

*The Chamber Music Committee
of the
Association of the Bar of the City of New York
Presents*

FRIDAY EVENING CHAMBER MUSIC AT THE ASSOCIATION

September 20, 2019, at 6:30 PM
42 West 44th Street, New York City

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PROGRAM

Adelita

Francisco Tárrega
(1852-1909)

Lágrima

Travis Mock, guitar

La Flute de Pan, Op. 15

Jules Mouquet
(1867-1945)

1. Pan et les bergers ("Pan and the Shepherds")
2. Pan et les oiseaux ("Pan and the Birds")
3. Pan et les nymphes ("Pan and the Nymphs")

Claude-Paul Taffanel
(1844-1908)

**Grande Fantaisie on themes from
Mignon by Ambroise Thomas**

Barbara Lockley, flute
Warren Cohen, piano

* * * *INTERMISSION* * * *

Seven Elizabethan Lyrics, Op. 12

Roger Quilter
(1877-1953)

1. Weep You No More (Anon.)
2. My Life's Delight (Thomas Campion)
3. Damask Roses (Anon.)
4. The Faithless Shepherdess (Anon.)
5. Brown Is My Love (Anon.)
6. By a Fountainside (Ben Jonson)
7. Fair House of Joy (Anon.)

Molly Watson, voice
Eugene Rohrer, piano

Etude Fantasy for Solo Piano*

John Corigliano
(b. 1938)

1. For the left hand alone
2. Legato

Poissons d'or*

No. 3 from *Images*, Book II

Claude Debussy
(1862-1918)

Zweites Sextett

42. Allegro non troppo

Johannes Brahms
(1833-1897)
arr. Friedrich Hermann

Bora Kim, violin
Brian Hill, horn
Kayoung An,* piano
Sarah Hyokyung Ha, piano

NOTES

Adelita and Lágrima by Francisco Tárrega

Born in Spain in 1852, Francisco Tarrega is considered the father of modern classical guitar, which was emerging (from the workshop of Antonio de Torres Jurado) in the very same decade in which Tárrega was born.

Tárrega had a particular talent for composing simple, romantic songs with memorable melodies. Tárrega labelled *Adelita* as a mazurka, a boyant Polish waltz form popularized by Frederic Chopin. *Adelita* probably isn't really a mazurka, but it bears the mazurka's trademark time signature and rhythmic lilt. Like *Adelita*, *Lágrima* is a short, lyrical work composed of two symmetrical sections that repeat and modulate between the major and minor.

* * *

La Flute de Pan by Jules Mouquet

Jules Mouquet was a French composer of the late 19th and early 20th centuries who studied and became a professor of harmony at the Conservatoire de Paris. His works bear the influences of Romantic and Impressionist composers. *La Flute de Pan*, his best-known work, comprises three vignettes of Pan, the Greek god of the wild who was part man and part goat. He was the patron of shepherds (first movement) and is associated with nature (second movement) and music. He was attracted to nymphs (third movement), and, in one of the most well-known of his stories, he fell in love with the wood-nymph Syrinx. He pursued her one day, and as she approached a river, she implored the river nymphs for help. They transformed her into river reeds just before Pan had a chance to seize her, and he found himself clasping the reeds. He sighed, and as his breath blew through the reeds, they produced a beautiful melancholy sound. Still in love, he cut several reeds, tied them together, and created the instrument syrinx, also known as panpipes, so that he could always have Syrinx with him. Pan is typically depicted with the instrument.

***Grande Fantaisie* on themes from *Mignon* by Ambroise Thomas by Claude-Paul Taffanel**

Claude-Paul Taffanel was one of the great flutists of the late 19th and early 20th centuries. A virtuoso flutist and professor at the Conservatoire de Paris, he was the father of the so-called French school of playing that became popular in the mid-20th century and endures today, which emphasizes a beautiful, light tone. The *Grande Fantaisie* is a virtuosic piece based on themes from the opera *Mignon* by Ambroise Thomas, a 19th-century work based on a novel by Goethe.

* * *

Seven Elizabethan Lyrics, Op. 12, by Roger Quilter

Roger Quilter was a 20th-century British composer who was known primarily for his songs. His settings of texts of Elizabethan, Romantic, and Victorian poems, notably those of Shakespeare, Shelley, and Tennyson, display his innate understanding of the rhythm of the English language, a generous talent for lyrical writing, and a rich harmonic vocabulary. In addition to his songs, he wrote incidental music for a children's play, *Where the Rainbow Ends*, and Shakespeare's *As You Like It*, chamber music, a light opera, and orchestral works. A contemporary of Vaughan Williams and Percy Grainger, Quilter was an influence on the next generation of English composers, including Peter Warlock.

– Submitted by Molly Watson

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Etude Fantasy for Solo Piano by John Corigliano

John Corigliano is one of America's most important living composers. This piece, composed in 1976 was described by Corigliano as a "tense, histrionic outgrowth of the 'clean' American sound of Barber, Copland, Harris, and Schuman."

***Poissons d'or* by Claude Debussy**

This piece, *Poissons d'or*, was purportedly inspired by a Japanese laquer painting of koi fish that Debussy owned.

Zweites Sextett by Johannes Brahms, arranged by Friedrich Hermann

This piece was composed during 1864-1865 and was first performed in Boston in 1866. This first movement of the piece is famously rumored to contain a musical referenced to Agathe von Siebold, a soprano with whom Brahms had fallen in love about ten years earlier.

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—Notes by the Committee unless otherwise indicated

MUSICIANS

Kayoung An (piano) has appeared as a soloist with the Seoul Philharmonic Orchestra, the Seoul Symphony Orchestra, the Cleveland Institute of Music Orchestra, the Phil Harmonians Seoul Orchestra, and the Amadeo Philharmonic in New York. Critics described her performance with the Bayerische Kammerphilharmonie at the Seoul Arts Center as “passionate,” “expressive,” “bold,” and “sensitive”; it “penetrated deep into the heart, evoking an image of an artist painting on a canvas with a brush” (*Music Review*, August 2017). Her performances have been broadcast on Cogeco TV, KBS Radio FM 1 (*Musical Common Ground*), and KBSTV (*Music Anchor Desk*). She has also been interviewed internationally by *Lusiter*, *Music Today*, *Music Journal*, and the *East Hampton Star*. First-prize winner of the New York International Artists Association Piano Competition, Kayoung made her debut in Weill Recital Hall in 2013. She has also been a top prizewinner in numerous national and international competitions, including the IBLA Grand Prize International competition, the Korea All-States National, the Darius Milhaud Performance Prize competition, the Duxbury Chamber Competition, the Cleveland Institute of Music Concerto Competition, and the Ujung Rising Star competition and has been named a Kumho Young Artist. She was awarded piano performance degrees from the Cleveland Institute of Music, the Colburn School in Los Angeles, and the New England Conservatory and teaches at New Jersey City University.

* * *

Warren Cohen (piano) has been the artistic director of the New Jersey Intergenerational Orchestra since 2013. He is also music director of the MusicaNova Orchestra in Phoenix. In 2012, he became concert artist in conducting at Kean University. He previously served as music director of the Scottsdale Baroque Orchestra, the Fine Arts String Orchestra, and the Southern Arizona Orchestra, where he was appointed music director laureate upon his resignation.

Mr. Cohen began his musical career as a pianist and composer, and his early positions include a stint as a ballet accompanist for the Honolulu City Ballet and as music director of the Kumu Kahua Theatre group in Hawaii, for whom he also wrote the music for *Ka'iulani: A Cantata for the*

Theatre on the life of Princess Ka'iulani. His work in theater and opera led to his becoming a conductor; his earliest assignments were for obscure works that more established conductors did not want to bother to learn, but he soon developed a large repertoire that included many standard works. Within a few years, he was also working as an orchestral and choral conductor. As a result, over the past fifteen years, he has conducted almost a thousand orchestral, operatic, and choral works. He studied conducting with, among others, Gustav Meier and Paul Vermel, and he did a year of study at the English National Opera during the last year of the administration of the "power trio" years when the company was led by Sir Mark Elder, David Pountney, and Sir Peter Jonas.

He now lives in South Orange, New Jersey, with his wife, soprano Carolyn Whitaker, and his son, Graham, an award-winning composer and violist who is a student at The Juilliard School.

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Sarah Hyokyung Ha (piano) made her solo debut at age fourteen in the Young Musicians Concert in Weill Recital Hall at Carnegie Hall. A prizewinner in the New York International Artists Competition, the New York Music Competition, and the Daegu Philharmonic Orchestra Concerto Competition, Sarah has performed solo and chamber music recitals in Italy, France, Ukraine, Brazil, South Korea, and the United States. She has also performed and participated in the Orford Academy, PianoSummer at SUNY New Paltz, the Classics Abroad Paris Piano Program, and the Dino Ciani Festival in Italy. In addition to her activities as a soloist, Sarah is an avid chamber musician and has made appearances in the Ohio series of the Rocky River Chamber Music Society and M.U.S.i.C.- Stars in the Classics. A native of South Korea, Sarah attended the pre-college division at Juilliard and the Korean National University of Arts. She holds degrees from the New England Conservatory, Juilliard, Peabody, and the Cleveland Institute of Music, where she was awarded an artist diploma and a doctor of musical arts degree. Her principal teachers include Alexander Korsantia, Julian Martin, Alexander Shtarkman, and HaeSun Paik.

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Brian Hill (horn) was born in Los Angeles and attended Grinnell College (AB) and the NYU Graduate School of Arts & Sciences, where he studied musicology with James Haar, Jan la Rue, and others. He studied horn in Southern California with Waldemar Linder, longtime principal of the Minneapolis Symphony under Ormandy and Mitropoulos, and chamber music and analysis with Leon Fleisher at Harvard. Brian has played in smaller ensembles coached by Robert Marsteller, Mitchell Lurie, and Jane Taylor and in orchestras led by Léo Arnaud, Hans Beer, Lawrence Christianson, Ingolf Dahl, Lukas Foss, and William Schaefer. He was principal horn player with the 26th United States Army Band at Fort Wadsworth, Staten Island, and now performs regularly with the New York Repertory Orchestra and other orchestras and opera companies in the area, most recently in Meyerbeer's *Le pardon de Ploërmel* with Amore Opera. From 1976 to 2008, he worked in the music department at Oxford University Press in many senior positions, including manager of copyrights and permissions. In 2005, he led masterclasses at the Northeast Iowa School of Music and played the Concertino for Horn by Lars-Erik Larsson with the Dubuque String Orchestra. This is his eleventh performance at the New York City Bar Association.

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Bora Kim (violin) made her solo debut with the Toronto Symphony Orchestra in 2009 at Roy Thomson Hall. She has also performed with the Canadian Sinfonietta, the Oakville Chamber Orchestra, the Cathedral Bluffs Symphony Orchestra, the Vermont Mozart Festival Orchestra, and the Niagara Chamber Orchestra. She has given solo recitals and performances at the Four Seasons Centre for the Performing Arts, the Toronto Centre for the Arts, the Carlu, the Living Arts Centre, the CBC's Glenn Gould Studio, and Toronto's Classical 96.3 FM. As a winner of the Canada Council's 2018 Instrument Bank Competition, Bora was awarded the three-year loan of a 1747 Januarius Gagliano violin. Recent highlights include performances with Sejong Soloists at Carnegie Hall, in the Netherlands as part of the Holland Music Sessions, with pianist Emanuel Ax at the Norfolk Chamber Music Festival, and in a masterclass for the Chamber Music Society of Lincoln Center. Bora is currently a doctor of musical arts candidate at the Yale School of Music, where she also completed master of musical arts and master of music degrees. She holds

bachelor of music degrees in violin and piano from the Colburn School in Los Angeles, the first double-major in the school's history. Her primary teachers include Hyo Kang, Arnold Steinhardt, Robert Lipsett, Atis Bankas, John Perry, and Marina Geringas. Bora is an alumna of many summer festivals, including those in Sarasota, Aspen, Norfolk, Banff, and Orford.

* * *

Barbara Lockley (flute), a central New Jersey native, has been active in the New Jersey musical community for many years. Barbara performs with the New Jersey Intergenerational Orchestra in Berkley Heights and the Bloomfield Symphony Orchestra, as well as several flute choirs and chamber groups. Barbara has had the honor of performing for former first lady Rosalynn Carter, in addition to having performed with Plainfield Symphony Orchestra and the Whitehouse Wind Symphony. Barbara has participated in many masterclasses, including at Sir James and Lady Jeanne Galway's Flute Festival in Weggis Switzerland and with Bart Feller and Mimi Stillman. Barbara studies flute with Julie Stewart Lafin and has studied with Laura George and Mary Schmidt.

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Travis Mock (guitar) began guitar lessons the summer before college, hoping that strumming *Wonderwall* by Oasis would help him to make friends. In college, Travis briefly considered changing his major from policy studies to music performance after receiving an A in Music Theory 101 for tapping three-against-two on his desk. ("Brilliant!" – Prof. Blythe). Travis has sung and played guitar and trumpet in various church and school ensembles and musicals. ("Just like Broadway!" – Travis' parents). After college, Travis took flamenco guitar lessons, hoping that it would impress a young woman named Sue. Travis and Sue are now married and live on the Upper West Side with their one-year-old daughter, Cecilia, who enjoys staring at sheet music. ("Amazing!" – Cecilia's Dad). Travis is a commercial litigator and chair of the Chamber Music Committee that presents these concerts.

* * *

Eugene Rohrer (piano) is a graduate of The Manhattan School of Music (MM) and Occidental College (BA). He toured as pianist with baritones Saverio Barbieri and James Billings, the Festival of Song Quartet, and the Gregg Smith Singers, among others. Mr. Rohrer is on the faculty of the Turtle Bay Music School and also teaches privately in New York City.

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Molly Watson (voice) is equally at home in folk, Broadway, and classical music. She has appeared in operas, operettas, and musicals from New York to Georgia, as well as in the Midwest. Molly has performed both classical and folk music, frequently accompanying herself on guitar, and appeared in England with folk music legends Peggy Seeger and Ewan MacColl. She made her Carnegie Hall debut in the New York premiere of Norman Dello Joio's *Nativity: A Canticle for the Child*. Her three CDs (*Bird in a Gilded Cage*, *Five Foot Two ...*, and *O Holy Night*) and a music video of Mozart's *Laudate Dominum* with ballerina Antonia Francheschi demonstrate both the range of her musical interests and her versatility.

— Submitted by the performers

COMMITTEE

The Chamber Music Committee is a committee of the New York City Bar Association. With the Association's generous support, the Committee organizes and hosts *Friday Evening Chamber Music at the Association*, a recital series offered one Friday a month from September through June.

Founded as a forum for lawyer-musicians, *Friday Evening Chamber Music at the Association* has grown into a venue for amateur and semi-professional musicians and music lovers of all professions.

Friday Evening Chamber Music at the Association is open to the public – not just lawyers or members of the City Bar – for a suggested donation of \$10. The proceeds from these recitals support the work of the Committee and the City Bar Fund.

The Association, founded in 1870, is a voluntary association of lawyers and law students. This beautiful hall, built in 1896, is made available to us by the generosity of the Association. So, too, our wonderful Mason & Hamlin piano, created in 1913/1914. We thank the Association for its support.

CHAMBER MUSIC COMMITTEE MEMBERS

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UPCOMING CONCERTS

*All recitals are held at the House of the Association,
42 West 44th Street, at 6:30 PM.*

All recitals are open to the public.

October 18, 2019

November 8, 2019

December 13, 2019

January 24, 2020

February 21, 2020

March 20, 2020

April 24, 2020

May 15, 2020

June 19, 2020

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Chamber Music Committee