

Westchester Chamber Soloists

Visit us at: www.WestchesterChamberSoloists.com

Westchester Chamber Soloists (WCS) is excited to return to the public concert stage for the first time on the occasion of the third anniversary of our debut here at Sarah Lawrence College's *Reisinger Auditorium* on Sunday, March 8, 2020 in a concert that included works performed by SLC's student chamber chorus. Most recently, WCS welcomed 2023 with *New Year's Day/Week* performances of **J.S. Bach's *Brandenburg Concertos*** and looks forward to presenting two additional Spring 2023 performances in Apr/Jun.

WCS was established in January 2020 as Westchester County's premier chamber orchestra and chamber ensemble network, and performs as both an orchestra and an integrated array of smaller groups across strings, winds, brass, percussion and mixed instruments. The ensemble brings a diverse repertoire to the stage, including the *Concerto* literature for piano and for other solo instruments and vocalists, as well as symphonic and choral works, and looks forward to presenting innovative multi-disciplinary repertoire including dance, the visual arts and literary narrative next year.

WCS operates as a self-directed and governed enterprise, its musicians bringing their keen musical instincts and in-the-moment intra-group interpretive communication to guide performances. WCS' members appear as the ensemble's principal concerto soloists, enabling members to hone and share their talents as both solo performers and ensemble collaborators.

Since inception, WCS has performed over 50 major chamber works and concertos, mostly in outdoor venues during the pandemic, including as the featured classical music component of *RiverArts'* annual Music Tour. The ensemble looks forward to bringing a varied and invigorating repertoire to the stage this Spring and during the Fall'23 - Spring'24 season.

Alan Murray, WCS Founder, Executive & Artistic Director

[Donate to WCS by PayPal QR Code](#) / [WCS is proud to support ArtsWestchester](#)



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Recognized Donation Levels: Benefactor (\$501-\$1,000*) / Sponsor (\$201-\$500*)
Patron (\$101-\$200) / Supporter (\$51-\$100) / Donor (\$25-\$50)

(* Complementary tickets granted for higher-level donations within these ranges)

Corporate & Underwriting Sponsorship levels are available on request.

Westchester Chamber Soloists, Inc. is a New York State incorporated registered 501(c)3 not-for-profit. Contributions to WCS are tax-deductible under Federal and NY State law. Copies of WCS' IRS tax-exemption letter are available on request. WCS appreciates any and all contributions so that the organization can continue to enrich the cultural life of the Westchester County community. Email: WCSoloists@gmail.com

Westchester Chamber Soloists

Guest Conductor & Cello soloist: Bernard Tamosaitis

Piano soloist: Alan Murray

Violin

Larissa Blitz (concertmaster)
Lori Horowitz (assistant concertmaster)
Rebecca Eckfeld (principal second)
Kate Ashby
Joshua Daniels
Laura Macbeth
Lucie Onderwyzer

Viola

Samantha Chestney
Monica Gerard
Yasmine Tetenbaum

Cello

Sachi Patitucci (principal)
Seth Jacobs
Jonathan Kantor
Miles Levine
Bernard Tamosaitis

Bass

William Eckfeld

Timpani

Barbara Allen

Flute

Marjorie Hone

Oboe

Susan DeCamp
Gina Serafin

Clarinet

Michael Rubino
Alan Schaffer

Bassoon

Rosemary Dellinger
Mary Olsson

French Horn

Igor Sherbakov
Ian Vlahović

Trumpet

Kelly Oram
Stan Serafin

Trombone

Richard Williams

Tuba

Ulysses Torres

Remaining Spring 2023 WCS Events at Sarah Lawrence College

(Program repertoire subject to revision; [visit our website for updates](#))

Sunday, April 2, 2023 / Reisinger Auditorium

Poulenc: Sextet for Piano & Winds
Schubert: 'Trout' Quintet
Mozart: Clarinet Concerto (Alan Schaffer, soloist)
Prokofiev: 'Classical' Symphony

Sunday, June 4, 2023 / Reisinger Auditorium

Ovidiu Marinescu, Guest Conductor & Cello soloist

Dvorák: Romanze for Violin & Orchestra (Lori Horowitz, soloist)
Malcolm Arnold: Brass Quintet
Brazilian Works for Cello & Orchestra (Ovidiu Marinescu, soloist)
Fauré: Fantasie for Piano & Orchestra (Alan Murray, soloist)
Barber: Knoxville, Summer of 1915 (Yolanda F. Johnson, soprano)

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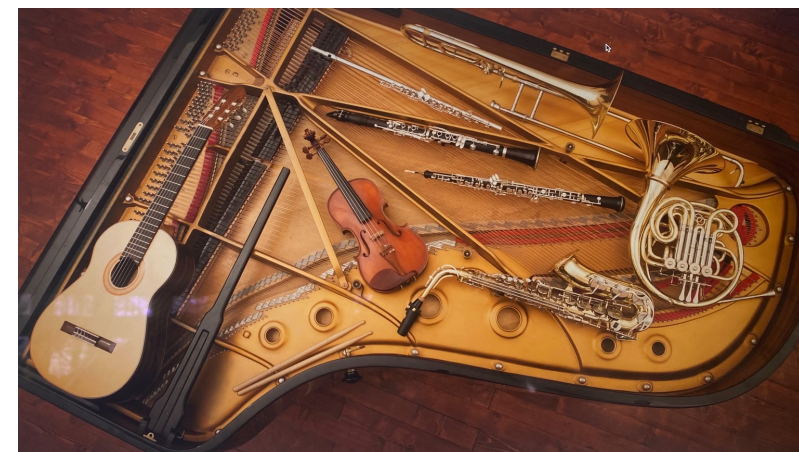
Sunday, March 5, 2023 (3:00pm)

Sarah Lawrence College / Reisinger Auditorium



Great Concertos for Piano & Orchestra, Cello & Orchestra

and Masterpieces for Strings, Winds & Brass



WCS Website



Our Performers



Our Performances



Westchester Chamber Soloists

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Today's concert is underwritten by a generous donation from Susan F. Lindsay in loving memory of her parents, Mary and Farris Flint.

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Serenade for Strings in E minor, Op. 20

E. Elgar

Allegro piacevole
Larghetto
Allegretto

WCS Strings

Music for Brass Quintet

Fanfare from *La Péri* (arr. Wayne Barrington)
Sonata from *Die Bänkelsängerlieder* (arr. Robert King)
Tango (arr. Wilfred Roberts)
5 Dances from *The Danserye* (arr. John Iverson)

P. Dukas
attrib. to D. Speer
I. Albéniz
T. Susato

WCS Brass

Kelly Oram (trumpet) / Stan Serafin (trumpet) / Ian Vlahović (French horn)
Richard Williams (trombone) / Ulysses Torres (tuba)

Sextet for Piano & Winds in B-flat major, Op. 6

L. Thuille

Allegro moderato
Larghetto
Gavotte: Andante, quasi allegretto
Finale: Vivace - presto

WCS Winds

Marjorie Hone (flute) Rosemary Dellinger (bassoon) Gina Serafin (oboe)
Alan Schaffer (clarinet) Igor Sherbakov (French horn) Alan Murray (piano)

~ *Intermission & Artist Conversations* ~

Élégie in C minor for Cello & Orchestra, Op. 24

G. Fauré

Bernard Tamosaitis, Cello

Piano Concerto No. 4 in G major, Op. 58

L. van Beethoven

Allegro moderato
Andante con moto
Rondo: Vivace - presto

Bernard Tamosaitis, Guest Conductor
Alan Murray, piano

Notes on Today's Program

In today's program, *Westchester Chamber Soloists* presents masterpieces of the Concerto literature as well as chamber works for each of the group's principal component sections: Brass, Woodwinds and Strings.

Edward Elgar: Serenade for Strings

Elgar's *Serenade for Strings* (1892) is an early piece in three short movements, and remains among his most popular compositions. At the time, Elgar had yet to achieve the public recognition that came to him by the end of the decade. The work may be a revised version of an earlier set of *Three Sketches for Strings*, whose manuscript does not survive, but which had the individual titles "Spring Song" (Allegro), "Elegy" (Adagio) and Finale (Presto). The *Serenade* was the first of Elgar's compositions for which he professed himself to be content. The composer first conducted the work in England at an all-Elgar concert in the seaside resort New Brighton in July 1899.

Music for Brass Quintet

Paul Dukas: Fanfare from *La Péri* *La Péri* (1912) is a one-act ballet by French composer Paul Dukas (1865-1935), first performed in Paris, about Iskender (Alexander the Great, in Persian), his search for immortality and his encounter with a mythological 'Peri'. At the end of his days of youth, and with the Magi having observed that his star had faded, Iskender travels throughout Iran in search of the Flower of Immortality. A years-long search takes him to the Ends of the Earth, where he finds the temple to Ormuzd, and on its steps, the Peri. With a star flashing above her head and a lute in one hand, the Peri carries the Flower, a lotus decorated with emeralds, in the other. As the Peri sleeps, Iskender steals the Flower, but is revealed and, as Peri recaptures the flower and returns to Paradise, Iskender calms accepts his inevitable mortality. Though not as well-known as his symphonic poem *The Sorcerer's Apprentice*, the ballet is among Dukas' finest works, and it is preceded by a brilliant *Fanfare*.

Daniel Speer: Sonata from *Die Bänkelsängerlieder* This 17th century work, once considered anonymously written, has more recently been attributed to Daniel Speer (1636-1707), a German church musician and teacher known for religious music and quodlibets, as well as for treatises, novels, and political commentary. This Sonata, commonly referred to simply as "Die Bänkelsängerlieder" (or "bench singer's songs", referring to traveling musicians who performed in local taverns, standing on benches and singing off-color songs) after the collection in which it was found, is now his most famous work. It was originally discovered in 1880 among a collection of dances and instrumental/vocal works, the vocal part filled with ribald jokes and poems. This sonata was the 29th of forty-one pieces in the collection. The label "sonata" in this case simply means a work for musical instruments, drawn from the Italian term "sonare" - "to sound." It wasn't until the Classical era, in the late 18th century, that the modern and more formally constrained conception of the sonata crystallized.

Isaac Albéniz: Tango in D Isaac Albéniz (1860-1909) was a Spanish virtuoso pianist, composer and conductor, best known for his piano works based on Spanish folk music idioms. At age seven, he passed the entrance examination for piano at the Paris *Conservatoire*, but was refused admission because he was believed to be too young. By age 15, he had already given concerts throughout Europe, South America (incl. Buenos Aires), Cuba and North America. The Tango in D (1890), with its Argentine influence, was originally written for piano as part of the suite *España (Spain)* Op. 165.

Tylman Susato: 5 Dances from *The Danserye* Tylman (or Tielman) Susato (1510/15-after 1570) was a Flemish Renaissance composer and amateur musician who wrote and published several books of masses and motets which are in the typical imitative polyphonic style of the time, and he was one of the first to publish music of the acclaimed late Renaissance composer Orlando di Lasso. Susato also wrote two books of chansons for two or three voices. It was from *The Danserye* (1551), a set of traditional dances, that this set of five works has been selected and arranged. There was no indication in the original score as to instrumentation, but Susato indicated that the dances "shall be pleasing and appropriate, to be played on instruments of all kinds."

Ludwig Thuille: Sextet for Piano & Winds

Although his music has not broadly achieved enduring fame, Ludwig Thuille (1867-1907) was among the most prominent and highly regarded musicians of his day. His contemporary and lifelong friend, Richard Strauss, admired Thuille's music and considered him a compositional equal, dedicating his tone poem *Don Juan* to him. The Sextet in B-flat major, composed in 1888, is perhaps the only work of

Thuille's to have achieved lasting popularity and it owes its genesis to Strauss, who held a high opinion of the work and arranged the first public performances in Munich.

The Sextet is dedicated to Thuille's wife, Emma Dierl. In four movements, it interweaves the instruments with melodic passages that overlap one another, creating constant color and textural changes as the work progresses. The Sextet begins with an atmospheric and engaging *Allegro moderato*. The huge movement begins softly with a horn solo bringing forth a melody of nobility, of almost heroic quality. But the music is genial and relaxed, creating no sense of urgency, but rather of well-being. The *Larghetto* which follows also begins with a horn solo. The main theme is somber and dignified. The highly effective third movement, entitled *Gavotte*, in no way harks back to the baroque dance; instead, we have a charming and somewhat haunting dance that brings to mind puppets, with a lively trio-like middle section. The finale, *Vivace*, is an exciting and theatrical virtuosic romp, full of off-beat accents and syncopation, imaginative harmonic transitions, high spirits and catchy melodies.

Gabriel Fauré: Élégie for Cello & Orchestra

Composed in 1880, Gabriel Fauré's *Élégie* was originally conceived as part of a Sonata for cello and piano. Despite a positive reaction to an early private performance, however, Fauré never finished the sonata, but instead published the highly appealing single-movement piece with the name by which we know it today. The work features an anguished opening statement and climaxes with an intense, tempestuous central section before returning to the opening theme in C minor in a more elaborate setting. The somber opening is composed of an extended cello melody. Pulsating chords from the accompaniment provide impetus, enabling the cello solo to elaborate on its opening statement. The intense middle section becomes increasingly intrusive and forceful, giving way to a return to the original motif in a more fully developed statement before concluding in a whisper.

Ludwig van Beethoven: Piano Concerto No. 4

Composed during an immensely productive period following the completion of his *Eroica* Symphony, and around the time of his "*Waldstein*" and "*Appassionata*" piano sonatas, the Triple Concerto, the *Razumovsky* string quartets, and the Violin Concerto, Beethoven unveiled his Piano Concerto No. 4 at a private concert in the palace of his patron Prince Franz Josef von Lobkowitz in March 1807. This all-Beethoven marathon remains certainly one of the most extraordinary events in all of music history: in addition to this concerto, the performance included the premieres of Beethoven's Symphonies Nos. 5 and 6 ("*Pastoral*") as well as of the *Choral Fantasy* (for piano, chorus and orchestra), the Vienna premieres of three movements from the *Mass in C* and the concert scena "*Ah, Perfido!*" and a solo keyboard improvisation by the composer. To encounter all of these revolutionary pieces for the first time at one concert sitting must have been overwhelming. It was apparently a somewhat difficult event as well, in part owing to the composer's deafness, and it was Beethoven's last public appearance as a concerto soloist, although he would continue to perform in chamber music or as an accompanist.

The *Fourth Piano Concerto* breaks new ground in numerous ways, and its first audiences would have been astonished from its opening notes – played not with the expected authoritarian sound of the full orchestra, but instead a gentle murmuring of a theme based on repeated notes and simple harmonies played alone by the piano soloist. But there's more: following an unconventional opening, the orchestra's response – also quiet, but nevertheless startling – is in the entirely unexpected key of B-major. This turns out simply to be a momentarily bright harmonization of the first melody note, but it produces a moment of rich poetry that echoes in the mind throughout the entire work. In some ways the middle movement is the biggest surprise of all, even apart from its uncharacteristic brevity. Its strict segregation of soloist and orchestral strings (the remainder of the orchestra is silent) is so striking that it demands an explanation. Indeed, the work bears resemblance to Gluck's opera *Orfeo ed Euridice* and, specifically, to how Orpheus used music to tame wild beasts. The orchestral strings are defiant, almost until the end, while the piano (as Orpheus) maintains its composure, ultimately prevailing with them to melt into harmony. Having surprised his audience in each of the first two movements, Beethoven does not relent. The last movement appears to start in the "wrong" key (C major) by way of a link from the closing chord of the second movement, and Beethoven uses this unexpected harmony to surprise again and again throughout the finale. Many of the thematic ideas grow from four tiny melodic and rhythmic figures contained in the rondo theme itself. Most of the movement rushes along at a great pace, but Beethoven also pauses sometimes for moments of delicate and even romantic coloring, then returns to the fundamental high spirits that close the concerto with sparkling and gracious flourishes.

Notes credits: ClassicFM / Wikipedia / Windsync / Silvertrust / NY Philharmonic / Windrep