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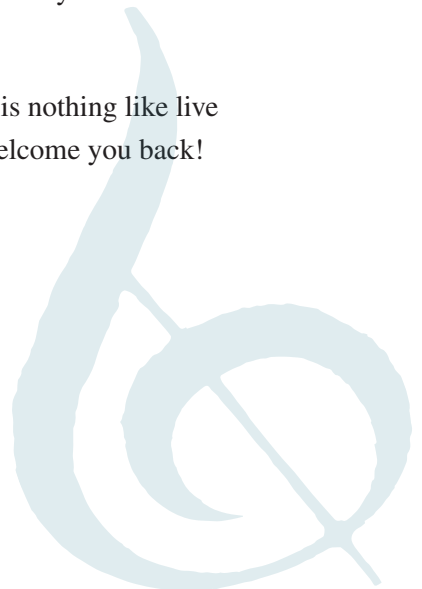
We are excited to welcome you back to live concerts!

This season's theme is "Crossing Borders," and our programs reflect the intersectionality, identity, and global influence of diverse cultures. We explore Black composers' influence on the music of Dvořák; the unique musical styles that converged in Paris of the 1920s in **French Connections**; and how fresh musical styles fuse with traditional folk elements in **Looking East**. Our popular **Spotlight Series** continues with cellist Joshua Gordon and pianist Randall Hodgkinson. All of this, plus a World Premiere Chamber Opera, *A Dill Pickle*, by local composer Matt Malksy and our beloved annual family concert make for a terrific season.

As we've learned this past year, there is nothing like live performances, and we can't wait to welcome you back!

A handwritten signature in black ink that reads "Tracy Kraus". The signature is fluid and cursive.

Tracy Kraus
Executive Director



ABOUT US

The Worcester Chamber Music Society is a non-profit arts organization that seeks to cultivate an appreciation for classical music and build a vibrant, inclusive, and diverse community through inspiring concerts and education.

Our vision is to create enriching and inspiring musical experiences that develop a community of listeners and musicians inclusive of all ages, traditions, and cultures. Our music education programs guide youth towards personal agency, reflection, and academic excellence. With music as our vehicle, we hope to open a pathway to a more profound connection to and understanding of those around us.

Our unique concert experiences appeal to diverse audiences and showcase both widely known and underrepresented composers. Through this approach, we strive to do our part to create balance and equity in the classical music world.



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David Russell, cello
Joshua Gordon, cello
Ariana Falk, cello
Tracy Kraus, flute
Randall Hodgkinson, piano

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Thank you to our volunteers, patrons and supporters! Your patronage and involvement are instrumental in the success of our organization, and we are grateful for your support.

TOM KEIL MEMORIAL CONCERT

AMERICAN VOICES

Guest: Cailin Marcel Manson, baritone

Program

Folk Song Suite No. 1 William Grant Still
(1895-1978)

Bambalele
Sometimes I Feel Like A Motherless Child
Two Hebraic Songs

Grief William Grant Still

The Negro Speaks of Rivers Margaret Bonds
(1913-1972)

Saracen Songs Henry Thacker Burleigh
(1866-1949)

- I. Almona
- II. O Night of Dream and Wonder
- III. His Helmet's Blaze
- IV. I Hear His Footsteps, Music Sweet
- V. Thou Art Weary
- VI. This Is Nirvana
- VII. Ahmed's Song of Farewell

String Quintet in E-flat Major Antonín Dvořák
(1841-1904)
"American", Op. 90

WCMS Musicians

Tracy Kraus, flute • Krista Buckland Reisner, violin 1
Rohan Gregory, violin 2 • Peter Sulski, viola • Mark Berger, viola
David Russell, cello • Randal Hodgkinson, piano

Virtual Production Team

Video Production: Nabil Kaparsi, Timeless Lens

Audio Production: Brad Pierce, Starfleet Audio

Song Set Text

William Grant Still: Grief Poem by LeRoy Brant

*Weeping angel, with pinions trailing,
and head bowed low in your hands;
Mourning angel, with heartstrings wailing,
for one who in Death's hall stands.
Mourning angel, silence your wailing,
and raise your head from your hands;
Weeping angel, on your pinions trailing,
the white dove – promise – stands.*

Margaret Bonds: The Negro Speaks of Rivers Poem by Langston Hughes

*I've known rivers:
Ancient as the world,
and older than the flow of human blood
in human veins.*

My Soul has grown deep like the rivers.

*I bathed in the Euphrates
when dawns were young;
I built my hut in the Congo
and it lulled me to sleep.*

*I looked upon the Nile
and raised the Pyramids above it...*

*I heard the singing of the Mississippi
when Abe Lincoln went down to New Orleans,
and I've seen its muddy bosom
turn all golden in the sunset.*

*I've known rivers:
Ancient, dusky rivers.*

My Soul has grown deep like the rivers.

***Henry Thacker Burleigh: Saracen Songs
Poem by Fred G. Bowles***

I.

Almona, Almona, awake!

*The magic of the starlight is broken;
The desert is flooded with gold,
The gates of the East are now open.
Come, Queen of the desert, why
sleep?*

*Thy beauty the day must adorn.
Why slumberest thou, and so deep?
Almona, Almona, tis morn!*

II.

O night of dream and wonder,

*The sun indeed is high;
My soul shall cast asunder
Love's last long doubting sigh.*

*My tent no more a prison,
All fear and waiting past;
Love's sun hath truly risen,
For Love hath come at last!*

III.

*Be thou mine eyes!
I cannot see;
The vision dies;
Who comes to me?
His horse's tread,
His helmet's blaze,
His lifted head; Ah! Day of days*

IV.

*I hear his footsteps, music
sweet,*

*As long ago they came;
One moment and we truly meet,
Ah, better love than fame!
A sun that sheds consuming fire,
A torch that blows to flame,
Is not more fierce than my desire
That kindles at his name!*

V.

*Ah, my love, but **thou art weary**,
Thou hast ridden far and long,
And the mountain paths were
dreary,
Let me cheer with meat and song
Thou, my lord, and I, thy lover,
I, most tender, thou, most brave,
Never did the twilight cover
Such a master, such a slave.
Ah, my love!*

VI.

*Never forgotten that one day,
Never forgotten Love's sweet way!
Cruel was Fate;
Not yet too late,
Never shall Fate now say us "Nay."
Is it a dream? Never to part!
Shall I awake with sudden start,
Never to know*

*You lov'd me so;
Never to know your gentle
heart?
Now is the day with beauty rife,
Peace after war, calm after
strife;
Fate was unkind,
Fate now is blind:
This is Nirvana! This is life!
That one day!*

VII.

***Farewell**, farewell to all!
Sunlight and twilight,
The hour below'd of Allah.
Farewell, farewell the Desert;
Farewell, Life and Love,
And thou, Almona!
Never so stately a star
Rode the fair mansions of
Heav'n;
Gods gather'd beauties afar,
Mine at her dark eyes were
giv'n:
Matchless in beauty and grace,
Perfect in body and soul.
Deserts shall dream of her face,
Long as the ages shall roll.
Here in the heart of the hills,
Mark how a Saracen fell!
Love! How it stifles and kills;
Ah, my Almona, farewell*

PROGRAM NOTES

William Grant Still (1895-1978)

***Folk Song Suite no. 1* (1962) and “Grief” (1953)**

The “Dean of Afro-American Composers,” William Grant Still was one of American music’s great trailblazers. A student of Edgard Varse and George Whitefield Chadwick, he was a multi-instrumentalist who performed with W.C. Handy, Fletcher Henderson, Artie Shaw, and Paul Whiteman (among others).

Alongside Florence Price, Still was one of the country’s first important Black composers. Indeed, his 1931 *Afro-American* Symphony proved a sensation: for twenty years, it was the most-performed symphonic work by any American composer. Acclaimed as a conductor, he was also busy commercially, arranging scores for radio broadcast and films.

The *Folk Song Suite no. 1* dates from the latter part of Still’s career. It captures some of the composer’s natural versatility, drawing widely for its materials: the first two movements, “Bambalele” and “Espingarda,” channel Brazilian song forms while the finale incorporates a pair of horas.

“Grief” sets a poem by LeRoy V. Brant. A meditation on a statue of a weeping angel in a cemetery, Still treats the text in aptly haunting fashion.

Margaret Bonds (1913-1972)
“The Negro Speaks of Rivers” (1936)

Along with her friend and teacher Florence Price, Margaret Bonds is one of the leading African American women composers of the 20th century. Much of her career was spent advocating for the work of Black musicians and her own compositions often reflected the prevailing racial tensions of the day.

This is certainly true of Bonds’ setting of Langston Hughes’ “The Negro Speaks of Rivers,” one of many of that poet’s texts she put to music. Bonds first encountered the poem while grappling with local racist attitudes as a student at Northwestern University – “I know that poem helped save me,” she later said of it. Her adaptation, with its surging accompaniment and fervent, spiritual-like melodic writing certainly matches the quiet majesty of Hughes’ verse, itself a paean to the enduring strength of Black humanity.

Henry Thacker Burleigh (1866-1949)
***Saracen Songs* (1914)**

Born in Pennsylvania, Henry Burleigh grew up learning the plantation songs, spirituals, and minstrel songs of his and his elders’ day; his singing of some of them to Antonin Dvořák so moved the Czech master that he urged Burleigh to collect and transcribe these traditions (which he did).

Burleigh was also an accomplished composer in his own right. *Saracen Songs*, his first song cycle, sets seven poems by Fred Bowles. The texts evoke a sensuous vision of the Near East that was particularly in vogue at the time. Meanwhile, Burleigh’s music reflects his deep love of opera and familiarity with late-19th-century vocal music idioms.

Antonin Dvořák (1841-1904)

String Quintet in E-flat major, no. 3, “American” (1893)

Dvořák’s “American” Quintet was finished just after the “American” String Quartet: both compositions date from the composer’s conspicuously productive summer visit to the predominantly Czech-immigrant-populated village of Spillville, Iowa in 1893.

As in the more familiar Quartet, the E-flat major Quintet’s opening movement is based on a pentatonic melody, one that seems to channel many musical cultures and styles simultaneously. The jaunty finale also draws heavily on this scale and its related harmonies.

Meanwhile, the second movement Scherzo loosely references Native American drumming patterns and the third is a set of variations on a tune that closely follows the rhythm of “My Country ‘Tis of Thee”; evidently Dvořák considered expanding this movement for choir and orchestra in an effort to craft a new American national anthem.

While the latter didn’t happen, this Quintet – with its polyglot musical references, deep reservoirs of feeling, bounding rhythmic vitality, and commanding sense of space – anticipates much of the American musical style as it developed in the hands of Beach, Chadwick, Price, Gershwin, Copland, Still, and others in the decades after Dvořák’s return to the Old World.

Program notes by Jonathan Blumhofer

We are most grateful to the following people for making this concert possible:

Nora Keil, Olivia Scanlon and the JMAC staff, Erin Williams and the Worcester Cultural Coalition, Troy Seibels and The Hanover Theatre for the Performing Arts



The Jean McDonough Arts Center is an initiative of the Worcester Cultural Coalition operated in partnership with The Hanover Theatre for the Performing Arts.

2021-2022 SEASON 16

AMERICAN VOICES* – *Tom Keil Memorial Concert*

Still, Bonds, Burleigh, Dvořák

Guest Cailin Marcel Manson, baritone

Friday, Sept. 24 at 7:30 PM – Harvard Unitarian Church

Sunday, Sept. 26 at 4:00 PM – Jean McDonough Arts Center BrickBox

CHAMBER OPERA: A DILL PICKLE*

A World Premiere by composer Matt Malsky

Sunday, October 10 at 3:30 PM – Jean McDonough Arts Center BrickBox

FRENCH CONNECTIONS*

L. Boulanger, Copland, and Bridges

Sunday, November 14 at 4:00 PM – Jean McDonough Arts Center BrickBox

BAROQUE IN WINTER

Torelli, Vivaldi, Charpentier, and Bach

Guest Mark Mummert, harpsichord

Thursday, December 9 at 7:30 PM – First Congregational Church, Princeton

Friday, December 10 at 7:30 PM – Worcester Historical Museum

SPOTLIGHT: Joshua Gordon and Randall Hodgkinson

Brahms, Epstein, and Walker

Sunday, January 16 at 4:00 PM – Jean McDonough Arts Center BrickBox

LOOKING EAST – *Nason A. Hurowitz Memorial Concert*

Borodin, Kósa, and Bacewicz

Friday, April 22 at 7:30 PM – Fitchburg Art Museum

Sunday, April 24 at 4:00 PM – Jean McDonough Arts Center BrickBox

View our full 2021-2022 season at worcesterchambermusic.org

*in-person and virtual

TICKETS AND INFORMATION

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SEASON 16 GUEST ARTISTS



Cailin Marcel Manson, baritone and conductor, is currently Associate Professor of the Practice in Music and Director of Music Performance at Clark University, Music Director of the Bennington County Choral Society, Music Director of The Keene Chorale, and Music Director of Barn Opera. A Philadelphia native, Cailin has toured as a soloist and master teacher at major concert venues throughout the United States, Europe, and Asia with many organizations, including the Radio-Sinfonieorchester Stuttgart, SWR Sinfonieorchester, Taipei Philharmonic, Bayerische Staatsoper - Münchner Opernfestspiele, Choral Arts Society of Philadelphia, Chamber Orchestra of Philadelphia, Teatro La Fenice, Teatro San Carlo, Konservatorium Oslo, and the Conservatoire de Luxembourg.

Cailin has held positions as Music Director of the Vorarlberger Musikfest, Music Director and Conductor Laureate of the Chamber Symphony of Atlantic City, Artistic Director and Conductor of the Montgomery County Youth Orchestra, Chair of Vocal Studies at the Hazleton Conservatory for the Performing Arts, and as Director of Music at The Putney School. He has served as a member of the faculty of the Vermont Governor's Institute on the Arts and the Performing Arts Institute of Wyoming Seminary. He also founded and directed the Germantown Institute for the Vocal Arts and the Germantown Concert Chorus.

Cailin is a frequent guest conductor, clinician, presenter, panelist, and adjudicator for conventions, conferences, competitions, and music festivals. Cailin studied voice performance at Temple University, and opera performance and orchestral conducting at the Universität Mozarteum Salzburg.



Mark Mummert, harpsichord, is Cantor at Trinity Lutheran Church, Worcester and Assistant Director / Accompanist for the Worcester Chorus. He was Director of Worship at Christ the King Lutheran Church (Houston), the home of *Bach Society Houston* (2008-2015) and Seminary Musician at the Lutheran Theological Seminary at Philadelphia (1990-2008). His many musical compositions for worship are published by *Augsburg Fortress*. Mark was the resident continuo artist at *Bach Society Houston*, playing in seven years all of the major passions and oratorios and many cantatas of Johann Sebastian Bach. Mark performs on his Zeidler & Quagliata harpsichord, built on a Portuguese model. Mark serves on the faculty at the Hanover Theater and Conservatory for the Performing Arts.

MUSICIANS OF WORCESTER CHAMBER MUSIC SOCIETY



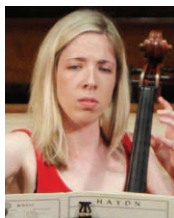
Violist and composer **Mark Berger** has toured throughout the United States and internationally as a member of the Lydian String Quartet. In addition to his work with the quartet, Berger frequently performs with many of Boston's finest orchestras and chamber ensembles including the Boston Symphony Orchestra, Boston Pops, Emmanuel Music, Boston Modern Orchestra Project, Worcester Chamber Music Society, and Music at Eden's

Edge. He has recently appeared as a guest artist with the Boston Symphony Chamber Players, Boston Musica Viva, Chameleon Arts ensemble, and Radius Ensemble. Strongly devoted to the performance of new music, Berger has performed with many of Boston's new music ensembles including Sound Icon, Dinosaur Annex, Ludovico Ensemble, and ALEA III. He has recorded solo and chamber works for Albany, Bridge and Innova records. An acclaimed composer, Berger's works have been presented by many of the leading contemporary ensembles in the Boston area. His compositions have received awards and recognition from the League of Composers/ISCM, ASCAP, and the Rapido! Composition Competition. Berger is currently chair of the music department at Brandeis University, where he is also Associate Professor of the Practice.



"Things done right.."(Boston Globe), "...Excellent left hand.."(Toronto Star), and "...lovely tonal bloom.."(LeDROIT), describe performances of violinist **Krista Buckland Reisner**. Over the past 25 years, she has performed with well-known and diverse musicians from Leonard Bernstein to John Williams, Anton Kuerti, Placido Domingo, Brian Wilson, Smokey Robinson, and Diana Krall. Krista has performed across North

America, Europe, Russian and New Zealand, including performances at Carnegie Hall, La Scala, and the Boston Esplanade on July 4th with the Boston Pops. Krista's early career was opera-focused; she served as Principal Second Violin of the Canadian Opera Company Orchestra, Concertmaster of Opera Boston, performed Wagner's "Ring Cycle" with the Arizona Opera and played in the Santa Fe Opera Orchestra. Also an early music aficionado, Krista performed with Canada's Aradia, Boston Baroque, and is currently a tenured member of the Handel and Haydn Society. Krista's love of chamber music led her to join WCMS nine years ago, after playing in the QX string quartet for many years prior with fellow WCMSers Peter Sulski and Rohan Gregory. Her commitment to bringing this art form to the Worcester community also included taking on administrative roles within WCMS as the organization grew. These included acting as General Manager and managing the Summer Festival and Music Camp for six years.



Ariana Falk, cello, serves as Education Director for the Worcester Chamber Music Society, and is a founding director of Neighborhood Strings, an intensive music and social justice program for youth from Worcester's underserved communities. She serves on the faculty of Clark University, and is a former faculty coach at Boston University Tanglewood Institute and Brown University. She was a Fulbright Scholar in Germany,

where she performed with the Heidelberger Symphoniker, and now serves as music director of the Massachusetts Fulbright Association. She appeared as a guest artist on the Marlboro College and Longy Faculty Artist series, live on WGBH Boston, and at Al Kamanjasti festival in the West Bank. She has appeared as soloist with the Columbia and Olympia Symphonies, and is an alumna Fellow at Community MusicWorks in Providence. Ariana has performed at the Juilliard, Norfolk, Banff, Great Lakes, and Deer Valley summer festivals, and collaborated with artists including Menahem Pressler and Paul Katz. She received her doctorate from Boston University and M.M. and Artist Diploma degrees from the Yale School of Music, where she was recipient of the Aldo Parisot Prize, and played with the Grammy-nominated Yale Cellos, including performances at Weill Hall, Europe, and Asia.



WCMS cellist **Joshua Gordon** is equally at home whether performing on stage in famous concert halls around the world, in an Australian limestone arch cave, or with dancers on a Boston housing project basketball court. He joined the Lydian String Quartet and the music faculty of Brandeis University in 2002, and has been resident cellist at the annual Wellesley Composers Conference since 1989. He has been a guest of many ensembles

including the Apple Hill, Cassatt, DaPonte, Juilliard, and Ying Quartets, Boston Baroque, Boston Chamber Music Society, Chameleon Arts Ensemble, Emmanuel Music, Fromm Players at Harvard University, North Country Chamber Players, Orpheus Chamber Orchestra, Portland Chamber Music Festival, Rockport Chamber Music Festival, and Speculum Musicae. Joshua Gordon's duo with pianist Randall Hodgkinson has been described as "insightful and impassioned" by *The New Yorker*, and their New World recording Leo Ornstein: Complete Works For Cello and Piano was named one of the top 10 classical recordings of 2007 by the *All Music Guide*.



Rohan Gregory is a violinist that has cultivated wide-ranging expertise in chamber music, new music, and world music. He has played with the Apple Hill Chamber Players, the Ancora Ensemble and award-winning Boccherini Ensemble and was also a founding member for ten years of the Arden String Quartet, performing new music concerts in New York, Boston, Amsterdam and St. Petersburg, Russia. On the world music scene, Rohan

has toured extensively. His travels have taken him to Europe with the Klezematics, to Thailand with multi-ethnic flute player Abbie Rabinowitz, to India with the Indo-jazz group Natraj and to the U.S. west coast with Sophia Bilides Greek Folk Ensemble. Recently he has played nationally and internationally with the flamenco guitarist Juanito Pascual. Locally, Rohan is a member of the Lyric Opera Company and the Pedroia Quartet.



“The finest performance I have ever heard of this very difficult piece. It was as if he was reading my mind...” Aaron Copland on hearing pianist **Randall Hodgkinson** performing his Piano Fantasy in Jordan Hall. While a student at the New England Conservatory Hodgkinson became grand prizewinner of the International American Music Competition sponsored by Carnegie Hall and the Rockefeller Foundation. He has performed

with orchestras in Atlanta, Philadelphia, Buffalo, Boston, Cleveland and abroad in Italy and Iceland, and also numerous recital programs spanning the repertoire from J.S. Bach to Mark Berger. A frequent guest of the Boston Symphony Chamber Players, he also performs the four-hand and two-piano repertoire with his wife, Leslie Amper. Festival appearances include Ravinia, Bargemusic, Chestnut Hill Concerts in Madison Connecticut, Seattle Chamber Music Festival, and Chamber Music Northwest (Portland, OR). Solo recordings on the Ongaku, New World, and Albany labels have garnered much critical acclaim. Mr. Hodgkinson is on the faculties of the New England Conservatory of Music and Wellesley College and is currently studying to become a certified Feldenkrais Practitioner™.



“Supple and riveting.... elegant and adroit playing...dazzling” (Worcester Telegram) eloquently describes the playing of Executive Director and flutist **Tracy Kraus**. She has performed throughout Europe and the United States, at the Tanglewood and Aspen Music Festivals, at Carnegie Hall, and appeared live on WGBH radio. Her love of the Northern California coast led her to her current orchestral tenure with the Mendocino Music

Festival. In 1982, Ms. Kraus founded the Abbot Chamber Players and quickly discovered her passion for the genre as well as for organization. Ms. Kraus is a co-founder, and the Executive Director of the Worcester Chamber Music Society, leading the organization through a significant stage of growth and success. Ms. Kraus is a recent Katherine Erskine Award recipient, presented by the YWCA, for her leadership and significant contribution to the community.



Hailed as “superb”, “incisive” and “sonorous and panoramic” (Boston Globe), **David Russell** maintains a vigorous schedule both as a soloist and as a collaborator in the U.S. and Europe. He was appointed to the teaching faculty of Wellesley College in 2005 and currently serves as Lecturer and Director of Chamber Music. He has served as Principal cello of the orchestras of Odyssey Opera and Opera Boston since 2010 and performs

regularly with many ensembles based in New England such as Cantata Singers and Ensemble, the Worcester Chamber Music Society and Emmanuel Music. A strong advocate of new music, Russell has performed and recorded with contemporary ensembles such as Boston Modern Orchestra Project, Firebird Ensemble, Ludovico Ensemble, Callithumpian Consort, Music on the Edge, Dinosaur Annex, Collage, the Fromm Players at Harvard, and entelechron. Recent projects include recordings of cello concertos by Chen Yi and Lukas Foss, recordings of solo and chamber works by Lee Hyla, Eric Moe, Tamar Diesendruck, Donald Crockett, Andrew Rindfleisch and Roger Zahab as well as premieres of music by David Lang, Barbara White, Marti Epstein, Daron Hagen, José-Luis Hurtado, Robert Carl, Gilda Lyons, and Jorge Martin. Russell has also recently premiered works for cello and orchestra by Laurie San Martin and Samuel Nichols, as well as works for solo cello by Tamar Diesendruck, Andrew Rindfleisch, and John Mallia. Russell has recorded for the Tzaddik, Albany, BMOPSound, CRI, Centaur and New World Records labels.



Peter Sulski, viola, has performed in over 30 countries as a member of the Apple Hill Chamber Players, London Symphony Orchestra, Academy of St.-Martin-in-the-Fields, Cyprus Chamber Orchestra, and Al Kamandjati Baroque Ensemble (Palestine). He returned to his native Worcester in 2002, after holding the position of Head of Strings of the Edward Said National Palestinian Conservatory. Mr. Sulski is a co-founder

of the Worcester Chamber Music Society and an educator with the society’s Neighborhood Strings, a free program for disadvantaged youth. He currently appears as principal violist with Odyssey Opera, Boston Modern Orchestra Project, and the Orchestra of Indian Hill. Other chamber music activities include the Pedroia quartet, duo partnerships with pianists Randall Hodgkinson and Yelena Beriyeve, Clark 2021 Contemporary Ensemble, and the Al Kamandjati Baroque Ensemble. Mr. Sulski is a United States Cultural Envoy to Jerusalem for his work bringing music to young Palestinians living in refugee camps. He is also a solo recording artist for Parma Records.

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Photo by Lisa Marie Mazzocco

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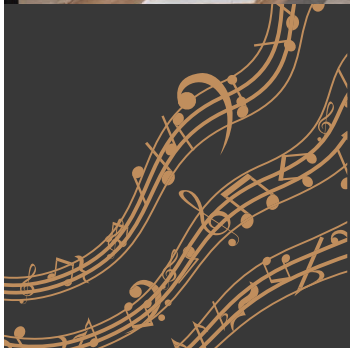


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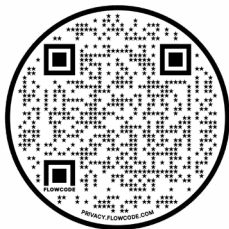
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