



bcmf live 2014

Bridgehampton Chamber
Music Festival
Marya Martin, Artistic Director

Johannes Brahms | Howard Shore

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Johannes Brahms

Serenade No. 1 for Nonet in D major, Op. 11 (1858) (arr. Alan Boustead)

The Principality of Lippe-Detmold, midway between Frankfurt and Hamburg, was one of the leading centers of 19th-century German music. The reigning Prince, Leopold III, had a taste for music, which he was able to gratify by employing a permanent orchestra of 45 players that presented a broad spectrum of works from Mozart through Wagner. A great deal of chamber music was played by the principals of the orchestra, a choir was formed from members of the household and townsfolk, and guest artists were often asked to visit the court to perform with the resident forces. One such visitor was Clara Schumann, who not only performed but also gave piano lessons to one of the Prince's sisters and to the sister of the Court Chamberlain. When Clara moved from Düsseldorf to Berlin in 1857, a year after her husband's death, she recommended that the young composer Johannes Brahms continue the ladies' lessons. So taken were they with their 24-year-old teacher that they wrangled for him a position at court which included conducting the chorus and orchestra, participating in chamber music and, of course, continuing their instruction. The post was only for the three months of October through December,

but the salary was sufficient to sustain Brahms in his modest lifestyle in Hamburg for a full year. He returned again in 1858 and 1859.

Brahms found much to like at Detmold. The rich musical atmosphere was an inspiration to his study of the Classical masters, aided by the performances of Mozart and Haydn that the Prince required from the orchestra. The financial reward left him much time free to compose, and the lovely parks and forests surrounding the palace provided him a place to ponder his future and his art. The two Serenades for Orchestra that Brahms composed at Detmold are not only among his first large-scale ensemble works, but also show the evolution of an important strain in his artistic personality—the Romantic adaptation of Classical forms. The First Serenade originated in 1858 as a nonet for flute, two clarinets, bassoon, horn and strings for use at the Detmold concerts. Two years later it was revised for full orchestra. The Second Serenade (A major, Op. 16) was written during 1859. The original chamber version of the D major Serenade, lost after it was performed in Detmold, was reconstructed for the Czech Nonet by English composer and conductor Alan Boustead.

The forms of the individual movements of the D major Serenade are disposed in full, Classical molds, while over the whole wafts a hearty rusticity



Brahms (from left): Ani Kavafian, Ettore Causa, Peter Stumpf, Donald Palma, Stewart Rose, Peter Kolka, Sarah Beaty, Romie de Guise-Langlois, Marya Martin

and country-dance bumpitiousness. Indeed, much of the opening, sonata-form *Allegro molto* is a musical harbinger of the *Hungarian Dances* that Brahms began issuing a dozen years later. The following *Scherzo* (whose initial motive he may have borrowed for the second movement of his B-flat Piano Concerto of 1881) exudes the sort of gentle melancholy that Brahms' music from throughout his life so masterfully expressed. The *Adagio* is spread over a full sonata structure whose prolixity is ameliorated by three great melodies. There

follows something of a music history lesson in the juxtaposition of a pair of quasi-Mozartian minuets for chamber forces with a rambunctious, full-orchestra *Scherzo* whose allusions to Beethoven's essays in the form burst into unashamed quotation (from the "Spring" Sonata for Violin and Piano, Op. 24) in the central trio. The bustling *Rondo* returns the exuberant rhythmic energy and the folk-dance vitality of the opening movement.

**A Palace Upon the Ruins for
Mezzo-Soprano, Flute, Cello, Harp,
Piano and Percussion (2014)**

**Music by Howard Shore
Lyrics by Elizabeth Cotnoir**

Co-commissioned by the Bridgehampton Chamber Music Festival and La Jolla Music Society for Summerfest.

"*A Palace Upon the Ruins* tells of a promise never kept. The inspiration for these songs came from a story from the past that speaks of the healing of an unresolved trauma. These impressionistic verses explore themes of loss, awareness, healing, and redemption.

"Six musicians play six songs. The number six is one of harmony. It is a number of service, balance, compassion, and forgiveness. Water is the framework within which the story is set. Here the idea of water serves as a symbol of spirit. As water takes many forms — fog, ice, and rain for example — the astral, too, manifests in many forms.

This piece concludes with the restoration of balance and beauty."

—Elizabeth Cotnoir & Howard Shore

A Palace Upon the Ruins

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Howard Shore



Howard Shore is among today's most respected, honored, and active composers and music conductors. His work with Peter Jackson on *The Lord of the Rings* earned him three Academy Awards,

four Grammys, and two Golden Globes. Shore was one of the original creators of *Saturday Night Live*, serving as music director from 1975 to 1980. He has scored many films by David Cronenberg including *The Fly*, *Dead Ringers*, *Naked Lunch*, *A Dangerous Method*, and *Cosmopolis*. He has collaborated with Martin Scorsese on *Hugo*, *The Departed*, *The Aviator*, *Gangs of New York*, and *After Hours*. Other films include *Ed Wood*, *The Silence of the Lambs*, *Se7en*, and *Mrs. Doubtfire*. Shore's Opera *The Fly* premiered at the Théâtre du Châtelet in Paris and at the Los Angeles Opera and recently completed a successful run at Theatre Trier in Germany. Other recent works include the piano concerto *Ruin and Memory* for Lang Lang with the China Philharmonic Orchestra, the cello concerto *Mythic Gardens* for Sophie Shao with the American Symphony Orchestra, and *Fanfare* for the Wanamaker Organ in Philadelphia. Howard Shore is an *Officier de l'Ordre des Arts et des Lettres de la France* and recipient of the Governor General's Performing Arts Award in Canada.



Photo (from left): Marya Martin, Bridget Kibbey, Gilles Vonsattel, Clive Greensmith, Jennifer Johnson Cano, Ian David Rosenbaum

Elizabeth Cotnoir

With a background in documentary filmmaking and television, Elizabeth Cotnoir has been collaborating with Howard Shore for several decades in various capacities. Most recently they co-wrote the song “*Coeur Volant*” with French singer Zaz for Martin Scorsese’s Academy Award-nominated film *Hugo*, for which Shore’s score was also nominated. Their earlier collaborations include

the score for Al Pacino’s documentary on *Richard III*, titled *Looking for Richard*, for which Cotnoir provided Latin text for Shore’s Shakespearian score. Recent commissions include an aria titled “*La Tour*” for Opera America as well as lyrics for *Seven Pieces*, which premiered in April 2014 at the National Concert Hall in Dublin, Ireland by the RTÉ Concert Orchestra and soprano Clara Sanabras.

About This Recording

Very few opportunities exist to hear the Brahms Serenade No. 1 as it was originally conceived. Brahms, notoriously self-critical, decided to toss the original version of his Serenade No. 1 for Nonet into the fire after hearing critical words about it from his trusted friend, Clara Schumann. Thankfully, musicologist and composer Alan Boustead reconstructed the work for the original instrumentation and we are thrilled to present our August 2014 performance here for you. We've paired it with another standout performance from 2014, that of the BCMF-commissioned work from Howard Shore, *A Palace Upon the Ruins*. At the concert, the room fell silent as the last notes floated into the church, then thunderous applause as the composer and the librettist (his wife, Elizabeth Cotnoir), joined the musicians onstage for a well-deserved bow.

—Marya Martin

Marya Martin,

Founder and Artistic Director



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, Ms. Martin 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 master flutist Jean-Pierre Rampal. After winning top prizes in the Naumburg, Munich International, and Rampal International competitions, and the Young Concert Artists International Auditions — all within a two-year period — Ms. Martin has gone on to appear as a soloist with major orchestras and at leading summer music festivals and chamber music series throughout the United States. She has received a Distinguished Alumni Award from the University of Auckland and the Ian Mininberg Distinguished Service Award from Yale University. Committed to expanding the flute repertoire, she has commissioned more than twenty new works, many of which have been recorded on the Naxos, Albany, and BCMF Records labels. Ms. Martin is on the faculty of the Manhattan School of Music and has given master classes throughout the U.S. and New Zealand.

Bridgehampton Chamber Music Festival

Founded in 1984, the Bridgehampton Chamber Music Festival has since reached the forefront of the American music scene by bringing together superlative artists to perform innovative programs in an intimate setting. Committed to contemporary music, the Festival has commissioned 15 works from eminent composers including Pulitzer Prize winners Paul Moravec, Kevin Puts, and Ned Rorem. The Festival makes its home in Bridgehampton on the East End of New York's Long Island, performing in venues such as the acoustically superior Bridgehampton Presbyterian Church and Lichtenstein Theater at the Parrish Art Museum. In 2015, BCMF launched a new spring series to complement its summer festival. This live recording is the sixth release on BCMF Records and provides a snapshot of the exciting music-making which takes place each year at the Festival, where artists and audiences annually rediscover what Marya Martin calls "the electricity of good friends making music together."

BCMF gratefully acknowledges the unwavering generosity and support of our Board of Directors.

Artists

Jennifer Johnson Cano, *mezzo-soprano*

Marya Martin, *flute*

Sarah Beaty, *clarinet*

Romie de Guise-Langlois, *clarinet*

Peter Kolkay, *bassoon*

Stewart Rose, *French horn*

Ani Kavafian, *violin*

Ettore Causa, *viola*

Clive Greensmith, *cello*

Peter Stumpf, *cello*

Donald Palma, *double bass*

Gilles Vonsattel, *piano*

Bridget Kibbey, *harp*

Ian David Rosenbaum, *percussion*

Produced and engineered by Adam Abeshouse

Cover Image: Brian Hatton

Bridgehampton Chamber Music Festival

Recorded at the Bridgehampton Presbyterian

Church, Bridgehampton, New York,

Aug 9-Aug 24, 2014

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Johannes Brahms (arr. Alan Boustead)

Serenade No. 1 for Nonet in D major, Op. 11	41:05
1. Allegro molto	9:47
2. Scherzo: Allegro non troppo	7:41
3. Adagio non troppo	11:52
4. Menuetto I – Menuetto II – Menuetto I	3:15
5. Scherzo: Allegro	2:50
6. Rondo: Allegro	5:40

Marya Martin, *flute*; Romie de Guise-Langlois, *clarinet I*;
Sarah Beaty, *clarinet II*; Peter Kolkay, *bassoon*;
Stewart Rose, *French horn*; Ani Kavafian, *violin*; Ettore Causa, *viola*;
Peter Stumpf, *cello*; Donald Palma, *double bass*

Howard Shore

<i>A Palace Upon the Ruins</i>*	19:18
7. Nebel (Fog)	4:05
8. Eis (Ice)	3:46
9. Wasser (Water)	3:26
10. Wolke (Cloud)	2:50
11. Regen (Rain)	1:18
12. Sonne (Sun)	3:53

Jennifer Johnson Cano, *mezzo-soprano*; Marya Martin, *flute*;
Clive Greensmith, *cello*; Gilles Vonsattel, *piano*;
Bridget Kibbey, *harp*; Ian David Rosenbaum, *percussion*

*Co-Commissioned by the Bridgehampton Chamber Music Festival and La Jolla Music Society.

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