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**The Trustees of the Saint-Gaudens Memorial
present**

BROOKES *and* KIM



**Colin Brookes, *viola*
Euntaek Kim, *piano***

*Tarantelle and Bordel
Bach, Hummel and Liszt*

**Sunday, June 30, 2013
2:00 PM**

**THE SAINT-GAUDENS NHS
CORNISH ◆ NEW HAMPSHIRE**

Viola da Gamba Sonata No. 1 in G major, J. S. Bach (1865 1750)

Adagio
Allegro ma non tanto
Andante
Allegro Moderato

Tarantelle, S. 162 Franz Liszt (1811-1886)

Viola Sonata in E flat major, Johann Nepomuk Hummel (1778-1837)

INTERMISSION

Sonata in C minor Edwin York Bowen (1884-1961)

The History of the Tango Astor Piazzola (1921-1992)

Café
Bordel
Night Club

About the Artists

Colin Brookes was born in Pittsburgh, PA and began studying viola at age six. There, he studied with Carolyn Hills and Marylene Gingras-Roy. He is a winner of the Pittsburgh Concert Society, Symphony North Concerto Competition, Music for Mount Lebanon Competition, and Tuesday Musical Club. In March, 2007, he soloed with the Pittsburgh Symphony Orchestra in Heinz Hall. Colin has attended such festivals as Encore School for Strings, Yellow Barn Young Artist's Program, Casalmaggiore International Festival, Geneva NY Music Festival, Quartet Program in Boulder, Colorado and the Kneisel Hall Chamber Music Festival in Blue Hill, Maine. In 2011, he received a Bachelor of Music degree from the Juilliard School after studying with Heidi Castleman and Misha Amory. He has played in master classes and

worked with the Tokyo String Quartet and such musicians as Gil Shaham, Veda Kaplinsky, Steven Tenenbom, Ida Kavafian, Jeffrey Irvine, Robert Vernon, Samuel Rhodes, Nick Eanet, Daniel Phillips, Jutta Puchhammer, and Hsin-Yun Huang. Colin has recently completed his first year of a Masters in Music Degree at the Yale School of Music studying with Ettore Causa.

Euntaek Kim, pianist, is a native of Incheon, South Korea and based in New York. He has established himself as one of the most promising young talents of his generation. Hailed by the *New York Times* as "nimble," and "colorful," and by La Libre Belgique as "sovereign," and "luminous," Mr. Kim won prizes from many prestigious competitions, the 2001 Oberlin International Competition and the 2002 International Tchaikovsky Competition for Young Musicians, among many others, and was also invited to participate in the 2007 Queen Elisabeth Music Competition in Brussels.

Mr. Kim has appeared at major venues around the world, such as the Alice Tully Hall at Lincoln Center for the Performing Arts, the Weill Recital Hall at Carnegie Hall, the Steinway Hall, the Museum of Modern Art, the Kumho Art Hall in Seoul, South Korea, the Brown Theatre in Louisville, KY, the Cullen Theatre at the Wortham Theater Center in Houston, TX, the Neurosciences Institute in La Jolla, CA and the Benedict Music Tent in Aspen, CO, to name a few. He has appeared as a soloist with several orchestras around the world, including the Xiamen Philharmonic in China, the Korean National University of Arts Chamber Orchestra in South Korea, the Lexington Philharmonic, Dubuque Symphony Orchestra and the Louisville Youth Orchestra in the United States, among many others.

A frequent guest in major summer music festivals, Mr. Kim has been present in Aspen Music Festival and School, Music Academy of the West, and Kneisel Hall Chamber Music Festival. He has also been an active chamber musician, collaborating with Bonita Boyd, Phillip Ying, and Itamar Zorman, to name a few.

He began his piano studies at four, and at age eleven, he entered the Pre-College Division of Korean National University of Arts in Seoul as a pupil of Bokhee Chang and Jongpil Lim. In 2001, He moved to New York and soon began his studies at Juilliard's Pre-College Division with the support of the Nordmann Full Scholarship. He holds both bachelor and master of music degrees from The Juilliard School where he studied with Jerome Lowenthal. He has also worked closely with Yin Chengzong and Seymour Lipkin.

Mr. Kim is currently pursuing the Artist Diploma program at Yale School of Music under the guidance of Boris Berman. Besides his endeavors in piano, Mr. Kim pursues his great interest in orchestral conducting and composition.

Program Notes

Johann Sebastian Bach was born in Eisenach on March 21, 1685 and died in Leipzig July 28, 1750. Although revered far and wide during his time as a keyboard virtuoso, his legacy lives on in his works. He holds a place in history as one of the most masterful, influential composers whose wide array of works provides endless interpretive possibilities. The Bach Gamba Sonata No. 1 in G major, BWV 1027 is an arrangement of the Trio sonata for two flutes and basso continuo in G major, BWV 1039. In this sonata, Bach introduces a revolutionary change to 18th century chamber music. This piece is arranged by Bach in duo sonata style for viola da gamba and harpsichord. Today it is commonly performed with 'cello or viola and piano. In duo sonata style, the piano and viola throughout have interacting parts that support and sometimes surpass each other. The role of the keyboardist is drastically greater here; the usual word "accompaniment" fails to do justice to the real importance of this line. The form is modeled after the Baroque sonata da chiesa, a 4 movement work with slow, fast, slow, and fast movements aligned. The first movement, marked Adagio, is a glorious and elegant slow start to the sonata. Baroque style trills and ornaments are constant in both the viola and piano accompaniment. The expansive 12/8 meter allows the melody to unfold as if walking along carefree. Bach demonstrates compositional versatility with seemingly effortless fluid connections between the movements. The Adagio ends with a surprise minor half cadence suspension landing in the start of the second movement, back in major. The second movement, Allegro ma non tanto, begins with a lively and cheerful declaration as Bach crafts a pleasant dance in 3/4 meter. Again, trills and ornaments appear throughout. True to the style and form of dances from this period, beats one and three are stressed while the second beat is often lighter or transitory. The Andante third movement is slower, lilting and flowing. The structure of the 4/4 meter allows cyclic sixteenth notes to give pulsed subdivisions of the longer melodic line. The final movement of the sonata, Allegro moderato, is in a quick 4/4 cut time. Like the second movement it is light and lively. Here Bach plays with suspensions by tying quarter note syncopations together that weave through larger half note beats. Eighth notes propel the keyboard and viola parts onward in restless fashion until the very last G major cadence.

Franz Liszt was born in Raiding on October 22, 1811 and died in Bayreuth on July 31, 1886. He was known as a dazzling virtuoso pianist whose compositions were progressive and groundbreaking. With his acquired widespread fame as a performer, he also transcribed contemporaries' works to share their ideas with audiences. Most notably through his hundreds of compositions for piano, he introduces advances in technique and expressive range including dynamic and timbral effects. These advances often push the performer and piano to their limit. His Tarantella, S. 162 comes from *Venezia and Napoli*, a supplement to the Italian *Anneés de pèlerinage*. A tarantella is commonly a wild and fervent dance, and here Liszt certainly does not disappoint. With respect to meter, he cleverly writes in a dual 6/8 (2/4) time bouncing between the flashing flow of six eighths and jolting offbeats of the duple. The "Presto" marking at the beginning only serves as a starting point for the piece, leading to further instructions like "accelerando(s)" (speeding up), "sempre con brio" (always getting more lively with spirit), and "più vivace" (even faster). It is a sharply articulated and manically driven dance with performance markings like "martellato" (hammered) and "staccato" (very short and detached, often indicated by a • above the note). One powerful new timbral effect Liszt uses in his Tarantella is rapidly repeated unison notes. The performer dexterously repeats three of the same eighth notes to fit into one fleeting beat. In that moment, the listener hears one E natural, while the performer, without use of pedal, actually percussively hits three E eighth notes. Liszt enjoyed leaps demanding difficult feats and the Tarantella is also filled with wild flourishes that arpeggiate across large intervals. After leading the listener on a dashing journey to the extremes of fortissimo, Liszt devilishly writes an extended diminuendo. This fall in dynamic is further complicated by a "più animato" (even livelier) marking that brings this dance to a breathless, pianissimo close.

Johann Nepomuk Hummel was born in Pressburg (now Bratislava) on November 14th, 1778 and died in Weimar on October 17th, 1837. A pupil of Mozart, he was considered in his time to be one of Europe's greatest composers and pianists. As a performer he had a reputation as a 19th century virtuoso. This sonata was written in Vienna in 1798, with a dedication to the princess of Denmark. Hummel uses cleverly crafted Italian melodies decorated by elaborate virtuoso embellishments. These warm statements are passed back and forth between the piano and viola lines. The piano left hand sets the harmonic pace with a reformed representation of the commonly known Alberti bass. This is a form of accompaniment where the left hand breaks each chord (or triad of three notes) and plays it in the order: lowest, highest, middle, highest). The first

movement, *Allegro moderato*, presents a simple, cut-time, flowing melody first played by the piano and immediately after by the viola. Throughout the development, there is an alternation between joyful declarations and sweet, intimate interjections. The second movement, *Adagio cantabile*, is in a much calmer slow 4/4 marking. Embellishments add sparkle to delicate, lilting phrases. Here Hummel masterfully incorporates leaps, syncopations, and resulting suspensions into quaint yet nostalgic subjects. The last movement, *Rondo con moto*, jumps immediately back to life with a cheerful piano entrance. The viola responds more confidently, yet the mood remains light and giddy. As in the first movement, Hummel alternates between loud, playful jests and sweeter intimate responses. The sonata ends rather cheekily, with a reprieve of the opening piano melody that falls into a surprise finish.

York Bowen was born in London on February 22, 1884 and died there on November 23, 1961. He was a composer and pianist. During his career he formed a duo with the violist Lionel Tertis. While studying at the Royal Academy of Music he was influenced by the writings of Germans Wagner, Strauss and Liszt. Bowen composed over 160 works; surprisingly quite a few for viola: 2 sonatas, a concerto, a rhapsody, and 2 melodies (Melody for the G String and Melody for the C String). One of his lesser known works is the Sonata for Viola and Piano in C minor. It is a powerful, eccentric and exciting work that is heavily romantic with a distinctly English voice. There are even hints of Debussy's influence and sometimes exotic Far Eastern effects. The first movement, *Allegro moderato*, begins with a brief hypnotic piano introduction after which the viola presents the recurring theme, a dark and wistful melody. The second theme is more expressive, slow and smiling with a nostalgic English feel. This romantic melody has unusual hints of chromaticism, a defining characteristic of Bowen's writing. The lightness and warmth of the melody is a stark contrast to the opening darkness. Fragments of the opening theme resurface weaved into more agitated sections. After a return of the first theme, the second theme appears in the relative major, E major. The movement finishes with a brief quote of the first theme that is cut off by a glissando slide down to the familiar tonic C. The second movement, *Poco lento e cantabile*, is distinctly English as well. The opening melody is rolling and tender, rising passionately and falling gracefully. A 6/8 section arrives with cascading piano waves as the viola floats ethereally above. Bowen marks "vibrato molto" and "con fuoco" as the viola and piano battle intensely until the return of the first theme. The movement ends with another brief statement of the first theme, here a much softer echo that serenely winds down to almost nothing. The third movement, *Finale*, is wild and rustic in a "Presto" marking. The viola and piano trade animated, flexible lines that are both playful and breathless. The piano line

drives itself into a frenzy cuing an emotional and deeply rich call and response section between the viola and accompaniment. An even wilder final "Presto" section flies dramatically into a dark yet lively C minor finish.

Astor Piazzolla was born in Mar del Plata on March 11th, 1921 and died in Buenos Aires, July 5, 1992. He was an Argentine composer, a bandleader, and a bandoneón (square-built button accordion) player. His *Historia del Tango* or *History of the Tango* explores the way dance evolved through the 20th century. The original score was for flute and guitar, quite a difference from the usual big tango band orchestration. The first movement, *Bordel 1900*, is a very sensual version of the milonga, the dance from which tango evolved. The melodies are very flashy and suggestive, while the evocative dotted habañera rhythm can be heard throughout this movement. This affect is achieved through the use of cross rhythms, with the piano part playing a syncopated duple (2 beat) meter with the viola playing a dotted triple rhythm above. The second movement, *Café 1930*, shows the more traditional tango, the symbol of Argentine national pride. As the title suggests, this movement represents his memories of tango performances at local Argentine cafés. The piano introduces an intoxicating and elegant line that melts into the viola's presentation of the first melody. There is a true sense of story telling as the movement unfolds around the interplay of the two parts. Poise and elegance rise to the surface while sweeping gestures fan the emotional fire below. Finally, *Nightclub 1960* enters with a strong piano flourish. This movement has a distinctly jazzy feel; Piazzolla sophisticatedly plays around with the idea of accents and syncopations. The movement ends with a clever return of a "Deciso" (decisive, determined) section now marked "Molto Deciso" (very determined). Piazzolla toys with meter change, flying through 4/4 to 6/8 and eventually back to 4/4. The viola and piano trade a lively, syncopated melody culminating with a breathtaking finish.



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