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The park is open daily from Memorial Day weekend to October 31, 9:00 AM to 4:30 PM. Admission to the site is \$7.00 per person, children 16 and under admitted free. As a National Park Fee Area, Federal Golden Age Passports are honored.



Please let us know if you would like to be on our mailing list. The Music Committee of the Trustees of the Saint-Gaudens Memorial appreciates your tax deductible contribution in support of this free concert series. Donations may be left in the music fund boxes located at the admissions tent and porch of the Little Studio, or mailed to:

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You may view the concert series schedule or get directions to SGNHS on the web at: [www.nps.gov/saga/](http://www.nps.gov/saga/)

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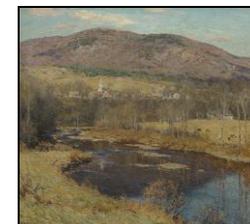
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**The Trustees of the Saint-Gaudens Memorial**  
*With additional support of donors and partners present*

***On the River:***

*Sponsored by the*  
Jack and Dorothy Byrne Foundation



***Music of Love and Longing***

Junko Watanabe, soprano  
Judith Serkin, violoncello  
Victor Rosenbaum, piano

**June 28, 2015**  
**2:00 PM**

**SAINT-GAUDENS NHS**  
**CORNISH ◆ NEW HAMPSHIRE**



A note from  
*Fern Meyers, concert series director*

The Trustees of the Saint-Gaudens Memorial are grateful to all those who attend and generously support concerts at Saint-Gaudens National Historic Site, a National Park for the Arts. In the spirit of Augustus Saint-Gaudens, who enjoyed fine music, singing and playing the flute, the Memorial organized a summer concert in the Little Studio in 1952. What began with a single piano recital has grown to an annual series of ten concerts, presented to those who visit the park. We give special thanks to the charitable individuals, foundations and corporations who are sponsoring select programs this season.

The 2015 summer concerts feature outstanding musicians who bring their talents to an eclectic series of programs drawing from classical, jazz, ethnic and musical theater genres. We hope that you will make these concerts a Sunday afternoon tradition and introduce others to music at the park.

The Saint-Gaudens Memorial is a private, non-profit New Hampshire organization established in 1919 to maintain a living memorial to Augustus Saint-Gaudens on the site of his home and studios. In 1964, the property—including structures, works of art and furnishings—was donated to the United States for public ownership and in 1965 Congress created the Saint-Gaudens National Historic Site. The Memorial partners with the historic site to increase public awareness of the life, world and work of Saint-Gaudens; preserve and interpret the cultural resources at the site; and promote arts in general. The Memorial and historic site do this through educational and artistic programs, advice and other forms of support.

Front cover: Willard Metcalf, *The North Country*, Metropolitan Museum of Art. Painted in Cornish, 1923.

## PROGRAM

Quatre Chansons Gabriel Fauré (1845-1924)  
Rêve d'Amour  
Aurore  
Le Secret  
Notre Amour

The Latitudes of Heaven Paul Dedell (b. 1955)  
Five Ancient Japanese Tankas

Sonata in E Major, Opus 109 Ludwig van Beethoven (1770-1827)  
Vivace ma non troppo  
Prestissimo  
Gesangvoll mit innigster Empfindung  
Andante molto cantabile ed espressivo  
(Theme and Variations)

## INTERMISSION

Vier Lieder Franz Schubert (1797-1828)  
Frühlingsglaube  
Ganymed  
Du bist die Ruh  
Seligkeit

Petits Morceaux Gabriel Fauré  
Romance Opus 69 (rescored for piano/cello in 1894)  
Serenade Opus 98

On the River Franz Schubert  
Auf dem Strom (D. 943)

## ABOUT THE ARTISTS

**Junko Watanabe**, soprano, has performed widely in operas, oratorios, and recitals in the U.S. and in her native Japan. Her performances have been acclaimed for her “sweet, liquid tones” (Opera News), “ravishing soprano line” and a “tone that was steady, pure, and colorful all the way up into the

empyrean above the staff” (Boston Globe). She has been featured as a soloist with the Boston Lyric Opera, Chorus pro Musica, Masterworks Chorale, Northwest Florida Symphony Orchestra, Key West Symphony Orchestra, Osaka Philharmonic Orchestra, and the New England Bach Festival.

As a participant in the Marlboro Music Festival from 2004 through 2007, she performed vocal chamber music, opera scenes and German lieder with Ken Noda, Martin Isepp, and Richard Goode. As well as collaborating with Victor Rosenbaum on Schubert’s Lieder, in recent years Ms. Watanabe has been featured as a soloist in Haydn’s “Lord Nelson Mass”, Handel’s “Messiah”, Mozart’s “Vesperae solennes de Dominica”, Richard Blackford’s “Mirror of Perfection”, and Villa-Lobos’ “Bachianas Brasileiras No. 5”, and she has performed various contemporary compositions, including Stephen Albert’s “To Wake the Dead,” Lester Trimble’s “Four Fragments from The Canterbury Tales”, Eric Sawyer’s “Curiosity” and “Vocalise”, and the world premier of Paul Dedell’s “The Latitudes of Heaven”.

Ms. Watanabe holds master’s degrees from Osaka College of Music and Longy School of Music. She was a finalist in the Oratorio Society of New York Solo Competition and winner of the NATS Competition Professional Division in Boston. Currently, she is on the faculty of Amherst College, Brattleboro Music Center, and Rivers School Conservatory.

**Judith Serkin**, cello, began her studies with Marta Casals Istomin in San Juan, Puerto Rico and is a graduate of the Curtis Institute where she was a student of David Soyer. She has been a member of the Guilford and Hebrew Arts (later known as the Mendelssohn) String Quartets, as well as the Iceland Symphony in Reykjavik. Ms. Serkin has been a frequent participant of both Marlboro and Yellow Barn Music School and Festival, and has toured extensively throughout the U.S., Canada, France and Japan. She played for many years with Musica Sacra in New York City under Richard Westenburg. Ms. Serkin is now on the faculty of New England Conservatory Preparatory Department where she coaches chamber music. She also teaches cello at the Brattleboro Music School, which she helped to found in 1976.

**Victor Rosenbaum**, piano, has played concerts widely as soloist and chamber music performer in the U.S., Europe, Asia, Israel, and Russia. He has performed in prestigious venues such as Alice Tully Hall in New York and the Hermitage in St. Petersburg, Russia. He has collaborated with Leonard Rose, Paul Katz, Arnold Steinhardt, Robert Mann, Joseph Silverstein and Malcolm Lowe, and with the Brentano, Borromeo, and Cleveland String Quartets. His festival appearances have included

Tanglewood, the Rockport Chamber Music Festival, Kfar Blum and Tel Hai (in Israel). Yellow Barn, Kneisel Hall (Blue Hill, Maine), Musicorda, Masters de Pontlevoy (France), the Heifetz Institute, The International Keyboard Institute and Festival in New York, and the International Music Seminar in Vienna. His concert appearances have taken him to Chicago, Minneapolis, Tokyo, Beijing, St. Petersburg, Tel Aviv, Jerusalem, New York and Boston.

Mr. Rosenbaum now serves on the faculty of the New England Conservatory in Boston (where he chaired the piano and chamber music departments) and the Mannes College of Music in New York. He has been Visiting Professor of Piano at the Eastman School of Music and a guest teacher at Julliard. He presents lectures, workshops, and master classes for teachers’ groups and schools both in the U.S. and abroad, including London’s Royal Academy of Music and Guildhall School, the conservatories of St. Petersburg and Moscow, Beijing Central Conservatory, the Toho School in Tokyo and other institutions such as the Menuhin School and the Jerusalem Music Center. Mr. Rosenbaum was Director and President of the Longy School of Music from 1985-2001.

**Paul Dedell’s** first original theatrical score, *The Great American Hero*, won the David B. Marshall Award from the University of Michigan in 1979. Soon after, Paul became production manager of the People’s Theater, in Cambridge, Massachusetts, while continuing to write theatrical scores, choral works and songs. His scores for theater have been heard locally as well as internationally, most recently in collaborations with the Sandglass Theater, Marlboro College, New England Youth Theater, and Winged Productions. Mr. Dedell’s choral score, *Come Life, Shaker Life*, received the Alfred Nash Patterson award. His most recent choral score, *Songs of Divine Chemistry*, was released on CD, and he presently received a commission from the Vermont Symphony Orchestra to compose a work for its “Made in Vermont” concert series.

## PROGRAM NOTES

Today’s program features German songs (lieder) by the early Romantic era composer Franz Schubert who has been described as “the first lyric poet of music.” The essence of his lieder was to enhance the mood of poems and those composers who followed Schubert’s example helped to distinguish the 19<sup>th</sup> century as the greatest period in the history of German art song. Although he composed in all but one medium, the concerto, Schubert specialized in lieder. They are composed mostly in strophic

form—the same melody is repeated for all verses—and the poems are sung straight through. Near the end of his life Schubert ventured into a new phase of work, hoping to change his reputation as a composer of merely lieder and keyboard works.

Like many celebrated composers, Schubert was a creative genius who had sharp swings of temperament that are reflected in his music. He had a gift for turning out effortless, appealing melodies. He used a fertile imagination and joie de vivre together with playful rhythms contrasted with plaintive, achingly beautiful melodies. He was one of the fastest composers in history and his output was tremendous, especially given his short life. He wrote 145 songs, alone, at the age of 18. He completed over 1500 works before he died at the age of 31. But Schubert was overshadowed by Beethoven, and little of his work was published during his lifetime. His genius was not fully appreciated until the late 19<sup>th</sup> century, more than forty years after he died. His music profoundly influenced Brahms, Dvorak, Bruckner and Mahler.

**L**udwig van Beethoven was born into a musical family that, for two generations, had served as Kapellmeister and singer for the Archbishop of Cologne. But the Beethoven household was an unhappy one, dominated by a father who proved to be a failure in his professional and family life. Beethoven took his first music lessons from his father whose methods were arbitrary and unduly strict. Despite these adverse circumstances—which produced inevitable psychological consequences—Beethoven quickly mastered the organ, fortepiano, and violin, distinguishing himself as a child prodigy. He was a brilliant pianist and flashy performer. His virtuoso style of playing was so vigorous that he broke strings trying to extract more sound from the fortepiano. He demanded that manufacturers produce more powerful instruments, and they gradually did.

Beethoven dutifully served as organist and string player in the archiepiscopal orchestra. When he was 17, he was sent to Vienna to study with Mozart but was called home to raise his younger brothers when his mother became ill. He returned to Vienna to study with Franz Joseph Haydn when he was 22. His creative genius and ability to improvise was immediately apparent and Haydn exclaimed: "You give me the impression of a man with more than one head, more than one heart and more than one soul!" Beethoven was too strong-minded and rebellious to learn "the rules" of composition from anyone. He rejected all authority, believing his methods were best. His upbringing had turned him into a fiery rebel. Yet, these characteristics are precisely what made him a genius. There may never be a more original composer. Accounts of Beethoven's paranoia, bad-temper, deafness,

slovenliness, and love affairs with unattainable women are legendary. Yet, his contributions were undeniably great. His death was an occasion for public mourning.

Composed in 1820, *Opus 109* is among Ludwig Beethoven's last piano sonatas. It is characterized by an innovative approach to harmonies and structure and focuses, in the last movement, on a set of six variations on an anthem-like theme. The work reflects the mature style of Beethoven with its melodic lyricism, daring harmonies, range of moods, and arabesque ornamentations that suggest Frédéric Chopin. Although written in three movements, the first two movements are linked by a pedal hold and are often played without a break. One of the first pianists to program the sonata was Franz Liszt, who performed *Opus 109* regularly from 1830-1840.

### **Rêve d'amour** (Dream of Love)

If there is a charming lawn where flowers bloom in every season, I want to make it the path where you place your feet. If there is a loving breast where honor dwells and tender dedication is never morose, I want to make it the pillow where you lay your head. If there is a dream of love scented with roses where two souls unite, I want to make it the nest where you rest your heart.

### **Aurore** (Dawn)

The stars fly away from the night, like golden bees drawn to honey. And the dawn, extending her clear canvas, weaves silver threads into the blue sky. At the approach of morning, my desires fly off from my intoxicated heart, like a rising swarm called to the coppered horizon by a plaintive song. They fly and seek the path to you, and mingle their dying glow into the awakening day.

### **Le secret** (The Secret)

I want the morning not to know the name that I told the night; to have it silently evaporate in the dawn wind. I want the day to proclaim the love that I hid from the morning; to light it on fire like a grain of incense. I want the sunset to forget the secret that I told the day; to take it away with my love in the creases of its pale dress.

## **Notre amour** (Our Love)

Our love is light, like the fragrance from the tips of ferns for us to breathe as we dream. Our love is enchanting, like morning songs with no regrets but with uncertain hopes. Our love is sacred, like a forest's mysteries where an unknown soul trembles and silences have voices. Our love is infinite, like sunset's paths where the sea joins with the sky to fall asleep beneath slanting suns. Our love is eternal, like all that has been brushed by the fiery wing of a god, like all that comes from the heart.

## **The Latitudes of Heaven – Five Ancient Japanese Tankas –**

English text from “**The Latitudes of Heaven**” by Sam Hamill\*

“**Tanka**” is a classic form of Japanese poetry that consists of thirty-one syllables in a pattern of 5-7-5-7-7. The oldest known tanka poems were written in the eighth century. The term means “short song” and tankas describe a variety of scenes and emotions such as love, mourning, humor, and praises to the beauty of nature. The five ancient tankas of *The Latitudes of Heaven* are mostly from the eighth century and will be sung in both Japanese and English.

How does it happen?  
I take this dried fish, your gift,  
and go to the shore  
and throw it into the ocean:  
it rises and swims away.

If pressed to compare  
this brief life, I might declare:  
it's like the boat  
that crossed this morning's harbor,  
leaving no mark on the world.

Call it loneliness,  
that deep, beautiful color  
no one can describe:  
over these dark mountains,  
the gathering autumn dusk.

In the long evening  
under the edge of purple clouds,

I long to meet one  
who has gone to wander  
the latitudes of heaven.

Late evening finally comes:  
I unlatch the door  
and quietly await  
the one  
who greets me in my dreams.

\*Sam Hamill, translator, from *Only Companion: Japanese Poems of Love and Longing*. Copyright 1997 by Sam Hamill. Used by permission of The Permissions Company, Inc., on behalf of Shambhala Publications, Inc., Boston, MA. [www.shambhala.com](http://www.shambhala.com). All rights reserved worldwide.

## **Frühlingsglaube** (Faith of Spring)

The gentle breezes are awake and blow all around. Oh, fresh scent and new sound! Now poor heart, do not be afraid. Everything must change. The world becomes more beautiful every day. The flowers bloom everywhere endlessly. Now poor heart, forget your pain. Everything must change.

## **Ganymed** (Ganymede)

The morning light glows around me. Ah, beloved spring! Your eternal warmth and beauty press my heart. I lie on your bosom and languish. You cool the fiery thirst of my heart. The nightingale lovingly calls me from the misty vale. I come! Ah, but to where? Upward! The cloud descends and carries me to your bosom, all-loving Father!

## **Du bist die Ruh** (You Are Repose)

You are repose, you are my longing and what makes it cease. I dedicate my eyes and heart full of joy and pain to you. Come to me, and take the pain from my heart and fill it with your joy. Only you could illuminate my world. Oh, fill it fully!

## **Seligkeit** (Bliss)

Joys bloom endlessly there in heaven. Everyone smiles, music resounds, and all dance and sing. Oh, I would like to be there and delight forever!

But no, I would rather stay here with Laura, who smiles to me and tells me not to lament. I will stay here with her forever!

**Auf dem Strom** (“On the River”)

*Auf dem Strom* was premiered in 1828 on the first anniversary of Beethoven’s death. The poem, by Ludwig Rellstab, is about separation and reunion. It is thought that Schubert composed the piece as a tribute to Beethoven. The score was published in 1829 in two versions, one with horn, and the other with cello obbligato. The cello version was performed at a memorial concert for Schubert in 1829 but has seldom been heard since.

I look back, and with tears in my eyes send you my kisses as the waves pull my boat quickly away from shore and the fields where I found my love. Those days are gone forever.

The waves of the river are leading me out to sea, pulling me away from the land where I would linger beneath the trees. Far from the smiling shore, into a dark wasteland, I am gripped with trembling fear. No songs from shore can reach me here, only a storm blowing cold across the grey, heaving sea.

With no shore to see, I look upwards to the stars in that sacred space. Under their light I first called her mine, and perhaps, with comforting happiness, I will meet her gaze again.



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### Next Concerts

**July 5** *Dixieland Jazz—Celebrating the Spirit of America;*  
Riverboat Stompers

**Cornish Colony Family Picnic Day:** 10:30-12:30 activities, park discovery quest, tableaux vivant, poetry, music; **12:30**, *The Knave of Hearts*, a delightful comedy by Louise Saunders performed with Maxfield Parrish tableaux; **2:00-4:00, concert**  
*Sponsored by James Tasker Covered Bridges Fund, NH Charitable Foundation and the Family and Friends of Robert Meyers*

**July 12** *There's a Place for Us—a Sampler of Saint-Gaudens' Operatic Favorites;* Opera North Young Artists  
*Sponsored by Mascoma Savings Bank*

**July 19** *Enchanted Isle—Irish Songs, Hornpipes and Jigs;* Sarah Blair, fiddle, Dominique Dodge, Celtic harp, Jeremiah McLane, accordion, David Surette, bouzouki/guitar  
*A Musical Tribute to Larry Nowlan*

**July 26** *The Virtuoso Sax*; Asylum Quartet; Gershwin, Glazunov and  
with world premiere by Tony Schemmer

*Sponsored by Saint-Gaudens Memorial Music Fund Contributors*

**August 2** *Masterworks for Eight Hands*; The Fischers and Jennings  
violin, cello and piano

*Bea Robinson and Chuck Bradway Concert*

**August 9** *Fireworks for Strings—Handel, Beethoven, Ravel*; Eric  
Silberger, violin, Kensho Watanabe, viola and Daniel Lelchuk, cello  
*10<sup>th</sup> Annual Rosamond Edmondson Concert*

**August 16** *Fanfare—Classical and Pop Sparklers for Brass*; Redline  
Brass Quintet with world premiere by Tony Schemmer

*Sponsored by The Woodlands at Harvest Hill,  
Alice Peck Day Hospital*

**August 23** *Afternoon Romance—Mendelssohn and Dvorak*; Trio  
Arrivadolce; Alexi Kenney, violin, Sujin Lee, cello and Henry  
Kramer, piano

*Sponsored by a Friend of Music at Saint-Gaudens*

**August 30** *Grade A “Fancy”—Sweet A Cappella Jazz*; Maple Jam  
*Sponsored by Vermont Public Radio*

### SPECIAL EVENT

**September 26** *Dedication of the Newly Cast Standing Lincoln*; with  
Civil War music by the 12<sup>th</sup> NH Regiment Serenade Band



Sidney Homer wrote over 100 art songs, many of which were performed by his wife, Mme. Louise Homer, mezzo soprano/contralto with the Metropolitan Opera Company. Sidney was Mrs. Saint-Gaudens' cousin.



The 1899 Chickering piano at The Oaks, home of Cornish Colony artist Maxfield Parrish. The “Maxfield Parrish piano” was donated to the Saint-Gaudens Memorial and has been used for concerts in the Little Studio since 1971.