

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/](http://www.nps.gov/saga/)

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**The Trustees of the Saint-Gaudens Memorial**  
*With additional support of donors and partners present*

*Enchanted Isle:*

**A Tribute to Lawrence Nowlan**



*Irish Songs, Hornpipes and Jigs*

**Sarah Blair**, fiddle  
**Dominique Dodge**, Celtic harp/voice  
**Jeremiah McLane**, accordion/voice  
**David Surette**, bouzouki/guitar

**July 19, 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.

Larry Nowlan in Ireland with SGNHS curator Henry Duffy (top left) for the dedication of Nowlan's Saint-Gaudens relief, 2007.



## Lawrence J. Nowlan, Jr. (1965-2013)

We come together today to celebrate the life of the late sculptor Lawrence J. Nowlan, Jr. Larry was an alumnus of the Sculptor-in-Residence Program here at the park, having served twice in that capacity. His experience at the park changed the course of his life, setting in motion an eighteen year career as one of America's most talented figurative sculptors. He came to Cornish as a graduate student in the New York Academy Graduate School of Figurative Art in 1995. What seemed like a summer student position blossomed into a life-long commitment to Saint-Gaudens, the park and the region. Larry was always proud of his roots in Philadelphia, but found the serenity of the Upper Valley conducive to imagination and creation of a series of monuments and portraits in bronze. He became one of the leading practitioners of low-relief portraiture, a difficult technique Larry learned here by studying the work of Augustus Saint-Gaudens.

Larry was proud of his Irish origins. He was delighted to visit Ireland once in 2007, brought there for the installation of two bronze reliefs, one in Dublin and the other in Carrick (County Donegal). Both were commissioned by Enda Cunningham descendent of Mary Cunningham, an Irish girl who modeled for the 1907 U.S. Twenty and Ten Dollar Gold Coins by Saint-Gaudens. Larry created a relief portrait of Augustus Saint-Gaudens for placement next to the monument to Charles Stewart Parnell, leader of Irish nationalism at the head of O'Connell Street. The second portrait was of Mary, placed in her hometown of Carrick. It was a special honor to meet Mary's nephew in Carrick, who recalled stories told by his aunt of her experience in America, and the sensation caused by Saint-Gaudens' choice of an Irish serving girl to represent American Liberty.

Like so many who go back to the land of their ancestors, the visit to Ireland was a revelation for Larry. He was thrilled to bring his family, and the inexpressible lure of the Old Country drew him in. He was able to see Cork, where his ancestors came from, and to drive around the island experiencing the variety and charm of the land and its people.

The concert today recalls in music the sound and spirit of that green, windswept land with its mountains, coastline and vibrant culture. Larry's spirit can be remembered in the sounds of the land of his ancestors, and the adaptation of that sound by Bob Dylan, Larry's favorite musician.

*2015, Saint-Gaudens National Historic Site 50<sup>th</sup> anniversary*

## PROGRAM

March, Jigs: Bonaparte Crossing the Alps, Hitler's Downfall, The Mug of Brown Ale (Irish Trad.)

Reels: Palmer's, The Grinding Stone (Irish Trad., Jeremiah McLane)

Song: The Lambs on the Green Hills (Irish Trad.)

O'Carolan Tune: Mr. O'Connor (T. O'Carolan, 1670-1738)

Jigs: Tommy Mulhaire's, The Cat's Meow, Paddy Ban's (Irish Trad.,  
Joannie Madden)

Reels: Splendid Isolation, McGlinchey's (Brendan McGlinchey)

Set Dance: The Humours of Glynn (Irish Trad.)

Scottish Gaelic Song: Sorraidh Bhuam far Chuan is Beannachd (Scottish Trad.)

Hop Jigs: Comb Your Hair and Curl it, The Dusty Miller, The Rocky Road to Dublin (Irish Trad.)

## INTERMISSION

Tangled up in Blue, Hey! Mr. Tambourine Man, The Times They Are a Changin'  
Bob Dylan (b. 1941)

Reels and Jigs: Jim Donohue's and Lark on the Strand

The Fairy Queen (T. O'Carolan, 1670-1738)

Slip Jigs: Hardiman's, Ride a Mile, Drops of Brandy (Irish Trad.)

Hornpipes: The Peacock's Feather (Irish Trad.)

Song: The Emigrant's Farewell (Irish Trad.)

Barndances, Reels: Dances at Kinvara, Lucy Farr's, Come West Along the Road, The Star of Munster (Ed Reavey, Irish Trad.)

## About the Artists

**Sarah Blair**, fiddle, began playing Irish music in Rhode Island's thriving traditional music community and honed her playing as a session leader in Boston and in the world of American contra dancing. She has played at festivals, concerts, and dances from Alaska to Quebec and Florida, as well as performing at the US Embassy in Dublin. Her most unusual gig was filling in for fiddler Liz Carroll on tour with The Eagles' singer Don Henley. She has been featured in a Fiddler Magazine cover story and is included in "Handy with the Stick: Fiddler Magazine's Best of Irish Fiddling." Sarah has played at numerous festivals and dance weekends across the country.

Ms. Blair is a member of The Sevens, a contra dance group that was featured on NPR in 2001 in an interview with Noah Adams. She spends much of her time teaching fiddle privately and at workshops and camps. Blair has been a recipient of a Vermont Folklife Center grant. She enjoys playing tunes with special personal associations and has composed and recorded some of her original music.

**Dominique Dodge**, Celtic harp, earned an Honors Degree in Scottish Music from the Royal Scottish Academy of Music and Drama in Glasgow. While in Scotland she studied with many renowned artists in the Scottish tradition, including premier harpists. She has performed at prestigious festivals in Denmark and Edinburgh, at the opening of the Scottish Parliament Building and for His Royal Highness Prince of Wales. In New England she has been a featured harpist at the New Hampshire Highland Games and Vermont New World Festival. Ms. Dodge enjoys teaching and working with both children and adults. She has taught at Gaelic College in Nova Scotia, the Ohio Scottish Arts School and the Royal Scottish Academy of Music.

**Jeremiah McLane**, accordion, was raised in a family with deep ties to its Scottish heritage and New Hampshire roots. After an early formation in classical piano, he began to play blues and jazz. As an undergraduate he studied jazz and later Indonesian Gamelan, West African drumming, and the music of minimalist composers. In his mid-twenties Mr. McLane immersed himself in the world of traditional Celtic and French music, studying accordion. He then spent several decades traveling in Europe doing field research that laid the groundwork for a Master's degree from the New England Conservatory. Mr. McLane teaches at the Floating Bridge Music School, the Summit School of Traditional Music, Upper Valley Music Center and many summer music camps. He is adjunct professor at the State University of New York, Plattsburgh.

In the early 1990s McLane formed two bands that had strong traditional New England roots. He later formed a sextet specializing in Breton and French music. As an outgrowth of his many collaborations he has recorded over a dozen CDs. He has composed music for theatre and film and been awarded the Ontario Center For The Performing Arts "Meet The Composer" Award, and the Vermont Council On The Arts "Creation Of New Work" grant.

**David Surette** is widely acclaimed as one of New England's premiere instrumentalists. He is highly regarded for his work on the guitar, mandolin, and cittern. As a soloist, he is nationally known as a top player of Celtic fingerstyle guitar. Yet his diverse repertoire also includes original compositions, blues and ragtime, traditional American roots music, and folk music from a variety of traditions, all played with finesse, taste, and virtuosity. Surette was a founding member of the Airdance band with fiddler Rodney Miller, with whom he recorded four albums and toured nationally. He has released five solo recordings, as well as three duo albums with Susie Burke.

In 1994, Surette was awarded a travel grant from the National Endowment for the Arts to study the traditional music of Brittany, and has published a collection of Breton folk tunes. He has been the recipient of an Individual Artist Fellowship award from the NH State Arts Council, and in the fall of 2008 was designated a Traditional Arts Master by the Maine Arts Commission.

### PROGRAM NOTES

**T**he cittern, or Irish bouzouki, is a modern adaptation of the traditional Greek bouzouki, one of several variations on the lute found throughout many musical cultures. The cittern was first developed in the British Isles and Ireland in the late 1960s in response to a desire on the part of traditional musicians for a fretted string counterpart to the guitar and banjo. It was introduced into Irish folk music in the 1950s but retained an air of Americana. Essentially a large-bodied octave mandolin, the cittern has become a familiar part of the Celtic folk revival and contemporary traditional bands since the 1970s. Its twangy, rhythmic sound is heard in pubs as well as on the concert stage.

*David Surette*

**T**he harp is the earliest known string instrument, going back to prehistoric civilization. A harp-like instrument in a French cave painting dates from around 15,000 BC. The instrument is believed to be a descendant of the bow and arrow, and some people believe that the first harps mimicked the sound

of hunters' bows. The Anglo Saxon word "harpa" means "to pluck." Cultures throughout history have developed variations of the instrument. The lyre harp, depicted in Egypt and Phoenicia, dates from 5,000-3,000 BC and was an integral part of Greek culture. It was used as a solo instrument or to accompany singing or poetry.

The Scottish Gaelic word for harp is "clarsach", and in its current incarnation the instrument is often referred to as the lever harp, folk harp, or Celtic harp. This harp is most often used in Irish and Scottish music and differs from the orchestral pedal harp in many ways. Smaller than the pedal harp in size and range, it uses a lever rather than a pedal system to achieve sharp and flat notes (accidentals), and is strung with a lighter tension. These differences make the lever harp better suited to the demands and aesthetic of traditional Irish and Scottish music. Harp strings can be either gut, nylon, or carbon fiber, and the lowest strings have a metal wrapped core. The pedal harp uses gut strings. Like the piano, the harp is a versatile instrument, allowing for diverse musical styles.

*Domonique Dodge and Fern Meyers*



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### NEXT CONCERTS

**July 26** *The Virtuoso Sax*; Asylum Quartet; Gershwin, Glazunov and  
with world premiere by Tony Schemmer

*Sponsored by Saint-Gaudens Memorial Music Fund Contributors*

**August 2** *Masterworks for Eight Hands*; The Fischers and Jennings  
violin, cello and piano

*Bea Robinson and Chuck Bradway Concert*

**August 9** *Fireworks for Strings—Handel, Beethoven, Ravel*; Eric  
Silberger, violin, Kensho Watanabe, viola and Daniel Lelchuk, cello  
*10<sup>th</sup> Annual Rosamond Edmondson Concert*

**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 12<sup>th</sup> NH Regiment Serenade Band