct the north wall appropriately, and to also ensure the survival of the entire building.

In July 2013, the north wall was reconstructed with reinforced concrete masonry units (cinder block), and Quikrete mortar, which has since stabilized the building and provided it with the support it needed to remain standing. One of the next steps is to construct brick masonry veneer walls on the exterior and interior sides of the concrete masonry wall, using the whole bricks from the north wall that survived, to restore the building to its previous historically authentic appearance. Many interior repairs were also conducted in 2013, including the repointing of mortar joints with a compatible lime-based mortar, but this work was also left incomplete.

The Rosalie Sugarmill Foundation was formed through the Central Louisiana Community Foundation on September 12, 2013. The sole purpose of the Rosalie Sugarmill Foundation is the cultural and architectural preservation of the sugar mill at Rosalie Plantation. The Foundation was also created to fund future projects at Rosalie, which may include additional preservation work on the sugar mill, archaeological excavation, and community events. In addition to completing the repairs and restoration of the sugar mill, the Foundation hopes to make it more accessible to the public for educational purposes and open the building occasionally for events. Tax-deductible donations can now be made to the Central Louisiana Community Foundation for the benefit of the Rosalie Sugarmill Foundation. The remains of the sugarhouse at Rosalie Plantation may be one of the last buildings of its kind in Louisiana with the potential to be developed as a heritage site and shared with the public, even if only on a small scale. Thus, it deserves the attention and protection of the preservation community before it too is gone.

Sarah Mason grew up on historic Rosalie Plantation in Central Louisiana and was instilled with a love of history and old buildings at an early age. After studying anthropology at Hendrix College, she attended an archaeological field school in Santa Barbara, California where she honed her interest in heritage management and historic preservation. She then moved to New Orleans where she gained experience volunteering and interning with the Historic New Orleans Collection, Touro Infirmary Archives, the Preservation Resource Center, and Save Our Cemeteries. She obtained a Master of Preservation Studies degree from Tulane University in December 2013. Her thesis focused on the remaining built environment of the 19th century sugar industry in Louisiana and explored future uses for the sugarhouse at Rosalie.

## ***Thank You***

Our program book and the scholarship it contains were underwritten by **The John W. and Bertie M. Deming Foundation, Fahy and Gary DeWitt, Missy and Gerald Duhon** and other Festival donors.

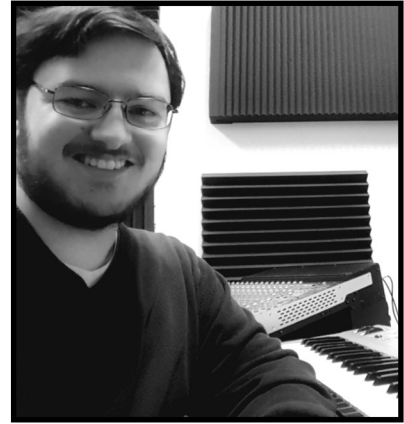
# Volunteer Festival Leadership



**Tom Harmeyer**  
Executive Director



**Paul Christopher**  
Musical Director



**Jackson Harmeyer**  
Director of Scholarship

## These are the founders and volunteer leaders of the Sugarmill Music Festival:

**Tom Harmeyer** has worked in both the nonprofit and for-profit sectors since 1984, following his graduation with honors from Loyola University New Orleans. He is a successful fundraiser, administrator, communicator, consultant and presenter, specializing in helping good people fulfill important philanthropic missions. Tom served as President and CEO of the Central Louisiana Community Foundation from 2009 until 2015, helping to build such activities as the Celebration of Philanthropy, Community Impact Award, Central Louisiana Excellence Fund, The Good Food Project, TicketCentral and Choo Choo Alex. He produced the Foundation's magazine, Impact Central

Louisiana, and has been featured in recent issues of Louisiana Life and Louisiana Cultural Vistas. Earlier staff positions include service with the New Orleans Museum of Art, Ochsner Medical Foundation and Father Flanagan's Boys Town. He led the establishment of the private, nonprofit CreativeSurge Louisiana, with produces the Sugarmill Music Festival, and other cultural and educational activities. He directs quiz bowl and chess competitions for high school students and others. In 2016, he and his wife, Terri, purchased the Central Louisiana franchise of Sylvan Learning Centers, and operate centers in Alexandria and Marksville. In 2017, Tom created the Facebook page, The Adventures of Cat, which provides intellectual and political humor and commentary, now with readers in over 50 countries worldwide.

**Paul Christopher** received his Bachelor of Music Education from the New England Conservatory of Music and his Master of Music in Cello Performance from the University of Memphis. From 1989 to 2004 he

***The Sugarmill Music Festival is your homegrown Festival. It is produced by a small private nonprofit and directed by unpaid volunteers. The Festival accepts no governmental funding. It thrives exclusively on voluntary donations and purchases by music lovers, like you.***



was Principal Cello of the Shreveport Symphony Orchestra, Shreveport Opera, and a member of the Premier String Quartet. Simultaneously, from 1993 to 1999 he also served as Adjunct Lecturer of Low Strings at Stephen F. Austin State University in Nacogdoches, Texas. In 2005 Mr. Christopher joined the string faculty at Northwestern State University of Louisiana (NSULA) in Natchitoches, where he serves as Associate Professor of Cello and Music Theory. In the summers of 1993-2014 he performed as Assistant Principal Cello with the Peter Britt Festival Orchestra in Jacksonville, Oregon. Mr. Christopher has appeared as clinician and guest artist throughout Louisiana, as well as, in Alabama, Arkansas, Florida, Indiana, Kansas, Nebraska, New Mexico, North Carolina, Tennessee, Texas, Costa Rica, Honduras, Panamá, and South Korea. His original articles have been published in American String Teacher, Bass World, The Jacques Offenbach Society Newsletter and Strings. As a member of the Nashville String Machine Mr. Christopher has recorded with artists such as Faith Hill, Ricky Skaggs, Bruce Springsteen and George Strait. He is currently recording the cello duos of Jacques Offenbach, with seven CD's available on the Human Metronome label. For more information visit: [paulchristophercello.com](http://paulchristophercello.com).

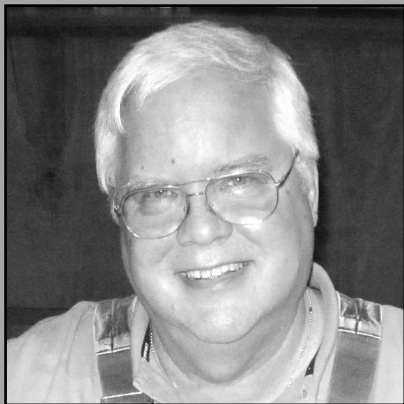
**Jackson Harmeyer** graduated with his Master of Music in Music History and Literature from

the University of Louisville in May 2019 upon the completion of his thesis, "Liminal Aesthetics: Perspectives on Harmony and Timbre in the Music of Olivier Messiaen, Tristan Murail, and Kaija Saariaho." He has shared this pioneering research through presentations given at the American Musicological Society South-Central Chapter's annual meetings in Asheville, NC and Sewanee, TN and at the University of Tennessee Contemporary Music Festival in Knoxville, TN. During his studies in Louisville, he was the recipient of the Gerhard Herz Music History Scholarship and was employed at the Dwight D. Anderson Memorial Music Library where he did archival work for the unique Grawemeyer Collection which houses scores, recordings, and documentation for over five thousand entries by the world's leading contemporary composers. Previously, Jackson graduated summa cum laude from the Louisiana Scholars' College in Natchitoches, LA. Then, from 2014 to 2016, Jackson served as director of the successful chamber music series, Abendmusik Alexandria. He has remained a concert annotator and organizer, co-directing the annual Sugarmill Music Festival. The scholarly writings he has produced for this festival have even attracted the attention of the Louisiana Endowment for the Humanities. Aside from his studies, he is a composer, choral singer, and award-winning nature photographer. Learn more about Jackson Harmeyer, his scholarship and his compositions at [www.JacksonHarmeyer.com](http://www.JacksonHarmeyer.com).

## Festival Host

### Dr. Stephen Norman

Owner, Rosalie Plantation



Thank You  
also to  
**Annelle Tanner  
& Dave Strong**  
for their  
participation in  
Festival  
planning.



This is your homegrown festival.  
**These generous supporters make it all possible.**

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The Music Ministry of First Baptist Church of Pineville	Rosalie Sugarmill Foundation
Tony Forrest	Jean Dresley and Joseph Seyler
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Terri and Thomas Harmeyer	Rich and Colleen Texada
	Betsy and Sonny Trammell
	Marilyn and Myron Wellan



# 2019 Sugarmill Festival Finances

Our financial situation has stabilized a bit, thanks to your generous support. Please help us make the 2020 Festival even better with your continued philanthropy.

## Finances

*(unaudited)*

### **Revenue**

Voluntary Support	\$ 12,000	
Earned Income	3,000	Estimate, including projected ticket sales
	<hr/>	
	\$ 15,000	

### **Expenses**

Musicians	\$ 5,800	Musicians deserve to be paid
Scholarship and Artistic Direction	2,000	So do scholars and artistic programmers
Venue and Staging	3,400	Bulk of this supports restoration
Financial Management and Integrity	700	You can donate with confidence
Fundraising	300	Unavoidable, but done frugally
Insurance	900	
Food and Drink	0	Costs absorbed by Chef Jay Kohler
Labyrinth	0	Costs absorbed by the Tanners
Marketing	0	Costs absorbed by Sylvan
Printing and Postage	1,300	
Leadership	0	All volunteer
Miscellany	300	
	<hr/>	
	\$14,700	

The Festival fund within CreativeSurge Louisiana will carry a balance in the range of \$1,500 toward the 2020 Festival. To do it right, we anticipate our 2020 expenses will be approximately \$25,000. Thank you for your continuing support. We are now accepting sponsors, starting at \$1,000 and Named Endowments, starting at \$10,000. Contact Tom Harmeyer at [teharmeyer@gmail.com](mailto:teharmeyer@gmail.com) to discuss any of these matters.

Not one penny of your tax money is spent on this Festival. We are privately funded by music lovers, like you, which is why we ask you to buy tickets and make voluntary tax-deductible donations. Thank you for doing so.

[www.sugarmillmusic.org](http://www.sugarmillmusic.org)

# The Labyrinth:

## A SACRED SPACE FOR LISTENING, YOUR JOURNEY IN RELATIONSHIP

### BY DRS. ANNELLE AND MARTIN TANNER

Welcome to the third Sugarmill Music Festival Labyrinth at Rosalie Plantation.

*The labyrinth is a walking meditation, a path of prayer and an archetypal blueprint where psyche meets Spirit. It has only one path that leads from the outer edge in a circuitous way to the center.*

*There are no tricks to it and no dead ends. Unlike a maze where you lose your way, the labyrinth is a spiritual tool that can help you find your way.*

[www.veriditas.org](http://www.veriditas.org)

Labyrinths have been used in spiritual practice for centuries. While recorded history links the creation of labyrinths to a period beginning around 4,000 years ago, the earliest labyrinths are much older than that and first appeared in Neolithic rock carvings and stone formations concentrated around Europe -specifically Spain and Greece- Scandinavia, and Russia. Labyrinths have been found in just about every major religious tradition in the world and on every inhabited continent. Veriditas reports that presently, labyrinths are walked in over 80 countries worldwide.

A labyrinth creates sacred space that provides for encounter and connection with God or one's Higher Power in a dedicated spiritual or sacred purpose, and, as such, is regarded with respect and reverence.

Labyrinths are often confused with mazes. A maze is a puzzle that forces the walker to choose the "right path" or encounter dead ends. Walking it is a left brain or logical activity, whose purpose is to get the walker lost. A labyrinth is unicursal -only one path from the entrance or mouth to the center- with no tricks along the path. There is a rhythmic ebb and flow towards and away from the

center that is balanced/symmetrical; this is known as a "meander" pattern. There are no deviations or dead ends. As a right brain activity, the only decision the walker makes is to enter.

Walking a labyrinth can be considered a meditative or contemplative act, with its path providing an opportunity for introspection, healing, prayer or simply to quiet the mind and open the heart. It is often considered a metaphor for the journey through life.

The energy that surrounds, resides within and exudes from the Sugarmill Festival Labyrinth at Rosalie Plantation is provided by the land itself, all of its inhabitants — previous and present — who walked this space as well as the people who walked it the last 2 years and those who will walk it this weekend. The 1<sup>st</sup> labyrinth acknowledged the 4

basic elements-water, earth, air/wind, and fire. Last year's labyrinth honored the recent inhabitants of the land-Dr. Tom and Hope Norman. This year's labyrinth honors another family who have and are working tirelessly for cultural and historical enrichment in the community, the Caplans. The concert by Stephen Caplan and Strings, underwritten by the Caplan Family and friends, remembering Brent Caplan highlights RELATIONSHIP-with each other, the music, history and nature. For Brent, relationship as the foundation for friendship was his *raison d'être*. His passion for the weekend would focus on the people as musicians and

attendees, on their uniquely unifying, inclusive experience facilitated by listening to, hearing, and seeing the musical performances in the moment.

This year's labyrinth offers an opportunity to ponder anew Brent's passion of relationship grounded in tolerance, music that speaks universally in a language that is understood by all yet communicates something different to each person, performer and listener alike, and the labyrinth that provides an individual time to be still and hear...and know...

#### **The labyrinth is open each day of the Festival, for the following hours:**

**Friday, May 17**  
**5 pm — Opening Ceremony**  
**for the Labyrinth**  
**5 pm until dusk — Walk the labyrinth**

**Saturday, May 18**  
**11 am until dusk**  
**Walk the labyrinth**

**Sunday, May 19**  
**11 am-4 pm — Walk the labyrinth**  
**4 pm — Closing Ceremony**  
**for the Labyrinth**



# Meditation Labyrinth

continued



Preservation of cultural history exists in tandem with honoring family and spiritual history. The purpose of the festival is the preservation of this important symbol of Louisiana heritage, the Sugarmill at Rosalie Plantation. This purpose is reflected in the creation of this temporary labyrinth through establishment of a place for the pilgrim to focus on a journey within, finding oneself amidst the past, committing to a present and future for personal fulfillment and enrichment.

There are currently 5,812 labyrinths identified in the Labyrinth Locator, an annotated index of labyrinths worldwide. Before your next trip, you may want to check for any labyrinths near where you are visiting.

[www.labyrinthlocator.com](http://www.labyrinthlocator.com). Additionally, Rev. Warren Lynn provides a current list of labyrinths in each state. Check out Louisiana's: <http://www.wellfedspirit.org/welcome/map-intro/us-nat-map/louisiana/index.html> An additional labyrinth has just been built next to the new Children's Museum in City Park in New Orleans, opening mid-2019; it is not even on the map yet because our friends Marty and Debi Kermeen, Labyrinths in Stone <http://labyrinthsinstone.com/>, just completed building it last month!! Hopefully, we will be adding another perma-

nent labyrinth by next year's festival at Rapides General Hospital.

United States: : <http://www.wellfedspirit.org/welcome/map-intro/us-nat-map/index.html>

North America: <http://www.wellfedspirit.org/welcome/map-intro/index.html>

Canada: <http://www.wellfedspirit.org/welcome/map-intro/ca-nat-map/index.html>

Australia: [www.labyrinthlinkaustralia.org/labyrinth\\_directory.htm](http://www.labyrinthlinkaustralia.org/labyrinth_directory.htm)

World: <http://www.wellfedspirit.org/welcome/map-intro/world-map.html>

I recently facilitated a labyrinth walk that focused on the cleansing, rejuvenating as well as destructive impact of water on us here in Louisiana. The frog and the water element are almost inseparable. From \*The Wild Unknown Animal Spirit Guidebook\*: The frog is a symbol of Clearing, Cleansing, Healing. The frog spends its 1<sup>st</sup> months of life entirely within this healing element, and then emerges to rest on land. But no matter how "Earthly" the frog becomes, its need for cleansing and rejuvenation is regular - much like ourselves. Frogs tend to become overworked and undernourished, so it's vital that such sensitive creatures practice self-care. This music festival - with sensual experiences of hearing, seeing, and feeling-provides rejuvenation of body, mind, and spirit. The frogs you see serve as a reminder that you have afforded yourself this magnificently transformative opportunity by being present. WHEN IN BALANCE, you will experience clear energy and an enthusiasm for life  
WHEN OUT OF BALANCE, you may feel depleted, running on empty  
TO BRING INTO BALANCE, you may want to seek out a

*Martin Tanner is a Veriditas-trained Labyrinth designer, creator, and builder; Annelle Tanner is a Veriditas-trained Labyrinth facilitator. Their journey on the labyrinth began with a search for tools for their granddaughter to use in calming herself when anxious; she has Cystic Fibrosis, an incurable disease with lots of opportunities for inner calmness during outward-induced stress. Their search has led them to walk a variety of types of indoor and outdoor labyrinths in several US states as well as one of the oldest surviving labyrinths in Chartres Cathedral in France. In doing so, they realize the labyrinth is an appropriate metaphor for Life, revealing deeper, richer meaning along each path followed. Drs. Martin and Annelle Tanner are members of The Labyrinth Society and participate in several Online Forums to expand knowledge and skills: Labyrinth makers, Veriditas labyrinth facilitators, Children and the Labyrinth. They are particularly interested in the value of labyrinths for physical and spiritual healing and individual and shared/group meditation. Annelle enjoys introducing labyrinths to children and teens as a tool for personal decision-making, reinforcing a sense of Self and the progression of their journey along the path of life. Martin will build the labyrinth adjacent to the Rosalie Sugarmill, surrounded by the natural symphonies of the birds, wind through the trees, and the professional musicians.*

# Meditation Labyrinth

continued

lake, river, ocean, or MUSIC or ART or a LABYRINTH.

DID YOU KNOW that the tympanic membrane of the frog is SUPER sensitive, thus enabling the frog to hear exquisitely? What a gift! To be able to LISTEN and HEAR what nature, our Higher Power, is saying to us as we look within on our walk.

This weekend offers an EXPLOSION of LISTENING to absolutely ethereal music in a space that has much to say to us if we but listen. Walking the labyrinth between concerts provides an opportunity for your soul to process the experience you just had, to elaborate on the themes and feelings the music evoked. It is a time to BE, to be FULLY PRESENT in this place at this time, this LIMINAL time between the ethereal creativeness of the music and musicians and the reality of Life's Journey.

Allow yourself a few minutes to walk...alone...engaging your sensitive ears that have just listened intently to glorious strains by gifted musicians. Tune your ears exquisitely – like those of the frog- outwardly to the sounds of nature or inwardly to the sounds of your own heartbeat, receiving messages from your soul that bring peace or resolution or commitment or purpose or sadness or joy...

In his poem "Fluent," John O'Donohue juxtaposes the symbol of a flowing river (or Bayou Robert?) with this concept of living in the NOW. Listen thoughtfully both to O'Donohue and to Meister Eckhart's "is-ness" of life.

**I would love to live  
Like a river flows  
Carried by the surprise  
Of its own unfolding.**

**"When you say 'yes' to the 'isness' of life, when you accept this moment as it is, you can feel a sense of spaciousness in you that is deeply peaceful."**

Meister Eckhart Tolle

Walking the Labyrinth quiets the mind, opens the heart and grounds the body ... Some find answers to questions long asked, some find healing, creativity, a sense of wholeness ...

This journey is YOURS.  
This moment is YOURS.  
What will you find on your labyrinth journey?  
What will you hear?

Suggestions for walking the Festival labyrinth:

**NOTE: Please be in your seat 10 minutes before each concert is scheduled to begin.**

- There is NO right or wrong way to walk a labyrinth.
- We request that you respect the experience of all walkers and refrain from talking in or near the labyrinth, maintaining a sense of peace and calm.
- You may want to focus inwardly (your breathing, heart-beat, walking) or outwardly (sights and sounds of birds, wind in the trees, low hum of people talking or laughing in the distance)
- You may wish to repeat a chant or mantra, e.g. "Give peace to everyone" or a favorite poem or hymn.
- You may select an "intention" or idea on which to focus, e.g. problem, concern, conflict, gratitude, transition, health issue...
- Pause at the entrance or mouth of the labyrinth. Breathe slowly, deeply and enter with an open mind.
- Follow the path to the center; remain as long as you wish; return to the mouth on the same path you entered.
- Walk at your desired pace, passing others on the path as you would on a street, stepping aside to let them by.

There are 4 parts in walking a labyrinth: pausing at entrance, from entrance to center, center, return to entrance. The center represents connection with one's self, the world, and the Divine, hence being surrounded by or within the presence of one's Higher Power, God, The Source. The stages are often suggested as:

Remember when one pauses and sets the intention or focus or question for the walk;

Release during which one clears the mind of all but the intention for the walk OR completely clears the mind in preparation to receive what is to come

Receive, upon arrival to the Center, open the mind and heart for Divine encounter

Return, nourished and renewed to find ways of sharing ourselves in service to the world

Labyrinth Wisdom cards, stones, and other objects will be available for you to use as thoughtful provocateurs or prompts for your walk. Please use the item during your walk and return it for use by fellow pilgrims. It is helpful to record your thoughts or feelings as soon after your experience as possible. Paper is provided to facilitate this.

• • •

**To learn more about labyrinths, contact Annelle at [annelletanner@mbtabt.net](mailto:annelletanner@mbtabt.net)**

**Online resources for information about labyrinths**  
**Veriditas** <https://www.veriditas.org/>  
**The Labyrinth Society**  
<https://labyrinthociety.org/>  
**World-wide Labyrinth Locator**  
<https://labyrinthlocator.com/>



# HACHIDORI DUO

*Made possible through the generous financial support of Betsy and Sonny Trammell.*

Johann Sebastian Bach (1685-1750)

Arr. Joachim Stutschewsky

Allegro in F major, BWV 803

Moderato in G major, BWV 804

Arthur Honegger (1892-1955)

Sonatine, H. 80 for violin and cello

I. Allegro

II. Andante

III. Allegro

Bohuslav Martinů (1890-1959)

Duo No. 1, H. 157 for violin and cello

I. Preludium. Andante moderato

II. Rondo. Allegro con brio

Maurice Ravel (1875-1937)

Sonata for violin and cello

I. Allegro

II. Très vif

III. Lent

IV. Vif, avec entrain

*Please remember to hold applause until the end of each composition.*

# HACHIDORI DUO

JENNIFER DALMAS, violin  
EVGENI RAYCHEV, cello

*“Hachidori” is the Japanese word for hummingbird; these incredible and beautiful creatures open our eyes to the beauty of the natural world. It is our hope that the music we perform will open a new world to you, as well.*



The Hachidori Duo was founded in 1998 by Jennifer Dalmas (violin) and Evgeni Raychev (cello) while they were each pursuing doctoral degrees in music performance at Florida State University. The repertoire for this combination of instruments is rich and varied, and they have enjoyed exploring many exciting pieces from different stylistic periods in music. The Hachidori Duo has given recitals and master classes in various counties in Europe and Central America as well as the United States, and have also performed several double concertos with orchestra. They were featured at the National ASTA convention in 2009, and frequently perform as part of educational programs, such as “Music in the Schools”. Since 2003, both performers have taught at Stephen F. Austin University, and in 2015 also served as music faculty at the Interharmony International Music Festival in Arcidosso, Italy. As part of the Interharmony chamber music concert series, the duo performed in the Weill Recital hall at Carnegie Hall in 2016.

*Learn more about these performers at [www.sugarmillmusic.org/hachidori-duo](http://www.sugarmillmusic.org/hachidori-duo)*



# HACHIDORI DUO

Jennifer Dalmas, violin. Evgeni Raychev, cello

Program Notes by Jackson Harmeyer

Welcome to the Fourth Annual Sugarmill Music Festival! We begin our weekend of music with the Hachidori Duo, a wife-and-husband team based in Nacogdoches, Texas, and consisting of violinist Jennifer Dalmas and cellist Evgeni Raychev. They share with us a program, which with one exception, exclusively features music written by composers active in France in the years between World War I and World War II. That exception is **Johann Sebastian Bach (1685-1750)**, the German composer whose music defines the late Baroque era. Yet, Bach is no stranger to these ranks: indeed, his music weighed heavily on the minds of many composers during the interwar years. As composers were reevaluating the nineteenth-century lineage of Romanticism, that creative force so tied to Richard Wagner and his imitators at the turn of the twentieth century, many saw a need to break with this tradition which had led their civilization directly into the horrors of World War I. They instead looked to earlier, seemingly more objective times finding solace there, whether through the music of Bach, an esteemed French contemporary of his such as Jean-Philippe Rameau or François Couperin, or the anonymous edifices of medieval modality and Renaissance polyphony. The neo-Classicism of Igor Stravinsky's middle period was a motivator for many younger French composers; certainly, this composer's intent to reinterpret past music sparked the interest of Bohuslav Martinů, the Czech composer, when he relocated to Paris in October 1923. Maurice Ravel, who was by then an older more established figure, made the discovery on his own and without the same cynicism that Stravinsky brought to his equation. Meanwhile, Arthur Honegger, though he too found inspiration in eighteenth-century music, was reluctant to cut all ties with the immediate past and also learned from the languages of Wagner, Richard Strauss, and Max Reger.

That Bach, then, would be included in such a program is no mere oversight: the works we hear this evening seek communion with the music of his era, if not always with Bach himself. Furthermore, the arrangements the Hachidori Duo performs were made by Joachim Stutschewsky, a cellist and pedagogue active, like the other composers, in the early twentieth century. They include two duets from Bach's *Clavier-Übung III* transcribed by Stutschewsky for violin and cello and published in 1947. The title, *Clavier-Übung*, translates to "keyboard exercises," and it accompanies four publications Bach made in the ten years from 1731 to 1741. It was a title that his predecessor in Leipzig, Johann Kuhnau, had also used, and it suggests the title, *Essercizi*, which his Italian contemporary, Domenico Scarlatti, had applied to a set of keyboard sonatas within these same years. The third installment of *Clavier-Übung* consists of organ music, including four duets which have since been assigned the catalog numbers, BWV 802-805. These are referred to as duets for their strict two-part counterpoint, resembling that of Bach's inventions which, likewise, often served a pedagogical purpose. Owing to their two lines, the duets have been played on two melody instruments—like violin and cello—as often as on the organ. The duets we hear this evening are the second and third in this set, paced at *Allegro* and *Moderato* and cast in F major and G major, respectively. While the F-major duet is in simple duple meter and prominently features a reoccurring triadic motive, the G-major duet is in compound quadruple meter and possesses the character of a rustic dance.

## Arthur Honegger (1892-1955)

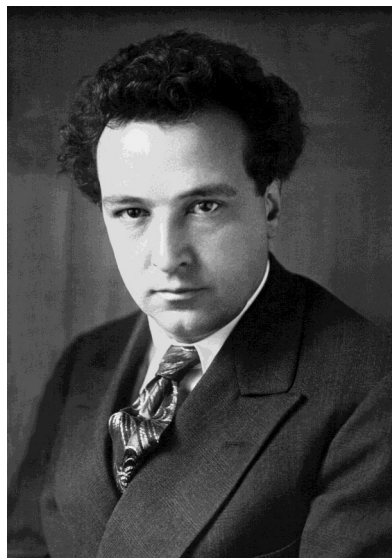
Sonatine, H. 80 for violin and cello

Arthur Honegger was a composer of Swiss parentage who spent much of his life in France where he was considered one of his generation's foremost composers. Following studies at the Paris Conservatoire, Honegger and several former classmates were dubbed *Les Six* in a newspaper article published by Henri Collet in 1920.

## Hachidori Duo

continued

Although Honegger shared with these colleagues a renewed interest in formal and harmonic clarity apart from the perceived excesses of impressionism, he never sympathized with the mocking wit and satire evidenced by Francis Poulenc and Darius Milhaud, especially in their initial works. This difference in aesthetics is evident at least as early as *Le roi David*, Honegger's breakthrough piece which was premiered in 1921. Honegger once commented, "My great model is J. S. Bach... I make no attempt, as do certain anti-impressionist musicians, to return to harmonic simplicity... Bach uses the elements of tonal harmony as I should like to use the harmonic, modern, and polytonal equivalents." Honegger's appreciation for the music of his predecessors and, in particular, that of Bach endowed his nevertheless forward-looking compositions with a foundation sometimes lacking in the works of his colleagues. He was regarded as one of his era's great contrapuntists and was also revered for his choral-orchestral works and symphonic scores. Later in life, he strengthened his ties with Switzerland, composing multiple works for Paul Sacher, the leading Swiss conductor of his era and a fervent supporter of new music. These include his Second and Fourth Symphonies, the latter subtitled *Deliciae Basiliensis* after the Swiss city where Sacher gave its premiere.



**Arthur Honegger**

This evening we hear Honegger's Sonatine for violin and cello, composed in September 1932. Honegger suffered from depression throughout his life, and often this shows in his gravely serious music. The Sonatine, however, is a lighter affair, perhaps inspired by the birth of his daughter the month before its composition. Still, set in three movements and at fifteen minutes in length, the title "sonata" might have been more appropriate than the diminutive "sonatine." The influence of Bach is evident, not only in the two-part invention which interrupts the second movement, but also in the general contrast of contrapuntal textures with more chorale-like sections. The three movements follow the traditional fast-slow-fast scheme. The first movement, marked *Allegro*, begins in rhythmic unison between the violin and cello as they also double at two octaves. After they separate into a more imitative texture, the violin introduces the lyrical first theme. The second theme comes amid a more excited section which includes harmonically-rich quadruple stops in the cello. These textures—one tranquil, the other quite agitated—contrast throughout the movement, before the unison material returns to bring it to a close. The second movement, marked *Andante*, has been likened to a cradle song in its outer sections. This music is tender and contemplative, before it gives way to the invention at its center. The violin launches these contrapuntal exploits and is soon joined in these activities by the cello. The third movement, again marked *Allegro*, is a playful game between the two musicians which they start in call-and-response and then aim to outdo each other in feats of virtuosity. Though Honegger composed the Sonatine for his friends Albert and Anna Neuburger, its premiere was given by Honegger himself on violin and Milhaud on cello.

**This performance is underwritten by Betsy and Sonny Trammell.**



*It will be warm here all weekend.  
Please dress for the weather,  
and keep yourself hydrated.*

## Bohuslav Martinů (1890-1959)

Duo No. 1, H. 157 for violin and cello

The Czech composer, Bohuslav Martinů, like Arthur Honegger, spent much of his creative career away from his homeland, though in both cases these men retained their national identities through their music. Martinů was born in the Bohemian town of Polička where his father was the bell-ringer for the local church. This meant that Martinů and his family lived in the bell tower until he was twelve and they could afford a house. This childhood experience had a profound effect on the young Martinů: it was likely his first exposure to music, and, throughout his life, he was always trying to recreate this sonic space he knew so well as a boy. The quick progress he made with violin lessons during his boyhood years encouraged the townspeople to collect funds to send him to the Prague Conservatory. These studies were incredibly unfruitful, though he became acquainted with Claude Debussy's seminal opera *Pelléas et Mélisande* and began composing in earnest while in Prague. After achieving professional success as a violinist with the Czech Philharmonic and beginning to gain an audience for his compositions, he received a scholarship to study in Paris with the composer Albert Roussel (whose piece *Elpénor*, Op. 59 we hear Sunday).

Paris became Martinů's home for nearly two decades with its vibrant and diverse music scene of the 1920s and 1930s having a major influence on his compositional aesthetic. Through Roussel, he acquired a solid training in orchestration, learning the nuances of timbre as well as the importance of line. He also encountered the music of Stravinsky, *Les Six*, and jazz. This last influence inspired quite a few unique works in the late 1920s and early 1930s, including the chamber ballet *La revue de cuisine* which incorporates the Charleston as well as a tango. The music of past centuries also began to fascinate him: even before leaving Czechoslovakia, Martinů had come under the spell of English Renaissance madrigals and, in the 1930s, he sought to extend the group dynamics of the Baroque *concerto grosso* into his compositional aesthetic. When he began composing symphonies in the 1940s at the behest of Serge Koussevitzky, the symphonic output of Ludwig van Beethoven was his ideal. Rather than exactly copy any of these diverse influences, Martinů synthesized these and others into a wholly original style which would continue to develop and expand throughout his creative career.



**Bohuslav Martinů**

Martinů composed his Duo for violin and cello in 1927, four years after settling in Paris. It was written over the span of a mere few days to be played by his friends and colleagues, violinist Stanislav Novák and cellist Mauritz Frank. With their quartet, Novák and Frank had given the premiere of Martinů's First String Quartet in Prague and had been asked to repeat its performance in Paris. Novák and Frank would include the new Duo on this concert of March 17, 1927. The Duo is in two movements, the first a *Preludium* marked *Andante moderato* and the second a *Rondo* with the tempo marking *Allegro con brio*. It is a format familiar from Franz Liszt's *Hungarian Rhapsodies* as well as the final movement of the Duo for violin and cello by another Hungarian composer, Zoltán Kodály, which had been premiered a few years prior in 1924. Borrowed by these composers from Hungarian folk music, this movement plan and the accompanying stylistic traits could represent for Martinů a pan-Eastern European culture suited to the Czech players who would be introducing this music to Parisian audiences. Rather than exaggerate exotic-sounding traits, however, as Liszt might be accused, Martinů applies these traits as a substructure upon which he can establish a thoroughly cosmopolitan piece. In the *Preludium*, Martinů builds intensity through an imitative texture, initiated by the cello. Later, the cello supplies a folkish drone above which the violin can soar freely. The *Rondo* has all the exuberance and competition of a virtuoso showpiece for two players.

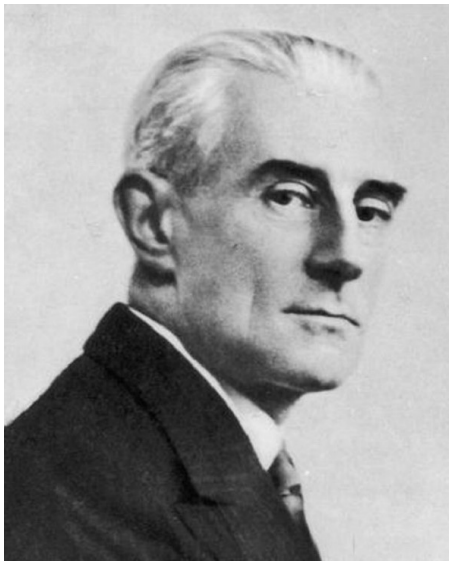
# Hachidori Duo

continued

## Maurice Ravel (1875-1937)

Sonata for violin and cello

The music of French composer Maurice Ravel is often blindly categorized as impressionism. Associated with this aesthetic label are such traits as extended harmonies, renewed modality, non-Western scales, parallel motion, lush orchestrations, and a heightened interest in timbre. Certainly this categorization is justified in the cases of *Daphnis et Chloé* and a handful of other early works by Ravel—those compositions which, in some sense, resemble the mannerisms of his predecessor Claude Debussy even if they were spawned from a much different compositional outlook. By the outbreak of World War I, however, the traits associated with this aesthetic label had become sublimated into something far more eclectic and multifaceted. Whereas the suite *Le tombeau de Couperin* applies Baroque dances, Ravel's Piano Concerto in G looks to the vibrancy of American jazz in its outer movements and the lyricism of Mozart and Saint-Saëns in its tender middle movement. Likewise, *Tzigane*, a rhapsody for violin and orchestra, is inspired by Gypsy music, and the ballet, *La valse*, by Vienna. The wonder of Ravel's artistry is that, despite their varied influences, each work nevertheless remains in itself a unified whole and, similarly, every composition is representative of a unified body of works.



**Maurice Ravel**

The Sonata for violin and cello, composed from 1920 to 1922, represents a turning point in Ravel's idiom when this sublimation is first evidenced. Indeed, Ravel said of the work, "The music is stripped down to the bone. The allure of harmony is rejected and increasingly there is a return of emphasis on melody." In a composition for two soloists and without the harmonic support of a piano or orchestra, melody is an absolute must as is counterpoint between these melodies. Though the lush orchestrations are gone, many impressionistic traits remain such as modality—much of the first movement is in the Dorian mode—and the emphasis on timbre, with Ravel utilizing string techniques like *pizzicato*, *ricochet*, harmonics, and *glissandi*. Parallel fourths and fifths are also heard in this duo sonata. The initial inspiration for the Sonata was a special issue of *La Revue Musicale* which commemorated Debussy who died in 1918. The music that became the first movement appeared here in December 1920 alongside several works by other composers also written in homage. By September 1921, Ravel had decided to expand the composition to the four-movement structure we know, though not without some difficulty. Only in February 1922 had Ravel completed the Sonata, and its premiere was given in Paris that April by violinist Hélène Jourdan-Morhange and cellist Maurice

Maréchal. Ravel was not able to attend the premiere, and apparently the players struggled with the new work. Subsequent performances were more accurate and were received with more enthusiasm.

The movement plan of the Sonata for violin and cello follows a Classical fast-scherzo-slow-fast pattern. The first movement is marked, *Allegro*. The motive introduced right away by the violin suggests two ideas that linger throughout this movement and into the others. Firstly, the circular, repetitive nature of these *ostinati* and others give the movement a consistent texture which seems to be in perpetual motion, much like the familiar opening Prelude of Bach's *Well-Tempered Clavier, Book I*. The second idea is that of modal ambiguity: the motive arpeggiates around the pitches of both the A minor and A major triads, so that while the tonic of A is clear, its modal context is unclear. The cello, playing high in its range, introduces the movement's first theme as the violin repeats its motive for a third time; the violin soon repeats the theme. The violin and cello continue to alternate melodic and arpeggiated, accompaniment materials throughout the course of the movement, rarely slowing in pace. Overall, there is

a suggestion of sonata form, and for a time the tonal center shifts to the would-be subdominant key on D.

The second movement, marked *Très vif*, has the same aspects of perpetual motion and modal ambiguity as the first. It begins with both instruments playing *pizzicato*, before the violin launches into nervous figures in *arco*. In the fierce game which develops between the two instruments, there is a percussive intensity and playful sarcasm not heard in the first movement. Just as the competition seems at its most intense, familiar material returns from the preceding movement, and momentarily peace returns too. The lyrical third movement, marked *Lent*, is elegiac in mood and contrapuntal in design. The cello is given an extended solo at its opening, and, when the violin enters, it reiterates the cello's initial melody while the cello gains another, complementary melody. Still tense and controlled, the movement's pace, however, has slowed greatly from that of the second movement. Its form is ternary with material from the opening returning to conclude the movement. The cello again initiates the fourth movement, marked *Vif, avec entrain*, this time with a motive which possesses a bouncier, enlivened feel. There returns some of the competitive spirit of the second movement, though the game seems to be friendlier this time. The main thematic material reoccurs four times with three contrasting episodes, according to a lively rondo form. Toward the center, material from the first movement is heard once more with a slighter echo at the work's conclusion.

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### *Menu*

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- Curried Chicken Salad served over mixed greens
- Chicken and Sausage Gumbo with rice
- Smoked Salmon Sliders with greens, tomato, red onion and honey dill aioli

#### *Dinner (\$20)*

- Homemade Beef and Pork Meatballs over spaghetti
- Cajun Shrimp Pasta
- Grilled Tablitas served with Mexican rice and fire roasted salsa
- (Kosher) *Saturday only* Cajun-rubbed Brisket with fingerling potatoes, green bean salad and sauce piquant

#### *Dessert (\$5)*

- Fresh fruit pies (Raspberry, Blueberry, Blackberry)





# ROSE CITY TRIO

*Made possible through the generous financial support of The John W. and Bertie M. Deming Foundation*

Micah Bell

*Nightscares*

Jean Rivier (1896-1987)

Concerto for alto saxophone, trumpet, and strings

I. Allegro burlesco - Tempo di Valza

II. Adagio

III. Vivacissimo

James M. Stephenson (born 1969)

*Cousins* for saxophone, trumpet, and orchestra

Paquito D'Rivera (born 1948)

*Afro*

*Please remember to hold applause until the end of each composition.*



**Micah Bell** received a Bachelor of Music Education degree from TCU in 2007 and a Masters in Trumpet Performance in 2009. After that, while attending the University of North Texas, he was a member of the famed One O’Clock Lab Band. As an educator, Mr. Bell is a very active clinician in the DFW metroplex and East Texas teaching jazz and trumpet masterclasses as well as private lessons since 2004. He is also a regularly performing professional musician all over the DFW metroplex and East Texas in many different types of musical settings. As a composer/arranger, Micah Bell is very busy as well writing commissions for various ensembles. He is the chief arranger for the Imperial Brass and in addition to writing big band arrangements, music for his jazz quintet and whatever else the occasion may call for, Mr. Bell has had several pieces premiered at prominent conventions around the world. In 2005, his composition Midnight was premiered at the International Trumpet Guild convention in Bangkok, Thailand. He is a regular member of the Imperial Brass, The Project Band, and has served as Interim Director of Bands at Tyler Junior College as well as Interim Director of Jazz Studies at the University of Texas at Tyler. He currently serves as a busy freelance trumpet player, composer and arranger in the Dallas/Fort Worth Metroplex as well as East Texas and is Professor of Music and Trumpet at Tyler Junior College.



**Dr. Sarah Roberts** is Assistant Professor of Music at The University of Texas at Tyler teaching Saxophone and Jazz Studies. Her duties at UT Tyler include conducting the UT Tyler Jazz Ensemble, Jazz Combos, teaching jazz improvisation, instructing and maintaining the saxophone studio, and conducting the saxophone ensemble. With an extremely diverse background in classical, jazz, and popular music; Dr. Roberts has performed with a gamut of ensembles ranging from traditional saxophone quartets, to new music groups, to rock bands, to jazz groups and all points in between. In the East Texas area, Dr. Roberts frequently performs with her self-titled jazz quartet (Sarah Roberts Quartet) and other local jazz ensembles including The Jazz Connection. In addition, she has been a saxophonist for various orchestras including the East Texas Symphony Orchestra, Plano Symphony, Irving Symphony, Shreveport Symphony, and San Angelo Symphony; has been a substitute saxophonist with the Dallas Wind Symphony, the Lonestar Wind Orchestra, and Allen Philharmonic Winds; and is a member of Kris



Berg's Metroplexity Big Band. Through her various performances she has shared the stage with such musicians as Doc Severinsen, Phil Woods, Tom Bones Malone, Wayne Bergeron, Kirk Whalum, and Chris Vadala, to name a few. Dr. Roberts has also been a frequent saxophonist for the American R&B group, The O'Jays. Furthermore, she has presented recitals and lectures throughout the United States including presentations at discipline specific conventions for such organizations as the North American Saxophone Alliance and the Jazz Education Network. Dr. Roberts is a Selmer Paris Artist and a Vandoren Regional Artist and performs exclusively on Selmer and Vandoren products.

**Elena Daughtery**, originally from the Czech Republic, is a collaborative pianist at the University of Texas in Tyler. Prior to this appointment she served as a full-time accompanist and instructor of class piano at Northwestern State University of Louisiana (2013-2016), Conservatory of Bratislava, Slovakia (2011-2012) and was an adjunct instructor/ collaborative pianist at Northwestern State University of Louisiana (2008-2011). Mrs. Daughtery earned her Bachelor of



Music and Master of Music from the Northwestern State University of Louisiana as well as Master of Business Administration specializing in Human Resources Management from Louisiana State University in Shreveport. Her teachers include prof. Juraj Masinda, prof. Peter Cerman, Dr. Mark Zeltser and Dr. Nikita Fitenko. Mrs. Daughtery is a very active performer in east Texas and Louisiana, collaborating with professional as well as amateur musicians in the area. She premiered several pieces by Louisiana and Texas composers, mostly in collaboration with cellist Mr. Paul Christopher (NSULA). Mrs. Daughtery accompanies the Concert Chorale and Patriot Singers at UT Tyler. She also collaborated with the Tyler

Civic Chorale and served as a rehearsal accompanist for the East Texas Symphony Orchestra Chorus.

**This performance is underwritten by**

John W. and Bertie M.

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## **SUGGESTION:**

Use the flashlight on your phone to light your path to your car. Watch for uneven ground.

# ROSE CITY TRIO

**Sarah Roberts, saxophone. Micah Bell, trumpet.  
Elena Daughtery, piano.**

Program Notes by Jackson Harmeyer

In modern jazz, saxophone and trumpet are often the two lead instruments in smaller combos. Think of Charlie Parker and Dizzy Gillespie. Or, Parker and Miles Davis. Or, Davis and John Coltrane. Or, Branford and Wynton Marsalis. Backing these melody instruments is the rhythm section which most commonly consists of piano, bass, and drums. The pianists Bill Evans, Herbie Hancock, and Kenny Kirkland have all been frequent collaborators with the aforementioned saxophonists and trumpeters. The point is: saxophone, trumpet, and piano is a common instrumentation in jazz, but, in classical music, it is almost never heard. We should, therefore, count ourselves lucky to encounter this combination through this evening's performance by the Rose City Trio. Based in Tyler, Texas—"The Rose Capital of World"—this trio includes saxophonist Sarah Roberts, trumpeter Micah Bell, and pianist Elena Daughtery. Elen is an old friend of the Sugarmill Music Festival: she played in the first iteration of the Rosalie Piano Trio at our inaugural festival in 2016. It is great to have her back three years later, and we are thrilled that she can bring with her fresh musicians from her new life in Tyler who have not played at our festival before.

The works which the Rose City Trio plays this evening are all relatively new. Indeed, three were written by composers who are active today; the other piece is no older than the 1950s. The first work they perform, "Nightscapes," is by the ensemble's trumpeter, **Micah Bell**, and it is a world premiere at our festival. Bell is a freelance composer active in the Dallas-Fort Worth area. He is chief arranger for the Imperial Brass, a versatile brass collective in the DFW metroplex, and also plays trumpet in this ensemble. Bell's compositions combine aspects of classical and jazz, and he also participates in a jazz quintet. "Nightscapes" is the perfect way to begin our Friday evening concert which, year after year, starts in daylight but ends in darkness. Later this evening be

sure to watch the shadows play on the pitched roof of the sugarmill! Next, we hear the Concerto for alto saxophone, trumpet, and string orchestra by French composer, **Jean Rivier (1896-1987)**. Rivier was one of several notable French composers, outside of *Les Six*, who also came into their artistic maturity in the interwar years. Others include Jacques Ibert, Eugène Bozza, and the slightly younger Jean Françaix. At least in the United States, these composers all seem to be remembered primarily for their idiomatic writing for wind instruments. Like the composers of *Les Six*, their music can be considered



**James M. Stephenson**



“post-impressionist” in its renewed emphasis on formal and harmonic clarity. Rivier was a significant pedagogue, teaching composition at the Paris Conservatoire for nearly two decades from 1948 to 1966 (his successor was Olivier Messiaen), and a composer of over two hundred works. Composed in 1954, the Concerto is in three movements according to the Classical fast-slow-fast pattern; its string part is played in piano reduction.



**Paquito D'Rivera**

The Chicago-based composer and conductor **James M. Stephenson (born 1969)** is, like Jean Rivier, incredibly prolific. His catalogue includes a concerto and sonata for nearly every orchestral instrument; he has also composed three symphonies and a wealth of chamber music. Rhythmic momentum and colorful scoring are essential for him as is his connection to past masters while also writing music which communicates to modern audiences. His concerto for saxophone, trumpet, and orchestra, *Cousins*, was composed in 2007 and premiered that summer at the Interlochen Center for the Arts in Michigan. It was commissioned by conductor Jung-Ho Pak to be performed by soloists Branford Marsalis, saxophone, his cousin, Rodney Marsalis, trumpet, and Interlochen's World Youth Symphony Orchestra. *Cousins*, a one-movement work, infuses its classical soundscape with jazz, especially in the saxophone part written for Branford—one of contemporary jazz's leading musicians. The saxophonist is even given the option to improvise their own cadenza. This feature, meant as a nod to the privileged place of improvisation in jazz, also harkens back to the early history of the concerto genre. The final work on this evening's program, *Afro*, is by the Cuban-born composer, saxophonist, and clarinetist, **Paquito D'Rivera (born 1948)**. D'Rivera is a musician who defies genre boundaries, equally celebrated for his playing of Afro-Cuban jazz as he is for his classical compositions. His classical background includes training at the Havana Conservatory of Music and participation in the Cuban National Symphony; he was also a founding member of the *Orquesta Cubana de Musica Moderna* which he directed for two years. With pianist Chucho Valdés, he was the co-founder of Irakere, a band combining jazz, rock, and classical idioms with the traditional music of Cuba. He has also played with Dizzy Gillespie, the jazz trumpeter who first popularized Afro-Cuban jazz in the United States.

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**Festivities begin Saturday morning at 10:30 with Sarah Mason's architectural tour of the Sugar Mill, followed by five great concerts throughout the day. The Meditation Labyrinth and Sugarmill Café open at 11 am. Join us for all of it!**

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# NEW MUSIC ON THE BAYOU ENSEMBLE

*Made possible through our partnership with the New Music on the Bayou Festival*

## **Selections from New Music on the Bayou Festivals, 2016-2018**


Eric Lund, Illinois

*blessed B*

Kyle Lewis, New York

*Strangling all that I Love*

## **Selections from New Music on the Bayou, 2019**

Kari Besharse, Louisiana 

*The Inhibitors*

Nathan Froebe, Florida

*Glint*

Steven Landis, North Carolina

*Unordered Suite*

*Please remember to hold applause until the end of each composition.*

# ***Festival Preview: Mel Mobley on NEW MUSIC ON THE BAYOU***

An Interview by Jackson Harmeyer

**Give us an overview of New Music on the Bayou. How did the festival come into existence, whose idea was it, and who have been its driving forces?** Greg Lyons and I were discussing the lack of contemporary music performance in the north Louisiana area. We realized that given our expertise in that area, we were best positioned to affect a change in that. We began with the idea of a small regional contemporary chamber festival, but once we advertised for composers and asked for performers, it quickly ballooned into a much bigger enterprise. The first festival had 40+ composers, 30+ performers, and 7 concerts over four days. We have refined the process a little over the years but it has remained essentially the same. We advertise for composers to submit compositions online. A team headed by Greg and myself evaluate their suitability and invite a number of the composers to come and have their piece played in our area. They must attend the festival in person to have their music performed. We contract musicians primarily from our area, but we have expanded that to include faculty members from other Louisiana universities on instruments of need including NSU, LSU, and



Southern University. We schedule concerts in venues unique to our area such as the Black Bayou National Wildlife Refuge, the Biedenharn Museum and Gardens, and the Ruston Artisans Gallery. The excitement the festival has created with performers, composers, and even a segment of the public has pushed us to continue and try to improve the festival each year. The true driving force is the music and the performers and composers of that music.

**What is the purpose of NMB? Why is it so special that an event like this happens annually in northeast Louisiana?** NMB's mission is producing professional performances of works by contemporary composers; giving modern music a voice; inspiring communities with fresh ideas about the performing arts. But more than that, it is about connecting our communities with what is happening in the world—making our stories relevant to the composers from the outside, just as the festival performances make their stories relevant to us. The interaction between participants—composers, performers, community—is the focal point of the festival. It is our belief that through this type of interaction, people can become more understanding of different peoples and different viewpoints. The festival is special not just because it is unique to our area but unique to this part of the country. The high quality of the music and the unusual presentation draw both composers and audience members back each year.

**How does NMB differ from the Sugarmill Music Festival? Our audience knows how music festivals work, but what makes a NEW MUSIC festival different from what we do here?** The music is unknown

to the audience. Often the musical language is completely new to them. They might be challenged to think about music and sound in a new way. It is extremely exciting to be around people who are engaging artistically with the current state of humanity and challenging our perspectives of how we see the world. Our hope is that our festival doesn't stop at the concert. The composers are at the festival to discuss their pieces and their ideas with the community. There is a real give-and-take between creator and audience.

**How many submissions do you receive annually? Where do they come from, and how many do you typically accept for performance? Is there a lot of musical/creative diversity among the compositions accepted?** Generally we receive between 150 and 200 submissions each year from 75-100 composers. We invite around 40 composers to come based on quality, suitability for our performers, and diversity of style. Words can't really do justice in trying to describe the diversity of the music. Some pieces use traditional melodic/harmonic formats. Some pieces have no melodies but rely on textures and ambient soundscapes to connect with the audience. Some pieces literally defy description. That is one reason we wanted to showcase some pieces at the Sugarmill Music Festival this year. It gives us a chance to demonstrate a small part of what we do.

**Composers are encouraged to stay throughout the festival, in fact, they are obligated to attend the performance of their own work or else it's not performed. How does having a group of composers here for three days build community?** From the very first festival, we learned that the idea of community was a major factor in the composer's experience. Because they are together in a new city and transported around to various venues throughout, their learning experience is communal. While experiencing a new place, they are learning from each other's music and from the interaction with the performers. We have made connections that don't stop at the festival. There are composers who are in regular contact with faculty performers during the year. Some of the composers form bonds that look like they will continue throughout their careers.

**Often new music festivals will bring-in one big-name guest composer to mentor the others. This is not the case at NMB. How does this make this festival special, and how does this aspect also contribute to the sense of community?** I think it makes a clear statement that all voices are equal at the festival. It is not about being taught or guided, it is about experiential learning. A sense of community evolves throughout the festival and not just between the composers. The performers, myself included, become very close with these visitors and are greatly affected by their music and their persona even after they are gone. Visiting composers have also expressed to me their surprise and delight at the engagement of the community and are changed as a result. This seems to justify our organizational concept.

**What kind of participation do you see from residents of northeast Louisiana? I know many of the performers are from the area, but what about audience and also corporate sponsors? How do you build this local engagement?** We work hard to engage with an audience. Entertainment options are so plentiful and easy to find on the internet, it is difficult to motivate individuals to come to any concert. The whole point of our festival, however, is this connectivity. We partner with a lot of great organizations including the Northeast Louisiana Arts Council, the Monroe Symphony League, Ecoutez Press, Friends of Black Bayou, and both the University of Louisiana at Monroe and Louisiana Tech University. These partnerships create a word-of-mouth advertising campaign as does partnering with landmark venues in the area. Our goal is to continue to slowly build this base of individual supporters. Evidence of this is growing as we have increased our individual sponsorships substantially through the years.



# New Music on the Bayou Festival

continued



**Can you give a brief overview of the compositions accepted for this year's NMB?** The 2019 NMB repertoire includes pieces for winds, percussion, piano, soprano, and cello. There are many more small pieces this year focusing on duos and trios. As always there is a huge variety of styles. We have a gorgeous piano/vocal work by returning composer Douglas Hedwig as well as a lyrical work for solo clarinet by newcomer, Daniel Eickenberg. Returning composer Daniel Fawcett will awe audiences as always with a solo cello piece that requires the cellist to create non-traditional sounds, use choreographed movements, and work with live electronic manipulation of sound. We are excited as always that there will be choreography at the final concert and that there are multiple pieces that use technology. One of the most exciting elements of this year's festival is the premiere of a commissioned piece at the Black Bayou refuge.

**What can we expect from this morning's preview concert?** The preview concert will be a lecture concert that features a few things from past festivals and shows excerpts from pieces at this year's festival. The solo vibraphone work, *blessed B* by Eric Lund, was performed at last year's NMB and was greeted with enthusiasm from both musicians and non-musicians. It is a virtuosic tour-de-force that uses the idea of dichotomy from the beatitudes in the Bible as a departure point for a musical technique. We also hope to demonstrate some of Kyle Lewis's *Strangling all that I Love* which uses aleatoric techniques. We will preview a movement from *Unordered Suite* for solo percussion by Steven Landis, who is the 2018 winner of the Black Bayou Composition Award and Commission. We will preview part of a piece for trumpet and vibraphone called *Glint* by Nathan Froebe of Florida, and we will play part of Louisiana composer Kari Besharse's *The Inhibitors*. This piece utilizes the plucking of the piano strings and the up-and-down of the pedal as a sound source. We will also have copies of

some of our more interesting scores for the audience to look at before and after the concert. We also hope to feature cellist extraordinaire Paul Christopher, a Sugarmill and NMB regular.

**What is your vision for NMB moving forward? How can this become an even bigger and better festival in the future?** Our goal is and will always be reaching more of the community, making more connections. We also hope to increase our reach and attract audiences from farther away. The festival is not just unique for the area. There are very few like it in the country, and we think it can be a destination festival with continued efforts to increase the quality and the opportunities for engagement.

**Is there anything else you'd like to say about NMB?** One of the more exciting elements of our festival is the composition award. Outside adjudicators select the piece that they feel best reflects the connection between music and the natural world. Last year we added the idea of a commission to the monetary prize. This year we will hear that first commission. *Cypress Knee Fulcrum* by Steven Landis will be presented at the Black Bayou Wildlife Refuge at 10 AM on Saturday, June 8. Mr. Landis used a map of the area to designate where the performers will be positioned including some in canoes. The audience will walk through the trails of the refuge to experience his music in a very intimate way. It will fade into the sounds of nature as the piece ends. It is a fitting piece for our first commission and we are excited to bring it to the community.

**Learn more about  
New Music on the Bayou at:  
[newmusiconthebayou.com](http://newmusiconthebayou.com).**





# AJERO FAMILY PIANO

*Made possible through the generous financial support of Drs. Annelle and Martin Tanner*

Johann Sebastian Bach (1685-1750)

Prelude and Fugue in C minor, BWV 847  
Prelude and Fugue in C-sharp minor,  
BWV 873

Wolfgang Amadeus Mozart (1756-1791)

Sonata in D major, K. 381 for piano four hands  
I. Allegro  
II. Andante  
III. Allegro molto

Frédéric Chopin (1810-1849)

Étude in A-flat major, Op. 25 No. 1  
Impromptu No. 1 in A-flat major, Op. 29  
Fantaisie in F minor, Op. 49

William Bolcom (born 1938)

"The Serpent's Kiss"

Franz Liszt (1811-1886)

*Transcendental Étude No. 4 in D minor*  
*Mazeppa*

*Please remember to hold applause until the end of each composition.*

# Ajero

OLIVIA • ANTONIO • MARIO

## FAMILY PIANO



## Bios

**Dr. Mario Ajero, NCTM** is Professor of Piano at Stephen F. Austin State University in Nacogdoches, TX where he teaches applied piano lessons, group piano classes, and piano pedagogy. He holds Bachelor's and Master's Degrees in Music from Temple University in Philadelphia, PA and earned his Ph.D. in Music Education with a concentration in piano pedagogy from the University of Oklahoma. Dr. Ajero has served as Coordinator of Class Piano for Temple University's Music Prep Division and served as Lecturer in Piano for Temple University's Boyer College of Music and Dance in Philadelphia, PA. He currently serves on the Board of Advisors for the Disklavier Education Network through the Yamaha Corporation of America. Internationally recognized as an authority in incorporating technology in piano pedagogy and music education, he is frequently sought as a presenter for conferences around the world. In addition to presenting at every major piano pedagogy conference in the United States, Dr. Ajero has been invited to perform and present in Canada, Australia, Brazil, Germany, and China.

Born in Norman, Oklahoma, 14-year old pianist, **Antonio "Nio" Ajero**, started piano studies around the age of 3 with his father, Dr. Mario Ajero, Professor of Piano at Stephen F. Austin State University in Nacogdoches, Texas. He is currently one of only fifteen students from the state of Texas to be awarded a scholarship grant from the Texas Commission of the Arts and Texas Cultural Fund under their Texas Young Masters Program. As a result of the scholarship grant, Nio participated in the Cremona International Music Academy and Festival in Cremona, Italy. He also attended the

## Ajero Bios, Continued

PianoTexas Festival at Texas Christian University where he performed in concerts, masterclasses, and lessons with Vladimir Ovchinnikov and Igor Resnianski. Nio was a featured pianist on NPR's From The Top with host Christopher O'Riley. He has won numerous competitions including the Steinway & Sons Junior Piano Competition in Dallas, the Baylor/Waco Piano Competition, Texas State University's Young Artist Piano Competition, the SMU Institute for Young Pianists Competition, and the Red River Radio Young Artists Competition. One of Nio's highest distinctions is that he is a two-time National Gold Medalist from The Royal Conservatory for earning the highest marks in the United States for the Level 9 and 10 Piano Exams. This past year, he made his orchestral debut with the Marshall Symphony Orchestra under the direction of Kermit Poling. He currently takes piano lessons with Andrew & Linda Parr at Stephen F. Austin State University. Nio has performed in piano masterclasses with Alexander Kobrin, Tamás Ungar, Kenny Broberg, Alex McDonald, Carol Leone, Andrey Ponochevny, and Jane Magrath. In addition to piano, he is a black belt in Tae Kwon Do at Nacogdoches Blackbelt Academy.



**Olivia Ajero** is 10-years old and attends Raguet Elementary School in Nacogdoches, TX where she is in the 4th grade. She studies piano with her father, Dr. Mario Ajero, Professor of Piano at Stephen F. Austin



State University. This past summer, Olivia won first prize in the Steinway & Sons Junior Piano Competition in Dallas and also earned First Class Honors on her Level 7 Piano Exam from The Royal Conservatory. She was a winner of the 2018 Red River Radio Young Artist Competition and performed *Children's Corner Suite* by Claude Debussy on the air as part of the winners' concert. Olivia has also won honorable mention in the Young Artists Piano Competition at Texas State University and gold medals in the All-Star Festival at the Texas Music Teachers Association Convention. She holds the rank of yellow belt in Tae Kwon Do at the Nacogdoches Blackbelt Academy.

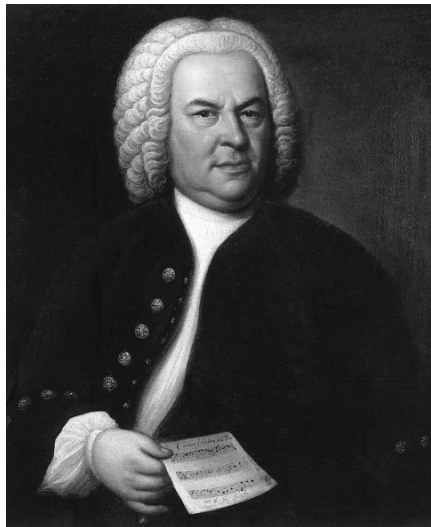
# AJERO FAMILY PIANO

Olivia Ajero. Antonio Ajero. Mario Ajero.

Program Notes by Jackson Harmeyer

The Ajero family pianists are by now familiar faces at our Sugarmill Music Festival. Three years in a row, young Antonio and Olivia have blown us away with their virtuosity. Now, once more, they and their father, Mario, will share with us their talents at our Fourth Annual Festival. Their program opens with two preludes and fugues from *The Well-Tempered Clavier* by **Johann Sebastian Bach (1685-1750)**. *The Well-Tempered Clavier* consists of two volumes, each of which includes one prelude and fugue pair in every major and minor key. This means that each book contains twenty-four preludes and fugues, so that the total number between the two books is forty-eight; indeed, the two sets are often casually referred to as “The Forty-Eight” for this reason. In the later seventeenth century, experiments in tuning had made available for the first time all twenty-four major and minor keys. Previously, keys with more accidentals, such as F-sharp major with its six sharps, would have sounded crude and out-of-tune. Bach’s *Well-Tempered Clavier* was one of several compositions written in Germany around this time which aimed to demonstrate the new feasibility of all twenty-four keys. Arguably, it was the most successful artistically, for its contents are played far more frequently than similar manuals. In its contrast of freer prelude movements with strictly contrapuntal fugue movements, *The Well-Tempered Clavier* setup a format of greater musical interest than its predecessors. Its example is one which later composers like Frédéric Chopin, in his *Twenty-Four Preludes*, Op. 28, and Dmitri Shostakovich, in his *Twenty-Four Preludes and Fugues*, Op. 87, have followed.

The first book of *The Well-Tempered Clavier* was complete as of 1722, a year before Bach left his post at Cöthen for his new appointment in Leipzig. Several preludes had already appeared in the *Clavierbüchlein*, “Little Keyboard



**Johann Sebastian Bach**

Book,” which he had composed to instruct his eldest son, Wilhelm Friedemann Bach in the basics of keyboard technique. The first book of *The Well-Tempered Clavier*, presumably, completes his tutelage. Though Bach would continue to revise the first book until 1740 at the latest, the pieces it contains are consistent with each other, some thoroughly rewritten from earlier versions to satisfy the volume’s stated goal as an exploration of keyboard technique in all twenty-four keys. The second volume is less consistent, compiled in Leipzig from approximately 1738 to 1742 when Bach had larger, even more extensive projects on his mind, such as the *Clavier-Übung III* from which we heard excerpts yesterday evening. This does not mean, however, that the pieces themselves are any less than those of the first book, simply that he had already accomplished his stated goal with the first volume and could add the more idiosyncratic second volume as a companion of sorts. This afternoon we hear the Prelude and Fugue in C minor, BWV 847, from the first volume and Prelude and Fugue in C-sharp minor, BWV 873, from the second volume. The former pair includes a Prelude of brooding character with its quick, pulsating sixteenth notes; the resolute Fugue which follows is in three voices entering in the order alto, soprano, and bass. The Prelude of the latter

pair is slow and exacting with its three, interwoven voices; the propulsive Fugue, also in three voices, reverses the order of entrances we had encountered in the previous Fugue: now they enter bass, soprano, and alto.

## Ajero Family

continued

Performing music for piano four hands was a popular social activity in the late eighteenth century and throughout the nineteenth century. By the end of the nineteenth, most of the major orchestral and chamber works, in fact, could be purchased in four-hand arrangements for performance at home by amateurs. Less commonly, four-hand recitals were given by professionals. **Wolfgang Amadeus Mozart (1756-1791)**, by some accounts, was the first to give a recital of four-hand music, an event which occurred on May 13, 1765 in London. He was joined, in his case, by his sister, Maria Anna Mozart whose nickname was “Nannerl.” It was during their eighteen-month residency in London and represented one more occasion for their father Leopold to show-off his talented children. The instrument on which they played was a recently completed two-manual harpsichord constructed by Burkhard Tschudi for King Frederick the Great of Prussia. The children were, in effect, to christen the instrument before it was shipped abroad. The Sonata in D major, K. 381 which Mario and Oliva play this afternoon, however, was composed after this London recital in Salzburg in 1772. Both Wolfgang and his sister enjoyed using this Sonata and its partner—K. 358—to teach students. Though no documentation survives of these sonatas’ premieres, there is a letter dated December 1777 from Leopold about potentially mailing these sonatas to Wolfgang, if he were to decide to remain in Mannheim. There is a similar letter, this time from Wolfgang to Leopold, from June 1781 soon after he had relocated to Vienna. Undoubtedly, Wolfgang and Nannerl would also play these sonatas together as they had done with other repertoire when they were children in London.

The Sonata in D major, K. 381 is in three movements according to the Classical fast-slow-fast pattern. The first movement is an exuberant *Allegro* applying sonata principle. Its first theme is characterized by quick scalar runs, played *staccato*. The second theme with its slightly altered rhythmic profile is equally vibrant; it is in A major, the dominant key. After the repeat of the exposition, the development begins, temporarily in the minor mode. It is brief, however, and soon we are back in familiar territory with the appearance of the recapitulation. The second movement is marked *Andante* and also follows sonata principle. This movement, now in G major and simple triple meter, is far more lyrical than its predecessor. Underlining its almost naïve melody is a persistent Alberti bass—a stock figure used in the Classical era to express triads horizontally instead of as weighty block chords. Luckily for their sakes, the pianists split time playing this repetitive figure. The third movement, now back in D major and marked *Allegro molto*, regains the energy of the first movement. It also adds the excitement of a hammered three-chord motive heard in its first measure and frequently throughout. Its development is incredibly brief, giving hints of contrapuntal imitation as well as call-and-response before changing its mind and proceeding blissfully to the recapitulation.



**Wolfgang Amadeus Mozart**

It was with some reluctance that the Polish-born composer and pianist, **Frédéric Chopin (1810-1849)**, came to resettle in Paris in September 1831. With help from Franz Liszt, Chopin was soon adopted by Parisian high society and began giving intimate recitals at the fashionable *salons* and teaching piano to private students. All of Chopin’s compositions, with only a few exceptions, are written for solo piano. Many of these are in shorter genres that he himself popularized. With Liszt and Robert Schumann, therefore, he shifted the emphasis in nineteenth-century piano music away from the sonatas and long forms of Classical-era Vienna and toward smaller forms, though all three of these pianist-composers continued to write in longer forms too. Smaller genres we associate with Chopin include the nocturne, polonaise, mazurka, waltz, étude, prelude, and impromptu. Chopin also extended the harmonic vocabulary of tonal music, approaching chromaticism more thoroughly than many predecessors, and he





**Frédéric Chopin**

likewise foregrounded syncopation as a significant rhythmic component in many of his pieces.

This afternoon we hear three works by Chopin. The first is the *Étude* in A-flat major, Op. 25 No. 1. An *étude* is a study piece written to exercise particular playing techniques. Though Chopin was not first to write *études*, through him this genre gained increased artistry, so that it was also acceptable for his and later *études* to be played on recitals. Chopin published two sets of twelve *études*: the Opus 10 and Opus 25. This first *étude* from his second set appeared in 1837 with the others of Opus 25. With its quick arpeggios, it demands dexterity and velocity of its performer. Schumann suggested its nickname “Aeolian Harp” after an instrument which is played by the wind, not human hands. Afterwards, we hear Chopin’s *Impromptu* No. 1 in A-flat major, Op. 29. The *impromptu* is a short piece of improvisatory character; Franz Schubert had previously contributed notable examples to this genre. Chopin wrote four *impromptus*, each composed and published at separate times. This First *Impromptu* appeared in 1837 and is notable for the triplet figures of its repeated A section and the gentle lyricism of the intervening B section.

Lastly, we hear Chopin’s *Fantaisie* in F minor, Op. 49, a longer work running about ten minutes and composed in 1841. Its genre, like the *impromptu*, can also be improvisatory. Indeed, Chopin often appended the word “*fantaisie*” to works in other genres to suggest their forms were freer than might ordinarily be expected. Opus 49, however, is one-of-a-kind in Chopin’s catalogue as the only work solely titled “*fantaisie*.” It is also atypical for its time in that it ends in A-flat major, not its own tonic, but the key of the first two pieces in our set by Chopin.

If Scott Joplin, the African-American composer of “Maple Leaf Rag” and “The Entertainer,” can be regarded as the most famous creator of piano rags, then **William Bolcom (born 1938)** has every claim to second place. Bolcom, a contemporary American composer, tells the story of how he first came to know Joplin’s music: “One day in the fall of 1967, I had lunch with Norman Lloyd who mentioned having heard of a ragtime opera by Scott Joplin. ‘Who is that?’ I asked, and Norman told me but his opera existed only in legend. For some reason I immediately went on the trail of *Treemonisha*, only to find that no one even at the Library of Congress, Lincoln Center, or the Schomburg Collection had it. That is, until I asked my colleague Rudi Blesh at Queens College. When he said ‘I have a copy of the vocal score—shall I bring it next week?’ I nearly fell off my chair.” Joplin was not nearly as well-known in 1967 as he is today: an incredibly popular figure at the turn of the twentieth century, his music had quickly been forgotten after his death in 1917. Soon after Bolcom’s encounter with Joplin, pianist Joshua Rifkin would record his rags, the film *The Sting* would feature his music in its soundtrack, and Gunther Schuller would restore and stage that mysterious opera of his, *Treemonisha*. No longer would Joplin be only a footnote in the history books.

Bolcom would also make an important contribution to this ragtime revival. Specifically, he would begin composing and performing new rags, something no one had done for probably fifty years. In this pursuit, other composers including William Albright, Peter Winkler, and even George Rochberg would also join. Bolcom mentions how he and Albright would mail each other rags, likening their exchange to playing chess by mail. He also comments that their internalization of ragtime marked a new phase in the creation of a distinctly American music: “Where Gottschalk would figuratively wear the costumes of the ethnic musics he evoked and Brooklyn-born Copland donned musical cowboy hats and overalls, we younger composers internalized rag (and other popular music) in such a way that our subsequent music became profoundly changed,



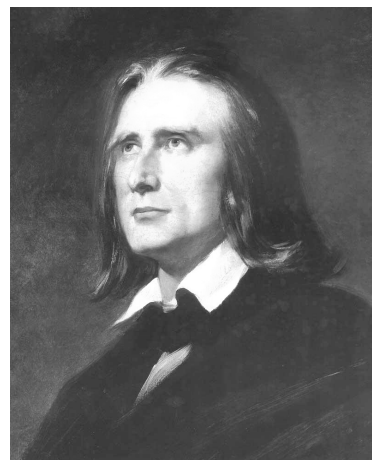
**William Bolcom**

## Ajero Family

continued

whatever styles we each pursued later.” Bolcom’s catalogue is littered with rags, including many for solo piano—such as the celebrated *Ghost Rags* of 1970—as well as rags for string quartet and an orchestral piece from 1982 entitled, *Ragomania*. The titles of many of these works, like “Eubie’s Luckey Day” and “Epitaph for Louis Chauvin,” make inside jokes that anyone familiar with turn-of-the-century rags should catch. Bolcom’s suite, *The Garden of Eden*, was composed in 1968 and consists of four rags. It recounts the Biblical story of the Fall through ragtime. “The Serpent’s Kiss” which we hear this afternoon is its third movement. Its minor key is uncharacteristic for rags, but, otherwise it has all the aspects, including the syncopation in the right hand, steady pulsing in the left, and a variety of tuneful themes. These and other traits of classic rags are often exaggerated and made to sound obsessive in Bolcom’s restyling. The original is for solo piano; it also exists in a version for two pianos made by the composer.

We close our program with a showpiece by the Hungarian composer and pianist **Franz Liszt (1811-1886)** who was well-known for his otherworldly virtuosity. Even as a boy, Liszt was receiving the highest acclaim and from the most distinguished of sources. His Viennese piano teacher, the respected Carl Czerny, refused to accept payment for lessons considering it too much of a privilege to teach the talented child. Beethoven, likewise, offered his praise and guidance to the young pianist. Liszt’s technique only improved with further studies in Paris, and, by 1831 when Chopin arrived in the French capital, Liszt had become a fixture of Parisian society. Liszt’s *Étude* in D minor is the fourth in the set of twelve *Transcendental Études* dedicated to his teacher Czerny. These études actually exist in three different versions, published successively in 1826, 1837, and 1852. The earliest edition is clearly the work of a student, written in the manner of the standard and often bland pedagogical exercises which were common in Vienna at that time. The second edition expands on the basic ideas of the earlier works, infusing them with tremendous displays of virtuosity. The final version then adds poetic refinement to these flashy showpieces, elevating their artistry without significantly reducing their virtuosity. Certainly in their second and third editions, these études are unlike those of Chopin and others which were written primarily to instruct the student. Instead, Liszt wrote his études to demonstrate the prowess of the virtuoso with Liszt himself, as a consequence of his innumerable recitals and a fandom to continuously impress, the chief virtuoso he had in mind. It is in their third and final form which these études are most often performed today.




Franz Liszt

The *Étude* in D minor which we hear is subtitled “Mazeppa” after the notorious seventeenth-century Ukrainian military figure, Ivan Mazeppa, and specifically the poetic account of his adventures given by Victor Hugo. In his 1828 poem, *Les Orientales*, Hugo tells of how Mazeppa, as a young man, was tied naked to a horse and cast-out into the desert as punishment for being caught in the act with a Polish noblewoman. After carrying him three days, the horse eventually falls dead, and the badly sunburnt Mazeppa untangles himself while also fending-off vultures and other birds interested in making a meal of him and his deceased transportation. Lord Byron was the first to give this legend in 1819, and his account inspired many authors, composers, and visual artists in the nineteenth century, including Alexander Pushkin whose poem was transformed into an opera by Pyotr Ilyich Tchaikovsky. Liszt also orchestrated his étude as a symphonic poem. In its piano version, this work makes incredible demands on the player, such as quick scalar passages, pounding octaves, and a section with so much activity that it is written on three staves instead of two. The incessant rhythms depict the protagonist’s wild ride strapped to the back of the horse as well as the expanse through which the two doomed travelers must journey. A tender middle section seems to represent their perseverance. The sudden triumph at the work’s conclusion then heralds Mazeppa’s freedom and his pronouncement as king of the Ukrainians.

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# HAMIRUGE PERCUSSION ENSEMBLE

Made possible through the generous financial support of 

Brett William Dietz (born 1972) 


*Urban Hymn No. 1*

Peter Garland (born 1952)

*Apple Blossom* for four marimbas

Steve Reich (born 1936)

*Clapping Music*

Brett William Dietz 

*Street Fight* for percussion duo

John Eriksson (born 1974)

*Träd, Forest of Hands*

Stephen David Beck (born 1959)

Percussion Quartet: Movements I and II

Brett William Dietz 

*Urban Hymn No. 4*

*Please remember to hold applause until the end of each composition.*



HAMIRUGE – THE LSU PERCUSSION GROUP is dedicated to the performance of quality literature written for the percussion ensemble. The group has been at the forefront of commissioning, performing, and premiering new works for this medium. The ensemble, under the direction of Brett William Dietz, has commissioned and/or premiered the works of Kevin Volans, David Stock, Daniel Lentz, Rodney Sharman, Randall Woolf, Michael Wittgraf, Peter Klatzow, Luduino Pitombeira, Stanley Leonard, Christopher Deane, Daniel Adams, Anders Åstrand, Michael Burritt, and Mark Ford. Hamiruge performed at the 2009 and 2017 Percussive Arts Society International Convention and made its New York premiere at Carnegie Hall in 2012. The group is featured on Stanley Leonard's recordings *Collage* and *Reunion* as well as David Stock's CD, *In Motion: The Percussion Music of David Stock*.

Performing today are Manuel Trevino, Chase Gillett, Sean McLean and Mitchell Mobley.

# HAMIRUGE PERCUSSION

Manuel Trevino. Chase Gillett. Sean McLean.  
Mitchell Mobley.

Program Notes by Jackson Harmeyer

Percussion has represented, in the twentieth and early twenty-first centuries, a largely untapped medium for composers seeking to explore new realms of sound. Although percussion instruments have been part of the Western art music tradition from its beginning, they had often been relegated to keeping pulse or accenting climatic moments prior to the twentieth century. Thanks, however, to composers like Edgard Varèse, Percy Grainger, John Cage, and many others, percussion instruments have gained greater significance in orchestral textures as well as an exciting solo and chamber repertoire of their own. Increased awareness and appreciation for non-Western musical cultures—those of Africa, Asia, and many other indigenous cultures—has also made this possible. The American composer Paul Lansky has described percussionists as “one of the most interesting and lively groups of musicians working today.” Further, regarding their interest in new music, Lansky has claimed that, “It’s axiomatic that part of their job description is to generate literature, which they do with evangelical zeal and fervor.” Percussionists have not hesitated to explore, even to create new music, for they are well aware that their

repertoire is still in its formative stages, and they are eager to contribute to its advancement.



**Brett William Dietz**

This afternoon we are joined by Hamiruge, the LSU Percussion Group. This ensemble is directed by **Brett William Dietz (born 1972)**, a formidable percussionist and composer in his own right whose recent advocacy of pieces for glockenspiel and narration—what he calls “Glock and Talk”—have been the first of their kind. Hamiruge plays several works by Dietz on this program, including two of his *Urban Hymns* and *Street Fight*. Dietz’s works are often of a political nature, commenting on the social issues and inconsistencies he finds in daily American life. The *Urban Hymns* were written in 2012, and they can be played on any percussion instruments by any number of percussionists, from one to one hundred. They must, however, be played in unison by all musicians involved, something which becomes increasingly difficult the more percussionists are added. Appropriately, these full-ensemble works open and close Hamiruge’s

program. *Street Fight* is a 2008 composition for percussion duo. It sets up the two players as opponents—caught in a street fight, as it were. They pull no punches as they continuously try to outdo each other.

The two works which follow, though incredibly different from one another, both represent the movement in American music termed “minimalism.” This movement which arose in the mid-1960s seeks to make the most out of a minimum of material. Composers associated with this aesthetic accomplish their stated goal, alternatively, through extended drones, the repetition and layering of short motivic fragments, or the gradual alteration of these fragments. The 1972 composition *Apple Blossom* by **Peter Garland (born 1952)** is tied to the ambient trend

# Hamiruge

continued

in musical minimalism—one which emphasizes atmosphere over structure. *Apple Blossom* consists of an extensive drone for four marimbas in which volume and intensity build over time. Garland studied with James Tenney, the “American spectralist,” and Harold Budd, who with Brian Eno was one of the pioneers of ambient music. Garland’s music also displays an interest in non-Western tunings, as encouraged by his fascination with Asian music, the indigenous music of Mexico, and the microtonal works of Harry Partch. The music of **Steve Reich (born 1936)** represents another facet of minimalism. Reich, at an early stage in his career, was drawn to the layering of repeated rhythmic figures. He discovered through tape music the slight staggering of identical material, a process he has termed “phasing.” In *Clapping Music*, also a work 1972, there is only one motive. Everything else we hear is created aurally through the gradual desynchronization of this motive amid the clapping of its two performers.

Beyond these minimalists, the other two composers whose music is featured on this afternoon’s program have connections to experimental rock and electronic music, respectively. Swedish composer **John Eriksson (born 1974)** has pursued a dual career as a member of the classically-oriented Kroumata Percussion Ensemble and as drummer in the neo-psychedelic rock band Peter, Bjorn, and John. For both groups, he has been a composer and arranger. His composition *Träd, Forest of Hands*, which we hear, dates from 2006 and recreates the sounds of tree branches, creaking and brushing against each other in the wind. Like the work by Garland, it has an ambient, atmospheric quality. It is

for one marimba with four players. **Stephen David Beck (born 1959)** is an innovator in electronic music who, like Dietz, is a professor at Louisiana State University. His appointment is not only in the music school, where he serves as Professor of Composition and Computer Music, but also at LSU’s Center for Computation and Technology. An active presenter and researcher in the field of computer music, Beck had received a Fulbright Fellowship in 1985 to study at the recently-established *Institut de Recherche et Coordination Acoustique/Musique*, or IRCAM, in Paris. His Percussion Quartet was commissioned by Hamiruge and premiered by them earlier this year. Today we hear its first and second movements which are full of the same propulsive energy and timbral contrasts that have made similar works by Iannis Xenakis, Magnus Lindberg, Paul Lansky, and other composers so successful.



Steve Reich

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# KACHERSKI/MORITA DUO

*Made possible through the generous financial support of*



Manuel Ponce (1882-1948)

*Preludio* for harpsichord and guitar

Anton Diabelli (1781-1858)

*Grande Sonate brillante* in D minor, Op. 102  
I. Adagio - Allegro

David Mitchell (born 1970)

*Lake Avondale*

J. Todd Frazier (born 1969)

*Brazos de Dios*

Manuel de Falla (1876-1946)

*La vida breve*  
*Danza Española No. 1*

*Please remember to hold applause until the end of each composition.*





## Jay Kacherski, guitar

"Virtuosismo" and "technical dominance" are the words used by the press to describe American guitarist, Jay Kacherski. A native of New York, Kacherski has given solo performances and masterclasses throughout the United States and Mexico at music venues such as the *Festival Internacional de Guitarra del Conservatorio Nacional de Musica*, Mexico City; the *New Orleans International Guitar Festival*, and the *Concert Artist Series* at the Atlas Performing Arts Center in Washington D.C. As a member of the Texas Guitar Quartet, he has given performances and masterclasses at the Brevard Music Center, the Texas Guitar Workshop, Round Top, the Florida Guitar Foundation in Miami, and at various universities and concert series throughout the United States and abroad including a six city tour of China.

In 2007, Jay Kacherski was a member of the guitar faculty at the Escuela Nacional de Música, the music conservatory for the National University of Mexico (the Universidad Nacional Autonoma de México, UNAM). In 2008, he returned to Mexico as a Fulbright Scholar researching, performing, and promoting contemporary classical guitar music of Mexico. His guide and teacher for his Fulbright work was the world-renowned Mexican guitarist Juan Carlos Laguna. Since then, he has been premiering many new Mexican guitar works (both solo and chamber) in the United States and has created the first ever complete catalog of Mexican guitar works on the internet with links to videos, audio, scores, and more. It is called the *MGMC*—the *Mexican Guitar Music Catalog* and is available at the website [www.kacherskiguitar.com](http://www.kacherskiguitar.com).

Jay Kacherski is on the guitar faculty at Loyola University, the University of New Orleans, and McNeese State University, as well as NOCCA, the New Orleans Center for Creative Arts. He is an Associate Editor for Soundboard Magazine, the director of the Francis G. Bulber Youth Orchestra Guitar Program, and the Artistic Director of the Houston Classical Guitar Festival and Competition in Texas.

Jay Kacherski completed his Doctor of Musical Arts degree in Classical Guitar Performance from the University of Texas at Austin with professor Adam Holzman. Prior to that, he earned a master's degree in Guitar Performance and Literature from the Eastman School of Music where he studied with Dr. Nicholas Goluses. He completed his undergraduate studies with Pepe Romero protégé Dr. Mark Switzer and Eddie Lugo at Florida Southern College where he graduated with honors. Jay has also been a performer in master classes with classical guitar icons Manuel Barrueco, Sharon Isbin, Kazuhito Yamashita, Eliot Fisk, and the Los Angeles Guitar Quartet among others.

## Lina Morita, piano

Pianist and Brazilian native Lina Morita made her Carnegie Hall debut in 2013. Her career has taken her throughout the U.S., Brazil, Costa Rica, Mexico, France, and the Czech Republic. Most recently, she has been invited to present solo recitals at Salão Leopoldo Miguez in Rio de Janeiro, Brazil; Museo Mural Diego Rivera and at La Escuela de Musica “Vida y Movimiento” del Centro Cultural Ollin Yoliztli in Mexico City. Other venues in which she has performed include Il Festival Eleazar de Carvalho, IX Festival de Música de Santa Catarina (Brazil), the Music Center at Strathmore in Maryland, Atlas Performing Arts Center in Washington DC, and prestigious concert series at the National City Christian Church, the Church of the Epiphany in Washington DC, the Vienna Presbyterian Church in Virginia, and the Bertramka House in Prague.

Lina Morita has performed recitals and taught master classes at various colleges and universities in the U.S. such as the Florida State University, University of Tennessee, Colorado State University, Colorado Mesa University, University of North Dakota, Sam Houston State University, University of Southern Mississippi, St. Mary’s College, Louisiana State University, Tulane University. Her solo and collaborative performances have been featured on Radio MEC FM in Brazil and WRKF 89.3FM in Baton Rouge, Louisiana. Her collaborative performance with soprano Carol Lines was released by Centaur Records. She has also performed with the Ars Nova Chamber Orchestra, Washington Sinfonietta, and the Lake Charles Symphony.

Lina Morita received the Doctor of Musical Arts degree in Piano Performance and Literature from the Eastman School of Music; the Master of Music from Rice University; and the Bachelor of Music degree from Indiana University. Her primary studies have been with renowned pedagogue Nelita True, Robert Roux, Edmund Battersby, and French pianist Michel Block. Morita is currently an Associate Professor of Piano at McNeese State University in Lake Charles, Louisiana.

**Today’s performance is underwritten by**



# KACHERSKI/MORITA DUO

Jay Kacherski, guitar. Lina Morita, piano.

Program Notes by Jackson Harmeyer

The Sugarmill Music Festival prides itself on introducing unfamiliar music to our audiences. Though we, of course, enjoy programming the classics of Western art music, we are also glad when we can introduce music which is unknown even to enthusiasts of chamber music. We have already encountered this feature in the concerts by the Rose City Trio and the New Music on the Bayou Ensemble. This is largely the case again for our program this evening by guitarist Jay Kacherski and pianist Lina Morita. Kacherski, a member of the Texas Guitar Quartet, has performed around the world. One of his special interests is Mexican guitar music, an underappreciated body of works which he has promoted not only through concerts but also the creation of a Mexican Guitar Music Catalog. Morita, a native of São Paulo, Brazil, has also led an active performing career,



Manuel Ponce

including recent recitals in Mexico City at the *Museo Mural Diego Rivera* and *La Escuela de Musica*. Since 2007, she has served as professor at McNeese State University in Lake Charles. The majority of the music Kacherski and Morita share with us this evening is connected to the Spanish-speaking world, owing to their own connections with this heritage as well as the guitar's prominent place in many national traditions. These are works which are unfamiliar to many listeners, but that will undoubtedly have a wide appeal.

Our program starts with the *Preludio* for harpsichord and guitar by **Manuel Ponce (1882-1948)**. Mexican composer Ponce was his country's leading musician during his lifetime. He created works for many instruments and ensembles, not least for his own instrument—the piano—and for the guitar—the instrument with which his music is most associated today. Indeed, the legendary classical guitarist, Andrés Segovia, once noted that, in his opinion, it was Ponce who had the greatest influence on the revival of the guitar repertoire in the twentieth-century as well as opening the guitar's potential as a

concerto soloist. Segovia was a fierce advocate of Ponce's music, and his recitals could sometimes consist entirely of works by this composer. Ponce, moreover, created a national idiom for Mexican symphonic music, one which infused Mexico's rich tradition of nineteenth-century Romanticism with elements of impressionism and neo-Classicism. In this pursuit, he was followed by his gifted pupil Carlos Chávez and others of this younger generation like the iconic Silvestre Revueltas. Ponce's *Preludio*, performed this evening on piano and guitar, is a late work by this composer, written in 1936. It demonstrates just how far Ponce's music had come from the nineteenth-century tradition; ironically, this means it almost sounds like it had been created in the eighteenth century and not the twentieth. The keyboard and guitar parts are well-paired, so that they both contribute to a continuing sense of line while each making their own idiomatic additions to its flow.

The Viennese composer and music publisher, **Anton Diabelli (1781-1858)**, is primarily remembered today for the challenge he issued to his fellow composers and the unexpected response he received from one of these men—namely, Ludwig van Beethoven. In 1819, Diabelli sent a waltz of his own creation to Austria's leading composers, including Beethoven, Franz Schubert, Carl Czerny, and Johann Nepomuk Hummel, asking each to respond with a single variation which he intended to publish in an anthology of Austrian music. Beethoven, instead, took this opportunity to write thirty-three variations! Submitted five years too late, his work is commonly referred to as the *Diabelli Variations*, preserving this lesser composer's name for posterity. Among guitarists,

however, Diabelli's own compositions are well-regarded. Credited to Diabelli are some six hundred original compositions and arrangements for solo guitar or which utilize guitar in various chamber configurations. Diabelli taught both guitar and piano, so it is not surprising that he would compose a work like the one we hear this evening for these instruments in combination. This work is his *Grande Sonate brillante* in D minor, Op. 102 for piano and guitar. We hear only its first movement, marked *Adagio - Allegro*, in which the two instruments trade responsibilities as soloist and accompanist.



**Anton Diabelli**

Two works by contemporary composers follow. The first of these is *Lake Avondale* by **David Mitchell (born 1970)**, a composer and educator based in Atlanta, Georgia. Mitchell is a guitarist by training, though his compositions are for a variety of media, including acoustic instruments as well as music for films and videogames. His ambient work depicts a morning stroll around Lake Avondale, a small lake in a historic Atlanta neighborhood. It contrasts the natural beauty of the lake with its noisy urban environs. Afterwards, we hear *Brazos de Dios* by **J. Todd Frazier (born 1969)**. Frazier is a composer and music therapist based in Houston where he is director of Houston Methodist Hospital's Center for Performing Arts Medicine. Frazier has written of his piece, "*Brazos de Dios*... my grandfather calls the Brazos by that name... the 'Arms of God.' I've seen it written that way on a map of the Republic of Texas from 1842. What a name! Of all the rivers in Texas, the Brazos is the most intriguing to me." The Brazos runs southeast from the area of Abilene, passing through Waco, College Station, and the Houston metropolitan area; it eventually drains into the Gulf of Mexico. It was at Washington-on-the-Brazos, an Anglo-American settlement, that Texas declared its independence from Mexico in 1836.

The final piece on this evening's program is by Spanish composer **Manuel de Falla (1876-1946)**. Falla, a contemporary to Ponce, played a similar role in the development of Spain's national idiom in the twentieth century.



**Manuel de Falla**

His music likewise moves from a Romantic style, through impressionism, and a more astringent application of neo-Classicism. Falla spent the formative years of his career in Paris: he lived there from 1907 to 1914 where he worked as a close colleague to the era's leading innovators, including Claude Debussy, Maurice Ravel, Igor Stravinsky, and the impresario Serge Diaghilev. To conclude their program, Kacherski and Morita perform the famous *Danza Española* No. 1 from Falla's opera, *La vida breve* (*The Brief Life*). This work was already complete before Falla ever arrived in Paris; nevertheless, once there—and with the encouragement of Debussy—he modernized it, replacing the old-school aria-recitative format with a more continuous flow of musical ideas. In *La vida breve*, as in other works, Falla attempted to elevate Spanish Gypsy music into an artform without inadvertently also removing it from its sensual, primordial origins. The opera's first version was complete by 1905, for which it won a competition hosted by the *Real Academia de Bellas Artes de San Fernando*. It was when this award failed to win it a staging that Falla—frustrated with his limited artistic prospects in Spain—relocated to Paris, then the cultural capital of Europe. Even with the powerful connections Falla made there, its premiere still had to wait until April 1, 1913 when it was finally staged in French. It was soon staged again in Madrid after Falla was forced to return to Spain with the outbreak of World War I in 1914.

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# REMEMBERING BRENT CAPLAN



PRINCIPAL OBOE OF THE  
LAS VEGAS PHILHARMONIC **STEPHEN**

## **CAPLAN & STRINGS**

EMILIO CASTRO, violin  
CESIA CORRALES, viola  
PAUL CHRISTOPHER, cello



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# STEPHEN CAPLAN AND STRINGS

*Made possible through the generous financial support of the Caplan family and friends*

Benjamin Britten (1913-1976)

Phantasy, Op. 2 for oboe quartet

Frank Sinatra (1915-1998)

Arr. Lauren Cordell

Medley: "It Was a Very Good Year" -  
"Fly Me to the Moon"

Astor Piazzolla (1921-1992)

*Oblivion*

Wolfgang Amadeus Mozart (1756-1791)

Oboe Quartet in F major, K. 370

I. Allegro

II. Adagio

III. Rondeau. Allegro

*Please remember to hold applause until the end of each composition.*

## Stephen Caplan, oboe

Stephen Caplan's performances have been heard at venues throughout the world, including the Kennedy Center and Carnegie Hall, and have been featured on several recordings. His solo recording of American music for the oboe, *A Tree in Your Ear*, has received international acclaim, and Caplan is praised by *Fanfare* magazine as a "superb soloist, alternately plaintive and exuberant" for his recently released recording of the Jean Francaix concerto, *L'Horloge de Flore*.

Principal oboist with the Las Vegas Philharmonic, Caplan also plays in orchestras on the Las Vegas Strip, accompanying a diverse group of popular and classical superstars, from Tony Bennett and Ray Charles to Luciano Pavarotti. His eclectic performance background includes professional affiliations with a baroque period-instrument ensemble and a Sousa style concert band, as well as soundtracks for television and film. He has been featured on NPR's *All Things Considered*, and has appeared on PBS specials and the Latin Grammys.

Caplan has been a concerto soloist with numerous orchestras throughout the United States and in Europe, and has served on the faculties of many summer music festivals, including the Orfeo Music Festival in Italy, the Renova Festival in Pennsylvania and the Ostrava Oboe Festival in the Czech Republic. He is the only performing artist to win the Nevada Arts Council's prestigious Artist Fellowship Award three times, and was awarded their 2017 Fellowship Project Grant, resulting in a series of teaching and performance videos. For two decades, Caplan performed with the Sierra Winds, releasing six critically acclaimed recordings, touring internationally, and receiving numerous awards including the Nevada Governor's Award for Excellence in the Arts.

Caplan is Professor of Oboe at University of Nevada Las Vegas and is author of two books, *Oboemotions: What Every Oboe Player Needs to Know about the Body*, and *The Breathing Book*. He has developed innovative coursework for music students incorporating a better understanding of the body in performance, and has been a guest clinician for music programs internationally.

Raised in central Louisiana, Caplan began playing the oboe when he was 12, and was soon winning competitions and studying with some of America's leading teachers. While attending Alexandria Senior High School, he was a concerto winner with the New Orleans Philharmonic, Rapides Symphony, Shreveport Symphony, Natchitoches-Northwestern Symphony, and a national finalist in the Music Teachers National Association's Young Artist Competition. He earned a Bachelor of Music from Northwestern University, a Masters and Doctor of Musical Arts from the University of Michigan, and is a licensed Andover Educator. Caplan is a Buffet Group USA Performing Artist. More information can be found at [www.oboemotions.com](http://www.oboemotions.com)





## Emilio Castro, violin

Emilio Castro was born January 25, 1988 in San Pedro Sula, Honduras. At the age of eight he showed talent to play the violin. He attended the elementary School of Music in his hometown and later went to Victoriano Lopez School of music located in San Pedro Sula. In Honduras, he was a member of the Chamber Orchestra of San Pedro Sula and The National Philharmonic Orchestra of Honduras. In the Summer of 2008, he was awarded a scholarship to study at Washburn University in Topeka, KS where he was a member of the Topeka Symphony Orchestra. In 2010, Emilio transferred to Northwestern State University of Louisiana to continue his education where he graduated in December of 2017 with a dual Degree in Violin Performance and Computer Information Systems. He has participated in different Music festivals in Central America, South America and around the United States. Currently, Emilio works as a Software Developer in Alexandria, LA. Also, Emilio collaborates in several chamber music ensembles as well as Symphony Orchestras in the Ark-La-Tex area.



## Cesia Corrales, viola

Cesia Corrales started her first viola lessons with Mr. Mario Rivera at the age of thirteen, at the Victoriano Lopez Music School, located in San Pedro Sula, Honduras. In 2012, she graduated from musical performance concentrating in viola as her principal instrument. She started college at Northwestern State University on the fall of 2016 and is currently in her Junior year as a Music Education Student under the tutelage of Dr. Andrej Kurti. She has also been selected on the McCutcheon Honor Recital in the strings category on 2018 at NSU. Ms. Cesia has gained much experience by participating in Programs with the YOA Orchestra of the Americas and playing in orchestras such as the San Pedro Sula Symphony, Rapides Symphony, South Arkansas Symphony, Lake Charles Symphony, as well as various ensembles representing Northwestern State University.

## Paul Christopher, Cello

Paul Christopher began his undergraduate studies with Madeline Foley at the New England Conservatory of Music and earned his Bachelor of Music Education. He pursued graduate studies at the University of Memphis with Peter Spurbeck and earned his Master of Music in Cello Performance. Presently Christopher is Associate Professor of Cello and Music Theory at Northwestern State University of Louisiana in Natchitoches, Louisiana. His articles have been published in the Jacques Offenbach Society Newsletter, Strings, American String Teacher, and Bass World. A longtime member of the Shreveport Symphony Orchestra as Principal Cello, Christopher continues to perform with area orchestras, such as Rapides Symphony and South Arkansas Symphony. In the summers, he served as Assistant Principal Cello with the Peter Britt Festival Orchestra. Additionally, Christopher has performed guest artist recitals in Arkansas, Colorado, Florida, Indiana, Kansas, Louisiana, Mississippi, Nebraska, New Mexico, Tennessee, Texas, and internationally in Costa Rica, Honduras, Panamá, and South Korea. He has presented and performed at professional conferences, such as NSU's Research Day, Louisiana Music Educators Association, Louisiana Music Teachers Association, Huntsville New Music Festival, Southeastern Composers League Forum, Society of Composers, Inc. and National Association of Composers. Christopher's Lagniappe recording of Offenbach Cello Duos was reviewed by Colin Clarke of Fanfare saying, "The standard of playing is consistently of the highest level. Documentation is helpful and shot through with the enthusiasm that defines the performances themselves." This CD is the seventh in a series devoted to the cello music of Jacques Offenbach recorded on the Human Metronome label produced by Helen and Beecher Wood. For more information please visit: [paulchristophercello.com](http://paulchristophercello.com). Christopher has appeared on numerous recordings as a member of the Nashville String Machine. He has also recorded works by contemporary composers Dinos Constaninides, Don Freund and Mark Prince Lee.



# STEPHEN CAPLAN AND STRINGS

Stephen Caplan, oboe. Emilio Castro, violin.  
Cesia Corrales, viola. Paul Christopher, cello.

Program Notes by Jackson Harmeyer

Our final concert this evening features Stephen Caplan, principal oboe of the Las Vegas Philharmonic, paired with string players from nearby Natchitoches. Caplan, a member of Alexandria's own Caplan family, joins us this evening to honor Brent Caplan, his cousin, who passed away last year at the age of fifty-four. This evening's program features music for oboe and string trio, a genre that has its origins in the second half of the eighteenth century. Those who enjoy chamber music will, of course, be aware of the innovations which Joseph Haydn and other composers made to the string quartet at this same moment in history. Compositions which replace one of the violins of the string quartet with a wind instrument are less familiar to us today, even though their genre developed simultaneously with the string quartet. Whether they pair string trio with flute, oboe, clarinet, horn, or another instrument, these pieces were typically written in the manner of the *quatuor brillant* in that the added wind instrument functions as a soloist accompanied by the remaining strings. Wolfgang Amadeus Mozart composed quartets with flute and oboe soloists, but so did his contemporaries Carl Stamitz, Johann Christian Bach, and Johann Baptist Vanhal; Stamitz and Johann Nepomuk Hummel also wrote for clarinet quartet. Benjamin Britten, the twentieth-century composer who was a devotee of Mozart's music, emulates this soloistic approach in his *Phantasy, Op. 2*, and we will encounter it again at tomorrow's program by the *Metamorphosis Quintet* when we hear Gabriel Velazquez's *Concerto for flutes and strings, Una historia de amor*.

## Benjamin Britten (1913-1976)

*Phantasy, Op. 2* for oboe quartet

It has often be said, rightly or wrongly, that, until the turn of the twentieth century, Great Britain had not produced a composer of international stature since the death of Henry Purcell in 1695. George Frideric Handel was, of course, German, even if his compositions had become a fixture of British musical life in his own era and have remained so ever since. After Handel, the island nation repeatedly welcomed foreigners to shape their country's musical persona, including Johann Christian Bach, Joseph Haydn, and Felix Mendelssohn. What native British composer can we induct into these ranks? Perhaps certain late nineteenth-century composers like Arthur Sullivan or Charles Villiers Stanford make the cut. Perhaps we must wait until the twentieth century and the arrival of figures like Edward Elgar, Ralph Vaughan Williams, Gustav Holst, and, eventually, Benjamin Britten. Whether or not we are correct in our initial assumption—that for two centuries, Great Britain had little to contribute to music beyond its own shores—there was, in the twentieth century, a conscious effort among British composers to redefine their musical culture, apart from continental dominance; this often meant that they were looking back to triumphs of the English Renaissance and Restoration periods.



Benjamin Britten

In 1905, the British music patron and amateur violinist, Walter Wilson Cobbett, established a competition for musical works in an invented genre he called the “phantasy.” These were to be one-movement, chamber compositions of moderate length in which there was a free reign of ideas as well as an inner unity. Cobbett’s phantasy was meant as a modern analogue to the English Renaissance genre alternately referred to in publications of that era as “fancie,” “fantasia,” or something of similar derivation. Cobbett maintained that these fancies had been the beginning of chamber music, at least within a British context. John Dowland, active at the turn of the seventeenth century, had been the master of the lute fancie; his works were also appropriate for performance by a consort of viols. Music for viols really took-off in the next few decades, and British composers like Orlando Gibbons, John Jenkins, William Lawes, Matthew Locke, and Henry Purcell created fancies for three, four, five, and six viols. The earliest of these predate Haydn’s string quartets, usually seen as a birthplace of chamber music, by more than a century. Cobbett’s first competition called for phantasies for string quartet and saw William Hurlstone named winner. The second competition in 1907, this time requesting piano trios, was won by Frank Bridge who, two decades later, would become Benjamin Britten’s composition instructor.

Britten entered and won the Cobbett competition of 1932 with his Phantasy in F minor for string quintet; it was one of his first major accomplishments as a composer. That same year, he composed another Phantasy of his own volition, this time for oboe and string trio, an ensemble modeled after the Oboe Quartet of Wolfgang Amadeus Mozart. Its premiere was on BBC radio in August 1933 by the oboist Léon Goossens and members of the International String Quartet. A live performance was given that November and, in March 1934, it was selected for performance in Florence at the Festival of the International Society for Contemporary Music. When Britten published this Phantasy in 1935, he assigned it his Opus 2. Cobbett had imagined that the phantasy genre would treat all participating musicians as equals, rather than allowing one soloist to predominate. In a sense, that remains the case in Britten’s Phantasy, Op. 2 even though the oboe is definitely the lead player. Goossens had stipulated that Britten include a lengthy break midway through the piece, so that he would have a chance to “rest his chops.” This means that, while the oboe predominates the texture when it plays, there are entire sections where it does not play.

The cello opens the musical dialogue with a martial rhythm which ascends into the viola and violin before the oboe ever enters with its more lyrical theme. This music progresses into the second more playful section where the instruments alternate quick scalar runs, with the oboe reclaiming its leadership role when it re-enters. The third section is marked by *pizzicato* pulses, first in the cello, and a drone, which begins in the violin; both of these textures exchange between different instruments later. A slower fourth section begins with shimmering high notes in the strings and some uncertainty from the oboe. Afterwards, the oboe drops out and the viola momentarily takes over as leader, playing a melody which is soon echoed by the violin. As intensity builds among the strings and then falls again, the oboe makes its long-awaited return, soaring in from a high E before immediately descending on an ornamented, improvisatory run. As the strings remain motionless, the oboe swoops upward again; now the oboe becomes a true soloist over a frozen texture in the strings. At long last, the strings begin to interact once more, restoring the *pizzicato* pulses and extended drone of the third section. Then enter the quick runs of the second section and, finally, the martial rhythms of the first section which conclude, as they had begun, with the solo cello. In effect, we have come full circle, demonstrating the free reign of ideas as well as the inner unity which Cobbett had desired of his phantasies.

## Works with Popular Inspirations

Frank Sinatra: *Medley*; Astor Piazzolla: *Oblivion*

Between the works by Benjamin Britten and Wolfgang Amadeus Mozart, two major figures in the history of art music, we hear music by two seminal figures associated with popular music. These are Frank Sinatra, the singer who extended the sensibilities of big band jazz well into the era of rock, and Astor Piazzolla, the genius of Argentine tango. Stephen Caplan, as a musician active in Las Vegas, is part of the same cultural community which nourished Sinatra in the early 1950s when his career was in decline and then which Sinatra, over the next four

decades as his popularity took off once more, reinvigorated as one of this city's first resident entertainers. His Las Vegas debut was at the Desert Inn in September 1951; there, he would perform for half-filled houses of ranchers and wildcatters. After 1953, however, "Ol' Blue Eyes" would hit many of Vegas's major attractions, including the Sands Hotel, the Sahara, Caesars Palace, and the Golden Nugget. He was also invited to speak at the University of Nevada, Las Vegas where he was bestowed an honorary doctorate. This evening Caplan plays two of Sinatra's most famous songs in arrangements made by Lauren Cordell, a violinist of the Las Vegas Philharmonic. These are the familiar tunes "It Was a Very Good Year" written by Ervin Drake and first recorded by Sinatra in 1965; and "Fly Me to the Moon" by Bart Howard, released in Sinatra's version a year earlier.

The name of Astor Piazzolla might be lesser-known to audiences in the United States, but, in Argentina, his own country, he is at least as well-known as Sinatra is here. That was not always the case, however, and when he first introduced his "nuevo tango," there was much resistance among his countrymen. These "new tangos" could include extreme chromaticism, fugal elements, and aspects of jazz; they also often exceeded the typical instrumentation for tangos. Piazzolla, unlike Sinatra, was a highly-trained composer, having studied classical composition first with Alberto Ginastera—at the time, Argentina's leading exponent of art music—and then Nadia Boulanger—the French pedagogue who had already taught Aaron Copland, Darius Milhaud, and Elliott Carter, and, later, would teach Philip Glass. Piazzolla would, instead, first receive acclaim in France and the United States, places where he was appreciated foremost as a composer who, like Johann Strauss II and the waltz, transformed a popular dance genre into a vibrant art form. Since the 1980s, his music has been accepted in Argentina, actually hailed as saving the tango which had stagnated during the 1950s and 1960s. This evening we hear *Oblivion*, one of Piazzolla's most famous tangos. This short piece with its longing nostalgia and passion was composed for the 1982 film, *Enrico IV*, directed by Marco Bellocchio.

## Wolfgang Amadeus Mozart (1756-1791)

Oboe Quartet in F major, K. 370

When Mozart returned home to Salzburg on March 13, 1773, both he and his father Leopold knew that his years of travel as a child prodigy were over. Mozart, now aged seventeen, had in his tours seen all the great cities of Europe, including Munich, Vienna, Brussels, Paris, London, Antwerp, Zürich, Milan, Rome, and many others. After visiting these cities and receiving the praise of Empress Maria Theresa of Austria, King Louis XV of France, and King George III of Great Britain, Salzburg and its self-important archbishop seemed rather provincial. Exhausting his limited opportunities locally, Mozart travelled in autumn 1777 to Mannheim, accompanied by his mother. This city was renowned for its orchestra, an establishment which the English music critic, Charles Burney, famously called "an army of generals." Mozart, while in Paris in 1766, had met the orchestra's director, Christian Cannabich. Now in Mannheim in 1777, he would meet and befriend many of the orchestra's outstanding players, including its principal oboist Friedrich Ramm. Mozart and Ramm became quick friends, and, in his letters home, Mozart praised Ramm's expressivity of tone. That summer, while still in Salzburg, Mozart had written his Oboe Concerto in C major; he soon shared a copy of its score with Ramm who, by February 1778, had already performed it five times. Though Mozart would make many connections while in Mannheim, he had no success finding a new post. He proceeded next to Paris, where that summer his mother fell ill and died. Finally, in January 1779, at the insistence of his father, Mozart begrudgingly returned home to Salzburg where the post of court organist had been secured for him.

In the meantime, the Mannheim court and its orchestra had relocated to Munich. The friends and connections Mozart had made in Mannheim were now in this city, and he received in summer 1780 a commission for a new opera to be performed in Munich: this would become *Idomeneo*. That November, Mozart travelled to Munich to oversee the production of *Idomeneo*, and there he was reunited with Ramm. Though we do not know the exact occasion for which the Oboe Quartet in F major was composed, we can be sure that, when it appeared in the early months of 1781, it was intended that Ramm would be its soloist. Mozart knew well Ramm's playing style from his work on the Oboe Concerto, and he could write directly for his strengths. Indeed, one commentator has called the Oboe Quartet a celebration of Ramm's virtuosity. Oboes of that era had only two or three keys, making certain pitches much more difficult to play than others. Mozart's Quartet demands a clarity of tone throughout



**Wolfgang Amadeus Mozart**

the range of the oboe and, without the many keys of the modern oboe to ease tone production, eighteenth-century oboists had to possess incredible dexterity in order to achieve the necessary fingerings. Mozart also demanded that the oboist play several notes at the extreme highpoint of their instrument's register—a challenge in itself. It is not only virtuosity, however, which still endears us to this work: Mozart's melodic writing as well as his counterpoint and exchange of textures foreshadow the compositional mastery he would display repeatedly in his forthcoming Viennese works. If he was a child prodigy no longer, then certainly Mozart was finding himself as one of the major composers of his own era and, moreover, any era.

The Oboe Quartet is in three movements, according to the traditional fast-slow-fast pattern. Its sonata-principle first movement is marked *Allegro* and is in F major. The oboe introduces the movement's delightful first theme. In this section at least, the oboe clearly predominates over the strings, though their interactions will soon become more balanced. The transition to the second theme, now in the dominant of C major, is incredibly subtle, occurring through the repetition of brief motives in both the oboe and strings. Now the oboe takes on an extensive solo, soaring over the strings; the strings also gain more independence, however, adding important punctuation after the oboe's solo. We even find them reiterating the first theme in the new key in the

exposition's closing section before the oboe re-enters. The development begins as a contrapuntal dialogue, initiated by the strings. The oboe joins this dialogue before it launches a darker solo section with some tonal ambiguity. Soon enough, the first theme reappears, back in F major, initiating the recapitulation. The bleak second movement, marked *Adagio* and set in D minor, is only thirty-seven bars in length. The strings open this movement, though they promptly recede into an accompaniment role when the oboe enters with its painfully expressive line. This movement, in ternary form and with the oboe predominant over the strings, has the reflective character of an opera aria, suggesting that *Idomeneo* was still fresh in the composer's mind. The third movement, marked *Rondeau. Allegro* and once more in F major, possesses a joyful hunting atmosphere with playful alternations between the oboe and the strings, especially the violin. The oboe line, however, is far more extravagant than anything attempted by its partners. After this pleasant game of chase, the Quartet ends unassumingly and without fanfare.

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**2020 Sugarmill Music Festival Dates**  
Friday, May 15 through Sunday, May 17



## Jackson Harmeyer

Nature Photographer

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## 2020 Projected Festival Budget *(in very round numbers)*

### EXPENSES

Musicians	\$10,000	Musicians deserve to be paid.
Scholarship and Publication	\$5,000	Our scholarship helps set us apart.
Venue and Staging	\$5,000	A large portion benefits preservation of the Sugarmill
Financials, Insurance and Related	\$3,000	Necessary
Miscellaneous and Contingency	\$2,000	Things come up
Leadership	\$0	All volunteer
Marketing	\$0	Underwritten by Sylvan Learning

### REVENUE

YOUR DONATIONS	\$20,000	Thank you for your generous support.
YOUR PURCHASES	\$5,000	Tickets, T-Shirts, etc.
City Funding supported by taxes	\$0	We don't accept it.
State Funding supported by taxes	\$0	We don't accept it.
Federal Funding supporting by taxes	\$0	We don't accept it.



*This is a homegrown Festival for musicians and music lovers. It depends entirely on voluntary funding, such as your gifts. Throw money in the bucket today. Or give at our website or Facebook page anytime. Consider a Sponsorship at \$1,000. Consider a Named Endowment at \$10,000 or more to memorialize a loved one. Or, give \$20, \$50 or \$100 — whatever you can afford. Contact Tom Harmeyer at [teharmeyer@gmail.com](mailto:teharmeyer@gmail.com) or 318 443 0949 to discuss giving options. Thank you.*



# METAMORPHOSIS QUINTET

*Made possible through the generous financial support of Dave Strong, Bengbu, China*

Albert Roussel (1869-1937)

*Elpénor, Op. 59*

Amy Beach (1867-1944)

Theme and Variations, Op. 80

Jeff Manookian (born 1953)

*Khachkar*

Gabriel Velazquez 

Concerto for three flutes and string quintet

*Una historia de amor*

I. *Flirting*

II. *My Heart is Yours*

III. *Our Love is a Roller Coaster*

*Please remember to hold applause until the end of each composition.*





# Metamorphosis QUINTET

## Zendra J. White

Zendra J. White, a native of Abbeville, Louisiana has been blessed to share the stage with great artists such as Plácido Domingo, Elton John, Juan Diego Flores, Carlos Prieto, Filippa Giordano, Armando Manzanero, Alexei Volodin, Jorge Federico Osorio, Leticia Moreno, Elena Mikhailova, and the late Eugenio Toussaint. During her 12 years as Co-Principal of the Yucatan Symphony she has worked with conductors such as Alondra de la Parra, Juan Carlos Lomonaco, Enrique Batiz, Roman Revueltas, Guadalupe Flores, Jesus Medina, Fernando Valcarcel, Lafranco Marcelletti, Robert Carter Austin and Enrique Barreos. As a soloist Mrs. White has performed works such as Jacques Ibert's "Flute Concerto", Howard Hanson's "Serenade", Mozart's "Flute Concerto in G Major", Mozart's "Flute and Harp Concerto", Vivaldi's "Piccolo Concerto in C", Bach's "Brandenburg no. 4", Bach's "Suite in b minor", Peter Breiner's "Beatles Go Baroque: Concerto Grosso No. 3", Hoffman's "Serenade", Malcolm Arnold's Flute Concerto no. 1, an arrangement of Gang Chen's "Butterfly Lover's" for flute and violin, Gabriel Velazquez's "Concerto for three flutes and one flutist", and Jeff Manookian's "Khachkar" for alto flute and strings with the composer conducting. She has also participated in Festival Otono Merida with the Ensemble Xanun performing Claude Bolling's Suites and during the Hacienda Xcanatun Merida Chamber Music Festival with the talented New York harpist Ruth Bennett. In her early years, she performed with Orchestra X, University of Houston's AURA Contemporary Music Ensemble, Orquesta Sinfonica de Monterrey, Acadiana Symphony, and Las Vegas Music Festival Orchestra. Before moving to Mexico, she held the Vinita and Roy O. Martin Chair as Second flutist with the Rapides Symphony. In 2005 Mrs. White was chosen as Texas Flute Society Solo Competition Winner performing Takemitsu's "Air" for unaccompanied flute. As a private flute teacher Mrs.

White has taught at Spring High School and Twin Creek Middle School in Houston, Texas. In Merida, Yucatan, Mexico, she was the professor of flute and Woodwind Coordinator at CEMUS (Centro de Musica "Jose Jacinto Cuevas") and Maestra of flute at Esperanza Azteca. Currently Mrs. White is the flute teacher at Nugent Music Academy in Pineville, LA.

## Jose Gabriel Velazquez Avila

Jose Gabriel Velazquez Avila was born in Merida, Yucatan, Mexico. At the age of 6, he began his formal studies of violin under the direction of Maestro Juan Alberto Bermejo Suaste in el Centro Estatal de Bellas Artes. In 1997 he was a finalist in the Hermilo Novelo violin competition in Mexico City. In 1998 he left for Xalapa Veracruz to study at the University of Veracruz with Maestro Carlos Marrufo Gurrutia. Gabriel later entered la Orquesta Sinfonica Juvenil del Estado de Veracruz under the direction of Luis Herrera de la Fuente. In 2004 Maestro Gabriel began performing as soloist and Concertmaster with la Orquesta Universitaria de Musica Popular del Estado de Veracruz under the direction of Rodolfo "Popo" Sanchez Vega. Maestro Gabriel studied counterpoint, harmony and composition with Maestro Mateo Oliva. Maestro Gabriel also formed and directed the Mariachi Universitario with which he recorded two cd's and toured Mexico and northern Italy. In 2008 he returned to the Yucatan as one of the first violinists in the Orquesta Sinfonica de Yucatan. He also participated in the Chamber Orchestra of the UADY and the Chamber Orchestra of Merida Yucatan where he was not only a first violinist but also arranger and soloist. As a teacher Maestro Gabriel has taught at the music institutions CIMI, CECUNY, CEMUS, and Esperanza Azteca. Currently, Maestro Gabriel maybe found performing with Shreveport Symphony, Rapides Symphony, Monroe Symphony, Texarkana Symphony, South Arkansas Symphony and Lake Charles Symphony.

He is the strings teacher at Nugent Music Academy in Pineville, LA.

## Sinae Baek

Originally from Seoul, South Korea, Sinae Baek has been playing the violin for 25 years. She obtained her Master of Music at Southeastern Louisiana University, and later studied at the University of Tennessee, Knoxville for an Artist Certificate. Sinae has performed with Baton Rouge Symphony Orchestra, Acadiana Symphony Orchestra, Rapides Symphony Orchestra, Monroe Symphony Orchestra and Lake Charles Symphony Orchestra. She is currently teaching at Calvary Conservatory of Music and Alexandria Country Day School in Alexandria, Louisiana.

## Cesia Corrales

Cesia Corrales started her first viola lessons with Mr. Mario Rivera in at the age of thirteen, at the Victoriano Lopez Music School, located in San Pedro Sula, Honduras. In 2012, she graduated from musical performance concentrating in viola as a principal instrument. She started college at Northwestern State University in the Fall of 2016 and is currently in her junior year as a Music Education Student under the tutelage of Dr. Andrej Kurti. She has also been selected on the McCutcheon Honor Recital in the Strings category in 2018 at NSU. Ms. Cesia has gained much experience

by participating in Programs with the YOA Orchestra of the Americas and playing in orchestras such as the San Pedro Sula Symphony, Rapides Symphony, South Arkansas Symphony, Marshall Symphony, Lake Charles Symphony, as well as various ensembles representing Northwestern State University.

## Alonso Jose Restrepo Cardozo

Alonso Jose Restrepo Cardozo, a native of Cartagena, Colombia, began his cello studies at the age of ten. At Comfenalco High School he studied with Jose Quintana, Anibal Espinoza, and Andres Munoz and participated in Cartagena's International Music Festival. In 2010 he attended the Virginia Christian University summer music program in Richmond, Virginia. Mr. Cardozo is currently an undergraduate student at Northwestern State University of Louisiana where he is a double major in Music Performance, in the studio of Associate Professor Paul Christopher, and Industrial Engineering Technology. In 2014 he was chosen as the Music Teacher's National Association Young Artist representative for Louisiana, and advanced to the Regional Finals in Norman, Oklahoma. In 2018, he participated in Renova music festival and Sewanee Music Festival. In January of 2019, he performed with the youth orchestra of Colombia in Cartagena international music festival. Mr. Cardozo currently maintains an active performance schedule as a member of the Rapides, Shreveport, Longview (TX), and South Arkansas symphony orchestras. He is also a member of the Monroe Symphony Orchestra where he has served as Principal Cello.



# Metamorphosis Quintet

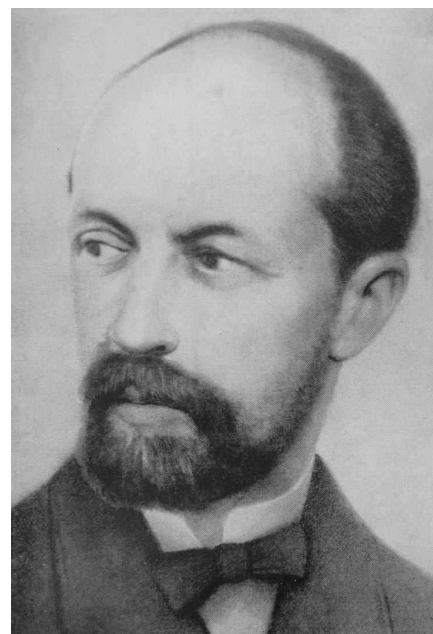
**Zendra J. White, flute. Jose Gabriel Velazquez Avila, violin.  
Sinae Baek, violin. Cesia Corrales, viola. Alonso Restrepo, cello.**

Program Notes by Jackson Harmeyer

The third day of our Fourth Annual festival begins with a performance by the Metamorphosis Quintet. This ensemble, for the atypical combination of flute and string quartet, draws on the talents of local musicians who live and work in Alexandria, Pineville, and Natchitoches, but whose places of origin are far and wide. Flutist Zendra J. White is a native of Abbeville in south Louisiana, but she has spent much of her career in Mexico. She and her husband, violinist Jose Gabriel Velazquez Avila, a native of Mexico's Yucatán region, met while performing together in the *Orquesta Sinfónica de Yucatán*. Violinist Sinae Baek, meanwhile, is a native of Seoul, South Korea, while violist Cesia Corrales hails from San Pedro Sula, Honduras and cellist Alonso Restrepo is from Cartagena, Colombia. All five of these musicians now call central Louisiana home, and their contributions to musical life here have been innumerable: they play with the Rapides Symphony Orchestra; several are music teachers in Alexandria-Pineville; and others are students at Northwestern State University in Natchitoches. For them, music has been transformative, bringing each of their lives into contact with our own; they have also transformed our lives through the music they create. They have earned their name, the Metamorphosis Quintet.

The program that this international group of musicians shares with us this afternoon includes four pieces as diverse in their origins as the musicians who play them. These works are *Elpénor*, Op. 59 by the French composer Albert Roussel whose music spans impressionism and neo-Classicism; the Theme and Variations, Op. 80 by American Romantic Amy Beach whose music offers a female perspective to a musical canon still dominated by men; *Khachkar* by contemporary composer Jeff Manookian; and the Concerto for three flutes, *Una historia de amor*, by the ensemble's violinist, Gabriel Velazquez. This last work, originally written for Zendra White to perform with string orchestra, is given its world premiere in this new version for flute and string quintet this afternoon at the Sugarmill Music Festival. I had the chance to discuss this piece with Gabriel and Zendra prior to our concert, and my interview with them can be found in your booklet following these notes. Enjoy this truly special concert, featuring musicians and music of diverse cultures!

Alongside Maurice Ravel, the lesser-known **Albert Roussel (1869-1937)** was the other major French composer of the generation after Claude Debussy but before *Les Six*. In his music, we can also detect the traits associated with impressionism, though his break with this aesthetic after World War I was more decisive than that of Ravel. Like other composers active in France during the interwar years, he turned to neo-Classicism, producing major works like his ballet *Bacchus et Ariane* and his Third and Fourth Symphonies. Most impressive in Roussel's later style is his counterpoint: often multiple ideas occur simultaneously and can be perceived independently owing to the clarity of line Roussel maintains as well as their rhythmic vibrancy. This comes in sharp contrast to the clouded textures of his impressionistic earlier works, though they, of course, have their own merits. *Elpénor*, Op. 59 for flute and string quartet was composed in 1937, shortly before Roussel's death in



**Albert Roussel**



**Amy Beach**

August of that year. Also called *La flûte de Circe*, this work tells of the Greek mythological character, Elpenor, who fought in the Trojan War and then accompanied Odysseus on his long journey home. Elpenor, however, never made it back to Ithaca: on the island of Circe, he got drunk, spent the night sleeping on a roof, and the next morning—forgetting where he was—slipped and fell to his death. When Odysseus failed to locate his corpse and give him a proper burial, Elpenor appeared to him in Hades and demanded he return to Circe's island to bury him properly. The music Roussel composed was meant to accompany a radio play by Joseph Weterings; though it finally premiered in this form in 1947, today the music is more commonly heard apart from the spoken narrative. The piece is in four short movements, each with its own depictive character. Especially in the faster movements, Roussel's distinctive contrapuntal layering can be heard.

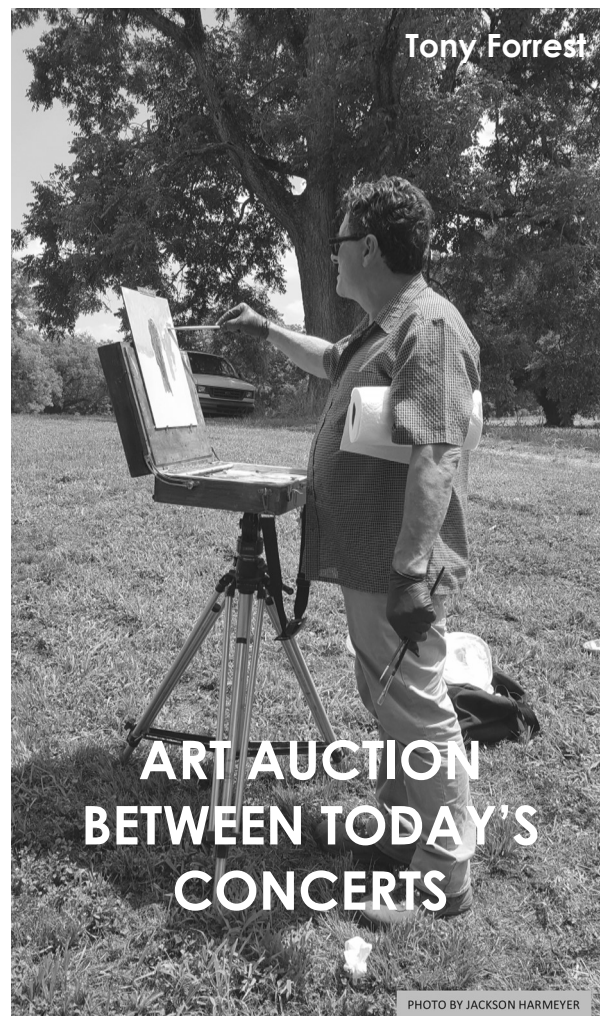
In the twentieth and twenty-first centuries, there have been numerous women composers who have achieved phenomenal success, equaling that of any man in their field and surpassing a great many. Certainly, we can look to Europeans like Kaija Saariaho and Sofia Gubaidulina for examples, but we can also call to mind many incredible female composers in our own country, such as Joan Tower and Julia Wolfe. Before the twentieth century, however, we would be hard-pressed to find female composers, who not only peak our interest retrospectively, but who were also highly-regarded for their compositions within their own eras. The American composer **Amy Beach (1867-1944)** was among the first women to gain recognition for her compositions to the extent that our contemporary female composers have. This achievement did not come without struggle for, as in the all too unfortunate cases of Fanny Hensel and Clara Schumann, she too was discouraged from a life dedicated to music. Only at Beach's own insistence did her mother, an amateur pianist, give her young daughter lessons. Her parents though refused to send her to Europe for conservatory training as was then the practice for young American men who displayed an aptitude for music. In Boston, local piano teachers were engaged, so that she nevertheless, as an adolescent, made successful concerto appearances with the renowned Boston Symphony Orchestra as conducted by Wilhelm Gericke. She had little composition training and, when she asked her ally Gericke for recommendations, his advice was an independent study of the European masters. This she accomplished prodigiously, relishing in their scores for the next ten years as she taught herself the formal and harmonic principles of composition as well as counterpoint and orchestration.

Her marriage at age eighteen to Dr. H.H.A. Beach, a surgeon slightly older than her father, temporarily curtailed her promising career as a pianist but also allowed her compositional endeavors to flourish. He insisted she was not to be traipsing around like Clara Schumann, going from recital to recital, but could give one modest recital annually, if the proceeds were donated to charity. He encouraged her to compose instead, though with the stipulation that she publish her works under his name as "Mrs. H.H.A. Beach." She complied and, in the following years, created some of her best works, including the Mass in E major, Op. 5; *Gaelic Symphony* in E minor, Op. 32; Piano Concerto in C minor, Op. 45; and Piano Quintet in F minor, Op. 67. These were introduced by the leading American ensembles of their day, including the Boston Symphony, Boston Handel and Haydn Society, and the Kneisel String Quartet. After her husband's death in 1910 and her mother's a year later, Beach, however, set-off for Europe determined to both reignite her aborted career as a pianist and promote herself as a composer. Her Symphony and Concerto were soon heard across Germany where they were received favorably. Indeed, for a short time, she was lauded as the most successful American composer of either sex. With the outbreak of World War I, she returned home to the United States, no less determined to pursue her dual career. Her aesthetic, tied to nineteenth-century Romanticism if still highly original its approach, soon felt dated with the advent of Aaron Copland, George Gershwin, Ruth Crawford Seeger, and the rest. In their ascendance, her accomplishments were neglected as were her compositions, but since the 1990s there has been renewed interest in her music. The majority of her compositions have now been recorded, and many are studied and performed regularly.

Her Theme and Variations, Op. 80 for flute and string quartet was composed in 1916 and published four years later. It was a commission by the San Francisco Chamber Music Society—further evidence to the wide acclaim her music had found—and premiered on the West Coast on September 28, 1916. Its theme is taken from Beach's part song, *An Indian Lullaby*, Op. 57 No. 3, which she had composed two decades prior in 1895. The strings introduce the theme alone in a section marked *Lento di molto, sempre espressivo*. This placid opening sets the mood well for the flute's entrance which happens at the outset of the first variation, marked *L'istesso tempo*. The flute enters alone in a flowing manner reminiscent of a cadenza, suggesting a non-Western scale through its ascents and descents. The second variation, marked *Allegro giusto*, begins with a quick imitative texture in the strings which the flute also soon joins. The third variation switches into triple meter for a sickly waltz with the peculiar tempo marking *Andantino con morbidezza (quasi Valzer lento)*. The fourth variation, initiated by the viola, is reminiscent of the second with its quick imitative tempo, marked *Presto leggiero*, though it might be described as more toccata-like than the second. The fifth variation, marked *Largo di molto, con grand espressione* begins with the solo cello playing an ascending chromatic line. As this idea is expanded, it becomes a duet between the cello and flute before other instruments begin taking up its aspects too. By far the longest variation, this is the emotional core of the piece. There follow brief sojourns to earlier material before the sixth variation, marked *Allegro giocoso*, enters as a five-voice fugue. A reiteration of the theme, this time including the participation of the flute, concludes the piece.

The music of **Jeff Manookian (born 1953)** stands at an interesting cultural crossroads. Manookian was born and raised in Salt Lake City, Utah and is a practicing Mormon. Since 2007, however, and his appointment as director of Argentina's *Orquesta de la Provincia de Tucumán*, he has lived in this south American country, composing works which express his admiration for Hispanic culture. Manookian is also of Armenian descent and has written numerous compositions tied to this heritage, including the work we hear this afternoon, *Khachkar*. In medieval Armenia, a khachkar was a memorial stone carved with a cross and possibly other Christian imagery. They often appear in cemeteries where they function as tombstones, but their usage is not exclusive to cemeteries either. Since 2010, the surviving khachkars have gained protected status from UNESCO. Today they are as much a national symbol as a Christian symbol. Manookian composed his *Khachkar* for alto flute and strings in 2002; it was then premiered on June 1 of that year by flutist Laurel Ann Maurer and the Nachtmusik Chamber Orchestra in Salt Lake City. Maurer has been a frequent collaborator of Manookian, performing and recording much of his music for flute. His *Khachkar* is built on two Armenian religious melodies, "About the Bird" and "You are a Chinar Tree." These hymns are framed within original material of a folk-like character. The solo flute begins the piece through a cadenza marked *Andante appassionato*. This first section remains rhapsodic even after the strings enter. A second section, marked *l'istesso tempo*, is more driven and demands more participation from the strings.

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# Gabriel Velazquez and Zendra White on “UNA HISTORIA DE AMOR”

An Interview by Jackson Harmeyer

**Can you discuss the title of this work—*Una historia de amor*—and how it relates to the movement titles? How is love expressed through this music? I like the symbolism that this work is a gift from you, Gabriel, to your wife, Zendra, who plays the solo.** In general, the work is based upon the love story between Zendra and I. It is based upon the first years of our relationship (flirting, laughing, drama, disputes) and the difficulties between understanding each other due to the difference of our cultures.

**What is the significance, programmatic or otherwise, in using different sizes of the flute? I used the different flutes (alto flute, C flute, and piccolo) for “colors.” Each flute represents a certain moment or emotion. For example, the alto flute represents sadness and melancholy, and the piccolo, I used for happiness and flirting. For the rest, I used the C flute to express emotion and color.**

**What is the movement plan of the concerto? Are there breaks between movements? How long is the piece?** The first movement is fast, lively, *allegro*. The second movement is slow and melancholy, and includes a cadenza for flute and violin. The third movement is fast/*allegro*. There are breaks between the movements, and the work is a total duration of approximately 20 minutes.

**A “concerto” is traditionally for soloist and orchestra. How does your work, for flute and string quartet, relate to and reinterpret this tradition?** I originally wrote the work for flute and string orchestra. It was premiered in Merida Yucatan Mexico in 2017 with the *Orquesta de Camara de la Ciudad de Merida in el Teatro Olimpo*. I recently arranged it for smaller ensemble so that it may have the possibility of being performed more frequently. In fact, we will include a string bass (Richardo Ventura) for the performance at the Sugarmill Music Festival. Being that I have arranged it for smaller

ensemble it does make each individual part more demanding. I called it a “concerto” because of the three-movement form and soloist voice in the flute. It includes some traditional elements of the “classical concerto” style all the while pushing the limits toward a more contemporary feel.

**Gabriel, did you face any particular challenges in the writing of this piece?** When I met Zendra I began writing various ideas and themes, however I was writing them for the violin. I began jotting down ideas on paper representing the emotions I felt for her, and it was originally meant to be a violin concerto (which I still plan to compose). Later, I felt it would be a really great gift for Zendra especially because she loves to play the three different flutes, and there are not many works written for that type of switching. Once I began putting the ideas together it all began to flow quite quickly.

**Zendra, what contributions to the creation of this piece have you made as the concerto’s soloist? Have you faced any challenges in learning this piece?** Living with the composer was the biggest challenge (Haha). I am so grateful to perform this work again and to have a piece written for me. It is quite personal and exposes our lives in an intimate way (although there are no words). I really love this work because Gabriel has learned to compose very well for the three different flutes. I love playing these flutes. While I was Co-Principal in the Yucatan Symphony I rotated and performed every role, and I often had to switch between the three flutes. I always spoke with Gabriel about how I wished there were more flute works that included the three instruments and switching because I believe it offers more colors and interest to the public (and it is fun for the flutist). I was overjoyed when he presented me with the score and the surprise that we would perform it with the *Orquesta de Camara*. It really is the best gift of all!

**Is there anything else that, Gabriel, you would like to say about this piece?** I really enjoyed composing the piece. The work began to flow easily as I remembered moments of our relationship. It includes many Mexican roots. It is a little bit based on classical form with a mix of Mexican folkloric music. This performance will be the United States premiere, and I hope it will be enjoyed by all.




# ROSALIE PIANO TRIO



*Made possible through the generous financial support of Rosalie Sugarmill Foundation*

Ludwig van Beethoven (1770-1827)

*Kakadu Variations*, Op. 121a for piano trio

Michael Young 

Nocturne for cello and piano

Felix Mendelssohn (1809-1847)

Piano Trio No. 2 in C minor, Op. 66

I. Allegro energico e fuoco

II. Andante espressivo

III. Scherzo. Molto allegro quasi presto

IV. Finale. Allegro appassionato

*Please remember to hold applause until the end of each composition.*



## Rosalie Piano Trio

MICHAEL BLANEY, violin PAUL CHRISTOPHER, cello MICHAEL YOUNG, piano

### Michael Blaney, violin

**Michael Blaney** is the current Director of Orchestral Activities, Conductor of the UL Lafayette Symphony Orchestra, and Instructor of Violin at the University of Louisiana-Lafayette. He received his Bachelor of Music from the Peabody Conservatory and two Master of Music degrees from the University of Michigan.



Mr. Blaney has given solo violin recitals throughout the U.S. and soloed with several orchestras including the Louisiana Philharmonic Orchestra and Acadiana Symphony Orchestra. His summer activities include teaching at Blue Lake Fine Art's Camp in Michigan and performing violin with the Britt Music Festival in Oregon and Colorado Music Festival. He was a member of the Louisiana Philharmonic Orchestra from 1993-96 and has performed with the Acadiana Symphony since 1996.

This year marks his 23<sup>rd</sup> year conducting the UL Symphony. Annual concert highlights include a Halloween Concert, Students Soloists Concert, and "String Day Performance" where high school students from around the state perform with the ensemble. The UL Symphony also performs for many collaborative projects including opera, dance, and with guest artists. Recent guest soloists include Project Trio, The Turtle Island Quartet, Steve Riley and the Mamou Playboys, and Beau Soleil.

### Paul Christopher, Cello

**Paul Christopher** began his undergraduate studies with Madeline Foley at the New England Conservatory of Music and earned his Bachelor of Music Education. He pursued graduate studies at the University of Memphis with Peter Spurbeck and earned his Master of Music in Cello Performance. Presently Christopher is Associate Professor of Cello and Music Theory at Northwestern State University of Louisiana in Natchitoches, Louisiana. His articles have been published in the *Jacques Offenbach Society Newsletter*, *Strings*, *American String Teacher*, and *Bass World*.



A longtime member of the Shreveport Symphony Orchestra as Principal Cello, Christopher continues to perform with area orchestras, such as Rapides Symphony and South Arkansas Symphony. In the summers, he served as Assistant Principal Cello with the Peter Britt Festival Orchestra. Additionally, Christopher has performed guest artist recitals in Arkansas, Colorado, Florida, Indiana, Kansas, Louisiana, Mississippi, Nebraska, New Mexico, Tennessee, Texas, and internationally in Costa Rica, Honduras, Panamá, and South Korea. He has presented and performed at professional conferences, such as NSU's Research Day, Louisiana Music Educators Association, Louisiana Music Teachers Association, Huntsville New Music Festival, Southeastern Composers League Forum, Society of Composers, Inc. and National Association of Composers.

Christopher's *Lagniappe* recording of Offenbach Cello Duos was reviewed by Colin Clarke of *Fanfare* saying, "The standard of playing is consistently of the highest level. Documentation is helpful and shot through with the enthusiasm that defines the performances themselves." This CD is the seventh in a series devoted to the cello music of Jacques Offenbach recorded on the Human Metronome label produced by Helen and Beecher Wood. For more information please visit: [paulchristophercello.com](http://paulchristophercello.com). Christopher has appeared on numerous recordings as a member of the Nashville String Machine. He has also recorded works by contemporary composers Dinos Constantinides, Don Freund and Mark Prince Lee.



## Michael Young, Piano

Michael Young's compositions have been performed in Korea, Taiwan, and throughout the United States, including at several of the College Music Society's regional conferences and its 2011 international conference, the 2010 Society of Composers Inc. National Conference, the 2010–2018 Southeastern Composers League Forums, and the 2008 Ball State University Festival of New Music. In 2018 he was commissioned by the Louisiana Music Teachers Association to compose *Metamorphose*, a two-piano work based on M. C. Escher's *Metamorphose III*. He composed *Six Inventions* for solo piano for the Kentucky Music Teachers Association in 2016. His *Capriccio* for clarinet, bassoon, and piano was performed at the 2014 international conference and Mid-

America Festival of the International Clarinet Association and recorded by Trifecta! on the CD *Cumulus Accumulation*. His modernized arrangement of Saint-Saens *Carnival of the Animals* for saxophone quartet, piano, and percussion was performed at the 2012 North American Saxophone Alliance and the 2011 WASBE Conference in Taiwan. Young is an accompanist for music majors at Northwestern State University and the choir accompanist for the Louisiana School for Math, Science, and the Arts.

# ROSALIE PIANO TRIO

Michael Blaney, violin. Paul Christopher, cello.  
Michael Young, piano.

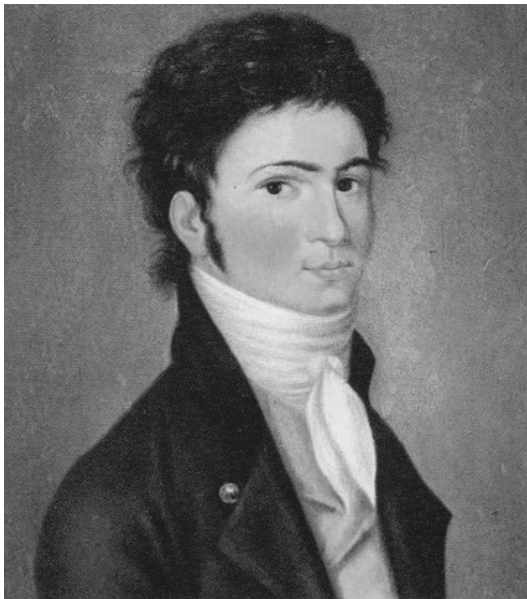
Program Notes by Jackson Harmeyer

As in years past, our Fourth Annual Sugarmill Music Festival closes with a performance by the Rosalie Piano Trio. This, our resident ensemble, is named after our wonderful venue, the Rosalie Sugarmill, and consists of violinist Michael Blaney, cellist Paul Christopher, and pianist Michael Young. This afternoon they offer a tremendous program, including the *Kakadu Variations* of Ludwig van Beethoven, the Second Piano Trio of Felix Mendelssohn, and a world premiere by the ensemble's pianist Michael Young. Young's work is titled Nocturne for cello and piano, and it was composed specifically for this occasion. He has provided his own notes and plans to discuss the work more before its performance. We hope you will enjoy this final concert and that you will continue to support our endeavors in bringing first-rate chamber music to central Louisiana. Our festival is a local, homegrown effort and does not happen without your support. Thank you, and hope to see you next year, May 15-16-17!

## Ludwig van Beethoven (1770-1827)

*Kakadu Variations*, Op. 121a for piano trio

Ludwig van Beethoven composed variations throughout his career. Sometimes these were parts of larger works, as in the theme and variations movements of the Third, Fifth, Seventh, and Ninth Symphonies. Sometimes these were standalone works. Beethoven often wrote variations on original themes, such as the *Eroica Variations*, Op. 35 for solo piano. At other times, his variations are based on existing themes by other composers, such as the celebrated *Diabelli Variations*, Op. 120, variations on national airs, or variations on themes by Handel, Mozart, and other well-known composers. Writing variations was not only a way for young composers to practice developing



Ludwig van Beethoven

themes, but also a useful means for composers of any age to make some extra money: popular songs were not copyright protected in the same way they are today, so a composer could easily capitalize on a familiar tune while also showing-off his own inventiveness in varying it. The *Kakadu Variations*, Op. 121a, which we hear this afternoon follow this practice. Their theme is the song, "*Ich bin der Schneider Wetz und Wetz*" ("I am the tailor, sharp and sharp"), composed by Wenzel Müller. Müller was a prolific theatre composer who directed the Leopoldstadt theatre in Vienna from 1786 to 1830. His *Singspiele*—comic operas, sung and spoken in the German language—were well-received in this city and were likely known to Mozart and Emanuel Schikaneder when they created their own *Singspiel*, *Die Zauberflöte* (*The Magic Flute*). The song which Beethoven uses as his theme in the *Kakadu Variations* is from Müller's *Singspiel*, *Die Schwestern von Prag* (*The Sister from Prague*), which opened in March 1794 and ran for over 130 performances. Of course, by the time Beethoven wrote his variations, which has been approximated to 1803, the song's lyrics were known on the streets of Vienna as "*Ich bin der Schneider Kakadu*" ("I am the tailor cockatoo").

After a dramatic introduction in G minor lasting almost a quarter of the piece, it is Beethoven's joke that the goofy pop song about the bird-tailor would unexpectedly appear. His introduction gives no indication of the tune, nor in his first edition, published in 1824, does he list the name of the theme. Instead, it appears, either to the amusement or irritation of its original audiences, more-or-less happenstance. For us, now two centuries removed, perhaps the sudden appearance of the quirky theme with its clucking and pecking of repeated eighth notes will still bring a small smile to our faces. Ten variations follow the initial statement of the theme as well as a concluding section marked, *Allegretto*. The variations are intriguing in that several are for either one soloist or combinations of two instruments. Until the late eighteenth century, the piano trio was viewed as a work for solo piano with string accompaniment. Only through Haydn, Mozart, and, ultimately, Beethoven did the two strings become equal partners with the piano. In this way and through the expansion of its typical formal plan into a four-movement work, the piano trio joined the string quartet as the other major genre of chamber music in the Classical era. The first variation is for piano solo; the second, for violin and piano; and the third, for cello and piano. Later on, the violin and cello play the seventh variation without the piano, and the eighth is a call-and-response game between the strings on one side and the piano on the other. The variations are typically of a cheery quality, indicative of the cockatoo theme. The ninth variation, however, is melancholy in character, according to a long-held tradition in theme and variations form. The tenth variation is a crowd-pleasing romp, marked *Presto*, and then follows the *Allegretto* to conclude the *Kakadu Variations* in grand fashion.

## Michael Young

Nocturne for cello and piano

Michael Young, a contemporary composer based in Natchitoches, Louisiana has written the following about his new piece, Nocturne for cello and piano, which receives its world premiere at the Sugarmill Music Festival: "My Nocturne for cello and piano is a lyrical piece in ternary form. After a brief introduction in the piano, the cello presents the principal theme, a nostalgic melody tinged with poignant chromaticism. The piano soon abandons its accompaniment role as the two instruments engage in a dialogue centered around five motives that form the basis for the rest of the piece. In the middle section, two features in the treble broken chord figuration in the piano, one rhythmic and one harmonic, contribute to the section's rise and fall in tension. The figuration progresses from six to eight subdivisions of the beat and then slows to quintuplets. Meanwhile, the figuration creates a harmonic arch from seventh to thirteenth chords and then back to triads. Throughout the middle section, the two instruments continue their lively dialogue around the five motives, now supplemented by their inversions. One of these motives generates the chromatic key scheme of the middle section (B major, C minor, A Lydian, B-flat minor, G major, and G-sharp minor), which is supported by a series of bass pedal points that outline the six notes of the whole tone scale. In the final section, the principal theme dissolves into pensive solos for the cello and then the piano. After a final impassioned dialogue the music fades to a delicate end."



**Michael Young**

## Felix Mendelssohn (1809-1847)

Piano Trio No. 2 in C minor, Op. 66

Felix Mendelssohn was a composer whose music was well-connected to the past. A devotee of Johann Sebastian Bach, he revived the Baroque master's *St. Matthew Passion* through a celebrated performance he conducted in Berlin in March 1829; this concert has often been cited as the beginning of the "Bach revival" as well as a new historical consciousness in the programming of concert music. His own oratorios, *Elijah* and *Paulus*, appeal to the tradition of George Frideric Handel and Joseph Haydn. Furthermore, Mendelssohn often emulated the grace and refinement heard in the music of Wolfgang Amadeus Mozart as well as the drama and emotional vigor of Ludwig

## Rosalie Piano Trio

continued



**Felix Mendelssohn**

van Beethoven and Carl Maria von Weber. Mendelssohn was also active in the rediscovery of Franz Schubert, conducting the premiere of his Ninth Symphony, *The Great C major*, in March 1839. This was all at a time when the great musical minds of Paris, which in the 1830s and 1840s had supplanted Vienna as the musical capital of Europe, were calling for revolution. There, Hector Berlioz was maximizing the orchestra, increasing its size while also exploring new instruments and colorations; his works also transgressed genre boundaries, where a symphony might be a disguised concerto or oratorio. Giacomo Meyerbeer, meanwhile, was extending the extravagance of opera through his new “grand” operas whereas Franz Liszt was writing music for piano which made incredible virtuosic demands and challenged formal expectations. Together, Berlioz and Liszt would question the dominance of absolute music—music which exists abstractly, only for its notes and chords—in their creation of the program symphony and later, under Liszt, the single-movement symphonic poem. Richard Wagner would echo this position when he claimed that absolute music had died with Beethoven’s Ninth Symphony. These developments were, in their creators’ minds, but a fulfilment of ideas already implicit in the music of Beethoven.

Mendelssohn, with his interest in music of the past, perceived a problem in all of this: few composers of stature were writing new chamber music. The piano trio, in particular, he believed, had been neglected by his contemporaries. In 1838, Mendelssohn commented, “A very significant branch of piano music, one that is very dear to me—for instance trios, quartets, and other pieces with accompaniment, in other words true chamber music—is now completely forgotten, and I find the desire to have something new in this genre all too great.” Throughout the 1830s, Mendelssohn promised to write piano trios of his own, but not until summer 1839 and the completion of his Piano Trio No. 1 in D minor, Op. 49 did Mendelssohn have any results to show. Its composition was a tedious process which involved several revisions. Yet, his efforts were recognized when Robert Schumann, his friend and one of the most revered music critics of his day, wrote of Mendelssohn and his new trio: “He is the Mozart of the nineteenth century, the most luminous of musicians, who sees through the contradictions of his time most clearly and is the first to reconcile them... Happiest of all, indeed, are those who have heard the trio played by its creator himself.” Within the decade, several of Germany’s most significant composers would set about writing piano trios of their own, including Louis Spohr, Robert and Clara Schumann, and Mendelssohn’s sister, Fanny Hensel; later, in the 1850s, Johannes Brahms would write his first of three piano trios. These works, in one sense a continuation of the Viennese Classical tradition, might not have come into existence if not for the initial impetus of Mendelssohn.

The closing ceremony for the Meditation Labyrinth follows the Grand Finale concert immediately. It is dedicated to the memory of Brent Caplan. Please meet at the labyrinth to participate.

Mendelssohn composed the work we hear this afternoon, his Piano Trio No. 2 in C minor, Op. 66, without the same difficulties as his first. It was complete within three months, from February to April 1845. He was in Frankfurt where he could rest and spend time with his family, away from the stresses of a very public life as conductor in both Leipzig and Berlin. He had also, presumably, resolved the technical challenges in writing a piano trio through the composition of his first work in this genre and its tireless revisions. Mendelssohn himself gave its premiere at the Leipzig Gewandhaus on December 20, 1845: he played the piano part while his friends the violinist Ferdinand David and cellist Carl Wittmann, who had with Mendelssohn given the premiere of his First Trio five years earlier, joined him once more to introduce the Second Trio. Two weeks later, on January 4, 1846, they repeated their performance, this time in private at Mendelssohn's residence, where the Schumanns were in attendance. Mendelssohn dedicated the new trio to Louis Spohr, the eminent violinist, composer, and conductor with whom he had maintained an important friendship and working relationship for more than twenty years; Spohr had, in fact, dedicated his only piano sonata to Mendelssohn three years prior.

The Second Piano Trio is in four movements according to the Classical layout of fast-slow-scherzo-fast which we find in innumerable symphonies, string quartets, and other works of the era. The passionate C-minor first movement is marked *Allegro energico e fuoco* and follows a sonata form so rich in its variants that its exposition and recapitulation seem to take on aspects typically associated with the development section. The trio opens ominously with a swirling motive in the piano which it reiterates with building intensity; the strings then echo this same motive. Already this swift introduction indicates the role the strings will often play, as partners contrasted with the piano. As the texture thins, the violin introduces the piercing, bittersweet first theme over quick runs in the piano. The swirling introductory motive returns before the more contented second theme is played by the violin with some foundational assistance from the cello; the piano echoes this theme in a brief solo before another variant on the introductory motive emerges. The development begins when the cello reiterates the tender second theme with more feeling than had been allowed earlier; the violin and piano soon echo this statement, and, for the first time, the anxiety of the swirling opening is banished. It does not remain absent, though it returns somewhat tamer than previously. Passion flares up once more in the recapitulation, and there is an extended coda before the first movement gallops to its halt.

The lyrical second movement, marked *Andante espressivo* and in the relative major key of E-flat, comes in stark contrast to the impassioned first movement. Its tender theme is first expressed through block chords in the piano; the strings in harmony soon join the piano in restating this theme. This movement has been likened to Mendelssohn's *Songs without Words* for its plain, songful lyricism. At the arrival of a cello solo, we temporarily pass into a tearful section in the parallel key of E-flat minor. It is the natural outcome of wandering thoughts and is soon resolved into the contentment of the opening. The third movement, marked *Scherzo. Molto allegro quasi presto*, returns to the ferocity of the first movement. This G-minor scherzo is, uncharacteristically, in a simple duple meter rather than the more common triple meter. It, however, loses none of its dance feel, perhaps owing to Mendelssohn's construction of the theme or its deployment in quick interchanges between the players. The intervening trio section is in G major, gaining a plucky wit if not slowing down any as a typical trio might. It returns almost immediately to the scherzo section. The fourth movement, marked *Finale. Allegro appassionato*, is back in C minor, although it has lost much of the fury of the first and third movements. Its rondo form allows contrasting episodes to modulate into new keys, often in the major mode. Emerging in tandem with these major episodes are harmonized chorale tunes, artifacts of the Lutheran faith to which Mendelssohn belonged. Aided by these chorales, the major mode finally dispels the panicked anxiety and sadness which have lingered throughout the trio, so that the piece closes in the glorious key of C major.

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