



2021-2022 SEASON 16

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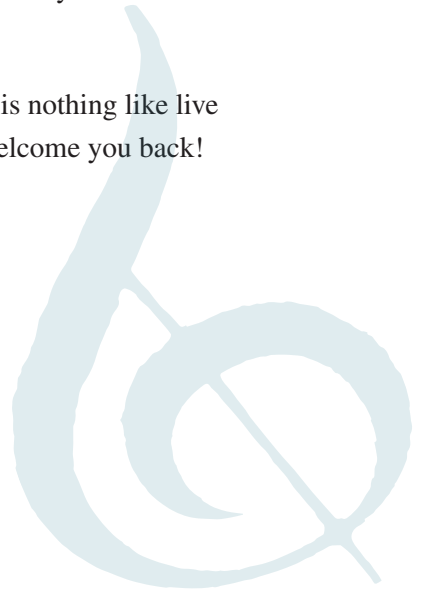
We are excited to welcome you back to live concerts!

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, written on a light-colored background.

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

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Peter Sulski, violin/viola
Deborah Greenebaum, violin
Rohan Gregory, violin
Ariana Falk, cello
Rajan Kapoor, cello
Luke Morrissey, cello

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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.



SPOTLIGHT CONCERT

JOSHUA GORDON, CELLO

RANDALL HODGKINSON, PIANO

Friday, March 4, 2022 | JMAC BrickBox Theatre

Program

Sonata for Piano and Cello in E minor, Op. 38 Johannes Brahms
(1833-1897)

Allegro non troppo
Allegretto quasi Menuetto
Allegro

Lazy Susan (1997) Marti Epstein
(b. 1959)

Sonata for Cello and Piano (1957) George Walker
(1922-2018)

Allegro passionato
Sostenuto
Allegro

We are most grateful to the following concert sponsor:
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The musicians will greet you in the BrickBox Salon following the performance.

PROGRAM NOTES

Johannes Brahms (1833-97)

Sonata for Piano and Cello in E minor, Op. 38 (1865)

Johannes Brahms could be a painstakingly diligent composer: it famously took him twenty years to complete his Symphony No. 1. Brahms' E-minor Cello Sonata's compositional history was also drawn out, though not by quite as much: three movements were written in 1862 but one – an Adagio – was omitted; the finale wasn't put to paper until 1865. What results is a piece full of *Sturm und Drang*, but one that's a touch unbalanced, structurally.

The big first movement's brooding opening theme echoes Bach – particularly the "Contrapunctus III" from *The Art of Fugue* – and, though moments of light break through as the movement proceeds, its overriding effect is melancholic. Either way, the writing here features Brahms at his most complex, involved, and expressive: the Brahms scholar Walter Neumann noted that "[h]ardly ever again did [he] write such a movement...so rich and fervent in its inspiration, both human and spiritual, or such an unalloyed record of intimate emotion."

The subsequent two sections aren't exactly slighter, content-wise, though both are considerably shorter than the first.

The middle movement evokes a series of popular Austrian dance forms: the minuet in its outer thirds and, in the middle, the Viennese waltz. Brahms would return to the latter periodically throughout his life, most notably in the Op. 39 waltzes and two sets of *Liebeslieder* waltzes. In fact, he later

befriended the “waltz king,” Johann Strauss II; the two composers are buried beside one another in Vienna’s Zentralfriedhof.

For the finale, Brahms melded sonata form and fugue in a frequently vigorous, bristly essay. Due to the movement’s busy counterpoint, textures are often conspicuously thick. Reading through the piece with the composer, its dedicatee, Josef Gänsbacher, complained he couldn’t hear himself playing. “Lucky you!” Brahms’ retorted.

Marti Epstein (b. 1959)

***Lazy Susan* (1997)**

One of the Boston area’s prolific composers, Marti Epstein’s music often takes its cue from the composer’s observations of day-to-day life. *Lazy Susan*, for instance, was inspired by watching the transformation of dinner plates during a long-ago trip to a Chinese restaurant (empty, full of food, gradually empty again).

A humdrum motivation, perhaps – but one Epstein transformed into a fascinating musical statement. In *Lazy Susan*’s ten minutes, moments of airy fragility morph into craggy rhythmic episodes, quietly buzzing gestures, and more, only to end up (more or less) back where they had started.

George Walker (1922-2018)

***Sonata for Cello and Piano* (1957)**

Stylistically, George Walker is a tricky composer to pin down. Equally adept at drawing on popular forms, folk music, Serialism, and common-practice tonality, his approach calls to

mind the ecumenicism of Igor Stravinsky – though, in Walker’s case, eclecticism was tied together with an impassioned lyricism and expressive warmth one doesn’t always find in the older composer’s work.

Walker’s 1957 Cello Sonata demonstrates these tendencies in miniature. Its first movement alternates a lean, ostinato-like figure (first played by the piano) with a lyrical second subject. The second is a quietly passionate essay featuring a canon between cello and piano around its midpoint. In the finale, questing contrapuntal lines subtly take on playful dissonances and syncopations that allude to (but never quite veer into) jazz.

- Program notes by Jonathan Blumhofer

WCMS would like to extend special thanks to the Barr Foundation, which is generously subsidizing all rental costs associated with the BrickBox Theater for calendar year 2022.



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

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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 Kamanjardi 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 Klezmatics, 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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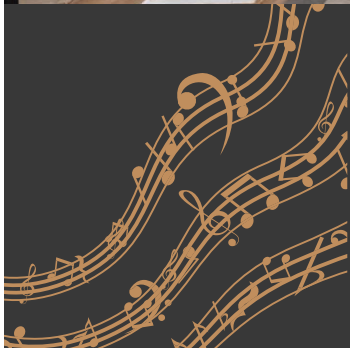
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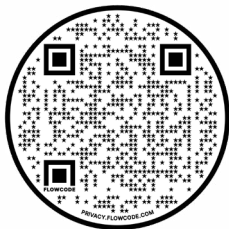
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