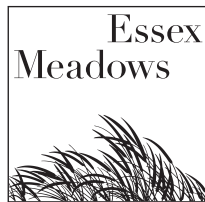




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**New York Woodwind Quintet**  
with **Mihae Lee, piano**  
January 7, 2018

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## New York Woodwind Quintet

Carol Wincenc, *flute*   Stephen Taylor, *oboe*   Charles Neidich, *clarinet*  
Marc Goldberg, *bassoon*   William Purvis, *horn*  
with Mihae Lee, *piano*

Kleine Kammermusik Op. 24, No. 2

Paul Hindemith (1895–1963)

*Lustig*  
*Walzer*  
*Ruhig und einfach Achtel*  
*Schnelle Viertel*  
*Sehr lebhaft*

Quintet in E-Flat Major for  
Piano and Winds, K. 452

Wolfgang Amadeus Mozart  
(1756–81)

*Largo - Allegro moderato*  
*Larghetto*  
*Rondo: Allegretto*

## INTERMISSION

Three Madrigals

Carlo Gesualdo (1566–1613)

*Deh, come invan sospiro*  
*Volan quasi farfalle*  
*Moro Lasso*

Sextet for Piano, Flute, Oboe,  
Clarinet, Bassoon, and Horn

Francis Poulenc  
(1899–1963)

*Allegro vivace*  
*Divertissement: Andantino*  
*Finale: Prestissimo*

# Program Notes

By William Purvis

## Paul Hindemith (1895-1963)

### Kleine Kammermusik for Wind Quintet Op. 24, No.2

Paul Hindemith was one of the major figures of 20th century music. Amongst his many and varied accomplishments, he was concertmaster of the Frankfurt Opera, premiered the Viola Concerto by William Walton, reorganized music education and direction for all of Turkey and helped establish the Turkish State Opera and Ballet, developed a new theory system for tonal music that was not based on the classical diatonic model but rather on degrees of consonance and dissonance, and was a professor of composition at the Berliner Musikhochschule, Yale University, and the University of Zurich.

He was born in Hanau, near Frankfurt, in 1895 and spent his early life in Germany. He was forced to leave by the Nazi regime, moving first to Switzerland and then on to the US, where he became a citizen in 1946. He later moved back to Switzerland and eventually home to Frankfurt, where he died in 1963. His compositional language moved from late romantic idioms through an expressionist period to what might be described as a contrapuntally dense neo-classicism, explored and developed with his Kammermusik works in the 1920's.

His Kleine Kammermusik, written in a mere 5 days in 1922, is one of the first works in which his mastery becomes evident, and remains a staple of the woodwind quintet repertoire. You can hear in it many of the hallmarks of Hindemith's music – the humor in his parody of romantic forms in the minuet, a distinctive feel for color and blend, using both the piccolo and the muted horn to great effect, and a vibrant and vital rhythmic sense. Above all, his skill and knowledge of all the instruments is evident in his idiomatic writing, taking each to the limits, but never over the edge.

## Wolfgang Amadeus Mozart (1756–1791)

### Quintet in E-Flat Major for Piano and Winds, K. 452

With the Piano Concerto in E-Flat Major, K. 449, Mozart entered a period of remarkable fecundity out of which flowed four piano concerti and the exquisite Quintet for Piano and Winds in only two and a half months. More incredible than the composition of works of such quality in such a short time is their wide variety of expression. Upon completion of the Quintet, Mozart wrote to his father that it is “the best work I have ever composed.” That the composition of this work dramatically transformed his understanding of wind writing is seen in the sudden change in his treatment of winds in symphonic works, and especially in the piano concerti.

Beginning with the work which followed the Quintet, the Piano Concerto in G major, K. 453, the winds assume roles of solo and concertante protagonists of the piano, this complicating the potential dramatic interplay considerably. These two works were

performed on June 10, 1784 at the Ployer residence, with Mozart's student, Babette Ployer, as soloist in the Concerto, and the composer as pianist in the Quintet. In the Quintet Mozart shows what Alfred Einstein describes as a special feeling for the tonal characters of the four wind instruments, none of which is disproportionately prominent, but each of which contributes its characteristic voice.

The first movement opens with a formal introduction, followed by the faster and expressively varied main body of the movement. The opening is one of Mozart's simple statements defining the laws of the universe, with some commentary in the piano, the second statement of these opening three chords ends in serious question, which requires the remainder of the introduction to resolve. The second movement is an operatic aria, with expressive solos for each participant. The third movement is an energetic rondo, which drives to an inventive ensemble cadenza. The coda is the sort of familiar operatic final scene, in which the characters are all singing together, but their individual characters are all still on full display. As is the case in his operas, the Quintet shows Mozart the master social psychologist in full command of his powers.

## Carlo Gesualdo (1560 -1613)

### Three Madrigals, transcribed by William Purvis

*Deh, come invan sospiro*

*Volan quasi farfalle*

*Moro, lasso*

Contemporary of Monteverdi, Carlo Gesualdo is remembered as writing highly chromatic and intensely expressive madrigals during the late Italian Renaissance. Most of his more experimental works were composed in the last two decades of his life during which he lived essentially in isolation. His noble status afforded him the luxury of employing accomplished singers and instrumentalists whose sole occupation was to perform his new compositions, and so he was composing truly for himself. Overall works included secular and sacred choral works, and also some instrumental works, although he is best known for the shocking choral works of this final period, containing a level of harmonic chromaticism not heard again until the late nineteenth century.

Gesualdo is almost as well known for the lurid details of his early adult life, the murders of his first wife and her lover as revenge for her adultery. Although the murders were well documented, his status as a nobleman granted him immunity to prosecution. It is said that much of the intensely emotional focus of his later madrigals, in both the secular and passion madrigals, was a result of his guilt. In any case, certainly his many of favorite topics – failed love, guilt, dying from unrequited love, death in general – were popular with other Italian composers of that time, including Monteverdi.

The three madrigals in this set date from that final experimental period. The first, “*Deh, come invan sospiro*,” expresses the despair of a lover, “Ah, how I sigh in vain,” since his lover's rejection has turned his life into death. The second, “*Volan quasi farfalle*” describes how like moths to the flame cupids flutter around the loved one, then

lighting her brilliantly as they fall to the ground in flames. Perhaps the best known of these, the third “*Moro, lasso*,” describes the lover dying in his sorrow. The text of the final section expresses repeatedly that she who could bring the lover life, brings him death.

**Francis Poulenc (1899–1963)**

**Sextet for Piano, Flute, Oboe, Clarinet, Bassoon, and Horn**

The energetic Sextour (Sextet), composed in 1932 and revised in 1939, is the best known of Poulenc’s numerous works for winds and piano in various combinations, all of which demonstrate his intimate knowledge of and fondness for wind instruments. Francis Poulenc was one of that loosely knit group of French composers known as “Les Six,” who committed themselves to the anti-Romantic ideals of Erik Satie. In some ways Poulenc could be considered the most consistently original of “Les Six,” particularly in his numerous song cycles, but also in his chamber music.

He is sometimes regarded as a composer of somewhat superficial, or at least frivolous music, an opinion which stems, at least in part, from his lack of interest in Twentieth Century innovations of compositional techniques. However, this viewpoint overlooks his extraordinary achievements in the development of a highly personalized style and expression. As Poulenc stated in a letter of 1942: “I know perfectly well that I am not one of those composers who have made harmonic innovations like Igor, Ravel or Debussy, but I still think there is room for new Music which does not mind using other people’s chords. Wasn’t that the case with Mozart - Schubert?”



Now in its eighth decade, the **New York Woodwind Quintet** continues to maintain an active concert presence around the world while also teaching and mentoring the next generation of woodwind performers. One of the oldest continuously active chamber ensembles in the U.S., the Quintet has commissioned and premiered numerous compositions, some of which have become classics of the woodwind repertoire. They include Samuel Barber’s *Summer Music*, and quintets by Gunther Schuller, Ezra Laderman, William Bergsma, Alec Wilder, William Sydeman, Wallingford Riegger, Jon Deak, and Yehudi Wyner. The Quintet has also featured many of these works in recordings for such labels as Boston Skyline, Bridge, New World and Nonesuch.

The Quintet also honors the legacy of departed members, including the late Samuel Baron, by continuing to perform his transcriptions of works such as Bach’s *The Art of the Fugue* and the Scherzo from Mendelssohn’s *A Midsummer Night’s Dream*, and the late Ronald Roseman, by performing his Wind Quintet No. 2 and Sextet for Piano and Winds which was dedicated to the New York Woodwind Quintet and completed shortly before his death. Hornist William Purvis and clarinetist Charles Neidich continue with the Quintet’s tradition of transcribing and composing, Mr. Purvis with arrangements of works by Mozart and Gesualdo, among others, and Mr. Neidich with his own work, *Sound and Fury* for woodwind quintet and taped English horn (premiered by the NYWQ).

Unique among all woodwind quintet’s touring today, the **New York Woodwind Quintet** is comprised of artists dedicated to chamber music yet who are individually known as soloists with far-ranging careers. Current NYWQ members are flutist **Carol Wincenc**, clarinetist **Charles Neidich**, oboist **Stephen Taylor**, bassoonist **Marc Goldberg**, and French hornist **William Purvis**.

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The NYWQ was an Ensemble-in-Residence of The Juilliard School for twenty-five years where most taught individually as well as coached and administered the woodwind chamber music seminar and program. The NYWQ now offers mini-residencies throughout the U.S. based upon their teaching, seminars, and wind chamber music coaching developed in their Seminar at The Juilliard School.



Hailed “Queen of the flute” by *New York Magazine*, flutist **Carol Wincenc** was first prize winner of the Naumburg Solo Flute Competition, as well as the recipient of the Lifetime Achievement Award from the National Flute Association, the National Society of Arts and Letters Gold Medal for Lifetime Achievement in Music, and Distinguished Alumni Award from Manhattan School of Music. She has appeared as soloist with such ensembles as the Chicago, San Francisco, Pittsburgh, Detroit, and London symphonies, the BBC, Warsaw, and Buffalo philharmonics, as well as the Los Angeles, Stuttgart, and Saint Paul Chamber orchestras. Ms. Wincenc has performed in festivals such as Mostly Mozart, Aldeburgh, Budapest, Frankfurt, Santa Fe, Spoleto, Music at Menlo, Aspen, Yale/Norfolk, Sarasota, Banff, and Marlboro. A Grammy nominee, she has received a Diapason d’Or

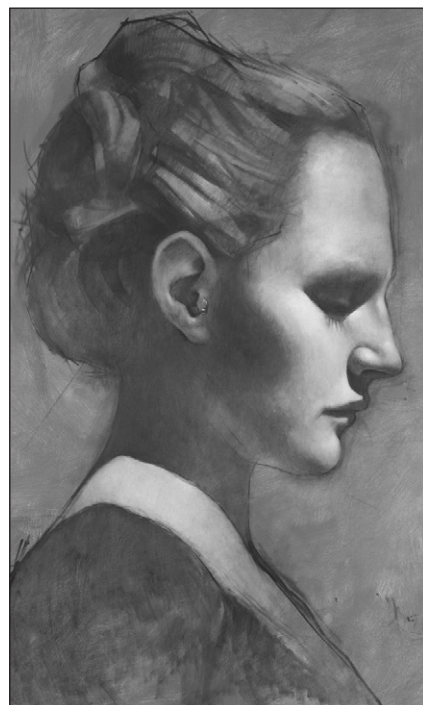
Award, a Recording of Special Merit award with András Schiff, and *Gramophone magazine’s* “Pick of the Month” with the Buffalo Philharmonic. She is a founding member of Les Amies with harpist Nancy Allen and violist Cynthia Phelps, and teaches on the faculties of The Juilliard School and Stony Brook University. She is renowned for her popular series with Lauren Keiser Music Publishers, the *Carol Wincenc 21st Century Flute*. [carolwincenc.com](http://carolwincenc.com).



**Stephen Taylor** holds the Mrs. John D. Rockefeller Solo Oboe Chair with the Chamber Music Society of Lincoln Center and the Lockwood/Bury Principal Oboe Chair with the Orchestra of St. Luke’s. He is solo oboist with the New York Woodwind Quintet, St. Luke’s Chamber Ensemble, American Composers Orchestra, New England Bach Festival Orchestra, and is co-principal oboist of the Orpheus Chamber Orchestra. His regular festival appearances include Caramoor, Bravo! Vail, Sebago-Long Lake, Music from Angel Fire, Menlo, Norfolk, Santa Fe, Aspen, and Chamber Music Northwest. Among his more than 300 recordings is Elliott Carter’s Oboe Quartet, for which Mr. Taylor received a Grammy nomination. He has been awarded a Performer’s Grant from the Fromm Foundation at Harvard University and is on the faculties of the Yale School of Music and the Manhattan School of Music. Being obsessed with buoyancy, he spends as much time as possible on his old wooden boats in Maine.



**Charles Neidich**, hailed by the *New Yorker* as “a master of his instrument and beyond,” performs extensively throughout the U.S., Europe, and Asia, as soloist with orchestra, in collaboration with major chamber music ensembles, and as a conductor of symphonic and chamber orchestras. An ardent exponent of new music and a composer himself, he has championed the works of many of the world’s most important composers. He is a leading performer on period instruments and has restored and reconstructed original versions of works of composers from Mozart to Copland. Mr. Neidich has made award winning recordings for leading record labels; has made instructional videos for “Play with a Pro”; publishes a monthly column in the Japanese magazine, “Pipers”; and is publishing editions of major clarinet and wind chamber music for Lauren Keiser Music and Southern Music. He is a long-time participant in major festivals in the U.S., Europe, and Asia, and is on the faculty of the Aaron Copland School, the Mannes College, the Juilliard School and the Manhattan School of Music in New York. A member emeritus of the Orpheus Chamber Orchestra, he was awarded the William Schuman Award for performance and scholarship at the Juilliard School in 2014. [www.charlesneidich.com](http://www.charlesneidich.com).



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**William Purvis** pursues a multifaceted career both in the U.S. and abroad as horn soloist, chamber musician, conductor, and educator. A passionate advocate of new music, he has participated in numerous premieres including horn concerti by Peter Lieberman, Bayan Northcott, Krzysztof Penderecki and Paul Lansky; horn trios by Poul Ruders and Paul Lansky; *Sonate en Forme de Préludes* by Steven Stucky; and recent premieres by Elliott Carter, *Retracing II* for Solo Horn and Nine by Five with the New York Woodwind Quintet. He is a member of the Yale Brass Trio, and the Triton Horn Trio, and is an emeritus member of the Orpheus Chamber Orchestra. Mr. Purvis has been a frequent guest artist with

the Chamber Music Society of Lincoln Center and the Boston Chamber Music Society, and has collaborated with many of the world's most esteemed string quartets, including the Juilliard, Tokyo, Orion, Brentano, Mendelssohn, Sibelius, Daedalus, and Fine Arts. He has recorded extensively on numerous labels including Deutsche Grammophon, Sony Classical, Naxos, Koch and Bridge. Mr. Purvis is currently Professor in the Practice of Horn and Chamber Music at the Yale School of Music, where he is also coordinator of winds and brasses, and serves as director of the Yale Collection of Musical Instruments.



Distinguished performer and teacher of international renown, **Marc Goldberg** is bassoonist of the St. Luke's Chamber Ensemble, principal bassoonist of the Orchestra of St. Luke's, Lincoln Center's Mostly Mozart Festival Orchestra, the American Ballet Theater, the NYC Opera, the Riverside Symphony, and a member of the American Symphony Orchestra. Previously the associate principal bassoonist of the New York Philharmonic, he has also been a frequent guest of the Metropolitan Opera, the Boston Symphony Orchestra, and the Orpheus Chamber Orchestra. Solo appearances include performances throughout the US, in South America, and across the Pacific Rim with the Brandenburg Ensemble,

Mostly Mozart Festival Orchestra, American Symphony Orchestra, Jupiter Symphony, New York Chamber Soloists, and the New York Symphonic Ensemble. He has been a guest artist of The Chamber Music Society of Lincoln Center, Da Camera Society of Houston, Musicians from Marlboro, Music@Menlo, the Brentano Quartet, Carnegie Hall's Zankel Band, and the Boston Chamber Music Society. Mr. Goldberg has appeared at the summer festivals of Spoleto, Ravinia, Chautauqua, Tanglewood, Caramoor, Saito Kinen, and Marlboro, and has been associated with the Bard Music Festival since its inception. He is on the faculty of The Juilliard School Pre-College Division, New England Conservatory, Mannes College, The Hartt School, Bard College Conservatory of Music, Columbia University, and New York University.

CREDIT : CHRISTIAN STEINER



Praised by *Boston Globe* as "simply dazzling," Artistic Director and pianist **Mihae Lee** has captivated audiences throughout North America, Europe, and Asia in solo recitals and chamber music concerts, in such venues as Lincoln Center, the Kennedy Center, Jordan Hall, Berlin Philharmonie, Academia Nazionale de Santa Cecilia in Rome, Warsaw National Philharmonic Hall, and Taipei National Hall. An active chamber musician, Mihae is a founding member of the Triton Horn Trio and was an artist member of the Boston Chamber Music Society for three decades. Her recordings of Brahms, Shostakovich, Bartok, and Stravinsky with the members of BCMS were critically acclaimed by High Fidelity, CD Review, and

Fanfare magazines, the reviews calling her sound "as warm as Rubinstein, yet virile as Toscanini." Mihae has appeared frequently at numerous international chamber music festivals including Dubrovnik, Amsterdam, Groningen, Medellin Festicamara, Great Woods, Seattle, OK Mozart, Mainly Mozart, Music from Angel Fire, El Paso, Arizona Friends of Chamber Music, Chamber Music Northwest, Rockport, Sebago-Long Lake, Bard, Norfolk, Mostly Music, Music Mountain, and Chestnut Hill Concerts. Mihae has been a guest artist with the Chamber Music Society of Lincoln Center, St. Paul Chamber Orchestra, Bargemusic in New York and Speculum Musicae; has collaborated with the Juilliard, Tokyo, Muir, Cassatt, and Manhattan string quartets; and has premiered and recorded works by such composers as Gunther Schuller, Ned Rorem, Paul Lansky, Henri Lazarof, Michael Daugherty, and Ezra Laderman. Mihae is often heard over the airwaves on National Public Radio's "Performance Today," and on WNYC and WQXR in New York City, WGBH in Boston, and other stations around the country. A native of Korea, she is a graduate of The Juilliard School and the New England Conservatory studying with Martin Canin and Russell Sherman. Mihae has released recordings on the Bridge, Etcetera, EDI, Northeastern, and BCMS labels, and since 2016 she serves as Music Director of the Sebago-Long Lake Music Festival in Maine.