



COMMUNITY
CONCERTS
AT SECOND



Chamber Music by Candlelight
Honoring Margaret Budd
Sunday, October 3rd, 2021, 7:30PM

Sponsored by Bruce & Polly Behrens

CHAMBER MUSIC BY CANDLELIGHT

Honoring Margaret Budd

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PROGRAM

Trio Sonata from the Musical Offering, BWV 1079

Johann Sebastian Bach (1685-1750)

Largo

Allegro

Andante

Allegro

*Marcia McHugh, flute; Greg Mulligan, violin
Ismar Gomes, cello; Mark Janello, harpsichord*

Fantasia Quartet for Four Violas *

York Bowen (1884-1961)

Colin Sorgi, Helen Hess, Peter Minkler, Mary Woehr, violas

Sonata for Violin Solo No. 1 in G Minor, BWV 1001

Johann Sebastian Bach (1685-1750)

Adagio

Presto

Ivan Stefanovic, violin

Berceuse à la mémoire de Louis Vierne

Pierre Cochereau (1924-1984)

You're the Top

Cole Porter (1891-1964)

Michael Britt, organ

Leyendas: An Andean Walkabout

Gabriela Lena Frank (b. 1972)

Toyos

Tarqueda

Himno de Zampoñas

Chasqui

Canto de Velorio

Coqueteos

Holly Jenkins & Greg Mulligan, violins; Karin Brown, viola; Bo Li, cello

** Performance of Fantasia Quartet for Four Violas has been made possible by support from John and Susan Warshawsky.*

ABOUT OUR HONOREE

Margaret L. Budd

Margaret Lothrop Budd is the Founder of Community Concerts at Second and was the organist for Second Presbyterian Church for 32 years (from 1972 to 2004). She is a native of Evanston, Illinois and studied with Grigg Fountain at Oberlin University and with Thomas Matthews at Northwestern University School of Music, where she earned her Master's degree in Organ Performance and Church Music with highest honors, including Phi Kappa Lambda. She was granted a Fulbright Scholarship for organ study in Europe.

She has performed to acclaim throughout the Chicago area, the East Coast, and Europe. Highlights of the European tours include performances at the 1988 International Church Music Conference in Geneva and a 1992 church service at St. Thomas, J.S. Bach's church in Leipzig. She accompanied the Second Presbyterian choir to England in 1994, serving as organist-in-residence for a week at Gloucester Cathedral.

An Associate by examination in the American Guild of Organists, Ms. Budd has served on various national committees, co-founded the North Shore, Illinois AGO Chapter and is past Dean of the Baltimore Chapter. Local organ lovers will remember her as a regular participant in the annual Bach Marathon.

COMMUNITY CONCERTS AT SECOND

35 years. 495 concerts. Free to All.

In 1987, Margaret Budd founded Community Concerts at Second with a radical idea at the heart of her vision: Each year, the series would engage world-renown artists performing broadly varied repertoire in a substantial number of concerts—offered free to all, and administered by one person—Margaret herself. Of course, she recruited more people to help, building a supportive Board of Directors and dedicated group of volunteers, and 35 years later the series has presented 495 concerts free to the Baltimore community.

In addition to the Candlelight series featuring BSO musicians, guest artists have come from around the nation and world—past performers include Leon Fleisher, Amit Peled, Simone Dinnerstein, Spiro Malas, John Shirley Quirk, Robert Cantrell, the Morgan State University Choir, and, more recently, Brian Ganz, Boris Pasternak, and Catalyst Quartet.



From Your Hosts at Second Presbyterian Church

Community Concerts at Second started in the spring of 1987 with a couple of short announcements in our church's monthly Tower Newsletter.

Seeing the church's dedication to good music and inspired by our instruments and the acoustics of our worship space, church organist Margaret Budd began to invite members of the congregation to help plan a series. Interest and support was enthusiastic, and we are proud of the partnership between the concert series and the church that continues to this day.

The members and staff of Second especially want to thank Margaret for the many gifts that she has brought to our congregation.

THE CHURCH TOWER - JUNE 1987

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CONCERT PLANNING COMMITTEE MEETS JUNE 7

The Concert Series Planning Committee will meet on Sunday, June 7, at 12:15 pm in the Westcott Room, directly following the worship service. Plans for the "premiere season" of our Second Church Concert Series will be finalized. Anyone interested in helping or "brainstorming" is most welcome!

Margaret Budd, organist

PROGRAM NOTES

J.S. Bach (1685-1750)

Trio Sonata from the Musical Offering, BWV 1079

Musicologists have long been fascinated by Bach's Musical Offering, one of his last and greatest instrumental works. Its 16 movements are based on a theme given to Bach by Frederick the Great during a visit to the Prussian court in Potsdam. The Trio Sonata section of the Offering (for flute, violin and basso continuo) is probably the pre-eminent trio sonata in music history.

York Bowen (1884-1961)

Fantasia Quartet for Four Violas

In the *Fantasia for four violas* we find a typical arch-structure which subsumes the elements of three or four movements into one. This is remarkable for the range of textures and expressive power that Bowen obtains from his quartet, from the wistful opening to the driving energy of the fast music. But the overall character is elegiac, the mood underlined by the extended half-lit closing section. (*Lewis Foreman* © 2008)

J.S. Bach (1685-1750)

Sonata for Violin Solo No. 1 in G Minor, BWV 1001

In today's performance, Mr. Stefanovic plays the first and final movement of the G-minor sonata. The opening Adagio movement is subdued but powerful; the Presto movement features typical "Bachian" perpetual motion Baroque development that demands exacting technique from the performer.

Pierre Cochereau (1924-1984)

Berceuse à la mémoire de Louis Vierne

Known as a master of the French style of improvisation on pipe organs, Pierre Cochereau also enhanced his substantial career as a composer when others started transcribing his sophisticated improvisations. *Berceuse à la mémoire de Louis Vierne* (1973) sounds similarly spellbinding and tranquil, opting for an austere economical motivic development and tonal harmonic progression.

Cole Porter (1891-1964)

You're the Top

Cole Porter's song from the 1934 musical *Anything Goes*.

Gabriela Lena Frank (b. 1972)

Leyendas: An Andean Walkabout

Leyendas: An Andean Walkabout draws inspiration from the idea of mestizaje as envisioned by Peruvian writer José María Arguedas, where cultures can coexist without the subjugation of one by the other. As such, this piece mixes elements from the western classical and Andean folk music traditions.

"Toyos" depicts one of the most recognizable instruments of the Andes, the panpipe. One of the largest kinds is the breathy toyo which requires great stamina and lung power, and is often played in parallel fourths or fifths.

“Tarqueda” is a forceful and fast number featuring the tarka, a heavy wooden duct flute that is blown harshly in order to split the tone. Tarka ensembles typically also play in fourths and fifths.

“Himno de Zampoñas” features a particular type of panpipe ensemble that divides up melodies through a technique known as hocketing. The characteristic sound of the zampoña panpipe is that of a fundamental tone blown fatly so that overtones ring out on top, hence the unusual scoring of double stops in this movement.

“Chasqui” depicts a legendary figure from the Inca period, the chasqui runner, who sprinted great distances to deliver messages between towns separated from one another by the Andean peaks. The chasqui needed to travel light. Hence, I take artistic license to imagine his choice of instruments to be the charango, a high-pitched cousin of the guitar, and the lightweight bamboo quena flute, both of which are featured in this movement.

“Canto de Velorio” portrays another well-known Andean personality, a professional crying woman known as the llorona. Hired to render funeral rituals even sadder, the llorona is accompanied here by a second llorona and an additional chorus of mourning women (coro de mujeres). The chant Dies Irae is quoted as a reflection of the comfortable mix of Quechua Indian religious rites with those from Catholicism.

“Coqueteos” is a flirtatious love song sung by gallant men known as romanceros. As such, it is direct in its harmonic expression, bold, and festive. The romanceros sing in harmony with one another against a backdrop of guitars which I think of as a vendaval de guitarras (“storm of guitars”).

—Gabriela Lena Frank

MUSICIAN BIOGRAPHIES

MICHAEL BRITT, ORGAN

A native Baltimorean and Minister of Music at Brown Memorial Church since June 2012, Michael received his bachelor’s degree in Organ Performance from the Peabody Conservatory of Music in 1984. He is a recipient of the Richard Ross award and the Richard L. Phelps award for organ at Peabody and was a finalist in the Arthur Poister Competition in Syracuse, N.Y.. In May 2009, Michael was invited to perform at the Cathedral of Notre Dame in Paris France.

KARIN BROWN, VIOLA

Acclaimed for her “strikingly rich and warm tone” (The Strad) after making her solo recital debut at Carnegie Weill Hall, Karin Brown is Assistant Principal Violist of the Baltimore Symphony and performs frequently as soloist and chamber musician in the Baltimore/Washington area. She made her Baltimore Symphony Orchestra concerto debut performing the Britten Double Concerto, of which The Baltimore Sun noted “Karin Brown sculpted her phrases in a rich, subtly shaded tone.”

ISMAR GOMES, CELLO

Hailed for his “impressive virtuosity, energy, and a handsome tonal range” (Berkshire Review), Ismar Gomes has established himself as a captivating young artist, delivering exciting and innovative performances. Recent appearances have taken Dr. Gomes to four continents including performances at the Walla Walla Chamber Music Festival, Evolution Contemporary Music Series, Le Petit Salon, Luan Huan Shan Glades Music Festival, Early Music at St. Mark’s, and many more. His recent collaborators include members of the Pittsburgh and Baltimore Symphonies, the Saint Paul Chamber Orchestra, as well as members of the Johannes, and Brentano Quartets.

HELEN HESS, VIOLA

Before joining the Baltimore Symphony, Helen Hess spent three years as a Fellow with the New World Symphony in Miami under the baton of Michael Tilson Thomas. She is a former principal viola for the Civic Orchestra of Chicago as well as one of eight Civic musicians chosen to participate in the pilot season of the orchestra’s Citizen Musician Fellowship. In a Civic performance in the spring of 2013 she was featured alongside Yo-Yo Ma in Strauss’s Don Quixote.

MARK JANELLO, HARPSICHORD

Composer, harpsichordist, and music theorist Mark Janello has degrees in music composition and theory from Harvard, Duke, and the University of Michigan, where he studied with Ivan Tcherepnin, Stephen Jaffe, William Albright, and Andrew Mead. As a harpsichordist, he studied with Frances Fitch and Edward Parmentier, and has played continuo with the Baltimore Symphony under Nicholas McGegan, with Itzhak Perlman, with the Washington Bach Sinfonia, and with the Post Classical Ensemble.

HOLLY JENKINS, VIOLIN

Originally from House Springs, Missouri, Holly Jenkins joined the Baltimore Symphony Orchestra in 2016. She has performed as a soloist and as a chamber musician in recitals in seven different countries and at venues such as Carnegie Hall, the Kennedy Center for the Performing Arts, Cleveland’s Trinity Lutheran Church and St. Louis’ Sheldon Concert Hall. She began her performing career at the age of 11, when she was selected to solo with the Alton Symphony Orchestra.

BO LI, CELLO

Born in China, BSO member Bo Li attended the Shanghai Conservatory of Music and, at 17, made his solo debut with the Shanghai Symphony.

At New England Conservatory he studied with Ko Iwasaki, Laurence Lesser, and Colin Carr. He was a prize winner in the Tchaikovsky International Competition, the National Cello Competition, and the Concerto Competition at the New England Conservatory. He has also received the Laurence Lesser Presidential Award, the Presser Award, and fellowships with the Montgomery Symphony and the Aspen Music Festival.

MARCIA MCHUGH, FLUTE

Marcia McHugh has performed with the BSO since 2005. She made her concerto debut performing the Brandenburg Concerto No. 4. Prior to the BSO, Ms. McHugh was a soloist with the Omaha Symphony and appeared on a live radio broadcast of Leonard Bernstein’s Halil and J.S. Bach’s Brandenburg Concertos Nos. 4 and 5. As a champion of new music, Ms. McHugh has several world premieres to her credit and many performances of major chamber works by Karlheinz Stockhausen, Toru Takemitsu, and Morton Feldman. She is co-founder and co-

artistic director of ANALOG, a non-profit collective of artists and musicians from around the world. Ms. McHugh is Co-Artistic Director of Community Concerts at Second's Chamber Music by Candlelight series.

PETER MINKLER, VIOLA

Peter Minkler is heralded by Tim Smith of the *Baltimore Sun* as an inspiring artist who “*makes the viola sing.*” He was awarded Baltimore’s prestigious Mary Sawyers Baker Prize and is a two-time recipient of a Maryland State Arts Council Individual Artist Award in Classical Music Solo Performance. Mr. Minkler began his undergraduate studies with Robert Vernon at the Cleveland Institute of Music and earned his Bachelor of Music degree from the Eastman School of Music, where he was a student of Francis Tursi.

GREG MULLIGAN, VIOLIN

Born into a musical family, Greg Mulligan began studying violin at age eight. His siblings, a younger brother and two sisters, also play string instruments, leading to the creation of a family string quartet. Mr. Mulligan received his Bachelor of Music degree from the Eastman School of Music and Master of Music degree from Indiana University, where he studied with Josef Gingold.

Mr. Mulligan returned to the Baltimore Symphony Orchestra at the beginning of the 1994-95 Season after having served as Concertmaster of the San Antonio Symphony from 1989 through 1994.

COLIN SORGI, VIOLA

Prior to joining the BSO in 2018, Colin Sorgi was the Concertmaster and Director of Chamber Music with the National Philharmonic. Equally at home on both viola and violin, Colin has been largely in demand as guest concertmaster, principal viola, and principal second violin with orchestras internationally, including the Canadian National Arts Centre Orchestra, Baltimore Chamber Orchestra, Annapolis Symphony, and Amarillo Symphony, among others. He has been heard as soloist and in recital at Carnegie Hall, the Kennedy Center, the Chicago Cultural Center, among many other venues.

IVAN STEFANOVIC, VIOLIN

Ivan Stefanovic joined the BSO in 1991 at the age of 21. He holds a BM and Artist Diploma degrees from the Cleveland Institute of Music, as well as an Alumni Achievement Award, awarded to him “in recognition of outstanding accomplishments in the fields of Violin Orchestral and Chamber Music Performance.” Stefanovic is a baroque violinist in Pro Musica Rara and a teacher and chamber music coach at the Preparatory Department of Peabody Conservatory of Music and Baltimore School for the Arts. Ivan is a Co-Founder and Co-Artistic Director of Community Concerts at Second's Chamber Music by Candlelight series.

MARY WOHR, VIOLA

A member of the BSO since 1982, Mary Woehr performs regularly on the viola and the piano. Previously, she performed with the London Sinfonia in Canada, the Dallas Chamber Orchestra, the Dallas Ballet Orchestra, and the Chautauqua Symphony.

Woehr completed her bachelor's degree at Bowling Green State University, where she studied with Bernard Linden. She also spent several summers studying with renowned violists Bruno Giurana and Francis Tursi. Her piano teachers include Pat Prattis Jennings of the Pittsburgh Symphony Orchestra and Virginia Marks at Bowling Green State University.