

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 \$7.00 per person, children 16 and under admitted free. As a National Park Fee Area, Federal Golden Age Passports are honored.



Please let us know if you would like to be on our mailing list. The Music Committee of the Trustees of the Saint-Gaudens Memorial appreciates your tax deductible contribution in support of this free concert series. Donations may be left in the music fund boxes located at the admissions tent and porch of the Little Studio, or mailed to:

Music Fund
Saint-Gaudens Memorial
34 South Highland Avenue
Ossining, NY 10562



You may view the concert series schedule or get directions to SGNHS on the web at: www.nps.gov/saga/

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The Trustees of the Saint-Gaudens Memorial
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Fireworks for Strings

10th annual
Rosamond Edmondson Concert



Handel, Ravel, Dohnányi, Beethoven

Eric Silberger, violin
Kensho Watanabe, viola
Daniel Lelchuk, violoncello

August 9, 2015
2:00 PM

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 ten concerts, presented to those who visit the park. We give special thanks to the charitable individuals, foundations and corporations who are sponsoring select programs this season.

The 2015 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 arts in general. The Memorial and historic site do this through educational and artistic programs, advice and other forms of support.

Cover Image: Franz Kneisel, concert master of the Boston Symphony Orchestra, established the Kneisel Quartet whose members often summered and performed in the Cornish Colony.

2015, Saint-Gaudens National Historic Site 50th anniversary

PROGRAM

- | | |
|--|--------------------------------|
| Passacaglia for Violin and Viola | Handel/Halvorsen |
| Sonata for Violin and Cello | Maurice Ravel (1875-1937) |
| Allegro | |
| Très vif | |
| Lent | |
| Vif, avec entrain | |
| Serenade for String Trio in C Major opus 3 | Ernst von Dohnányi (1877-1960) |
| Marche (Allegro) | |
| Romance (Adagio non troppo, quasi andante) | |
| Scherzo (Vivace) | |
| Tema con variazione (Andante con moto) | |
| Finale: Rondo (Allegro vivace) | |

INTERMISSION

- | | |
|-----------------------------|----------------------------------|
| Trio in E flat major opus 3 | Ludwig van Beethoven (1770-1827) |
| Allegro con brio | |
| Andante | |
| Menuetto-Allegretto | |
| Adagio | |
| Menuetto-Moderato | |
| Finale-Allegro | |

PROGRAM NOTES

The **Handel/Halvorsen Passacaglia** is an adaptation of the theme from the last movement of George Frederick Handel's *Harpsichord Suite in G minor*. It was arranged by the prominent Norwegian violinist and conductor Johan Halvorsen in 1897. The passacaglia, a musical form that is believed to have originated in 17th century Spain, is associated with the Spanish term "pasacalle," meaning "street song" and "dance." It was a strummed instrumental interlude between dances and songs. The first written examples of passacaglias, however, are Italian and date from 1606. They are usually continuous variations, have a serious mood and are composed in triple meter.

Commissioned as one of several commemoratives to the composer Claude Debussy, the first movement of **Maurice Ravel's** *Sonata for Violin and Cello* appeared in the December 1920 publication *Le Revue Musicale*. Ravel took two more years to complete the other three movements. The duo is a virtuoso piece with returning patterns of major/minor triads, canonic-like conversations between the two instruments and alternating bowed/plucked themes. Ravel reflected contemporary musical ideas in his work—specifically acknowledging the authentic Hungarian folk themes Zoltán Kodály incorporated in his violin/cello duo. A chorale characterizes the slow movement. The piece exemplifies Ravel's frequent use of jazz syncopations, atonal themes and Oriental modes.

Ernö Dohnányi began music lessons at the age of seven with his father, an amateur cellist, and then with an organist at a local cathedral. He enrolled in the Royal National Academy of Music and acquired an education grounded on the pianistic style of Franz Liszt and compositional style of Johannes Brahms. Dohnányi captured the admiration of Brahms with his very first opus, a piano quintet. He toured Europe and America as a solo and chamber music pianist to great acclaim. The string serenade performed today was composed in 1904 when he was 26 and, for its time, was avant guard music. By the 1930s Dohnányi dominated the Hungarian musical world as Director of the Music Academy, Director of Hungarian Radio and conductor of the Budapest Philharmonic.

But his personal life was fraught with scandal—illegitimate child, divorces and three marriages—and his career was overturned. After the Nazis came to power, Dohnányi was variously accused of being anti-and pro-Nazi. Ultimately, he fled to Austria, then Argentina, Mexico and finally the US. Adding to the controversy, one of his sons was a German soldier who was executed for taking part in the plot to assassinate Hitler. Dohnányi's third wife argued that her husband was a persecuted musician who had been victimized by Nazism. Although his intimate beliefs will never be known, Dohnányi's esteemed musical reputation was permanently tarnished. In 1949 he settled in Tallahassee to teach at Florida State University where one of his students, his grandson, was Christoph von Dohnány—now a distinguished conductor.

The choice of a serenade structure for opus 10 alludes to 18th century serenades by such composers as Wolfgang Mozart who commonly began pieces with a march. Dohnányi suggests a Hungarian folk tune for his second theme. As with Brahms, he often develops themes contrapuntally. A fugue-

like scherzo in 6/8 meter follows the melancholic Romance movement and the fourth movement is a theme with variations. The serenade ends in the spirit of the first movement, concluding with its opening march.

Ludwig van Beethoven was born into a musical family that, for two generations, had served as Kapellmeister and singer for the Archbishop of Cologne. But the Beethoven household was an unhappy one, dominated by a father who proved to be a failure in his professional and family life. Beethoven took his first music lessons from his father whose methods were arbitrary and unduly strict. Despite these adverse circumstances—which produced inevitable psychological consequences—Beethoven quickly mastered the organ, fortepiano, and violin, distinguishing himself as a child prodigy. He was a brilliant pianist and flashy performer. His virtuoso style of playing was so vigorous that he broke strings trying to extract more sound from the fortepiano. He demanded that manufacturers produce more powerful instruments, and they gradually did.

Beethoven dutifully served as organist and string player in the archiepiscopal orchestra. When he was 17, he was sent to Vienna to study with Mozart but was called home to raise his younger brothers when his mother became ill. He returned to Vienna to study with Franz Joseph Haydn when he was 22. His creative genius and ability to improvise was immediately apparent and Haydn exclaimed: "You give me the impression of a man with more than one head, more than one heart and more than one soul!" Beethoven was too strong-minded and rebellious to learn "the rules" of composition from anyone. He rejected all authority, believing his methods were best. His upbringing had turned him into a fiery rebel. Yet, these characteristics are precisely what made him a genius. There may never be a more original composer. Accounts of Beethoven's paranoia, bad-temper, deafness, slovenliness, and love affairs with unattainable women are legendary. Yet, his contributions were undeniably great. His death was an occasion for public mourning.

Trio in E flat Op. 3 was composed in 1793 and was Beethoven's first string ensemble work. It was modeled after Haydn and Mozart string serenades and divertimentos, but it revolutionized the string trio form. With his inventive craftsmanship, Beethoven was able to achieve a full sound with a texture that resembles a string quartet. His counterpoint harmonies and lively interplay among the three instruments create sustained interest and excitement.

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Interior, Beethoven's studio. Painting by Johann Nepomuk Hoechle, 1827.
Violinist Frances Houston, daughter of Cornish colony artist Frances Houston.

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NEXT CONCERTS

August 16 *Fanfare—Classical and Pop Sparklers for Brass*; Redline Brass Quintet with world premiere by Tony Schemmer
Sponsored by The Woodlands at Harvest Hill,
Alice Peck Day Hospital

August 23 *Afternoon Romance—Mendelssohn and Dvorak*; Trio Arrivadolce; Alexi Kenney, violin, Sujin Lee, cello and Henry Kramer, piano
Sponsored by a Friend of Music at Saint-Gaudens

August 30 *Grade A “Fancy”—Sweet A Cappella Jazz*; Maple Jam
Sponsored by Vermont Public Radio

SPECIAL EVENT

September 26 *Dedication of the Newly Cast Standing Lincoln*; with Civil War music by the 12th NH Regiment Serenade Band



The 1899 Chickering piano at The Oaks, home of Cornish Colony artist Maxfield Parrish. The “Maxfield Parrish” piano was generously donated to the Saint-Gaudens Memorial and has been used for concerts at SGNHS since 1971.