

23ARTS WINDHAM SUMMER MUSIC FESTIVAL 2017





Enhancing Windham and the Mountaintop through Education, Recreation and The Arts

The Arts

- 23A Windham Concert Series
 - Sugar Maples Art Explorers
 - July 4th Taiko Drum Concert
 - Museum Field Trips

Education

- WAJ College Scholarships
- Library Summer Reading Program
- CCE Science & Nature Field Trips
- Boys & Girls State Sponsor



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- Animal Spay Program
- Asthma & Audiology Diagnostic Equipment
- Windham Food Pantry



Windham Foundation

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www.windhamfoundation.com

Windham Foundation, a 501c3 grants based non-profit, funds programs to preserve and enhance life in Windham and the Mountaintop. Since its founding in 2004, the Foundation has awarded \$3.9m to support local projects in education, recreation, and the arts. Windham Foundation is run by an all-volunteer Board.

Your Support Makes a Difference

Welcome to the inaugural 23Arts Windham Summer Music Festival!

Thank you to the Windham community for the warm welcome that we have received! Following in the rich musical tradition of Bob Manno and Magdalena Golczewski's Windham Chamber Music Festival, we are delighted to announce our inaugural 23Arts Windham Summer Music Festival.

Our premiere summer festival presents classical programming curated by 23Arts Windham Classical Artistic Director, Jonathan Yates, as well as world-class jazz and folk. Featured artists range from APA Cole Porter Fellow in Jazz Piano, Dan Tepfer, to the GRAMMY Award-winning bandleader, Vince Giordano, to Yo-Yo Ma Silk Road Ensemble members Colin & Eric Jacobsen. We hope you will join us for each of these unique musical adventures throughout the season!

23Arts Windham is a new program of the Tannersville-based 23Arts Initiative, which hosts the annual 23Arts Summer Music & Jazz Festival as well as year-round community programming and visits to mountaintop school districts. Through our work in Tannersville, it has been exciting to witness over the past four years how art can both create and contribute to a community. We look forward to growing these artistic opportunities and contributing to the cultural offerings across our mountaintop, and are excited to announce that our school outreach will expand in 2017/2018 to include the Windham-Ashland-Jewett Central School District.

We would like to give a special thank you to the Windham Foundation for providing funding which has made our programming possible, as well as our local sponsors from the Windham Chamber of Commerce, Hotel Vienna and WRIP 97.9 FM.

We look forward to welcoming you all for our premiere festival. Join us and celebrate your Mountaintop for the Arts!

*Piers & Lucy Playfair, Co-Founders of 23Arts Windham
Jonathan Yates, 23Arts Windham Classical Artistic Director
Chandra Knotts, 23Arts Program Director*

WWW.23ARTS.ORG

23ARTS WINDHAM SUMMER MUSIC FESTIVAL 2017

WINDHAM CIVIC CENTRE CONCERT HALL
5379 NY-23, WINDHAM, NY



EVENTS SCHEDULE

ALL CONCERTS BEGIN AT 8PM

- | | |
|-------------------------|--|
| Saturday
July 8 | GOLDBERG VARIATIONS/VARIATIONS
Dan Tepfer |
| Saturday
July 15 | BIRTH OF THE BIG BAND
Vince Giordano & the Nighthawks |
| Saturday
July 22 | WHEN YOU WISH UPON A STAR:
THE SONGS OF DISNEY
The Ladybugs |
| Saturday
July 29 | BEGINNING AT THE END:
LATE WORKS FOR VIOLIN, CELLO & PIANO
Colin Jacobsen, Eric Jacobsen
& Jonathan Yates |
| Saturday
August 12 | CLARINET CUBED: TRIOS BY
BEETHOVEN, BRAHMS & BEAT FURRER
Carol McGonnell, Clancy Newman
& Jonathan Yates |
| Saturday
August 19 | GERSHWIN & GUTHRIE
Sam Reider & Future Folk Musik |
| Saturday
September 2 | MUSICAL MARRIAGES
Jonathan Yates, Louis Otey & String Orchestra |

TICKETS:

WWW.23ARTS.ORG/WINDHAM

REGULAR \$25 | PREMIUM \$35 | SENIORS: \$22 | UNDER 18 FREE
FESTIVAL PASS (7 EVENTS): \$150

special online discounts available for 23Arts supporters and sponsors



PHOTO CREDIT: JOSH GOLEMAN

"THIS IS NO STUNT, BUT A FRESH MUSICAL
EXPLORATION" *THE NEW YORK TIMES*

GOLDBERG VARIATIONS/ VARIATIONS

DAN TEPFER
solo piano

Saturday, July 8, 8pm

Total runtime: 85 minutes, no intermission

Praising a "riveting and inspired, brilliant performance" in a recent NYC concert review, he concluded: "I bet Bach would recognize a kindred spirit in Mr. Tepfer." Goldberg Variations / Variations has been inspiring similar reactions from critics around the world. In what the *Wall Street Journal* calls a "bridge across centuries and genres", the jazz pianist follows his performance of each of Bach's original Variations with an improvised variation of his own.

Co-presented with Catskill Jazz Factory

Dan Tepfer on Bach's Goldberg Variations:

I grew up with the "Goldbergs." I even remember clearly the first time I ever heard them, when I was 11 years old. I was playing chess with a friend, and he went over to the hi-fi and put one of his parents' records on – it was the 1981 Glenn Gould recording. I flipped out from hearing just the Aria. I thought it was some of the most beautiful music I'd ever heard. I think if anyone has experienced it as this totem, I have – I own a ton of recordings of the *Goldberg Variations*. It has always been with me. But I never thought it would be something that I'd play myself on the piano until a few years ago. I just kept wanting to learn more of it, then all of it. Also, as a composer, I grew to experience very intimately just how perfect Bach's music is, how complete. And I've always felt emotionally the almost sacred quality of the work.

That said, we should remember that the *Goldberg Variations* were originally published as keyboard studies. Each one is clearly trying to teach us something. There are technical ideas that Bach is making the pianist work through, as well as musical ideas that he is displaying. In his time, the Baroque era, there was a whole tradition of showing how things are done. It wasn't just, "Buy this music so you can have fun playing it and it'll sound nice." It was, "Buy this sheet music so you can see how a canon or a fugue is made." Bach is very thorough. In, say, Variation 26, when a fast line happens in the right hand and a slower melody happens in the left hand, with chords, he will always reverse it so that you get the same experience with the other hand. That wouldn't be the case if the *Goldberg Variations* weren't studies. But to the listener, that stuff isn't necessarily relevant. That's part of the genius of Bach: He is operating on all these levels – his music is mathematically and structurally perfect, but it also expresses the full range of human emotion. The "Goldbergs" aren't just serious and dramatic; they are also funny and light. There is a whole world in this music. In Bach's day, people probably responded to the practical, pedagogical aspect of the music, and in our time, people emphasize the hallowed, spiritual aspect of it. The piece has come to mean different things to people in different eras. That's another thing that makes it great.

About Dan Tepfer:

Dan Tepfer has made a name for himself as a pianist-composer of wide-reaching ambition, individuality and drive — "a remarkable musician" in the words of the *Washington Post* and one "who refuses to set himself limits" in those of France's *Télérama*. The New York City-based Tepfer, born in 1982 in Paris to American parents, has performed with some of the leading lights in jazz, including extensively with veteran saxophone luminary Lee Konitz.

As a leader, Tepfer has crafted a discography already striking for its breadth and depth, ranging from probing solo improvisation and intimate duets to richly layered trio albums of original compositions. His 2011 Sunnyside/Naïve album *Goldberg Variations / Variations* saw the prize-winning pianist performing J.S. Bach's masterpiece as well as improvising upon it to "build a bridge across centuries and genres" (*Wall Street Journal*) in "an impressive feat that keeps coming back to a hearty and abiding respect" (*The New York Times*).

As a composer, he is a recipient of the Charles Ives Fellowship from the American Academy of Arts and Letters for works including *Concerto for Piano and Winds*, premiered in the Prague Castle with himself on piano, and *Solo Blues for Violin and Piano*, premiered at Carnegie Hall.

Bringing together his undergraduate studies in astrophysics with his passion for music, he is currently working on integrating computer-driven algorithms into his improvisational approach.

Awards include first prize and audience prize at the Montreux Jazz Festival Solo Piano Competition, first prize at the East Coast Jazz Festival Competition, and the Cole Porter Fellowship from the American Pianists Association.

On Goldberg Variations / Variations

"On his new CD, *Goldberg Variations/Variations*, Mr. Tepfer not only enters what to many pianists is hallowed ground — he leaves his self-assured footprints all over. His jazz roots show through in the crisp articulation and rhythmic clarity of his counterpoint, in his glass-sharp attack and, above all, in his supple approach to time... He builds a bridge across centuries and genres to spark a dialogue with Johann Sebastian Bach."

—*Wall Street Journal*

"CRITIC'S PICK: On his latest album, the 29-year-old pianist not only had the audacity to play Bach's *Goldberg Variations* — he improvised on them. The results are elegant, thoughtful, and thrilling."

—*New York Magazine*

"In a ballsy move that resounds with an unabashed yen for balance, the insightful pianist concocts a freeprov ditty for each of Bach's most famous miniatures on the new *Goldberg Variations/Variations*. On the classical side, the 60 tracks are a blend of grace and power. On the jazz side, they're built with daring and elan. It's easy to respect both."

—*Village Voice*



AN EVENING DEDICATED TO THE INFAMOUS
ROARING TWENTIES & JAZZ AGE DECADENCE

BIRTH OF THE BIG BAND

VINCE GIORDANO & THE NIGHTHAWKS

Saturday, July 15, 8pm

Experience an era of bootlegged booze, the Foxtrot and Jazz Age decadence in an evening dedicated to the infamous Roaring Twenties! For a truly authentic time travel back to the joyful syncopation of the 1920s, join the GRAMMY Award-winning Vince Giordano & the Nighthawks for the music of such essential bandleaders as Fletcher Henderson, Don Redman, Jean Goldkette, and more.

Co-presented with Catskill Jazz Factory

Big Band leader and multi-instrumentalist Giordano brought the sounds of the 1920s to life in HBO's *Boardwalk Empire* and has recorded for countless top films and TV series over the past three decades, with recent titles including *Café Society* (2016), *Carol* (2015), and the first season of the new Amazon series *Z: The Beginning of Everything* (2017). Giordano was recently featured in the multi-award winning documentary *There's a Future in the Past*, a behind-the-scenes look at the group's virtuosity, vintage musical instruments, and more than 60,000 period band arrangements.

For a truly authentic time travel back to the Birth of the Big Band, join Vince Giordano & The Nighthawks as they bring the joyful syncopation of the 1920s to Windham through the music of such essential bandleaders as Fletcher Henderson, Don Redman, Jean Goldkette, and more.

About Vince Giordano:

In 1976 Vince Giordano & the Nighthawks (originally known as the New Orleans Nighthawks) was formed. His dynamic band has been booked for black tie galas at the New York Public Library, the Waldorf Astoria, the Rainbow Room and many private events for the patrons of the NY Pops, NYC Opera, NYC Ballet and countless charitable organizations. Vince has also performed at the Smithsonian Institute, Carnegie Hall, Lincoln Center, Metropolitan Museum of Art and Jazz Festivals around the world.

Giordano started recording motion picture soundtracks in *National Lampoon's Movie Madness* (1981). After meeting Dick Hyman, Vince lent his musical and acting talents to Woody's Allen's *Midsummer Nights Sex Comedy* (1982), *Zelig* (1983), Francis Ford Coppola's film *The Cotton Club* (1984) under the baton of Bob Wilber, and more Woody Allen soundtracks including: *Purple Rose of Cairo* (1984), *Bullets Over Broadway* (1994), *Radio Days* (1985), *Billy Bathgate* (1991), *Mighty Aphrodite* (1995), *Curse of the Jade Scorpion* (2001), then acted as a bass player, most notably in Sean Penn's on-screen band in *Woody's Sweet And Lowdown*. He and the Nighthawks band have been both onscreen and in the studio for *Bloodhounds of Broadway* (1989) directed by Howard Brookner; Gus Van Sant's film *Finding Forrester* (2000), in Martin Scorsese's *The Aviator* (2004), and Sam Mendes' film *Revolutionary Road* (2009). Other recording projects include soundtracks for Terry Zwigoff's *Ghost World* (2001); Tamara Jenkins' *The Savages* (2007), Robert DeNiro's film, *The Good Shepherd* (2010), Sam Mendes' *Away We Go* (2009), Michael Mann's film *Public Enemies* (2009), along with HBO's – *Grey Gardens* (2009) and Todd Haynes' HBO mini-series *Mildred Pierce* (2011).

Vince Giordano and the Nighthawks recorded four tunes for the HBO TV film *Bessie* (2015) starring Queen Latifah as blues legend Bessie Smith. The official soundtrack is on Sony Legacy Recordings.

In 2012, Vince Giordano and the Nighthawk won a GRAMMY: Best Compilation Soundtrack For Visual Media for their work on *BOARDWALK EMPIRE Volume 1 – Music from the HBO Original Series* CD. Vince and the band are heard and seen on *Boardwalk Empire* throughout five seasons.

Vince and the band have also been on the USA Network series *Royal Pains*. In January 2013, they performed at the 92nd Street Y for the Lyrics & Lyricist "Makin' Whoopee" with Christine Andreas, Jason Graae, Howard McGillin, Laura Osnes and Bolcom & Morris.

More than simply a performer, Giordano is a big-band historian and collector with more than 60,000 music scores in his collection. In 2011 they performed at Turner Classic Movie Film Festival with an original score accompanying Buster Keaton's silent film *The Cameraman* at the Egyptian Theater in Hollywood. Also in 2011, Vince and the band were on the PBS series *Michael Feinstein's American Songbook*, where Vince revealed some treasures from the Great American Songbook. Vince Giordano and the Nighthawks are renowned on the New York scene for their commitment to preserving and authentically presenting 1920s and '30s jazz and popular music.

Vince Giordano & the Nighthawks can be heard every Monday & Tuesday evenings at Iguana NYC, in the heart of Times Square in NYC.

"An erupting wellspring of euphoria: that would describe the vintage swing emanating from Vince Giordano and the Nighthawks..."

— *The New York Times*, Stephen Holden

"Vince Giordano didn't just record with his band, the Nighthawks, much of the music on 'Boardwalk Empire.' He also served as an invaluable historical resource."

— *The New York Times*, Charles McGrath



PHOTO CREDIT: LAUREN DESBERG

"IN ALL OF CONTEMPORARY MUSIC, THE LADYBUGS ARE EASILY ONE OF MY FAVORITE THINGS." *THE WALL STREET JOURNAL*

WHEN YOU WISH UPON A STAR: THE SONGS OF DISNEY

THE LADYBUGS

Saturday, July 22, 8pm

Hear Disney songs like never before! The Ladybugs, led by vocalist Martina DaSilva, join 23Arts as they breathe fresh life into songs from such classic Disney films as *Cinderella*, *Robin Hood*, *The Jungle Book*, *Sleeping Beauty*, and more.

"The emerging genre generally known as the new hot jazz, has no shortage of artists who are talented, imaginative, attractive, and ridiculously young. But even by that standard, the Ladybugs stand out as a vocal duo that is both charming and musically substantial in equal portions."

— Will Friedwald, *The Wall Street Journal*

Co-presented with Catskill Jazz Factory

Artist Statement:

We chose to explore the repertoire of classic Disney animated films because it is the music we all grew up listening to- it holds a certain nostalgic value to each of us. For many years I've had a secret desire to belt out my favorite Disney songs on stage, but the idea always felt too silly and indulgent for jazz audiences. This fantasy finally came to fruition when The Ladybugs was formed. The Ladybugs is an inherently joyful and playful band, and it felt like the perfect ensemble with whom to breathe fresh life into my favorite songs from childhood.

From *Snow White* to *The Jungle Book* to *Pocahontas*, there is so much stylistic variety in Disney music. And because they are cartoons, they come from such a creative, colorful world that they immediately evoke a lot of imagery in the songs. It was so fun to reinterpret the music that I've been picturing so clearly in my mind for a long time. Most of what we're exploring in this program is music from Disney's "golden age", the 1930s-60s, when jazz was popular music. So many of these songs can easily fit in a jazz setting. Disney films are one of the few elements of pop culture that permeate all generations. My grandmother, my mother, my brother, and even my niece all have a deep connection with these films. So it is truly a program for all ages!

-Martina DaSilva, The Ladybugs

About The Ladybugs:

The Ladybugs are a traditional jazz vocal group known for their intricate harmonies and experimental arrangements. Led by Martina DaSilva, all members of the band sing while playing ukulele, guitar, trombone, bass, and drums. The Ladybugs' repertoire includes favorites from the 1920s, '30s, and '40s, infused with swing, country, blues, and latin music. The band has received high praise for recent performances at Jazz At Lincoln Center's Generations in Jazz Festival, the NY Hot Jazz Festival, and the NYC Winter Jazzfest. With an uplifting sound that attracts all audiences, The Ladybugs effortlessly keep listeners smiling and moving. In September 2015, The Ladybugs released their debut self-titled album to rave reviews.

"The Ladybugs' refreshing sound and smart interpretations of early jazz tunes come as something of a revelation: light popular music from the early 1900s still has the power to enchant ... The talent in this band is enormous and much fiercer than its name implies. With all due respect, no ladybug ever sounded this good." - *The New York City Jazz Record*

About Martina DaSilva:

Jazz vocalist Martina DaSilva, a New York City native, captivates audiences with her signature blend of daring technical virtuosity and expressive emotional sensitivity. Drawing equally from the styles of early jazz, opera, and chamber music, her musicality transcends conventional genre labelling. As a Brazilian-American, Martina also has a passion for performing the works of Brazilian composers. DaSilva actively performs with her own group in addition to leading the jazz vocal harmony group, The Ladybugs. Martina has received high praise for her performances at the Kennedy Center, the Bern International Jazz Festival, the Blue Note Jazz Festival, the NYC Hot Jazz Festival, Jazz At Lincoln Center's Generations in Jazz Festival, and the NY Winter Jazzfest.

About Vanessa Perea:

Born and raised in New Jersey, Vanessa Perea is a dynamic vocalist with the ability to sing diverse styles at the highest degree of authenticity, while maintaining a beautiful sound and impeccable articulation. Vanessa released her first CD in 2014 entitled *Soulful Days* and in 2010, Ms. Perea graduated from New Jersey City University where she obtained a BA in Music Education. She is currently working at jazz clubs throughout NY and NJ where the "scene" is thriving with the most cutting edge musicians. And, most recently, Miss Perea can be seen and heard in the critically acclaimed Off-Broadway show *Sleep No More*.



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EXPLORING A TRIO OF COMPOSERS' WORKS
NEAR THE END OF THEIR LIFE AND CAREER

BEGINNING AT THE END:

LATE WORKS FOR VIOLIN,
CELLO & PIANO

COLIN JACOBSEN, violin
ERIC JACOBSEN, cello
JONATHAN YATES, piano

Saturday, July 29, 8pm

Ricercar a 6 from The Musical Offering, BWV 1079 (1747)
J. S. Bach (1685-1750)

Violin Sonata No. 1 in F Minor, Op. 80 (1938-1946)
Sergei Prokofiev (1891-1953)

Andante assai
Allegro brusco
Andante
Allegrissimo – Andante assai, come prima

Intermission

Piano Trio in B-Flat Major, D. 898 (1828)
Franz Schubert (1797-1828)

Allegro moderato
Andante un poco mosso
Scherzo: Allegro
Rondo: Allegro vivace

BACH Ricercar a 6 from The Musical Offering, BWV 1079 (1747)

We begin with one of the most remarkable works in all of music: Bach's Ricercar a 6, from his Musical Offering. Bach, the finest craftsman of Baroque counterpoint, is at the absolute height of his skills at the end of his life and, using a theme given to him by the King of Prussia, writes a fugue in six voices—an absolutely stunning feat of mastery.

One can debate whether Bach is the finest classical composer of all time, or whether that title belongs to Beethoven; but he is where, as classical musicians, our journey begins. Whether we start with his Inventions at the piano, or his Double Concerto on the violin, or a movement of one of his First Suite for the cello, he is the first serious composer we encounter, and the impression he leaves is indelible. Furthermore, if one believes that we can touch something divine through an experience with music, Bach is the likeliest source. The works are perfect in their architecture, in the beauty of their expression. His music remains both deeply personal and so meticulously constructed that it is hard to imagine that he was human.

The great musicologist Charles Rosen called the Ricercar a 6 “the most significant piano composition in history”. That is likely due, in part, to the fact that it was one of the first written for a pianoforte, rather than a harpsichord. Bach was on a visit to Fredric the Great, King of Prussia, for the opportunity to see his experimental keyboard—the fortepiano, which, unlike the harpsichord, had the ability to play both loud and soft and is the forerunner of the modern concert piano. At that time, the King, knowing Bach's legendary skills at improvisation, challenged the composer to improvise a 3-voice fugue on a lengthy, chromatic subject that he had written. Bach did so, without difficulty, but when the King then challenged him to do the same in 6 voices, the composer insisted on taking the assignment home. He returned with the Musical Offering, a group of canons and fugues all based on this theme, with the highpoint being this famous 6 voice fugue. In a fugue, each voice must operate independently, so the more voices one adds, the more challenging the composition; a successful 6 voice fugue is in a word, remarkable. And yet the work does not just succeed on a technical level—the melancholy atmosphere of the beginning just becomes richer and deeper as all of the other voices enter and interact with one another. It is a work of wonderment.

PROKOFIEV Violin Sonata #1 in F Minor, Op. 80 (1938-1946)

Prokofiev's First Violin Sonata (actually his last—completed after the second) was written after his fateful decision to return to the Soviet Union under the realm of Stalin's “Great Terror”. It is one of his darkest, most profound, and yet, most exciting pieces.

When one is asked which composer terrorized by Stalin and the Soviet regime, Prokofiev is not usually the first to come to mind, but rather, Shostakovich. The latter composer's entire life and style was dominated by a genuine and realistic fear of death because his music would be deemed “formalistic”—or too influenced by the avant-garde of Europe. After a strong denunciation in the Soviet publication, Pravda, Shostakovich altered his style irrevocably to survive. Prokofiev, on the other hand, lived two of his most productive decades in Europe and the US, and avoided the Soviet censors until his fateful return to Moscow in 1936, not realizing how brutal the artistic suppression would be—despite the fact that his style was far more sparkling than Shostakovich's, he was subject to the same pressures. While he was forced to write cheerful public works such as Zdravitsa or “Hail to Stalin”, his more intimate works took a decided turn toward darkness, and nowhere more so than in this piece, finished in 1946. The piece begins with a low solitary bass line in the piano, with foreboding interruptions in the violin, and as the movement proceeds it features scales that Prokofiev described as ‘a night wind blowing over graves in a cemetery’—a likely allusion to those who lost their lives under the repressive Communist regime. The second movement is a brutal scherzo; the third a lovely lullaby, but still with hints of dread. The finale begins brightly; it is an energetic, virtuosic mixed-meter perpetual motion for both instruments, but it breaks out into chaos and, finally, tragedy.

SCHUBERT Piano Trio #1 in B-flat Major, D. 898 (1828)

At the end of his brief life, Schubert writes a group of epic works, including his three last piano sonatas, the “Great” C Major Symphony, and two piano trios, each at least 40 minutes in duration. The B-flat Major trio is the warmest and most loving of all of them. In it, the natural lyricism of this composer of over 600 songs just flows ceaselessly; it is an encounter with the sublime.

Schubert, among the most songful and lyrical of all composers, was also one of the shortest lived; he died at the tender age of 31. He was short, awkward, near-sighted, and not well-known in his lifetime; it was not until later composers such as Mendelssohn, Schumann and Brahms championed his music that it became understood that he stood amongst the great geniuses of classical composers. His songfulness extended his compositions into what Schumann described as “heavenly lengths”—nowhere more so than in his final works, including the B-flat trio. In most of his last compositions, there is a sense of Schubert also contending with the darkness of the mortality, even if ultimately exultation wins the day, but that conflict is almost entirely missing in this work. Each of its extended movements is an essay in warm lyricism, and bathed in sunlight. It is 40 minutes of pure joy, and one of the great masterworks of the chamber music literature.

About Colin Jacobsen:

Violinist and composer Colin Jacobsen is “one of the most interesting figures on the classical music scene” (Washington Post). An eclectic composer who draws on a range of influences, he was named one of the top 100 composers under 40 by NPR listeners. He is also active as an Avery Fisher Career Grant-winning soloist and a touring member of Yo-Yo Ma’s famed Silk Road Ensemble. For his work as a founding member of two game-changing, audience-expanding ensembles – the string quartet Brooklyn Rider and orchestra The Knights – Jacobsen was recently selected from among the nation’s top visual, performing, media, and literary artists to receive a prestigious and substantial United States Artists Fellowship.

In 2005, the violinist founded Brooklyn Rider with violinist Johnny Gandelsman, violist Nicholas Cords, and his brother, cellist Eric Jacobsen. Hailed as “one of the wonders of contemporary music” (Los Angeles Times), the quartet combines true new-music chops and genre-bending innovation with an equal mastery of the classics. Together its members have presented a wealth of world premieres and toured extensively across North America, Asia and Europe, in venues ranging from clubs and rock festivals to Lincoln Center and Carnegie Hall. The group’s artistic partnerships span the musical spectrum from Philip Glass and Osvaldo Golijov to John Zorn, and from singer-songwriter Suzanne Vega to banjo legend Béla Fleck and Chinese pipa virtuoso Wu Man. Brooklyn Rider’s recordings *Passport*, *Dominant Curve* and *Seven Steps* all made NPR’s best-of-the-year lists; the group’s *Silent City*, its collaboration with Iranian kamancheh player Kayhan Kalhor, was named one of *Rhapsody’s* Best World Music Albums of the Decade; and with Brooklyn Rider Plays Philip Glass, the four musicians proved themselves “stunning interpreters” (Time Out Chicago) of the composer’s music. In 2006, they founded Minnesota’s Stillwater Music Festival as a place to unveil new repertoire and collaborations, and the quartet enjoys educational residencies at Dartmouth College, UNC Chapel Hill, and the University of Texas-Austin.

About Eric Jacobsen:

Eric Jacobsen is a cellist and conductor residing in Brooklyn, New York. He has performed with Renee Fleming on David Letterman and at the inaugural concert at Zankel Hall at Carnegie. Mr. Jacobsen has also appeared with The Silk Road Ensemble at the opening ceremonies of the Special Olympics in Shanghai.

In 2006 Eric’s brother, Colin a violinist, was in residence on NPR’s ‘Performance Today’. It was during this time that Eric and Colin and their long standing friends, Johnny Gandelsman and Nick Cords came together. Their strong camaraderie and mutual desire to work in the string quartet medium, led them to form Brooklyn

Rider. The quartet has been touring together ever since. Their collaboration with the Iranian Kemanche master, Kayhan Kalhor inspired their first album ‘*Silent City*’. The album includes arrangements and compositions by Mr. Kalhor and Colin Jacobsen. Brooklyn Rider’s second album ‘*Passport*’ is a compilation of Armenian folk songs, arranged tunes and original compositions.

In addition, Mr. Jacobsen has appeared as soloist with the Riverside Orchestra, the New Hampshire Music Festival Orchestra, the Greenwich Village Orchestra, the Lake George Chamber Orchestra and the Woodstock Festival Orchestra. The Children’s Orchestra Society, and the Mankato Symphony Orchestra. He regularly performs at Bargemusic, often playing with Steven Beck, with whom Mr. Jacobsen has collaborated with for 10 years.

Mr. Jacobsen is a member of Yo Yo Ma’s Silk Road Project. He has participated in residencies and performances in Azerbaijan, China, Hong Kong, Japan, Malaysia, Switzerland and across the USA including The Art Institute of Chicago and The Hollywood Bowl.

Eric and Colin Jacobsen are the artistic directors of the orchestra The Knights with Eric Jacobsen conducting. The Knights have recorded two albums for SONY. ‘*Jan Vogler and The Knights, Experience Live from NY*’ featuring Shostakovich and Jimi Hendrix and ‘*New Worlds*’ featuring composers Ives, Osvaldo Golijov, Dvorak, Gabriella Lena Frank and centered around Copland’s ‘*Appalachian Spring*’.

About Jonathan Yates:

Jonathan Yates is the Artistic Director of 23Arts Windham’s 2017 season. He has collaborated as a pianist and conductor with many of the country’s most respected musicians, including Midori, Kim Kashkashian, David Finckel, Charles Neidich, Ida Kavafian, Colin Carr, Gilbert Kalish, Paul Neubauer, Joseph Lin, and William Purvis; and the Avalon, Daedalus, Pacifica and Shanghai Quartets. He also serves as Music Director of the Norwalk Symphony Orchestra and Norwalk Youth Orchestra. He descends from a family that has been on the forefront of the battles for the cultural and humanistic life of our country. His grandfather, U. S. Representative Sidney R. Yates, was the principal defender of the National Endowment for the Arts in his 48 years in Congress, and his father, the Honorable Stephen R. Yates, was the first judge in Illinois to approve same-sex adoption.



UNITING THE MELLOW SOUNDS OF CLARINET
AND CELLO IN A VARIED TRIO SETTING

CLARINET CUBED:

TRIOS BY BEETHOVEN,
BRAHMS & BEAT FURRER

CAROL MCGONNELL, clarinet
CLANCY NEWMAN, cello
JONATHAN YATES, piano

Saturday, August 12, 8pm

Clarinet Trio in B-flat Major, Op. 11
Ludwig van Beethoven

Aer (1991)
Beat Furrer

Clarinet Trio in A minor, Op. 114
Johannes Brahms

PHOTO CREDIT: CLANCY NEWMAN COURTESY OF ARTIST

**We welcome 23Arts
and its inaugural
season in our
community.**

**Best of luck with a
great cultural program.**



www.windhamchamber.org

CATSKILL JAZZ FACTORY

community building
through jazz

A "regional arts think tank" and
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Hudson Valley's Almanac Weekly



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The Clarinet Trio unites two of the mellowest instruments—the clarinet and the cello—with the piano for a particularly rich acoustic experience. Our trio of clarinet trios offers highly varied delights. Beethoven's piece is an early work, charming and light, and ends in a showy set of variations. Brahms' is the opposite—he pulled himself out of retirement when he was inspired by the clarinetist Richard Mühlfeld to write works involving clarinet—it is meditative, dark, and profound. Austrian Beat Furrer is a one of the world's leading contemporary composers—his seven-minute work, *Aer*, uses numerous extended avant-garde techniques to create incredibly ethereal textures.

About Clancy Newman:

Cellist Clancy Newman, first prize winner of the prestigious Walter W. Naumburg International Competition and recipient of an Avery Fisher Career Grant, has had the unusual career of a performer/composer. From Albany, NY, he began playing cello at the age of six, and at twelve he received his first significant public recognition when he won a Gold Medal at the Dandenong Youth Festival in Australia, competing against people twice his age. In the years that followed, he won numerous other competitions, including the Juilliard School Cello Competition, the National Federation of Music Clubs competition, and the Astral Artists National Auditions. He has performed as soloist throughout the United States, as well as in Europe, Asia, Canada, and Australia. He can often be heard on NPR's "Performance Today" and has been featured on A&E's "Breakfast With the Arts". A sought after chamber musician, he is a member of the Chicago Chamber Musicians and a former member of Chamber Music Society Two of LincolnCenter.

About Carol McGonnell:

Hailed as "an extraordinary clarinetist" by the New York Times, "elastic, exacting, stupendous" by the LA Times and "clarinet genius" by Time Out NY, Dublin born clarinetist, Carol McGonnell, is known for the expressive power of her playing of standard repertoire while also enjoying acclaim for her fearless exploration of cutting-edge developments in new music. Carol is a founding member of the Argento Chamber Ensemble. She has been involved in the commissioning of over 100 new works, ranging from solo pieces to clarinet concerti.

About Jonathan Yates:

Jonathan Yates is the Artistic Director of 23Arts Windham's 2017 season.
See page 23 for his full biography.



A MUSICAL CONVERSATION BETWEEN TWO
PILLARS OF AMERICAN POPULAR & FOLK SONG

GERSHWIN & GUTHRIE

SAM REIDER & FUTURE FOLK MUSIK

Saturday, August 19, 8pm

A musical conversation between two pillars of American popular and folk song, this concert will bring the Gershwin brothers and Woody Guthrie together in a unified presentation. While in many ways Tin Pan Alley and the folk music scene of the 1930s-40s existed worlds apart, this concert celebrates both composers for having equally important and reciprocal influences on the evolution of American music. Both Gershwin and Guthrie worked at a time of great social upheaval and were deeply influenced by the sounds of African-American blues and gospel music, as well as the concepts of rural life vs. urbanism, wealth and poverty, race and ethnic identity.

PHOTO CREDIT: CLAIRE TURNER

Co-presented with Catskill Jazz Factory

About Sam Reider:

The San Francisco Chronicle describes Reider: "He's got rhythm. And for someone his age, plenty of soul, too."

Sam Reider is a pianist, accordionist, and singer-songwriter from Brooklyn, NYC. A jazz pianist turned folk musician, Sam has spent the last eight years redefining American roots music on the accordion. His original music draws inspiration from sources ranging from Woody Guthrie to George Gershwin to Ennio Morricone. Sam has been featured on Marian McPartland's "Piano Jazz" on NPR, the Wall Street Journal, Huffington Post, San Francisco Chronicle, toured in seven countries overseas, and appears regularly at Jazz at Lincoln Center and major festivals nationwide.

Sam is co-leader of Brooklyn-based roots band Silver City Bound, which the Huffington Post calls, "Americana at its best." In 2013 the U.S. Department of State selected Silver City Bound to be cultural ambassadors overseas, and they conducted a six-week tour of China, Cambodia, Myanmar, Laos, and Vietnam. In 2016 they went abroad again, this time to Azerbaijan and Istanbul, where they collaborated on a benefit concert with young Syrian, Turkish, Kurdish, Palestinian, and American musicians. Global Citizen's coverage of the concert is available [here](#).

Sam's latest project, Future Folk Musik, presents his unique compositional voice alongside an ensemble of virtuosic bluegrass and acoustic musicians. The sound of the music has been compared to that of the Punch Brothers, David Grisman, and Andrew Bird—an irresistible mixture of bluegrass, gypsy jazz, and mysterious sounds from around the world. In live shows, Sam often incorporates piano, synthesizer and vocals into the instrumentation of the band. With catchy tunes, a fiery pulse, and mind-bending improvisation, Sam and his band put on spontaneous live performances that keep audiences on their toes.

Sam is committed to having a positive impact on his community. Sponsored by Jazz at Lincoln Center, Sam does over sixty concerts and workshops each year at public schools around the country. These performances explore the links between American music and social studies themes like freedom, democracy, and civil rights. Sam's interest in music and social change began when he planned a benefit concert that raised \$15,000 for San Francisco Child Abuse Prevention center. The San Francisco Chronicle ran an article on the front page of the entertainment section, "He's got rhythm. And for someone his age, plenty of soul, too."

About Roy Williams:

Roy Williams, an American songwriter, guitarist, and multi-instrumentalist, writes music with a curious ear and an open mind, citing influences spanning The Beatles to Django

Reinhardt. Roy worked with renowned guitarist Stephane Wrembel for four years, touring throughout Central America, Asia, Africa, and Europe. He now lives in Brooklyn, New York, where he regularly plays out with his mentors and friends Jim Campilongo, Nick Driscoll, and Alex Hargreaves, and leads his own band.

About Phoebe Hunt:

Vocalist and fiddler Phoebe Hunt is a Brooklyn-based, Texas-born artist who recorded her newest album, *Shanti's Shadow*, following a meditation-filled music retreat to India in 2016 with her husband and collaborator, Dominick Leslie.

Rolling Stone Magazine says on Hunt: "A top-shelf fiddler who recently logged a year in Ben Sollee's touring band, Hunt reignites her solo career with *Shanti's Shadow*. The album title hints at the otherworldly music within, with Hunt merging her Appalachian-style fiddle chops with Texas twang, Indian ragas, gypsy jazz, unfamiliar time signatures and the free-spirited fun of a jam band leader. The resulting record breathes new life into a genre that's sometimes so respectful of the past, it fails to push toward the future."

About Dominick Leslie:

By the time Colorado native and mandolinist Dominick Leslie was 15 years old, he had already recorded his first solo CD, "Signs of Courage," receiving rave reviews from *Bluegrass Unlimited Magazine* among others. In 2004, Leslie became the youngest contestant ever to win the Rockygrass Mandolin Contest, and was later featured in Mike Marshall's Young American Mandolin Ensemble.

Leslie has had the unique opportunity to study with mandolin virtuosos David Grisman, Mike Marshall, Chris Thile, Don Stiernberg, Andy Statman, Mike Compton, and Hamilton de Holanda at the Mandolin Symposium. Over the years his bluegrass roots have evolved into interests in jazz, classical and other world music. Projects include The Brotet, The Deadly Gentlemen, The Grant Gordy Quartet, and Noam Pikelný & Friends.

About David Speranza:

Dave Speranza is an upright and electric bassist thoroughly immersed in American musical styles of the 20th century. With nearly a decade of performance and recording work in New York City behind him, he has played everything from old-time, country, and jazz to bluegrass, rock, and soul music.

About Eddie Barbash:

Eddie Barbash plays American roots music on alto saxophone. He is a founding member of Jon Batiste Stay Human, the house band for *The Late Show with Stephen Colbert*. He has performed with stars in almost every genre: jazz with Wynton Marsalis, classical with Yo-Yo Ma, rock with Lenny Kravitz, country with Vince Gill, funk with Parliament. He brings his horn and sensibility to Texas and Appalachian fiddle tunes, bluegrass, old time, R&B, soul, and classic New Orleans.

Barbash has performed at major festivals worldwide, debuted at Carnegie Zankel Hall with Stay Human in 2013, and has led NYC residencies at Dizzy's Club Coca-Cola, the Django, and the Manderley Bar in Chelsea. He currently leads his orchestra Saturday nights at the Roxy Hotel in TriBeCa. He has taught master classes at Carnegie Hall.



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DEDICATED TO THE MUSICAL MARRIAGES OF
SCHUMANN, MAHLER, BRITTEN, WEILL & MANNO

MUSICAL MARRIAGES
IN HONOR OF ROBERT MANNO &
MAGDALENA GOLCZEWSKI

JONATHAN YATES, pianist & conductor
LOUIS OTEY, baritone
string orchestra

Saturday, September 2
8pm

Songs of Clara and Robert Schumann, Alma and Gustav
Mahler, Benjamin Britten, Kurt Weill, and Robert Manno

Intermission

Symphony #10 (1910-unfinished)
Gustav Mahler (1860-1911)
(arr. Michel Galante)

*Adagio
Scherzo-Finale*

Artist Statement:

The centerpiece of tonight's program is Mahler's Tenth Symphony, his final composition. Written while Mahler was suffering from a fatal heart condition, and with the knowledge that his wife Alma had had an affair with the architect Walter Gropius, it is among the most passionate and personal utterances in classical music. He never ceased his love for Alma, and the score is covered in writings such as "To live for you! To die for you!" and his pet name for Alma, "Almschi!" He left most of it un-orchestrated at his death; the version performed on our series is an arrangement of the first two movements by composer Michel Galante for eleven players.

To set the scene for this remarkable work, we begin with songs by other musicians in well-known musical marriages, including those of Robert Manno, who with his wife, the violinist Magdalena Golczewski, are the dedicatees of the event.

About Jonathan Yates:

Jonathan Yates is the Artistic Director of 23Arts Windham's 2017 season. See page 23 for his full biography.

About Louis Otey:

Baritone Louis Otey, a major stage personality noted for his incisive and provocative interpretations, has performed in the major opera houses around the world in a career spanning 30 years, five continents, and more than 20 countries. His repertory is as varied as the geographies he has graced and includes signature performances in the great roles for his voice -- Scarpia in *Tosca*, Count di Luna in *Il Trovatore*, the title roles in *Don Giovanni*, *Falstaff*, *Rigoletto*, and *Der Fliegende Hollander*, and the four villains in *Les Contes D'Hoffmann*. The Otey repertory also ranges as widely as from Grandier in Penderecki's *The Devils of Loudun* to the title role in *Sweeney Todd* by Stephen Sondheim.

Otey and his wife, Maria Todaro, are co-founders of the Phoenicia International Festival of the Voice, a 501c3 program with a mission to elevate the human spirit and enhance community through the power of the voice in music. The festival hosts performances across a range of musical genres, working to expand audiences for the vocal arts and to discover and develop new vocal talent from both around the corner and around the world.

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