

HOMETOWN COMMUNITY. NATIONAL RECOGNITION.

Essex
Meadows



Named #1 Community in Connecticut by Newsweek

We're proud to be named one of America's Best Continuing Care Retirement Communities 2025 by Newsweek and Statista.

This prestigious award reflects what our residents already know – Essex Meadows delivers exceptional care, comfort, and community. With independent living, assisted living, skilled nursing, and rehabilitation, we offer peace of mind for every stage of retirement.

Call to schedule a personal tour and discover what makes Essex Meadows the top choice for senior living in Connecticut.



Call (860) 854-2748 to schedule a personal visit.



Most awarded
independent senior living
company in the history
of the U.S. (Senior Living
Satisfaction Study)

#1 in Customer Satisfaction among Independent Senior Living Communities, 6 years in a row

Independent Living | Assisted Living
Skilled Nursing | Rehabilitation
EssexMeadows.com
30 Bokum Road | Essex, CT 06426

Managed by Life Care Services®

*Timeless Bonds & Renewed Horizons:
Kavafian, Wiley, O'Connor & Wosner
November 8, 2026 • Valley Regional High School*

*Essex
Winter
Series*

Musician Sponsors for this afternoon's performance:
JEFFREY N. MEHLER CFP® LLC and ESSEX MEADOWS
Piano Sponsor:
MASONICARE AT CHESTER VILLAGE

THE MIHAE LEE LEGACY CONCERT

Ani Kavafian, *violin*
Peter Wiley, *cello*
Tara Helen O'Connor, *flute*
Shai Wosner, *piano*

PROGRAM

Trio Sonata in C Major, BWV 1037 Johann Sebastian Bach (1685-1750)

I. Adagio
II. All Breve
III. Largo
IV. Gigue

(*flute, violin, cello, piano*)

Sonata in C-sharp Minor, Op. 64 Mel Bonis (1858-1937)

I. Andantino con moto
II. Scherzo - Vivace
III. Adagio
IV. Finale - Moderato

(*flute, piano*)

Maombi Asante Valerie Coleman (b. 1970)

(*flute, violin, cello*)

~ INTERMISSION ~

Piano Trio No. 1 in B-flat Major, Op.99, D. 898 Franz Schubert (1797-1828)

I. Allegro moderato
II. Andante con poco mosso
III. Scherzo: Allegro
IV. Rondo: Allegro vivace

(*violin, cello, piano*)

Program Notes

by Barbara Leish

Johann Sebastian Bach: Trio Sonata in C Major, BWV 1037

Our program today begins with one of the most popular musical forms in 17th and 18th century Europe: the Baroque trio sonata. First developed by the Italian violin virtuoso Arcangelo Corelli, trio sonatas soon flourished throughout Europe. The designation “trio” refers to the number of musical voices, not the number of instruments. It’s a challenging form for composers. As one 18th-century musicologist wrote, “Trios are the most difficult of all pieces to construct and require a more skilled master than other harmonic pieces: each of the three voices must have a fine melody, yet all must at the same time support the triad as if they met by accident.”

The Trio Sonata in C Major is a splendid example of the form. Written in the four-movement, slow-fast-slow-fast Italian church sonata format, it is distinguished by melodic grace, rhythmic vitality, and bravura counterpoint. Each movement has its own distinct flavor, beginning with the opening Adagio’s expressive flute melody that flows over and around the other voices in a lovely, imitative dialogue. The second movement, Alla breve, is a rousing triple fugue marked by great contrapuntal dexterity. The Largo that follows is brief, languid, and polyphonically engaging – a restful interlude before the Sonata concludes with a high-spirited, virtuosic Gigue driven by a lively interplay among the voices.

There’s no question about the appeal of this Sonata. What is less certain is who actually wrote it. The confusion involves Johann Gottlieb Goldberg, the young keyboard prodigy who allegedly inspired the composition of the Goldberg Variations. Goldberg may have studied with Bach’s oldest son, Wilhelm Friedemann, and may also have studied composition with Bach himself after moving to Leipzig, where Bach lived for many years. Goldberg, a gifted composer, died at the age of 29, leaving a small but impressive body of work. Meanwhile, many of Bach’s instrumental works were lost or didn’t resurface until long after his death, and cataloging his output was a challenge. In 1761 the publisher Breitbart issued the C Major Trio Sonata under Goldberg’s name, but a few years later it changed the attribution and listed Bach as the composer. The debate goes on to this day, with the Sonata appearing in catalogues of both Bach’s and Goldberg’s works. If Goldberg was indeed the composer, he learned well from Bach the master. Whoever actually wrote it, the Trio in C Major is a fine evocation of Bach’s contrapuntally rich style.

Mel Bonis: Sonata in C-sharp Minor, Op. 64 (1904)

A few years ago, *The Guardian* ran a story entitled “Soaring, searching and silent for too long: the remarkable life – and music – of composer Mel Bonis.” The headline went on to call her “a prodigiously talented French musician who, 150 years ago, had to disguise herself to be taken seriously.” It’s a familiar story: the works of gifted composers were

given short shrift because they were women. In Bonis’s case, she hid her sex by changing her name from Mélanie to the androgynous Mel.

Mélanie Hélène Bonis’s life reads like a soap opera. She was born in Paris to strict bourgeois Catholic parents who had no interest in music. Mélanie taught herself piano and at a young age came to the attention of Cesar Franck, who recognized her gifts. In 1876 a family friend persuaded her parents to let her enroll at the Paris Conservatoire, where she shone. She also fell in love with a fellow student, but her parents disapproved and withdrew her from the Conservatoire. Eventually they arranged for her marriage to a businessman 25 years older, with whom she had three children. Some years after her marriage, she reconnected with her Conservatoire love, resumed their affair, and eventually gave secret birth to a daughter, Madeleine, who was raised by a foster family.

Despite these formidable personal odds, throughout her life Bonis composed prolifically, producing a rich collection of some 300 works. The Sonata in C-sharp Minor, with its expressive flute melodies, adventurous harmonies and rhythms, and range of moods, is an engaging example of her appealing, late-Romantic style. The first-movement opens with the flute playing a melancholy motif over the piano’s syncopated rhythm – a relationship that sets the pattern for this atmospheric sonata-form Andantino. At times flute and piano exchange phrases seamlessly. At other times, the flute sings against the piano’s restless chromatic runs and triplets. Bonis is adept at shaping moments like the one just before the recapitulation when the flute descends, long-lined and songful, against the piano’s rising rush of triplets.

The Scherzo that follows is as light and gossamer as the first movement is long-lined and songful. Syncopated and brisk, it is a diverting interlude before a moody and emotionally intense Adagio. Throughout this movement the flute ranges from tender to passionate, all the while soaring expressively over a virtuosic piano’s rich harmonic and rhythmic underpinning. Adding to the rhythmic variety is an engaging, jazz-like middle section. What’s striking here and in the Finale is how deftly Bonis handles the virtuosic inter-relationship between the two instruments. Striking too is the exotic-sounding melody with which she opens the Finale, a movement that brings back earlier thematic ideas, in cyclical style, and ends exhilaratingly with a rush of flute scales.



PETER H. CHARBONNIER, ESQ., LLC

97 MAIN ST. • CHESTER, CT 06412

PETER@LAWFORLOCALS.COM • 860-526-1780

WWW.LAWFORLOCALS.COM

REAL ESTATE • SMALL BUSINESS • WILLS & PROBATE

◆ PROUDLY SERVING THE COMMUNITY SINCE 1992 ◆

Valerie Coleman: *Maombi Asante* (2006)

If Mel Bonis's story is that of an exceptionally gifted composer who had to fight for recognition simply because she was a woman, Valerie Coleman's story is, happily, very different. Coleman is a star in the classical music world. American Public Media's *YourClassical* has praised her as "a flute virtuoso, a famous composer, a model for Black musicians worldwide and a mentor for her students." She founded and for many years was the flutist with the trailblazing wind quintet Imani Winds. She has twice won Grammy nominations: in 2005 with Imani Winds for the best classical crossover album, "The Classical Underground"; and in 2024 for the best contemporary classical composition, "Revelry." She teaches composition at Juilliard and has received commissions from major orchestras around the country, including the Philadelphia Orchestra and the Los Angeles Symphony. In 2020 Performance Today named her Classical Woman of the Year.

Coleman's head has been filled with music since she was a child. She grew up in an inner-city neighborhood in Louisville, KY, where she listened to Beethoven with her mother and Motown and rhythm and blues with her friends. She started playing the flute in her school's band, and by high school she was composing symphonies, using staff paper she created with the underline key of her mother's typewriter. In college in Boston she majored in flute performance and composition, making it clear that as a composer she would be an innovator. But because she did not think a Black woman could make it in the composition world, she moved to New York City to begin a career as a flutist. Eventually, eager to challenge traditional boundaries, she formed Imani Winds, whose members were of African American and Latino heritage and whose programs consisted of works by underrepresented composers, many commissioned by the quintet. After several groundbreaking years, Coleman left Imani Winds to devote more time to composing and her other passion, teaching.

Coleman has said her pieces "are always centered, one way or another, around joy and celebrating the common threads of human nature." *Maombi Asante* is such a work — a short anthem of joy that befits its title, which in Swahili means "a prayer of thanks." The mood is sunny from the dancelike opening measures, as the flute chirps over off-kilter rhythms from the strings. Throughout the piece, the flute sings happily while cello and violin pluck and bow animatedly with and against each other. There are jazzy dance rhythms, some blue notes, and at one point a flute melody that sounds straight out of Appalachia. Overall, it's a delectable celebration.

Franz Schubert: Trio No. I in B-flat Major, Op. 99, D. 898 (1827)

Benjamin Britten called the last year and a half of Schubert's life arguably "the richest and most productive eighteen months in our music history." Despite being in the painful final throes of the disease that soon would kill him, during this period Schubert wrote some of his sunniest works, including his great B-flat Major Piano Trio. It is one of his most radiant compositions, overflowing with the rich harmonies, ingratiating

melodies, and rhythmic inventiveness that make Schubert's work instantly recognizable. Schumann later said of it, "One glance at Schubert's Trio and all the troubles of our human existence disappear, and all the world is fresh and bright again." Yet during his lifetime it was performed only once, privately, at the apartment of a friend who was celebrating a recent engagement.

The first movement, Allegro moderato, opens warmly and convivially, with an airy first theme introduced by the strings playing in unison. After the piano joins in and this first theme is expanded, the cello sings out a lovely, lyrical second theme. A typically leisurely development section ends with a striking example of Schubert's adventurous harmonies: In a surprising modulation, he begins the apparent recapitulation with the violin playing not in the expected key of B-flat Major, but in the unexpected key of G-flat Major. After a few more false starts, the music winds its way back to a proper recapitulation in the opening key.

Schubert's melodies don't get any more beguiling than the one with which the cello begins the Andante. The violin and the cello trade this melody back and forth before the piano introduces a second theme at the start of a more agitated middle section, after which the three instruments recapture the enchantment of the opening with restatements of the first melody. Like the second movement, the playful, contrapuntal third is vintage Schubert, a witty Scherzo built on two of Vienna's most popular dances, the ländler and the waltz. Schubert called the Finale a rondo, but it is really a hybrid that mixes rondo with sonata form. Instead of the theme being repeated between contrasting episodes, it is "put through a variety of hoops," as Brian Newbould puts it — including a wonderful moment at the start of the development section when Schubert shifts from 2/4 time to a three-beat bar, a metrical joke that he repeats in the exuberant coda.

Alfred Einstein pointed out that the opening theme of the Finale recalls an earlier Schubert song, "Skolie," which includes the verse, "Let us, in the bright May morning, take delight in the brief life of the flower, before its fragrance disappears." It is a fitting sentiment for a work so filled with delights.



36 Elm Street, Old Saybrook, CT 860-388-4451
17 Wall Street, Suite 2, Madison, CT 203-350-4444



TIMELESS BONDS & RENEWED HORIZONS: FROM OLD WORLD TO NEW



Ani Kavafian (*violin*)

Violinist Ani Kavafian enjoys a prolific career as a soloist, recitalist, and chamber musician. She has performed with virtually all of America's leading orchestras in major venues across the country, has premiered and recorded a number of works written for her, and has been featured on many network and PBS television music specials. Kavafian tours internationally as an artist-member of the Chamber Music Society of Lincoln Center and appears frequently in performance

with her sister, violinist and violist Ida Kavafian.

As a full professor at Yale University, Kavafian teaches a studio of graduate-level violin students, coaches chamber ensembles, and frequently performs on Yale's Faculty Artist Series and Yale in New York series. She regularly teaches and performs at several music festivals, including the Norfolk Chamber Music Festival/Yale Summer School of Music, the Heifetz International Institute, Sarasota Music Festival, and the Meadowmount School of Music.

Born in Istanbul, Turkey, of Armenian heritage, Kavafian began piano lessons at age 3. At age 9, in the United States, she began studying violin with Ara Zerounian and eventually with Mischa Mischakoff. She went on to study violin at The Juilliard School with Ivan Galamian, eventually earning a master of music degree with highest honors. She plays the 1736 Muir McKenzie Stradivarius violin.

Among many others, she has performed with the New York Philharmonic, Philadelphia Orchestra, Cleveland Symphony Orchestra, Los Angeles Chamber Orchestra, Detroit Symphony Orchestra, San Francisco Symphony Orchestra, Seattle Symphony, New Haven Symphony Orchestra, Bravo! Vail Valley Music Festival, and the Music from Angel Fire Festival.

Ani received her master's degree from The Juilliard School under Ivan Galamian. She plays the 1736 Muir McKenzie Stradivarius violin.



Peter Wiley (*cello*)

Cellist Peter Wiley is both a performer and a teacher. He is a member of the piano quartet, Opus One, a group he co-founded in 1998 with pianist Anne-Marie McDermott, violinist Ida Kavafian and violist Steven Tenenbom. He teaches at the Curtis Institute of Music and Bard College Conservatory of Music.

Peter attended the Curtis Institute of Music at the age of 13 as a student of David Soyer. Upon graduation, he joined the Pittsburgh Symphony in 1974. The following year, at age 20, he was appointed Principal cellist of the Cincinnati Symphony Orchestra, a position he held for eight years. From 1987 through 1998, Mr. Wiley was cellist of the Beaux Arts Trio. In 2001 he succeeded his mentor, David Soyer, as cellist of the Guarneri Quartet. The quartet retired from the concert stage in 2009. As a recitalist he has appeared at the Metropolitan Museum of Art and Lincoln Center's Alice Tully Hall.

Peter has been awarded an Avery Fischer Career Grant, nominated for a Grammy Award in 1998 with the Beaux Arts Trio and in 2009 with the Guarneri Quartet. He participates at leading festivals including Music from Angel Fire, Chamber Music Northwest, OK Mozart, Santa Fe, Bravo! and Bidgehampton. He continues his long association with the Marlboro Music Festival, dating back to 1971.



Tara Helen O'Connor (*flute*)

Tara Helen O'Connor, who *Art Mag* has said "so embodies perfection on the flute that you'll forget she is human," is an Avery Fisher Career Grant recipient, a two-time Grammy Award nominee, and a recipient of the Walter W. Naumburg Chamber Music Award. A Wm. S. Haynes artist, she is a season artist of the Chamber Music Society of Lincoln Center.

O'Connor joined the prestigious faculty at the Yale School of Music in 2023 where she is professor of flute and coordinator of winds and brass. She is Artistic Director of the Music From Angel Fire Festival and of Essex Winter Series in Connecticut. A champion of contemporary music, Tara has premiered hundreds of works and has appeared on numerous recordings and film and television soundtracks including *Barbie*, *Respect*, *The*

Joker, *The Marvelous Mrs. Maisel*, *Only Murders in the Building*, and *Schmigadoon!* to name only a few.

A charismatic performer noted for her artistic depth, brilliant technique and colorful tone spanning every musical era, Tara has collaborated with such distinguished artists as vocalists Jennifer Johnson Cano, Susanna Phillips and Dawn Upshaw, violinist Jaime Laredo, clarinetist David Shifrin, guitarist Eliot Fisk, and pianists Jeremy Denk, Peter Serkin, and Stephen Prutsman, and with such revered ensembles as the Emerson, Orion, and St. Lawrence string quartets.

Regular festival appearances include the Bravo! Vail festival, Chamber Music Northwest, Music@Menlo, Santa Fe Chamber Music Festival, Chamber Music Festival of the Bluegrass, Spoleto Festival USA, the Banff Centre, Rockport Music, Bay Chamber Concerts, Manchester Music Festival, the Great Mountains Music Festival, Chesapeake Chamber Music Festival, and Music From Angel Fire.

O'Connor has appeared on A&E's *Breakfast with the Arts* and PBS's *Live from Lincoln Center*. She has recorded for Deutsche Grammophon, EMI Classics, Koch International, CMS Studio Recordings with the Chamber Music Society of Lincoln Center and Bridge Records. She also serves on the faculty at Bard College Conservatory of Music and the Contemporary Performance Program at Manhattan School of Music. Tara holds a DMA from Stony Brook University.

improvisation with André Hajdu. He later studied with Emanuel Ax at The Juilliard School, where Vosner is also now on the piano faculty. He resides in New York with his wife and two children.

For more information on Mr. Vosner, please visit his Facebook fan page, follow him on Instagram (@shaivosner), and go to shaivosner.com.



PAGE
Hardware & Appliance Co.
9 Boston Street, Guilford, CT 06437
203-453-5267 ~ www.pagehardware.com

CREDIT : MARCO BORGGREVE



Shai Vosner (*piano*)

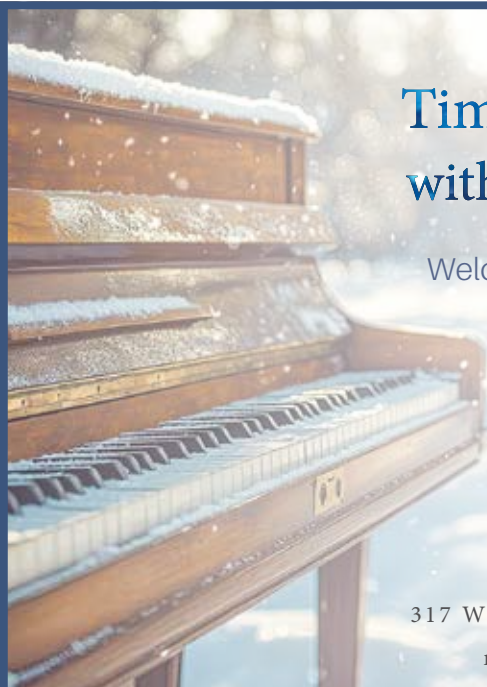
Pianist Shai Vosner has attracted international recognition for his exceptional artistry, musical integrity, and creative insight.

This season, he makes solo appearances with Mason Bates's Piano Concerto in Italy and Vijay Iyer's *Handmade Universe* with East Coast Chamber Orchestra (ECCO) in Seattle. Other highlights include a program with the JACK Quartet at the Frick Collection in New York, the 3 Brahms Sonatas with

Pinchas Zukerman, and a U.S. tour with Joshua Bell.

Shai's chamber arrangements of various Beethoven Symphonies have been premiered and toured by Emanuel Ax, Leonidas Kavakos and Yo-Yo Ma and are available in Grammy-nominated recordings released by Sony Classical. His own recordings for Onyx Classics range from Schubert sonatas, to chamber works by Bartók and Kurtág, to concerti by Haydn and Ligeti. He has received Lincoln Center's Martin E. Segal Award, an Avery Fisher Career Grant, and a Borletti-Buitoni Trust Award.

Born in Israel, Vosner enjoyed a broad musical education from a very early age, studying piano with Opher Brayer and Emanuel Krasovsky, as well as composition, theory, and



**Timeless comfort,
with notes of home.**

Welcome to Something Better.

Masonicare 
at Chester Village
860.530.5999

317 W Main Street. Chester, CT 06412
masonicare.org |      