

BRIDGEHAMPTON CHAMBER MUSIC FESTIVAL 2015:

ELEVEN CONCERTS JULY 29 – AUGUST 23 FEATURE AN ALL-FRENCH OUTDOOR OPENING, AN ALL-AMERICAN PROGRAM AT THE PARRISH, STRAVINSKY'S *THE SOLDIER'S TALE* WITH ROGER WATERS, LOTS OF BACH, BEETHOVEN, MOZART, MENDELSSOHN, AND MORE

Mohammed Fairouz's *Deep Rivers* To Have Its East Coast Premiere, and Kevin Puts's *Rounds for Robin* Its World Premiere

Two New BCMF Records Releases: *Seascapes*, an All-Kevin Puts Disc, and *BCMF Live 2014*, Including a Howard Shore Premiere

Over the past three decades, the Bridgehampton Chamber Music Festival has become known as an “impressive festival that balances the tried and true with the adventurous and mixes established performers with rising talent,” in the words of The New York Times. Charged with momentum from the launch of *BCMF Spring*, the festival's first spring series of two concerts, the 32nd season of Long Island's longest-running classical music festival presents 11 concerts July 29 – August 23, 2015. This summer's lively mix features a new work by Mohammed Fairouz that commemorates the 50th anniversary of the Selma-to-Montgomery marches, a new piece by Pulitzer Prize-winning composer Kevin Puts that is a reflection on Robin Williams' impish brilliance, Pink Floyd's Roger Waters narrating a Stravinsky masterpiece, an all-French program for the festival's free outdoor opening event, gems of the chamber music repertoire from Bach, Mozart, Beethoven, Brahms, and Mendelssohn, and more.

Also new this summer are the festival's newest CDs, the fifth and sixth on the BCMF Records label. *Seascapes* is devoted entirely to the music of Kevin Puts, the 2012 Pulitzer Prize-winning composer whose music has been a BCMF favorite. *BCMF Live 2014* features two highlights from last summer's festival, including the world premiere of Howard Shore's *A Palace Upon the Ruins* for Mezzo-Soprano, Flute, Cello, Piano, Harp, and Percussion, a BCMF co-commission. Brahms' Serenade No. 1 in its rarely recorded original instrumentation for nonet rounds out the recording. Both discs will be released in July, and will be available for purchase at all BCMF concerts and online at www.bcmf.org/media/recordings/, iTunes, and other online outlets.

Bridgehampton Chamber Music Festival founder and Artistic Director Marya Martin said, “Our 32nd festival tells many stories, including that of the relationship between Bach and Mendelssohn, and, in programs that feature the great piano quintets of Schumann and Brahms, the influence on both those composers by Clara Schumann; Philippe Hersant's *Heliades*, which tells the Greek myth of the Heliades

and their sad fate through music; and a world premiere of a piece written just for me by BCMF favorite Kevin Puts, which itself was inspired by the brilliant and much beloved Robin Williams. These are just a few of the stories we will tell, and we hope our audiences will find many more to take home and share.”

The new work by Arab-American composer Mohammed Fairouz, *Deep Rivers* for voice and wind quintet, commemorates the 50th anniversary of the Selma to Montgomery marches as well as the 150th anniversary of the end of the Civil War. The texts include poetry by Langston Hughes, the Black Civil War Soldier’s Chant, and the traditional American spiritual "Deep River" with a new melody by Fairouz. The featured soloist, baritone Sidney Outlaw, also sang the work’s world premiere in Montgomery, Alabama, on March 6 of this year. *Deep Rivers* is part of an all-American program also including music by Bernstein, Copland, and Gershwin that will take place at the Parrish Art Museum in Water Mill – the BCMF’s second Parrish collaboration. The concert will be prefaced by a pre-concert conversation with Fairouz available to all ticket holders.

Kevin Puts calls his *Rounds for Robin* for flute and piano “a short tribute to Robin Williams, at turns impish, florid, rhapsodic and brooding. It was written for and is dedicated to Marya Martin.” This piece is also one of four featured on the new BCMF Records release (see below).

Other festival highlights include a performance of *The Soldier’s Tale*, Stravinsky’s theatrical piece about a wayward, fiddle-playing soldier and his dealings with the devil, narrated by Roger Waters, the co-founder of the rock band Pink Floyd, using English-language texts that Waters himself has adapted; the musicians include Stephen Williamson, clarinet; Peter Kolkay, bassoon; and Arnaud Sussmann, violin. A singular program of solo Bach works features performers Anthony Marwood, violin; Richard O’Neill, viola; and Orion Weiss, piano. Violinist Ani Kavafian, who performed in the inaugural Bridgehampton festival in 1984, performs Beethoven’s “Archduke” Trio with Orion Weiss and Clive Greensmith, cello.

In addition, a performance of Schubert’s “Trout” Quintet, featuring amongst its players Cynthia Phelps, viola; and Carter Brey, cello, is joined on the program by Pierre Jalbert’s 2002 *Visual Abstract* for flute, clarinet, violin, cello, piano, and percussion. “Bach & Mendelssohn” features Bach’s Harpsichord Concerto in D major and Mendelssohn’s famed Octet. And Frank Huang, the newly named New York Philharmonic concertmaster, is featured in two programs performing quintets of Brahms and Schumann as well as music by Boccherini, Haydn, and Sibelius.

Tickets go on sale May 11 and may be purchased on the festival’s website, www.bcmf.org, or by calling 212-741-9403 before July 22; after July 23 call 631-537-6368. A student ticket price of \$10, introduced this spring, will be available for most concerts.

Special events

Starting with the **Free Outdoor Concert**, this year an ebullient program of French music titled “Enchanté” on July 29, the season also includes the annual **BCMF Benefit Concert**, a one-hour program followed by dinner, at the Atlantic Golf Club on August 1. The Festival’s annual **Wm. Brian Little Concert** (named after the late BCMF board member and this year dedicated to the memory of Walter Channing) features Roger Waters in Stravinsky’s *The Soldier’s Tale* on August 14 under a tent on the stunning grounds of the Channing Sculpture Garden adjacent to the Channing Daughters Winery; wine and hors d’oeuvres are served before the hour-long program. There will be a **Saturday Soiree**, a one-hour concert format introduced in 2011, on August 22. And after a successful launch in 2014, BCMF will again present a concert at the recently reopened **Parrish Art Museum**, the all-American program featuring the *Deep Rivers* premiere, on August 10.

A festive summer setting

BCMF has maintained its special sense of community ever since the festival debuted with four artists in two concerts in the intimate setting of the Bridgehampton Presbyterian Church. BCMF has developed a loyal core audience among the local residents and summer visitors to this East End resort, who have had a wide range of music introduced to them over 30 years. The festival is still based in the graceful 1842 church—which boasts admirable acoustics and a welcoming, air-conditioned space—and has gradually expanded to include its other special event venues.

Seascapes, an all-Kevin Puts disc, and BCMF Live 2014 bring the festival discography to nine releases

Two new CDs from the BCMF Records label will be released this summer. *Seascapes*, four works by Kevin Puts, the 2012 Pulitzer Prize winner whose music is a BCMF favorite, is the label's first one-composer disc, features *Seven Seascapes* for flute, horn, violin, viola, cello, and piano, a 2013 BCMF commission; *Four Airs* for flute, cello, clarinet, violin, and piano (2004), four movements each devoted to one instrument with piano accompaniment; *Rounds for Robin* for flute and piano (2015), which receives its world premiere performance this summer; and *Traveler* for flute/piccolo, violin, viola, cello, and piano (2003).

BCMF Live 2014 features highlights from last summer's festival, including the world premiere of a BCMF co-commission (with the La Jolla Music Society) by Academy Award, Grammy, and Golden Globe winning composer Howard Shore—known for his *Lord of the Rings* movie scores and his opera *The Fly*—of *A Palace Upon the Ruins* for Mezzo-Soprano, Flute, Cello, Piano, Harp, and Percussion (2014), to words by Elizabeth Cotnoir. Rising star mezzo-soprano Jennifer Johnson Cano is the soloist. Paired with the Shore is Brahms' Serenade No. 1 in its original instrumentation for mixed nonet. This rarely-recorded version was reconstructed by composer and conductor Alan Boustead.

In 2012, BCMF launched its own record label, BCMF Records. Signifying the Festival's commitment to American composers, the label's first recording was *BCMF Premieres*, a disc of contemporary American music featuring three works commissioned by the Festival, by Ned Rorem, Bruce MacCombie, and Kenji Bunch—as well as Paul Moravec's 2010 Wind Quintet. The label's second, third, and fourth releases feature performances from each year's festival; *BCMF Live 2011* featured music by Mozart and Spohr; *BCMF Live 2012*, feature works by Boccherini, Wolf, Martinů, and Thuille; and *BCMF Live 2013* included works by Bruce Adolphé, Robert Beaser, and Leon Kirchner, as well as works by Boccherini.

These six BCMF Records releases join three previous discs to create a festival discography numbering nine recordings. For the full discography, visit www.bcmf.org/media/recordings/.

The Bridgehampton Chamber Music Festival – An inspired idea

In the three decades-plus since its founding, the Bridgehampton Chamber Music Festival has become known for presenting a broad and stimulating range of music performed by some of the best musicians in the country in one of the most beautiful seaside settings the East Coast has to offer. Currently comprising around a dozen events spanning four weeks in the summer as well as a well-received new spring series added in 2015, the Festival began with an inspired idea. New Zealand-born flutist Marya Martin and Manhattan businessman Ken Davidson had just married, as Allan Kozinn of The New York Times relates: "Davidson was dismayed by the prospect that Ms. Martin would be spending her summers traveling the festival circuit while he worked in the city and spent weekends on his own in the Hamptons." Ken and Marya's solution—to start their own festival, right in Bridgehampton—is now local legend.

Violinist Ani Kavafian, cellist Fred Sherry, and pianist André-Michel Schub joined Marya Martin for the Festival's first season. Each year, the Festival welcomes back many artists from years past along with new chamber music leaders to create, in Marya Martin's words, "the electricity of good friends making music together." The roster has included, among others, violinists Pamela Frank, Mark O'Connor, Colin Jacobsen, and Todd Phillips; cellists Clive Greensmith and Peter Wiley; bassist Edgar Meyer; pianists Jeremy Denk, Claude Frank, and Ursula Oppens; harpsichordist Kenneth Cooper; the late flutist Jean-Pierre Rampal; clarinetist Anthony McGill; Tony-award winning singers Audra McDonald and Victoria Clark; and ensembles Brooklyn Rider and the Miró String Quartet.

Committed to presenting a wide variety of music with emphasis on American composers, the Bridgehampton Chamber Music Festival has commissioned works from composers Bruce Adolphe, Kenji Bunch, Bruce MacCombie, Mark O'Connor, and Pulitzer Prize-winners Paul Moravec, Kevin Puts, and Ned Rorem, and features contemporary works in its programs each season.

BCMF features video excerpts from previous concerts—performances of complete works and select movements—on its website: www.bcmf.org/media

Marya Martin

Internationally acclaimed flutist Marya Martin enjoys a musical career of remarkable breadth and achievement. Gracefully balancing the roles of chamber musician, festival director, soloist, teacher, and supporter of musical institutions, she has performed throughout the world in such halls as London's Royal Albert Hall and Wigmore Hall, Sydney Opera House, Casals Hall in Tokyo, and other international venues.

A native of New Zealand, Ms. Martin studied at Yale University, and shortly thereafter moved to Paris to study with flutist Jean-Pierre Rampal. After winning top prizes in the Naumburg, Munich International, and Jean-Pierre Rampal International competitions, and the Concert Artists Guild and Young Concert Artists International Auditions—all within a two-year period—she returned to the U.S. and has since appeared as a soloist with major orchestras and at leading festivals and chamber music series throughout the country.

In 2006 she received a Distinguished Alumni Award from the University of Auckland, and in 2011 received the Ian Mininberg Distinguished Service Award from Yale University. Committed to expanding the flute repertoire, she has commissioned more than 20 new works. She most recently commissioned eight works for flute and piano comprising *Eight Visions*, an anthology published by Theodore Presser, and recorded them for the Naxos label. In 2011, Albany Records released *Marya Martin Plays Eric Ewazen*. Ms. Martin has been a faculty member of the Manhattan School of Music since 1996.

BCMF Premieres – Kevin Puts Seascapes – *BCMF Records, release July 2015*

Seven Seascapes (2013, BCMF commission)

Marya Martin, flute; Stewart Rose, French horn; Amy Schwartz Moretti, violin; Choong-Jin Chang, viola; Nicholas Canellakis, cello; Jeffrey Beecher, double bass; Gilles Vonsattel, piano

Four Airs (2004)

Marya Martin, flute; Romie de Guise-Langlois, clarinet; Anthony Marwood, violin; Peter Stumpf, cello; Orion Weiss, piano

Rounds for Robin (2015)

Marya Martin, flute; Orion Weiss, piano

Traveler (2003)

Marya Martin, flute; Frank Huang, violin; Ettore Causa, viola; Clive Greensmith, cello; Wendy Chen, piano

BCMF Live 2014 – *BCMF Records, release July 2015*

Brahms

Serenade No. 1 for Nonet in D major, Op. 11
(Mixed nonet reconstruction by Alan Boustead)

Marya Martin, flute; Romie de Guise-Langlois, clarinet I; Sarah Beaty, clarinet II; Peter Kolkay, bassoon; Stewart Rose, French horn; Ani Kavafian, violin; Ettore Causa, viola; Peter Stumpf, cello; Donald Palma, double bass

Howard Shore

***A Palace Upon the Ruins** (2014)**

Jennifer Johnson Cano, mezzo-soprano; Marya Martin, flute; Clive Greensmith, cello; Gilles Vonsattel, piano; Bridget Kibbey, harp; Ian David Rosenbaum, percussion

*Co-commissioned by the Bridgehampton Chamber Music Festival and La Jolla Music Society

As of July 10, the CDs will be on sale at all BCMF concerts as well as major retail and digital outlets through a partnership with Naxos.

www.bcmf.org/media/recordings/

Bridgehampton Chamber Music Festival 2015 Artist Roster

Flute

Marya Martin

Oboe

John Snow

Clarinet

Romie de Guise-Langlois

Stephen Williamson

Bassoon

Peter Kolkay

French Horn

Stewart Rose

Trumpet

David Krauss

Trombone

Demian Austin

Violin

Jennifer Frautschi

Frank Huang

Ani Kavafian

Kristin Lee

Anthony Marwood

Amy Schwartz Moretti

Arnaud Sussmann

Viola

Ettore Causa

Beth Guterman Chu

Richard O'Neill

Cynthia Phelps

Tien-Hsin Cindy Wu

Cello

Carter Brey

Nicholas Canellakis

Clive Greensmith

Michael Nicolas

Peter Stumpf

Paul Watkins

Double Bass

Jeffrey Beecher

Donald Palma

Piano

Gilles Vonsattel

Orion Weiss

Joyce Yang

Harpsichord

Kenneth Weiss

Harp

Bridget Kibbey

Percussion

Ian David Rosenbaum

Shane Shanahan

Baritone

Sidney Outlaw

Narrator

Roger Waters

BRIDGEHAMPTON CHAMBER MUSIC FESTIVAL 2015 SCHEDULE OF EVENTS

Wednesday, July 29, 2015, 6:30 – 7:30 PM

Bridgehampton Museum

Bridgehampton Chamber Music Festival Opening Night – Free Outdoor Concert

Enchanté

Join us on the grounds of the Bridgehampton Museum (formerly called the Bridgehampton Historical Society) for a delightfully enchanting evening of French musical delicacies, in which we would like to say, “enchanté,” or “nice to meet you.” Bring your family, a blanket, and a picnic!

Roussel	Serenade for Flute, String Trio, and Harp, I. Allegro (1925)
Saint-Saëns	<i>Fantasia</i> for Violin and Harp (1907)
Debussy	“En Bateau,” “Beau Soir,” and “L’Arabesque” for Harp, Flute, Clarinet and Strings (1889-1891) (arr. Bunch)
Ravel	String Quartet in F major, I. Asses vif - Très rythmé (1902-1903)
Fauré	<i>Sicilienne</i> for Cello and Harp (1893)
Ravel	Introduction and Allegro for Harp, Flute, Clarinet, and String Quartet (1905)

Marya Martin, flute; Romie de Guise-Langlois, clarinet; Kristin Lee, violin; Amy Schwartz Moretti, violin; Tien-Hsin Cindy Wu, viola; Nicholas Canellakis, cello; Bridget Kibbey, harp

Tickets: Free with online reservation at www.bcmf.org

Saturday, August 1, 2015, 6:30 PM

Atlantic Golf Club

Bridgehampton Chamber Music Festival Annual Benefit

A Night that Will Move You

What came first, dance or music? Whether it was the beat that moved the body, or stomping that sparked a tune, the two have inspired each other to great heights. Come celebrate music that dances and support the Bridgehampton Chamber Music Festival in an evening of great music and good cheer.

Diego Ortiz	Ricercata No. 5 (pub. 1553)
Corelli	Concerto Grosso in F major, Op. 6, No. 12 (pub. 1714)
Leclair	<i>Tambourin</i> for Violin, Continuo, and Percussion
Matteis	Ground after a Scotch Humor for Violin, Continuo, and Percussion
Pixinguinha	<i>Segura ele</i> for Flute, Four Violins, Viola, and Cello (ca. 1922)
Bach	Selections from Orchestral Suite No. 2 in B minor, BWV 1067 (ca. 1738-39)
Piazzolla	<i>Verano Porteño (Buenos Aires Summer)</i> for Strings (1965)

Marya Martin, flute; Jennifer Frautschi, violin; Ani Kavafian, violin; Kristin Lee, violin; Amy Schwartz Moretti, violin; Beth Guterman Chu, viola; Tien-Hsin Cindy Wu, viola; Nicholas Canellakis, cello; Michael Nicolas, cello; Kenneth Weiss, harpsichord; Jeffrey Beecher, double bass; Shane Shanahan, percussion

For benefit ticket information, call 212-741-9073 or visit www.bcmf.org

Sunday, August 2, 2015, 6:30 PM
Bridgehampton Presbyterian Church

Bach & Mendelssohn

Mendelssohn was not only deeply influenced by Bach but also may have saved him from obscurity by championing his works through public performance. Bach's orchestral suites and works for keyboard are now legendary. Mendelssohn's writing for strings as showcased in the brilliant Octet and Capriccio and Fugue for String Quartet place him next to Bach at the pinnacle of chamber music.

Bach Orchestral Suite No. 2 in B minor, BWV 1067 (ca. 1738-39)
Bach Harpsichord Concerto in D major, BWV 1054 (ca. 1738)
Mendelssohn Capriccio and Fugue for String Quartet, Op. 81, No. 3 and 4 (1843, 1827)
Mendelssohn Octet in E-flat major for Strings, Op. 20 (1825)

Marya Martin, flute; Jennifer Frautschi, violin; Ani Kavafian, violin; Kristin Lee, violin; Amy Schwartz Moretti, violin; Beth Guterman Chu, viola; Tien-Hsin Cindy Wu, viola; Nicholas Canellakis, cello; Michael Nicolas, cello; Kenneth Weiss, harpsichord; Jeffrey Beecher, double bass

Tickets: \$45/\$55, and \$10 student ticket

Wednesday, August 5, 2015, 7:00 pm
Bridgehampton Presbyterian Church

Beethoven's "Archduke"

Three masters display their virtuosic grandeur in a program that beams with energy. While World War II was raging, émigré Bohoslav Martinů was in the glorious surroundings of Tanglewood in Massachusetts, composing his bright and lively trio. Mozart's Duo exemplifies virtuosic elegance, while Beethoven's "Archduke" trio captures the composer in all his heroic glory.

Martinů Trio for Piano, Flute, and Cello, H. 300 (1944)
Mozart Duo in G major for Violin and Viola, K. 423 (1783)
Beethoven Piano Trio in B-flat major, Op. 97 "Archduke" (1811)

Marya Martin, flute; Ani Kavafian, violin; Ettore Causa, viola; Clive Greensmith, cello; Orion Weiss, piano

Tickets: \$40/\$50, and \$10 student ticket

Sunday, August 9, 2015, 6:30 pm
Bridgehampton Presbyterian Church

Precise Passion

We begin with a triumphant work for winds and piano Mozart himself called “the best work I have ever written,” move through Daniel Godfrey’s beguiling work about a “wrinkled moon” and Kevin Puts’s reflections on Robin Williams’ impish brilliance, before culminating in Brahms’ love-tormented masterpiece.

Mozart	Quintet in E-flat major for Piano and Winds, K. 452 (1784)
Godfrey	<i>Luna Rugosa</i> for Flute, Clarinet, Cello, and Piano (2005)
Puts	<i>Rounds for Robin</i> for Flute and Piano (World Premiere) (2015)
Brahms	Piano Quartet in C minor, Op. 60 (1874)

Marya Martin, flute; John Snow, oboe; Romie de Guise-Langlois, clarinet; Peter Kolkay, bassoon; Stewart Rose, horn; Ani Kavafian, violin; Ettore Causa, viola; Clive Greensmith, cello; Joyce Yang, piano

Tickets: \$45/\$55, and \$10 student ticket

Monday, August 10, 2015, 6:30 pm
Pre-concert Talk, 5:45 pm
Lichtenstein Theater, Parrish Art Museum

Deep Rivers

The incredible mix of cultures that defines the American “Experiment” also created entirely new music. Spirituals, Gershwin’s popular Preludes, Aaron Copland’s wry take on the American Songbook, Bernstein’s jazzy sonata, as well as a Northeast premiere of a poignant work reflecting on the 50th Anniversary of the Selma to Montgomery Voting Rights marches, all come together in a one-hour program that explores history through sound, expressing the brash originality and unique story of America. Arrive early and explore the Parrish Art Museum, attend a pre-concert conversation with composer Mohammed Fairouz, then enjoy a glass of wine with the concert.

Anonymous	American spirituals for voice
Fairouz	<i>Deep Rivers</i> for Baritone and Wind Quintet (2015) (<i>East coast premiere</i>)
Bernstein	Clarinet Sonata (1941-1942)
Copland	<i>Old American Songs</i> (selections) (1950-1952)
Gershwin	Preludes arr. for Wind Quintet (1926)

Marya Martin, flute; John Snow, oboe; Romie de Guise-Langlois, clarinet; Peter Kolkay, bassoon; Stewart Rose, French horn; Joyce Yang, piano; Sidney Outlaw, baritone

Tickets: \$35, and \$10 student ticket

Friday, August 14, 2015, 6:30 pm
Channing Sculpture Garden

Wm. Brian Little Concert: Roger Waters in *A Soldier's Tale*

Combine Stravinsky's witty and acerbic brilliance, Roger Waters' linguistic mastery, a story as old as good and evil, and what have you got? An evening not to be missed. Arguably the 20th century's greatest composer, Stravinsky wrote *The Soldier's Tale* as the catastrophe of WWI was coming to a close, while Roger Waters's updated text speaks to today's audiences. Scrumptious food and wine from the Channing Daughter's Winery provide the perfect complement for a concert under the stars. This concert is dedicated to the memory of Walter Channing.

Stravinsky *L'Histoire du soldat (The Soldier's Tale)* for Narrator and Ensemble (1918)

Roger Waters, narrator; Stephen Williamson, clarinet; Peter Kolkay, bassoon; David Krauss, trumpet; Demian Austin, trombone; Arnaud Sussmann, violin; Donald Palma, double bass; Ian David Rosenbaum, percussion

Tickets: \$100 (General Admission) / \$150 (Reserved Seating)

Sunday, August 16, 2015, 6:30 pm
Bridgehampton Presbyterian Church

Schubert's "Trout"

Among the most beloved of chamber works in the literature, Schubert's "Trout" Quintet stands out for its endless beauty, heartfelt melodies, and sheer joy. Beethoven's ebullient trio and Jalbert's viscerally powerful *Visual Abstract* together create the ideal complement to Schubert's masterpiece.

Beethoven Trio for Clarinet, Cello, and Piano, Op. 11 (1797)
Jalbert *Visual Abstract* for Flute, Clarinet, Violin, Cello, Piano, and Percussion (2002)
Schubert Quintet in A major for Violin, Viola, Cello, Bass, and Piano, D. 667, "Trout" (1827)

Marya Martin, flute; Stephen Williamson, clarinet; Arnaud Sussmann, violin; Cynthia Phelps, viola; Carter Brey, cello; Donald Palma, double bass; Gilles Vonsattel, piano; Ian David Rosenbaum, percussion

Tickets: \$45/\$55, and \$10 student ticket

Wednesday, August 19, 2015, 7:00pm
Bridgehampton Presbyterian Church

Innocence Lost

Take an emotional journey that begins in the innocence and joy of Boccherini's sparkling Flute Quintet, moves through Schoenfield's nostalgically jazz-inflected *Café Music*, and ends with the emotionally charged musical drama that is Brahms' piano quintet.

Boccherini Flute Quintet in G major, G.438
Schoenfield *Café Music* for Violin, Cello, and Piano (1986)
Brahms Piano Quintet in F minor, Op. 34 (1864)

Marya Martin, flute; Frank Huang, violin; Anthony Marwood, violin; Richard O'Neill, viola; Peter Stumpf, cello; Paul Watkins, cello; Gilles Vonsattel, piano

Tickets: \$40/\$50, and \$10 student ticket

Saturday, August 22, 2015, 6:30 pm
Bridgehampton Presbyterian Church

Saturday Soiree: An Evening of Solo Bach

No composer better expressed the human soul than Bach, and no more so than in his works for solo instruments. From the glorious joy of the Toccata in D major for keyboard, to the introspective musings of the Suite in D minor for solo cello, to the awe-inspiring B minor violin partita, there is nothing like Bach's music to speak directly to the heart.

Bach Toccata in D major for Solo Piano, BWV 912 (ca. 1708)
 Suite in D minor for Solo Viola, BWV 1008 (ca. 1720)
 Partita in B minor for Solo Violin, BWV 1002 (ca. 1720)

Anthony Marwood, violin; Richard O'Neill, viola; Orion Weiss, piano

Tickets: \$35, and \$10 student ticket

Sunday, August 23, 2015, 6:30pm
Bridgehampton Presbyterian Church

A Starry Night

“I’ve been dreaming about being twelve years old and a virtuoso. The sky of my childhood and stars. Lots of stars.” –Jean Sibelius, December 14, 1915

We close the 2015 festival with a program that will light up the night sky – Haydn’s playful trio in C opens the program, while we celebrate Sibelius’ 150th birthday with his brightly shining Sonatina, based on happy childhood memories. The second half begins with Philippe Hersant’s evocative *Heliades*, and we end the season with Schumann’s love letter to his wife, the heavenly piano quintet.

Haydn	Piano Trio in C major, Hob XV:27 (1795-1796)
Sibelius	Sonatina for Violin and Piano in E major, Op. 80 (1915)
Hersant	<i>Heliades</i> for Flute and String Trio (2007)
Schumann	Piano Quintet in E-flat major, Op. 44 (1842)

Marya Martin, flute; Anthony Marwood, violin; Frank Huang, violin; Richard O’Neill, viola; Peter Stumpf, cello; Orion Weiss, piano

Tickets: \$45/\$55, and \$10 student ticket

Tickets go on sale May 11 and may be purchased on the festival’s website, www.bcmf.org, or by calling 212-741-9403 before July 22; after July 23 call 631-537-6368. Purchase of \$10 student tickets require valid I.D.

Bridgehampton Chamber Music Festival
850 Seventh Avenue, Suite 700
New York, NY 10019
Marya Martin, Artistic Director
Michael Lawrence, Executive Director

April 29, 2015