

The Trustees of the Saint-Gaudens Memorial Present

*The Saint-Gaudens Medal to
James B. Atkinson*



William Feasley, guitars/theorbo
Sarah Weiner, baroque oboe/recorders

*Occasional Music
For Early Winds and Plucked Strings*

**July 13, 2014
2:00 PM**

THE SAINT-GAUDENS NHS
CORNISH ♦ NEW HAMPSHIRE



A note from
Fern Meyers, Concert Series Director

The Trustees of the Saint-Gaudens Memorial are grateful to all those who attend and generously support concerts at Saint-Gaudens National Historic Site, a National Park for the Arts. In the spirit of Augustus Saint-Gaudens, who enjoyed fine music, singing and playing the flute, the Memorial organized a summer concert in the Little Studio in 1952. What began with a single piano recital has grown to an annual series of 11 concerts, presented to those who visit the park. We give special thanks to the charitable individuals and corporations who are sponsoring select programs this season.

The 2014 summer concerts feature outstanding musicians who bring their talents to an eclectic series of programs drawing from classical, jazz, ethnic and musical theater genres. We hope that you will make these concerts a Sunday afternoon tradition and introduce others to music at the park.

The Saint-Gaudens Memorial is a private, non-profit New Hampshire organization, established in 1919 to maintain a living memorial to Augustus Saint-Gaudens on the site of his home and studios. In 1964, the property—including structures, works of art and furnishings—was donated to the United States for public ownership and in 1965 Congress created the Saint-Gaudens National Historic Site. The Memorial partners with the historic site to increase public awareness of the life, world and work of Saint-Gaudens; preserve and interpret the cultural resources at the site; and promote the arts in general. We do this through educational and artistic programs, advice and other forms of support.

Cover image: Violet Sargent relief, Augustus Saint-Gaudens, 1890. Collection, Saint-Gaudens N.H.S.

PROGRAM

Partita 2, Kleine Kammermusik Georg Philipp Telemann (1681-1767)

Siciliana
Allegro
Allegro
Vivace
Affettuoso
Presto
Tempo di Minuet

Tocatta Arpeggiata Giovanni Kapsperger (c. 1580–1651)

Dances and ritornellos Bellerofonte Castaldi (1580-1649)

Sonata No. 4 in a minor George Frideric Handel (1685-1759)
For Recorder and Continuo

Grave
Allegro
Adagio
Allegro

INTERMISSION

Variations on Les Folies D'Espagne Marin Marais (1656-1728)

Canarios Gaspar Sanz (1640-1710)

Canarios Francesco Guerau (1649-1722)

Menuet and Fandango Matias Maestro Alegria (1766-1835)

Selected Airs and Dances Turlough O'Carolan (1670-1738)

About the Artists

Sarah Weiner is an active performer on both modern and historical oboes, and recorder. She performs with a wide range of period-instrument ensembles both at home in Washington, DC (Bach Sinfonia, Folger Consort, Washington Bach Consort) and elsewhere (New Trinity Baroque, Texas Camerata, Orchestra of New Spain, Vox Amadeus, American Classical Orchestra, Foundling Orchestra, and l'Orchestra Classica di Santa Croce in Batignano, Italy). Sarah is also a founding member of Sarabande, an ensemble of three Baroque oboists (all named Sarah) who perform 18th-

century chamber music for double-reed instruments, and a former member of the crossover group Ensemble Galilei, which combines early performance practice with Celtic folk music traditions. Originally from the Pacific Northwest, she arrived in the Washington area over a decade ago by way of graduate studies at Oberlin Conservatory and the Early Music Institute at Indiana University where she was a winner in the 1996 Early Music Institute concerto competition. Sarah has recorded for Telarc, Dorian/Sono Luminus, and Maggie's Music.

William Feasley is rapidly becoming recognized as one of today's top classical guitarists. The first guitarist to be awarded the Peabody Conservatory's coveted Artist Diploma, Mr. Feasley has since been the recipient of numerous prizes and awards: a gold medal in the 1987 Panhellenic Guitar Competition in Athens, the 1991, 1995 and 2000 Baltimore Chamber Music Award and a 1996 Governor's Citation for Outstanding Achievements in the Arts in Maryland. Selected to play for Andrés Segovia at the master's historic last class at the University of Southern California in 1986, he was later featured on the CBS special *Eulogy of Segovia*.

Since making his debut in 1980 with the San Francisco Ballet, performing Rodrigo's *Concierto de Aranjuez* for Lou Christenson's ballet, *Don Juan*, William Feasley has maintained an active international touring schedule. He has appeared in the Ohrid and Skopje Summer festivals in Macedonia, the Mertz International Guitar Festival in Bratislava and venues such as St. Martin in the Fields, the U.S. Embassies in Sydney, Canberra and Wellington, the Washington National Cathedral, the National Gallery of Art, the Phillips Collection and Yale University. He has toured with the Russian Chamber Orchestra, *Musica Viva*, performed live on ABC International Radio in Australia, and with New York's Bachanalia Ensemble under the direction of Nina Beilina and Washington's 20th Century Consort. Recent tours have included Italy, the Czech Republic and Slovakia, Spain, the Caribbean, Greece, Yugoslavia, New Zealand, Australia, the United Kingdom and Iceland.

William Feasley has released four critically acclaimed discs for the Sonora label: *Simplicity* and *American Sketches*-musical Americana with rags, Gershwin and Coplandesque landscapes. His third release, *Echoes of Goya*, celebrates the life and influence of the great Spanish painter with the music that was around him as he created his art and later, the music his art inspired. Feasley's disc, *Shenandoah*, is a collection of works with roots in popular or folk music featuring three living American composers and Joaquin Rodrigo.

Program Notes

Today's performance features repertoire composed by late 17th century and 18th century composers. The well-known composers, Georg Frideric Handel and Georg Philipp Telemann both recognized the rhetorical qualities of woodwinds- recorders and oboes- and utilized them in orchestral music, as vocal accompaniments, and as we demonstrate today, in solo sonatas featuring a specific instrument. Telemann's *Partita II* in G Major is from a collection of six solo partitas entitled *Kleine Kammermusik* (1716). Though published in an edition for violin, flute, or oboe, Telemann's preface to the collection dedicates it to four eminent oboists of his time:

I believe with great confidence that these gentlemen will regard my dedication of this little chamber music to them with benevolence, as I have the honor of being acquainted with certain examples of their kindness and politeness which can never be praised enough... I have taken as a guiding principle in the composition of these pieces the gout (i.e. taste) which is displayed by these gentlemen on the Hautbois and has moved me often in a way words cannot describe.

The recorder sonata we are playing comes from a collection of solo sonatas each of which is written for a specific treble instrument- flute, oboe, violin and recorder. Sonata IV demonstrates Handel's understanding of the recorder as opposed to other treble instruments.

The design of 18th century woodwinds, especially the oboe, is significantly different than that of those heard in today's symphony orchestras. The most obvious differences seen in the oboe are; the lack of keys, the wide flare of the bell and the size and design of the reed. Because of this, its timbre and voice is quite different than that of the modern oboe. Playing Baroque music on the instruments presents us with a different set of rhetorical devices and expressive opportunities than when we perform the same works on these instruments' modern counterparts. In today's program we are extending these features by performing our own arrangements of a set of songs by Castaldi, a pastiche of *La Folia* variations by different composers, and finally a set of timeless Irish melodies.

The three plucked stringed instruments – the theorbo, baroque guitar and 19th century guitar – illustrate the uses and evolution of these members of the guitar and lute family both as accompanimental (continuo) and solo instruments.

The theorbo was developed during the late sixteenth century, inspired by the demand for extended bass range for use in opera developed by the Florentine Camerata and new musical works based on an improvised accompaniment by unspecified harmonic instruments (harp, harpsichord, organ, guitar, lute etc.) known as figured bass or basso continuo. The standard configuration for the theorbo is 14 single strings with 6 of them serving as un-fingered bass notes of up to six feet in length. The instrument was extremely popular in the French court and was still in use until the 1750's.

The baroque guitar was a five course or double strung instrument with “re-entrant” tuning with some of the lower strings having a higher pitch than the upper strings in the manner of a 5 string banjo. This gave way towards the end of the 18th century to the 6 single string instrument with which we are familiar today.



The Trustees of the Saint-Gaudens Memorial are grateful to the following individuals for their generous support of this concert series:

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Coming Concerts

July 20, 2 PM

Robert Meyers Memorial Concert

Maple Jam

Grade "A" Fancy—Sweet A Cappella Jazz

July 27, 2 PM

Sponsored by Kendal at Hanover

Peter Gage Furlong, Jeffrey Hartman,

Giovanni Formisano, tenors, Elizabeth Blood, piano

Three Tenors—Popular Arias and Canzone Napolitana

August 3, 2 PM

Hevreh Ensemble, multiple winds, percussion and piano

Between Worlds—Native American Inspirations

August 10, 2 PM

Bea Robinson and Chuck Bradway Concert

The Fischers and Jennings

European Masters for Eight Hands

August 17, 2 PM

9th Annual Rosamond Edmondson Memorial Concert

Julia MacLaine, 'cello, Louis-Pierre Bergeron, French horn, Filipe Verdugo
piano

Pictures at an Exhibition

August 24, 2 PM

Dedicated to Judith Platt

Aeolus String Quartet

An Afternoon in Paris and Vienna

August 31

Final Concert, 2014 series

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Jazz Trio-Now with Jazz vocalist Donna McElroy

Celebrating the Great American Song Book

Concerts in the Little Studio at Aspet, Saint-Gaudens National Historic Site, are made possible by the generosity of the Trustees of the Saint-Gaudens Memorial.



The park is open daily from Memorial Day weekend to October 31, 9:00 AM to 4:30 PM. Admission to the site is \$5.00 per person, children 16 and under admitted free. As a National Park Fee Area, Federal Golden Age Passports are honored.



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Music Fund
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