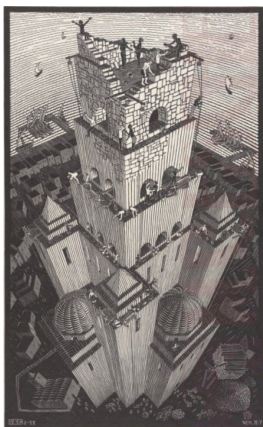


Williams Chamber Players
October 25th, 2019
Compiled by Stephen Tian-You Ai '18

About Escher (2015)
Mario Carro (b. 1979)



Works by M.C. Escher from his Italian period (1923 – 1935). Left to right: *Tower of Babel* (Feb. 1928, woodcut), *Phosphorescent Sea* (July 1933, lithograph), *Dolphins* (Feb. 1923, woodcut). Images taken from mcescher.com.

About Escher is a three-movement piece inspired by the brilliant work of the Dutch artist M.C. Escher (1898–1972), specifically his engravings and lithographs from his first season in Rome (1923–1935). The first movement, *Tower of Babel*, is bright with an eminently rhythmic character. The second, *Phosphorescent Sea*, is more static, showcasing marimba tremolos and a warm G-string violin melody. In the final movement, *Dolphins*, both instruments merge and race against each other in a flurry of fast and repetitive material, full of dynamism.

— Mario Carro

Frühlingsglaube (“Faith in Spring”), D.686 (1820)
Franz Schubert (1797-1828)

Die linden Lüfte sind erwacht,
Sie säuseln und weben Tag und Nacht,
Sie schaffen an allen Enden.
O frischer Duft, o neuer Klang!
Nun, armes Herze, sei nicht bang!

Balmy breezes are awakened;
they stir and whisper day and night,
everywhere creative.
O fresh scents, O new sounds!
Now, poor heart, do not be afraid.

Nun muss sich Alles, Alles wenden.

Now all must change.

Die Welt wird schöner mit jedem Tag,
Man weiss nicht, was noch werden mag,
Das Blühen will nicht enden.
Es blüht das fernste, tiefste Tal:
Nun, armes Herz, vergiss der Qual!
Nun muss sich Alles, Alles wenden.

The world grows fairer each day;
we cannot know what is still to come;
the flowering knows no end.
The deepest, most distant valley is in
flower.
Now, poor heart, forget your torment.
Now all must change.

Text by Johann Ludwig Uhland

trans. Richard Wigmore

“Der Doppelgänger (‘The Wraith’)” from *Schwanengesang*, D. 957 (1828)

Franz Schubert (1797-1828)

Still ist die Nacht, es ruhen die Gassen,
In diesem Hause wohnte mein Schatz;
Sie hat schon längst die Stadt verlassen,
Doch steht noch das Haus auf demselben
Platz.

The night is still, the streets are at rest;
in this house lived my sweetheart.
She has long since left the town,
but the house still stands on the selfsame
spot.

Da steht auch ein Mensch und starrt in die
Höhe,
Und ringt die Hände, vor Schmerzens
Gewalt;
Mir graust es, wenn ich sein Antlitz sehe –
Der Mond zeigt mir meine eigne Gestalt.

A man stands there too, staring up,
and wringing his hands in anguish;
I shudder when I see his face –
the moon shows me my own form!

Du Doppelgänger! du bleicher Geselle!
Was äffst du nach mein Liebesleid,
Das mich gequält auf dieser Stelle,
So manche Nacht, in alter Zeit?

You wraith, pallid companion,
why do you ape the pain of my love
which tormented me on this very spot,
so many a night, in days long past?

Text by Heinrich Heine

trans. Richard Wigmore

Lied eines Schiffers an die Dioskuren (“Boatman's song to the Dioscuri”), D. 360 (1826)

Franz Schubert (1797-1828)

Dioskuren, Zwillingsterne,
Die ihr leuchtet meinem Nachen,
Mich beruhigt auf dem Meere
Eure Milde, euer Wachen.

Dioscuri, twin stars,
shining on my boat,
your gentleness and vigilance
comfort me on the ocean.

Wer auch fest in sich begründet,

However firmly a man believes in himself,

Unverzagt dem Sturm begegnet,
Fühlt sich doch in euren Strahlen
Doppelt mutig und gesegnet.

however fearlessly he meets the storm,
he feels doubly valiant and blessed
in your light.

Dieses Ruder, das ich schwinge,
Meeresfluten zu zerteilen,
Hänge ich, so ich geborgen,
Auf an eures Tempels Säulen.

This oar which I ply
to cleave the ocean's waves,
I shall hang, once I have landed safely,
on the pillars of your temple.

Text by Johann Meyrhofer

trans. Richard Wigmore

“Three Schubert songs, familiar and beloved. These songs represent a great span of not only music, but of words turned into music. Schubert has given a kind of poise to each text which makes them a joy to perform.”

— Keith Kibler

It is often said that Schubert was a dreamer. Indeed, Schubert's music tends to drift aimlessly, lingering to smell the roses along the way. Musicologists have often pointed towards Schubert's penchant for repetition and recoloration as “musical wandering,” flights of compositional fancy avoided in Beethovenian goal-oriented linearity. The three songs presented here are no exception—clear indications of musical development are noticeably absent. In *Frühlingsglaube*, Schubert luxuriates in the round embrace of A-flat, in a declamation of hope against a distant pain hinted at in a dissonant diminished seventh sonority on “Nun, armes Herze...” *Der Doppelgänger*, a piece about the ghastly double-self and herald of death, haunts the ambiguous border between the relative B minor and major, inward and outward, imagination and expression, and anxiety and rage. *Lied eines Schiffers an die Dioskuren* again finds comfort in A-flat, this time as the reassuring glow of the twin stars Castor and Pollux in the Gemini constellation.

Out of this comparison grows one of the most famous historical music clichés: Schubert's song, embodying the sleepwalker, the cerebral, and the natural, acts as a foil to Beethoven's symphony, representing the laborer, the physical, and the mighty. However, one cannot help but to question this staunch categorization: Schubert's “dreams” leap viscerally from the stage in dynamic and compelling ways, often with great violence. What we find is not the aimless musical writing of a sleepwalker, but rather music that embodies, as musicologist Francesca Brittan put it, “presentness, in which the mind is illuminated by an all-inclusive awareness of natural sights and sounds.” Schubertian wandering is thus a state-of-being that is supremely human—an embodied, sensual experience that recognizes the need for rest, reflection, and recovery.

Piano Quartet in L'istesso Tempo (1998)
Giya Kancheli (1935-2019)

Again and again, with deep regret, we see how alongside obvious achievements of the civilised world, our planet is being torn apart by bloodshed and antagonism. And no creative deed is able to withstand that destructive force, which so easily strikes out the fragile means of progress.

Taking very close to my heart all that is happening around me, I am trying to express in my music the state I feel in my soul, writing basically for myself, without contriving any illusions that, as Dostoyevsky said, “beauty will save the world.”

This is why my music is more sad than happy, and is addressed more to the lone individual rather than to society. Here you won't find appeals for striving, equality, or “a bright future.” Most likely you will find threads of sorrow caused by the imperfection of the world which keeps disregarding the most horrendous examples from human history.

My thoughts are expressed in extremely simple musical language. And I hope that the audience will be affected by my composition, and will not mistake my deliberate simplicity for what in my opinion is the most dangerous phenomenon—the feeling of indifference.

— Giya Kancheli

Quintet for Piano and Winds in E-flat Major, K. 452 (1784)
Wolfgang Amadeus Mozart (1756-1791)

Completed on March 30, 1784 and premiered only several days later, Mozart's Quintet for Piano and Winds was composed at the height of Mozart's successful and busy career, during his residency in Vienna from 1784-1788. During this period, Mozart performed extensively both publicly and privately for the elite, and emerged as a prominent composer and piano soloist. Mozart bragged to his father in a letter that he was busy preparing simultaneously for 22 concert appearances as a part of his 1784 season, and also happened to include a list of his subscribers, jam-packed with the names of Austrian nobility. For these concerts, he composed and premiered several of his most beloved pieces: most notably, a dozen piano concerti (K. 449 to K. 503) and four horn concerti, which have become staples of the repertoire.

Given his booming career, it might not be a surprise that Mozart wrote to Leopold proclaiming that his quintet was the “best thing I have written in my life.” This descriptor,

while not underserved, might strike modern audiences as odd, especially given that *The Marriage of Figaro* would be completed in the next couple of years. Clearly reflective of his work as a piano soloist, the first movement stages a conversation between piano and winds, experimenting with the colors resulting from different groupings of wind timbres. This conversation flows naturally into the second movement, where individual wind instruments express themselves against a patient and receptive piano. After careful deliberation, the piano once again asserts its soloistic role in the third movement, leading the ensemble in a charming and exuberant rondo, culminating in a collaborative ensemble cadenza.

— Stephen Ai '18

Pianist, chamber musician, and music theorist **Stephen Tian-You Ai** has been heard at venues such as Chapin Hall, Copley Symphony Hall, West Road Concert Hall, and Carnegie Hall, and has appeared alongside ensembles such as the Berkshire Symphony, Fifth House Ensemble, the Los Angeles Bach Festival Orchestra, and the San Diego Symphony. Stephen's performing interests rest on opposite sides of the spectrum: he has a strong inclination towards historical keyboards, contemporary music, and their intersections.

Stephen's research interests lie within performance studies, specifically in the intersections between analysis and practice-based research. His work seeks to strike a balance between his identities as an analyst and as a pianist, centering uniquely on a performer's artistic values and sensibilities. Stephen is currently studying towards an MA in Music Theory at Queens College. He received his BA in Music and Mathematics from Williams College in 2018, and his MPhil in Music from Clare Hall at the University of Cambridge in 2019. In his spare time, Stephen likes to cook, sing, and play video games. You can follow Stephen's past and ongoing projects at stephenai.com.

Performer Biographies

In Order of Appearance

Praised in Gramophone magazine for her “disciplined virtuosity,” violinist **Joanna Kurkowicz** enjoys an active and versatile career as an award-winning soloist and chamber musician. She has performed with a number of major orchestras, including the New Zealand Symphony Orchestra, New England String Ensemble, and Polish National Radio Orchestra, and was recently a recipient of the New England Conservatory’s Outstanding Alumni Award. Ms. Kurkowicz currently serves as concert mistress of the Boston Philharmonic and the Berkshire Symphony Orchestra, and is an Artist in Residence at Williams College.

Matthew Gold is a percussion soloist and chamber musician who appears across the U.S. and internationally presenting concert programs, master classes, and lectures. Based in Williamstown, MA and New York City, he is a member of the Talea Ensemble and the Talujon percussion group. Mr. Gold is an Artist in Residence in Percussion and Contemporary Music Performance at Williams College where he directs the Williams Percussion Ensemble, I/O Ensemble, and the annual I/O Festival of New Music. He has been a featured artist on recent festivals including the Darmstadt International Summer Course for New Music, Le Festival Les Musiques in Marseille, and the Warsaw Autumn Festival, and has appeared with the New York Philharmonic on its “Philharmonic 360” program at the Park Avenue Armory.

“The bright heft and fully-focused center of a Helden-baritone,” “A thrillingly centered voice with heroic ring,” “The model of what a bass-baritone should be.” These are just a few of the critical accolades bass-baritone **Keith Kibler** has received for recent appearances. Keith Kibler has sung leading roles internationally with some of the opera world’s best directors: Russian opera with Galina Vishnevskaya, Mozart with Peter Sellars, Britten with David Alden and Lou Galterio, and Handel with Tito Copobianco, to name a few. Mr. Kibler has premiered new compositions by Malcolm Peyton, Rodney Lister, Peter Homans, and he sang major roles in the Boston premiers of Alban Berg’s *Wozzeck* and Arnold Schoenberg’s *Gurrelieder*, both conducted by Gunther Schuller.

Doris Stevenson has won lavish praise from critics and audiences alike in performances around the world. She has soloed with the Boston Pops and appeared at Carnegie Hall in New York, the Kennedy Center in Washington, D. C., Salle Pleyel in Paris, and Suntory Hall in Tokyo. Her acute sensitivity and musicianship have made her a sought-after collaborative pianist, and she has performed with such greats as Andre Navarra, Gregor Piatigorsky, Ruggiero Ricci, and Paul Tortelier. Her many recordings include six major works by David Kechley, the Saint-Saens sonatas for violin and piano with Andres Cardenes, the complete Mendelssohn cello works with Jeffrey Solow and two major works by fellow Williams faculty member Ileana Perez-Velazquez.

Ms. Stevenson has served as the Lyell B. Clay Artist in Residence at Williams College since 1987.

Ah Ling Neu's performing career has spanned the U.S., Europe, Asia, and Australia. She is presently a member of the Cassatt String Quartet, the North County Chamber Players, and the Brooklyn Library Chamber Players, as well as a former member of the Ridge String Quartet and a longtime veteran of the New York Philomusica. She has participated in prestigious music festivals such as the Bridgehampton Festival, the White Mountains Music Festival, the Manchester Music Festival, and the International Musician's Seminar.

Two-time winner of the American Symphony League's ASCAP Award for Adventuresome Programming of Contemporary Music, **Ronald Feldman** has received critical acclaim for his work as a conductor and cellist. He has appeared as guest conductor with major orchestras such as the London Symphony Orchestra, the Rochester Philharmonic Orchestra, the Saint Louis Symphony, and the Quebec Symphony. Mr. Feldman also served as Assistant Conductor of the Boston Pops Orchestra, under Conductor John Williams, from 1989 to 1993.

Catherine Weinfield served as second Oboe and English Horn with the Florida Grand Opera from 2012-2016. From 2009 - 2013, Ms. Weinfield held the position of Assistant Principal Oboe and principal English Hornist with the Honolulu Symphony and the Hawaii Opera Theater. Ms. Weinfield has also performed with the Cleveland Orchestra; the Metropolitan Opera; the San Diego and Charleston Symphonies; as well as the Philharmonic Orchestra of the Americas, an orchestra made up of North, Central, and South American musicians. An active chamber musician as well, Ms. Weinfield was a founding member of Trio de Salzedo, a Miami-based trio dedicated to performing new and innovative works for oboe, voice, and percussion.

Clarinetist **Paul Green**'s career spans jazz, classical music, and klezmer. He is an active teacher, as well as co-director of "A Summer Celebration of Jewish Music," which presents a wide variety of Jewish music throughout the Berkshires. As director of the band Two Worlds, Mr. Green has actively engaged in fusing the genres of jazz and klezmer music. Two Worlds's first recording, Music Coming Together, garnered rave reviews from a number of prestigious jazz publications; the group's second recording will be released in February of 2019.

Victor Sungarian, Artist Associate in Horn, began his music studies with piano and voice lessons at the age of 5. Through the years of study at the Plovdiv City Music School (Bulgaria), Mr. Sungarian won two Young Talent competitions and the First Prize at the Golden Diana chamber music competition in Yambol City (Bulgaria). As a professional musician, Mr. Sungarian has actively performed with orchestras in Japan, Korea, the Dominican Republic, Venezuela, and Brazil, as well as throughout the United States. He is currently a member of the

Albany Symphony, and performs as Principal Horn with the Schenectady Symphony, Catskill Symphony, Glens Falls Symphony, Hudson Valley Philharmonic, and the Berkshire Symphony orchestras. Victor regularly performs chamber music with the Williams Chamber Players, the St. Rose Camerata, and the Empire Brass.

Stephen Walt is Artist Associate of Bassoon, Director of Woodwind Chamber Music and a member of the Williams Chamber Players. He holds a B.A. degree from the University of Massachusetts (1970) and the M.A. from Kent State University (1974). Mr. Walt is principal bassoonist with the Berkshire Symphony, Albany Symphony and the Berkshire Bach Ensemble, and has performed with orchestras, chamber ensembles and opera companies throughout the United States. In addition, he is Artist-Teacher of Bassoon at the University of Massachusetts at Amherst.

Elizabeth Wright, Artist Associate in Piano at Williams College, has performed extensively throughout the United States, Europe, the USSR and Japan. She has appeared in recital with many distinguished artists and was awarded the prize of Outstanding Accompanist at the Fourth International Tchaikovsky Competition in Moscow. Ms. Wright premiered and recorded many new works, performing in such groups as the American Composers Orchestra, the Aspen Contemporary Festival and Orpheus. She is principal pianist with the American Symphony Orchestra and was for many years piano soloist for both the Martha Graham Dance Company and the Paul Taylor Dance Company. She has been an artist-teacher for the Lincoln Center Institute and has served on the faculties of the Mannes College of Music, Bennington, and Princeton. Appearing frequently on PBS, Ms. Wright has recorded on the Gasparo, Opus One and CRI labels.