

BRIDGEHAMPTON CHAMBER MUSIC FESTIVAL 2016, THE 33RD SEASON

FOURTEEN CONCERTS IN FIVE WEEKS, JULY 31 – AUGUST 28:

Highlights Include “Mozart: A Portrait in Music and Words” Narrated by Alan Alda; “Unfinished Business,” a Special Program at the Parrish Art Museum; and Bach *Brandenburg* Concertos in the Channing Sculpture Garden

***BCMF Live 2015* Brings BCMF Discography to Ten Recordings**



Marya Martin (download in [hi-res.](#))



Alan Alda (download in [hi-res.](#))

“The flutist Marya Martin’s festival brings an élite roster of chamber musicians to the ever-desirable vacation spot,” said The New Yorker of last year’s Bridgehampton Chamber Music Festival. This summer, the 33rd season of Long Island’s longest-running classical music festival comprises 14 concerts from July 31 to August 28, featuring the signature mix of renowned and up-and-coming artists and classic and new music that has made it one of the most noteworthy summer music festivals in the country.

This year, the festival’s second “BCMF Spring” series, which expanded from two concerts in its 2015 launch to three events February–May, has broken its previous year’s records to achieve some of the best-attended concerts in the festival’s history. Artistic Director Marya Martin noted, “It’s been fantastic to see the response from the East End community, and heartwarming that so many have shown their support through deeper engagement with BCMF. We love being a part of what makes living on the East End great year-round.”

Beginning with “Mozart: A Portrait in Music and Words” narrated by renowned actor Alan Alda (a second performance was added due to popular demand), this summer’s festival highlights include two performances in the same day of “Unfinished Business” at the Parrish Art Museum, a program of music by Schubert, Arvo Pärt, Elizabeth Brown, and John Harbison that complements the Parrish’s exhibition of the same name; “Lully’s Legacy: From the Court of the Sun King,” a program of French Baroque music that includes Rebel’s fantastical *Les Eléments*, a musical description of the creation of the world whose harmonic language foreshadows that of the 20th century; and three of Bach’s *Brandenburg* Concertos performed on the festival’s annual Wm. Brian Little Concert in Bridgehampton’s stunning Channing Sculpture Garden.

This year’s festival also features an unusual number of works for larger ensembles: in addition to the *Brandenburg* Concertos, these are Beethoven’s Septet for Winds and Strings, Rheinberger’s Nonet for Winds and Strings, and Spohr’s Nonet for Winds and Strings, and the festival’s annual free outdoor concert kicks off with a movement from Martinů’s Nonet for Winds and Strings. The programs throughout the five weeks provide an engaging mix of music: works by Bolcom, Ligeti, Schnittke, and Penderecki along with Boccherini, Brahms, Dvořák, and Vivaldi.

A BCMF hallmark is the notable mix of musicians who appear in its programs – as exemplified by a roster of performers for Shostakovich’s Piano Quintet on August 10: Ani Kavafian (who played in the very first festival) and Alexander Sitkovetsky (new this year), violin; Cynthia Phelps (New York Philharmonic principal viola), viola; Carter Brey (New York Philharmonic principal cello), cello; and Orion Weiss, piano. And that for Dvořák’s Piano Quintet in A Major on August 28: Anthony Marwood and Tien-Hsin Cindy Wu, violin; Richard O’Neill, viola; Peter Stumpf, cello; and Gilles Vonsattel, piano. Also new to the festival’s roster are Jon Kimura Parker, piano; Kemp Jernigan, oboe; and Jakob Koranyi, cello (full festival roster below).

Tickets go on sale May 14 and may be purchased on the festival’s website, www.bcmf.org, or by calling 212-741-9403 before July 24; after July 25, call 631-537-6368. A student ticket price of \$10 will be available for most concerts.

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 destination, who have had a wide range of music introduced to them over 30-plus 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.

Special events

This year’s **Free Outdoor Concert** is an ebullient program of music titled “Summer Winds” on August 3 – which for the first time takes place on the grounds behind the Bridgehampton Presbyterian Church, the festival’s main venue. The season also includes the annual **BCMF Annual Benefit**, a one-hour program followed by dinner, at the Atlantic Golf Club on August 6, and the Festival’s annual **Wm. Brian Little Concert** (named after the late BCMF board member) on August 19 featuring Bach *Brandenburg* Concertos performed 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. And BCMF will partner with the **Parrish Art Museum** for the third consecutive year, presenting back-to-

back performances (due to popular demand) of “Unfinished Business,” inspired by an exhibition of the same name, on August 15.

BCMF Live 2015 Brings BCMF Discography to Ten Recordings

BCMF Records will release a new disc this year: *BCMF Live 2015*, the latest in a series of recordings culled from the festival’s performances. This disc features Boccherini’s Quintet for Flute, Violin, Viola, and Two Cellos in G major, G. 438, as well as Brahms’s Quintet for Piano, Two Violins, Viola, and Cello in F minor, Op. 34; the performers are Marya Martin, flute; Gilles Vonsattel, piano; Frank Huang and Anthony Marwood, violin; Richard O’Neill, viola; Paul Watkins and Peter Stumpf, cello.

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. Ensuing releases feature performances from each year’s festival: *BCMF Live 2011* features music by Mozart and Spohr; *BCMF Live 2012*, works by Boccherini, Wolf, Martinů, and Thuille; *BCMF Live 2013*, works by Bruce Adolphe, Robert Beaser, and Leon Kirchner, as well as works by Boccherini. *BCMF Live 2014* featured Howard Shore’s *A Palace Upon the Ruins*, a BCMF commission, and Brahms. Last year, the label also released *Seascapes*, an all-Kevin Puts disc that made Iowa Public Radio’s list of the best classical CDs of 2015.

These seven BCMF Records releases join three previous discs to create a festival discography numbering 10 recordings. For the full discography, visit www.bcmf.org/media/recordings/.

The Bridgehampton Chamber Music Festival – An inspired idea

In the three-plus decades 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 five weeks in the summer as well as a successful 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 Live 2015* – BCMF Records, release July 8, 2016**

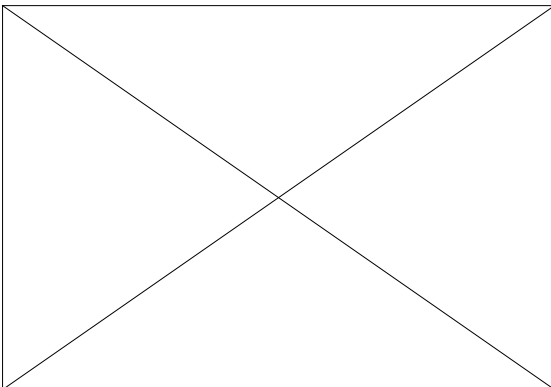
Boccherini Quintet for Flute, Violin, Viola, and Two Cellos in G major, G. 438

Marya Martin, flute; Frank Huang, violin; Richard O'Neill, viola; Paul Watkins, cello I; Peter Stumpf, cello II

Brahms Quintet for Piano, Two Violins, Viola, and Cello in F minor, Op. 34

Gilles Vonsattel, piano; Frank Huang, violin I; Anthony Marwood, violin II; Richard O'Neill, viola; Paul Watkins, cello

Watch the performance of the Boccherini Quintet in G major featured on the CD:



As of July 8, 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 2016 Artist Roster

Flute

Marya Martin
Tara Helen O'Connor

Oboe

Kemp Jernigan
John Snow

Clarinet

Romie de Guise-Langlois

Bassoon

Peter Kolkay

French Horn

Stewart Rose

Trumpet

Brandon Ridenour

Violin

Ani Kavafian
Jessica Lee
Kristin Lee
Sean Lee
Yura Lee
Anthony Marwood
Amy Schwartz Moretti
Alexander Sitkovetsky
Tien-Hsin Cindy Wu

Viola

Ettore Causa
Richard O'Neill
Cynthia Phelps
Tien-Hsin Cindy Wu

Cello

Carter Brey
Clive Greensmith
Jacob Koranyi
Raman Ramakrishnan
Peter Stumpf

Double Bass

Karl Doty
Donald Palma

Piano

Alessio Bax
Jon Kimura Parker
Gilles Vonsattel
Orion Weiss

Harpsichord

Kenneth Weiss

Narrator

Alan Alda

BRIDGEHAMPTON CHAMBER MUSIC FESTIVAL 2016 SCHEDULE OF EVENTS

[Sunday, July 31, 2016, 6:30 pm AND](#)

[Monday, August 1, 2016, 6:30 pm](#)

Bridgehampton Presbyterian Church

Mozart: A Portrait in Music and Words

Wolfgang Amadeus Mozart: wunderkind, prolific composer, virtuoso pianist, creator of some of the most profound music in history. He lived life to the full and died, at 35, virtually penniless. Actor Alan Alda takes us on a journey that explores Mozart's life through his music and letters, painting an intimate portrait of a great artist.

Mozart Sonata in F major for Piano and Flute, K. 13 (1764)
Mozart Flute Quartet in D major, K. 285 (1777)
Mozart Piano Trio in C major, K. 548 (1788)
Mozart Piano Quartet in E-flat major, K. 493 (1786)

Alan Alda, host; Marya Martin, flute; Kristin Lee, violin; Tien-Hsin Cindy Wu, viola; Raman Ramakrishnan, cello; Jon Kimura Parker, piano

This concert is dedicated to David Silfen.

Tickets: \$45, \$55, \$10 student tickets

Wednesday, August 3, 2016, 6:30 pm

Bridgehampton Presbyterian Church Grounds

[Free Outdoor Concert: Summer Winds](#)

"Music is above words; it begins where words no longer suffice." So said composer Josef Rheinberger, and we couldn't agree more. Please join us for an exuberant hour of music that speaks for itself. Bring a picnic and a friend and enjoy! This year we are at a new location – the field located directly behind our home venue, the Bridgehampton Presbyterian Church.

Martinů Nonet for Winds and Strings, I. Poco Allegro (1959)
Nielsen *Serenata in Vano* for Clarinet, Bassoon, Horn, Cello, and Bass (1914)
Ligeti Six Bagatelles for Wind Quintet (Selections) (1951-1953)
Poulenc Sonata for Bassoon and Clarinet (1922)
Rheinberger Nonet for Winds and Strings in E-flat major, Op. 139, IV. Finale (1884)

Marya Martin, flute; John Snow, oboe; Romie de Guise-Langlois, clarinet; Peter Kolkay, bassoon; Stewart Rose, horn; Kristin Lee, violin; Tien-Hsin Cindy Wu, violin/viola; Jakob Koranyi, cello; Karl Doty, double bass

This concert is made possible in part by the Bridgehampton National Bank.

Saturday, August 6, 2016, 6:30 pm
Atlantic Golf Club

Bridgehampton Chamber Music Festival Annual Benefit: A Virtuoso Evening

Support the Festival and enjoy an evening of virtuosic wonder, with a superb group of artists performing a program stretching over 300 years of composition. From a bubbling concerto by Vivaldi to Schnittke's tongue-in-cheek homage to Mozart, to the gorgeous and almost orchestral Nonet of Spohr, the elegant and rousing program is followed by cocktails and dinner.

Vivaldi Concerto for Flute, Oboe, and Bassoon in G minor, RV.103
Schnittke *Moz-Art* for Two Violins (1976)
Spohr Nonet for Winds and Strings in F major, Op. 31 (1813)

Marya Martin, flute; John Snow, oboe; Romie de Guise-Langlois, clarinet; Peter Kolkay, bassoon; Stewart Rose, horn; Ani Kavafian, violin; Kristin Lee, violin; Tien-Hsin Cindy Wu, viola; Jakob Koranyi, cello; Karl Doty, double bass

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

Sunday, August 7, 2016, 6:30 pm
Bridgehampton Presbyterian Church

Beethoven's Septet

By far Beethoven's most popular work during his lifetime, the expansive and charmingly delightful Septet captures the young composer's impish brilliance and compositional mastery. Beethoven ushered in the Romantic style of music to follow, laying the groundwork for the lush, orchestral textures of Josef Rheinberger's Nonet. Combined, it makes for an evening not to be missed.

Rheinberger Nonet for Winds and Strings in E-flat major, Op. 139 (1884)
Beethoven Septet for Winds and Strings in E-flat major, Op. 20 (1800)

Marya Martin, flute; John Snow, oboe; Romie de Guise-Langlois, clarinet; Peter Kolkay, bassoon; Stewart Rose, horn; Ani Kavafian, violin; Kristin Lee, violin; Cindy Wu, viola; Jakob Koranyi, cello; Karl Doty, double bass

Tickets: \$45, \$55, \$10 student tickets

Wednesday, August 10, 2016, 7:00 pm
Bridgehampton Presbyterian Church

[Bach/Shostakovich/Mendelssohn](#)

Shostakovich and Mendelssohn had much in common: both were child prodigies, both left behind a vast body of work, both were fantastic pianists, and both were capable of plumbing the depths of the human psyche. Shostakovich's piano quintet combines soul-searching and sweetness, while Mendelssohn's D minor Trio begins in restless disquietude but ends in triumph. Opening the program is J. C. Bach's G major Flute Quartet, a lovely work that bridges the gap between Baroque and Classical music.

J. C. Bach Flute Quartet in G Major, Op. 19, No. 3 (1784)
Shostakovich Piano Quintet in G minor, Op. 57 (1940)
Mendelssohn Piano Trio in D minor, Op. 49 (1839)

Marya Martin, flute; Ani Kavafian, violin; Alexander Sitkovetsky, violin; Cynthia Phelps, viola; Carter Brey, cello; Orion Weiss, piano

Tickets: \$40, \$50, \$10 student tickets

Sunday, August 14, 2016, 6:30 pm
Bridgehampton Presbyterian Church

[Romantic Adventure](#)

From the first notes of Martinů's Sonata you will be transported to a lush sound world – Dohnányi's youthfully romantic Serenade continues the excursion before arriving at Fauré's stunningly beautiful Quintet, an adventure of color and nuance unto itself.

Martinů Sonata for Flute, Violin and Piano, H. 254 (1936)
Dohnányi Serenade for String Trio, Op. 10 (1904)
Fauré Piano Quintet in D minor, Op. 89 (1890-1905)

Marya Martin, flute; Amy Schwartz Moretti, violin; Alexander Sitkovetsky, violin; Cynthia Phelps, viola; Carter Brey, cello; Orion Weiss, piano

Tickets: \$45, \$55, \$10 student tickets

Monday, August 15, 2016, 4:30 pm and 6:30 pm
Lichtenstein Theater, Parrish Art Museum

BCMF at the Parrish: Unfinished Business

Taking The Parrish Art Museum's concurrent exhibition titled "Unfinished Business" as our cue, we've put together a program that ponders the question "When is a finished piece unfinished?" Whether a movement of an uncompleted work (Schubert), a single idea used to create many works of the same name (Pärt), a work drawing on a bygone style (Brown), or music that pays homage to the past through the looking glass of the present (Harbison), we explore the many ways.... Tickets include access to the Parrish Art Museum's collection.

Schubert	Trio for Violin, Viola, and Cello, D.471 (1816)
Pärt	<i>Fratres</i> for Violin and Piano (1977)
Brown	<i>Lost Waltz</i> for Flute and String Quartet (1997)
Harbison	<i>November 19, 1828, Hallucination in Four Episodes</i> for Piano Quartet (1988)

Marya Martin, flute; Amy Schwartz Moretti, violin; Alexander Sitkovetsky, violin; Cynthia Phelps, viola; Carter Brey, cello; Orion Weiss, piano

Tickets: \$35

Friday, August 19, 2016
6:00 pm: Wine tasting and appetizers – 7:00 pm: Concert
Channing Sculpture Garden

Wm. Brian Little Concert: Bach's Brandenburg Concertos

What do you get when you mix Bach's unparalleled *Brandenburg* Concertos, world-renowned musicians, the stunning Channing Sculpture Garden, delicious food, and Channing Daughters wine? The perfect Hamptons evening.

J. S. Bach	<i>Brandenburg</i> Concerto No. 2 (1721)
J. S. Bach	<i>Brandenburg</i> Concerto No. 5 (1721)
J. S. Bach	<i>Brandenburg</i> Concerto No. 4 (1721)

Marya Martin, flute; Tara Helen O'Connor, flute; Kemp Jernigan, oboe; Brandon Ridenour, trumpet; Amy Schwartz Moretti, violin; Yura Lee, violin; Jessica Lee, violin; Ettore Causa, viola; Clive Greensmith, cello; Donald Palma, double bass

Tickets: \$100 (General Admission), \$150 (Reserved)

Sunday, August 21, 2016, 6:30 pm
Bridgehampton Presbyterian Church

[Profound Virtuosity](#)

Music can be profound. It can be virtuosic. A program combining depth of spirit and technical mastery sure to delight and amaze.

Mozart Concerto for Piano and Strings in E-flat major, K. 449 (1782-84)
Penderecki String Trio (1990-91)
Hummel Septet in D minor for Flute, Oboe, Horn, Viola, Cello, Bass, and Piano, Op. 74 (ca. 1816)

Marya Martin, flute; Kemp Jernigan, oboe; Stewart Rose, horn; Sean Lee, violin; Yura Lee, violin; Ettore Causa, viola; Clive Greensmith, cello; Donald Palma, double bass; Alessio Bax, piano

Tickets: \$45, \$55, \$10 student tickets

Wednesday, August 24, 2016, 7:00 pm
Bridgehampton Presbyterian Church

[Bolcom/Boccherini/Brahms](#)

Here are three “B’s” worth hearing – William Bolcom’s sly and humorous *Haydn Go Seek* looks back with a wink to the great master of Classicism, Josef Haydn, while Boccherini’s Flute Quintet continues the festival’s tradition of presenting these rarely heard, but deeply satisfying flute quintets. The program concludes with Brahms’ majestically powerful A major Piano Quartet.

Bolcom *Introduction and Rondo: Haydn Go Seek* for Piano Trio (2009)
Boccherini Flute Quintet in C Major, G.439
Brahms Piano Quartet in A Major, Op. 26 (1861)

Marya Martin, flute; Kristin Lee, violin; Anthony Marwood, violin; Richard O’Neill, viola; Clive Greensmith, cello; Peter Stumpf, cello; Gilles Vonsattel, piano

Tickets: \$40, \$50, \$10 student tickets

Saturday, August 27, 2016, 6:30 pm
Bridgehampton Presbyterian Church

Baroque Saturday - Lully's Legacy, From the Court of the Sun King

At the height of the French monarchy, Louis XIV, the “Sun King” devoted much time and energy to support the arts. One of his most famous musicians, Jean-Baptiste Lully, produced not only great music but attracted the best composers to work with him. Here we place Lully alongside his incredibly talented musical protégés.

Lully	Overture and Passacaille from <i>Armide</i> for Flute, Strings and Continuo (1686)
Marais	Suite II in G minor from <i>Pièces en Trio</i> for Flute, Violin, and Continuo (pub. 1692)
Rameau	<i>Pièces en Clavecin en Concert</i> No. 5 for Violin, Cello, and Continuo (pub. 1741)
Couperin	Concerts Royaux No. 4 for Flute, Two Violin, Viola, and Continuo (c.1714)
Rebel	<i>Les Eléments</i> for Flute, Two Violins, Viola, and Continuo (1737)

Marya Martin, flute; Anthony Marwood, violin; Tien-Hsin Cindy Wu, violin; Richard O'Neill, viola; Peter Stumpf, cello; Kenneth Weiss, harpsichord

Tickets: \$35, \$10 student tickets

Sunday, August 28, 2016, 6:30 pm
Bridgehampton Presbyterian Church

Festive Finale

Packed with memorable and emotionally charged melodies, Dvořák's stunning Op. 81 Piano Quintet is among the best in the genre. Written in the same year and showing the composer's lighter side, Dvořák wrote his Miniatures to play with close friends – the definition of chamber music. In between, Nino Rota's dazzling Trio provides the perfect counterpoint for the 2016 summer season's final concert.

Dvořák	Four Miniatures for Two Violins and Viola, Op. 75a (1887)
Rota	Trio for Piano, Flute, and Violin (1958)
Dvořák	Piano Quintet in A major, Op. 81 (1887)

Marya Martin, flute; Anthony Marwood, violin; Tien-Hsin Cindy Wu, violin; Richard O'Neill, viola; Peter Stumpf, cello; Gilles Vonsattel, piano

Tickets: \$45, \$55, \$10 student tickets

Tickets go on sale May 14 and may be purchased on the festival's website, www.bcmf.org, or by calling 212-741-9403 before July 24; after July 25, call 631-537-6368. Purchase of \$10 student tickets, available for most performances, 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**

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