

BRIDGEHAMPTON CHAMBER MUSIC FESTIVAL 2017, THE 34TH SEASON

THIRTEEN CONCERTS IN FIVE WEEKS, JULY 30 – AUGUST 27:

Highlights Include “Brahms & the Schumanns” Narrated by Alan Alda; “Light | Waves,” a Special Program at the Parrish Art Museum; “Bach & Django” in the Channing Sculpture Garden; and the World Premiere of a BCMF-Commissioned Work by Elizabeth Brown



Marya Martin, Kristin Lee, Raman Ramakrishnan, Tien-Hsin Cindy Wu, and Alan Alda in BCMF 2016, photo by Michael Lawrence ([download photo](#))

Watch a four-minute clip of the BCMF 2016 program “Mozart: A Portrait in Music and Words” narrated by Alan Alda: <https://www.youtube.com/watch?v=EO1G58J3bMo>

At first it was unconscious, then by design: the 34th season of the Bridgehampton Chamber Music Festival, Long Island’s longest-running classical music festival, has something of a water theme. The music of the 13 concerts of BCMF 2017, running from July 30 to August 27, evokes the festival’s seaside setting with such selections as the Vivaldi concerto subtitled “La tempesta di mare” (“Storm at Sea”); Ravel’s *Jeux d’eau* (*Water Games*); Debussy’s *Poisson d’or* (*Gold Fish*); Kevin Puts’s *Seven Seascapes* – and the world premiere of a BCMF commission, *Island Nocturnes* by Elizabeth Brown.

As Artistic Director Marya Martin put it, “What better way to recognize the deep connection between the Festival and the beach than by building a season where water and sea are always close at hand? Composers for centuries have been influenced by the elements, and water in particular. We’re thrilled to flood our programs with flowing melodies and turbulent rhythms - from Vivaldi’s ‘La tempesta di mare’ concerto to our world-premiere from Elizabeth Brown called *Island Nocturnes*. In a world that is ever-more complicated, it’s nice to get back to basics and remember the essential.”

The 2016 festival opened with a portrait of Mozart in music and words narrated by Alan Alda. The celebrated actor and friend-of-BCMF returns to help launch this year’s festival, this time weaving the story of the intimate relationship of Johannes Brahms and Clara and Robert Schumann with excerpts of their letters and music by all three. A second performance of the program has been added by popular demand.

The festival’s roster of artists comprises one of the best multi-generational groups of chamber musicians to be found anywhere. Led by flutist and festival founder Marya Martin, they include violinist Ani Kavafian, who played in the festival’s first year; New York Philharmonic Concertmaster Frank Huang and Principal Viola Cynthia Phelps; longtime festival artists Stewart Rose, horn, and Long Island native Kenneth Weiss, harpsichord; and newcomers such as Metropolitan Opera concertmaster Nikki Chooi, and the phenomenal young bassist Xavier Foley.

Among the concert highlights are “BCMF at the Parrish Art Museum: Light | Waves,” a program of Philip Glass, Arvo Pärt, and water-inspired music by Debussy and Ravel, inspired by a Parrish exhibition of the same title devoted to Clifford Ross’s photography of waves; “Schubert Dreams,” a juxtaposition of Schubert’s last piano trios and John Harbison’s tribute to that composer; “Bach & Django,” a program of music by J. S. Bach and Django Reinhardt highlighted by Gypsy-jazz guitarist Stephane Wrembel performing Reinhardt’s own improvisation on Bach’s Double Violin Concerto; “French Masters,” featuring music of Ravel, Fauré, and Philippe Hersant; and a program combining Pulitzer Prize-winning composer Andrew Norman’s ode to Frank Lloyd Wright with Mozart and Beethoven quintets.

Tickets go on sale May 8 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.

WSHU is the official media sponsor of the Bridgehampton Chamber Music Festival.

A “beloved East End festival”

Called a “beloved East End festival” by *The New Yorker*, 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 on the East Coast. BCMF has maintained its special sense of community ever since the festival debuted in 1984 with five 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 more than three decades of summer concerts and, since 2015, a *BCMF Spring* mini-series. The festival is still based in the graceful 1842 church—which boasts admirable acoustics—and has gradually expanded to include its other special event venues.

This year's **Free Outdoor Concert** is an ebullient program of music titled "Italian Baroque" on August 2 – which takes place on the grounds behind the festival's main venue, the Bridgehampton Presbyterian Church. The season also includes the **BCMF Annual Benefit**, a one-hour program followed by dinner, at the Atlantic Golf Club on August 5, and the Festival's annual **Wm. Brian Little Concert** (named after the late BCMF board member) on August 18 featuring Gypsy-jazz guitarist Stephane Wrembel performing with BCMF artists 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 partners with the Parrish Art Museum for the fourth consecutive year, presenting "Light | Waves," inspired by a Clifford Ross exhibition of the same name, on August 14.

The Bridgehampton Chamber Music Festival

Currently comprising around a dozen events over five weeks in the summer and its *BCMF Spring* three-concert series, 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 Anthony Marwood; 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, Howard Shore, and Pulitzer Prize-winners Paul Moravec, Kevin Puts, and Ned Rorem, and features contemporary works in its programs each season.

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

In 2012, BCMF launched its own record label, **BCMF Records**, which has to date released 10 recordings. 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 have featured performances from each year's festival; highlights include *BCMF Live 2013*, works by Bruce Adolphe, Robert Beaser, Leon Kirchner, and Boccherini; *BCMF Live 2014* featuring Howard Shore's *A Palace Upon the Ruins*, a BCMF commission, and Brahms; and *Seascapes*, an all-Kevin Puts disc that made Iowa Public Radio's list of the best classical CDs of 2015. For the full discography, visit www.bcmf.org/media/recordings/.

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.

Bridgehampton Chamber Music Festival 2017 Artist Roster

Flute

Marya Martin

Clarinet

Romie de Guise-Langlois

French Horn

Stewart Rose

Violin

Nikki Chooi

Frank Huang

Paul Huang

Ani Kavafian

Erin Keefe

Kristin Lee

Anthony Marwood

Amy Schwartz Moretti

Tien-Hsin Cindy Wu

Viola

Ettore Causa

Scott Lee

Dimitri Murrath

Richard O'Neill

Cynthia Phelps

Tien-Hsin Cindy Wu

Cello

Edward Arron

Clive Greensmith

Jacob Koranyi

Peter Stumpf

Paul Watkins

Double Bass

Xavier Foley

Donald Palma

Harp

Bridget Kibbey

Piano

Juho Pohjonen

Gilles Vonsattel

Orion Weiss

Harpsichord

Kenneth Weiss

Special Guests:

Stephane Wrembel Band

Stephane Wrembel, *guitar*

Thor Jensen, *guitar*

Ari-Folman Cohen, *double bass*

Nick Anderson, *drums*

Alan Alda, narrator

BRIDGEHAMPTON CHAMBER MUSIC FESTIVAL 2017 SCHEDULE OF EVENTS

** *Water theme*

[Sunday, July 30, 2017, at 6:30 pm](#) and [Monday, July 31, 2017, at 6:30 pm](#)
Bridgehampton Presbyterian Church

Brahms & the Schumanns: Love, Genius, Madness

Late in September 1853, a dashing 20-year old Johannes Brahms knocked on Robert and Clara Schumann's door, leading to one of the great stories in music history. Alan Alda will tell this tale of friendship, love, desperation, and madness using the composers' own letters, while BCMF musicians will perform works by all three composers, each a story of its own.

Robert Schumann	Romances for Flute and Piano, Op. 94 (1849)
Clara Schumann	Three Romances for Violin and Piano, Op. 22 (1853)
Robert Schumann	Piano Quartet in E-flat Major, Op. 47 (1842)
Clara Schumann	Romance in A minor for solo piano (1853)
Johannes Brahms	Piano Quartet in C minor, Op. 60 (1855-1875)

Alan Alda, narrator; Marya Martin, flute; Kristin Lee, violin; Tien-Hsin Cindy Wu, viola; Jakob Koranyi, cello; Gilles Vonsattel, piano

Tickets: \$75/\$55/\$10 (Student)

[Wednesday, August 2, 2017, at 6:30 pm](#)
Bridgehampton Presbyterian Church Grounds

Free Outdoor Concert: Italian Baroque

What could be better than a lovely summer evening of elegant, effervescent, tempestuous, and inspiring Italian Baroque music? The concert culminates with a blustery finale (the first of many works that are inspired by water this season): Vivaldi's "La tempesta di mare" ("Sea Storm") violin concerto. Bring family, friends, and a picnic to the grounds of the Bridgehampton Presbyterian Church for this annual highlight.

Vivaldi	Concerto in G minor for Flute, Two Violins, and Continuo, RV 107
Albinoni	Adagio for Strings
Gallo/Pergolesi	Trio Sonata No. 1 in G major
Gallo	<i>La Folia</i> for Two Violins, Viola, and Continuo
Vivaldi	Concerto for Violin, Strings, and Continuo, "La tempesta di mare," RV 253 **

Marya Martin, flute; Nikki Chooi, violin; Kristin Lee, violin; Tien-Hsin Cindy Wu, violin/viola; Dimitri Murrath, viola; Jakob Koranyi, cello; Xavier Foley, bass; Kenneth Weiss, harpsichord

Sponsored by the Bridgehampton National Bank

Admission is free with registration at www.bcmf.org or by calling 212-741-9403.

[Saturday, August 5, 2017, at 6:30 pm](#)

Atlantic Golf Club

Bridgehampton Chamber Music Festival Annual Benefit: “Get In the Groove”

Composers throughout history have drawn musical inspiration from the popular music of their day. BCMF’s annual benefit features a jaunty jig from American composer and fiddler Mark O’Connor, selections from Kenji Bunch’s *Ralph’s Old Records* (a work influenced by 1930s and ’40s big band and pop music), and Brahms’ Piano Quartet in G minor, whose thrilling “Gypsy Rondo” finale was inspired by the captivating music of the Roma.

Mark O’Connor	<i>F.C.’s Jig</i> for Violin and Viola (1991)
Kenji Bunch	Selections from <i>Ralph’s Old Records</i> for Flute, Clarinet, Viola, Cello, and Piano (2015)
Brahms	Piano Quartet in G Minor, Op. 25 (1854)

Marya Martin, flute; Romie de Guise-Langlois, clarinet; Kristin Lee, violin; Tien-Hsin Cindy Wu, violin/viola; Dimitri Murrath, viola; Edward Arron, cello; Orion Weiss, piano

This event features cocktails followed by the concert and dinner.
For tickets and information, call 212-741-9073.

[Sunday, August 6, 2017, at 6:30 pm](#)

Bridgehampton Presbyterian Church

Bunch of Mozart and Mendelssohn

Nostalgia and invention weave through a program of well-known treasures and new delights. Mozart’s cheery Divertimento sets the stage for Kenji Bunch’s nostalgic look at 1930s and ’40s big band music, while a rarely heard fragment of an unfinished Clarinet Quintet by Mozart precedes Mendelssohn’s C minor Trio, written at the height of his compositional power.

Mozart	Divertimento for Strings, K.138 (1772)
Kenji Bunch	<i>Ralph’s Old Records</i> for Flute, Clarinet, Viola, Cello, and Piano (2015)
Mozart	Clarinet Quintet in B-flat Major (fragment), Anh. 91 (1787)
Mendelssohn	Piano Trio in C minor, Op. 66 (1845)

Marya Martin, flute; Romie de Guise-Langlois, clarinet; Kristin Lee, violin; Tien-Hsin Cindy Wu, violin/viola; Dimitri Murrath, viola; Edward Arron, cello; Orion Weiss, piano

Tickets: \$65/\$45/\$10 (Student)

[Wednesday, August 9, 2017, at 6:30 pm](#)

Bridgehampton Presbyterian Church

Haydn/Brown/Brahms: Lovely Surprises

Our water theme continues with a world premiere commission from Elizabeth Brown – her *Island Nocturnes*. The program opens with a wonderful arrangement of Haydn’s “Surprise” symphony, and closes with Brahms’ first piano trio, written in the heady days of his relationship with the Schumanns, when he was smitten with Clara and awed by Robert.

Haydn	Symphony in G major for Piano, Flute, Two Violins, Viola, and Cello, (arr. Salomon), Hob. I:94, "Surprise" (1791)
Elizabeth Brown	<i>Island Nocturnes</i> for Piano, Flute, Horn, Violin, Viola, Cello (2017) <i>World Premiere, BCMF Commission **</i>
Brahms	Piano Trio in B major, Op. 8 (1854)

Marya Martin, flute; Stewart Rose, horn; Ani Kavafian, violin; Erin Keefe, violin; Ettore Cause, viola; Clive Greensmith, cello; Orion Weiss, piano

Tickets: \$60/\$40/\$10 (Student)

[Sunday, August 13, 2017, at 6:30 pm](#)

Bridgehampton Presbyterian Church

French Masters

French composers have produced some of the most colorful and beguiling music in the repertoire, exemplified in this program of Gallic wonders. Philippe Hersant’s vibrant miniatures provide the perfect *amuse bouche*, while Ravel is represented both by his charming *Habanera* and his Piano Trio, the latter penned as a powerful artistic response to WWI. Fauré’s gorgeous and brooding Piano Quartet in G minor brings the program to a stunning close.

Philippe Hersant	<i>Onze Caprices</i> for Two Violins (1994)
Ravel	Piano Trio (1914)
Ravel	<i>Pièce en forme de Habanera</i> for Flute and Piano (1907)
Fauré	Piano Quartet in G minor, Op. 45 (1886)

Marya Martin, flute; Ani Kavafian, violin; Erin Keefe, violin; Ettore Cause, viola; Clive Greensmith, cello; Juho Pohjonen, piano

Tickets: \$65/\$45/\$10 (Student)

[Monday, August 14, 2017, at 6:30 pm](#)

Parrish Art Museum – Main Gallery

BCMF at the Parrish: Light | Waves

The stunning artwork of Clifford Ross provides inspiration for a wide-ranging program including water-influenced works by Debussy, music of Philip Glass (who wrote an original score for Ross's 2010 video "Harmonium Mountain I"), and Arvo Pärt's gorgeous reflection on reflections, *Spiegel im Spiegel*, or "Mirror in Mirror." As Ross remarks, "In 1877 art critic Walter Pater wrote, 'All art constantly aspires to the condition of music.' Right. Music goes straight to the heart. So what could be better for me than joining forces with Ravel, Debussy, Pärt, and Glass?" We couldn't agree more.

The concert will be preceded by a brief introduction to the exhibition. Tickets include access to the Parrish Art Museum's collection.

Debussy	<i>Syrinx</i> for Solo Flute (1913) **
Phillip Glass	<i>Company</i> for String Quartet (1983)
Debussy	<i>Poissons d'or</i> from <i>Images II</i> for Solo Piano (1907) **
Ravel	<i>Jeux d'eau</i> for Solo Piano (1901) **
Phillip Glass	<i>Love Divided By</i> for Flute and Piano (Final Movement) (1992)
Arvo Pärt	<i>Spiegel im Spiegel</i> for Cello and Piano (1978)

Marya Martin, flute; Ani Kavafian, violin; Erin Keefe, violin; Ettore Cause, viola; Clive Greensmith, cello; Juho Pohjonen, piano

Tickets: \$35

[Friday, August 18, 2017: 6:00 pm Drinks and Hors d'oeuvres | 7:00 pm Concert](#)

Channing Sculpture Garden

Wm. Brian Little Concert: Stephane Wrembel Returns in "Bach & Django"

"The harmonies, that's what I like best of all in music: there you have the mother of music... That's why I like J.S. Bach so much, all his music is built up on the bass." – Django Reinhardt

So, what do Bach and jazz guitar legend Django Reinhardt have in common? Join BCMF and Gypsy-jazz guitarist Stephane Wrembel (*Midnight in Paris*, *Vicki Cristina Barcelona*) under the stars at the Channing Sculpture Garden to find out. Wine from the Channing Daughters Winery and hors d'oeuvres precede the concert. The program will include:

Bach	Presto from Partita in G minor for Solo Violin, BWV 1001
Reinhardt	Improvisation No. 1 for Solo Guitar
Bach/Reinhardt	Improvisation on the First Movement of Concerto for Two Violins, BWV 1043
Bach	Air on a G String
Reinhardt	<i>Minor Swing</i>

Stephane Wrembel Band: Stephane Wrembel, Thor Jensen, guitar; Ari Folman-Cohen, bass; Nick Anderson, drums

Marya Martin, flute; Romie de Guise-Langlois, clarinet; Frank Huang, violin; Amy Schwartz Moretti, violin; Scott Lee, viola; Cynthia Phelps, viola; Paul Watkins, cello; Bridget Kibbey, harp

Tickets: \$175 (reserved) / \$125 (unreserved)

[Sunday, August 20, 2017, at 6:30 pm](#)

Bridgehampton Presbyterian Church

Norman/Mozart/Beethoven: Inspiration Triumphs

Pulitzer Prize-winning composer Andrew Norman's brightly colored ode to Frank Lloyd Wright's art glass windows opens a concert of clarity and transformation. The August 6 program features a fragment of an unfinished clarinet quintet by Mozart; he poured what he learned from this and other experiments into the unforgettable Quintet in A major featured here. And though Beethoven's Viola Quintet begins in the musical world of Mozart, it ends squarely in the domain of Beethoven.

Andrew Norman *Light Screens* for Flute, Violin, Viola, and Cello (2002)

Mozart Clarinet Quintet in A major, K. 581 (1789)

Beethoven Viola Quintet in C major, Op. 29 (1801)

Marya Martin, flute; Romie de Guise-Langlois, clarinet; Frank Huang, violin; Amy Schwartz Moretti, violin; Scott Lee, viola; Cynthia Phelps, viola; Paul Watkins, cello

Tickets: \$65/\$45/\$10 (Student)

[Wednesday, August 23, 2017, at 6:30 pm](#)

Bridgehampton Presbyterian Church

Schubert Dreams

Franz Schubert, at the end of his short life, continued to compose at a frightening pace. The sublime Schubert works featured on this program were written in his final year, full of invention and beauty, while John Harbison's touching tribute to the composer imagines Schubert as he takes leave of this world.

Schubert Notturmo for Piano Trio, D. 897 (1827)

Harbison *November 19, 1828, Hallucination in Four Episodes* for Piano Quartet (1988)

Schubert Piano Trio in B-flat major, D. 898 (1827-28)

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

Tickets: \$60/\$40/\$10 (Student)

[Saturday, August 26, 2017, at 6:30 pm](#)

Bridgehampton Presbyterian Church

Beethoven: The Young Lion

Just as Beethoven solidified his reputation in earnest with his early piano trios, violin sonatas, and symphonies, his world was about to change: war, hearing loss, and personal difficulties all lay ahead. This concert features works from the height of this first period, when the world was open and fresh to the genius composer. At turns gentle, witty, lighthearted, and brash, this is Beethoven at his brightest and most playful.

Beethoven Sonata for Violin and Piano in F major, "Spring," Op. 24 (1800-01)

Beethoven Sonata for Horn and Piano in F major, Op. 17 (1800)

Beethoven "God Save the King" Variations for Piano, WoO78 (1803)

Stewart Rose, horn; Anthony Marwood, violin; Gilles Vonsattel, piano

Tickets: \$35/\$10 (Student)

[Sunday, August 27, 2017, at 6:30 pm](#)

Bridgehampton Presbyterian Church

Season Finale

The season ends with a meditation on family, life, and nature. Mozart's stark but moving E minor sonata was written after the death of his beloved mother. Kevin Puts' *Seascapes* – inspired by diverse poets' musings on the sea – brings this summer's water theme to an appropriate close. Josef Suk was not only a superb composer, but also the son-in-law of fellow Czech composer Antonín Dvořák, whose rollicking Quintet for Strings provides a brilliant conclusion to the season.

Mozart Sonata in E minor for Violin and Piano, K. 304 (1778)

Kevin Puts *Seven Seascapes* for Piano, Flute, Horn, Violin, Viola, Cello, and Bass (2013) **

Josef Suk Meditation for Strings on the Old Czech Chorale "Saint Wenceslas,"
Op. 35a (1914)

Dvořák Quintet for Two Violins, Viola, Cello and Bass in G Major, Op. 77 (1875)

Marya Martin, flute; Stewart Rose, horn; Anthony Marwood, violin; Paul Huang, violin; Richard O'Neill, viola; Peter Stumpf, cello; Donald Palma, bass; Gilles Vonsattel, piano

Tickets: \$65/\$45/\$10 (Student)

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