

New Haven Lawn Club Preservation Trust presents Kallos Chamber Music Series

TELL ME & STORY!

Wednesday, November 3, 2021 at 7:30 pm New Haven Lawn Club

Tonight's concert is dedicated with love to the memory of William Doyle



TELL ME A STORY!

Compelling storytelling involves a deep understanding of human emotions, motivations, and psychology. Kallos's exciting trio of musicians hopes to broaden the horizon of musical storytelling by exploring five distinct narratives: Gershwin's first trip to France; a mythological and elusive creature living in air's labyrinth; a ball hosted by a disapproving brother; a soldier with amnesia; and, closing the concert, a tale of a young lad who makes a deal with the devil.

PROGRAM

GEORGE GERSHWIN (1898-1937)

Blues from 'An American in Paris' Arr. by Michele Mangani

Graeme Steele Johnson, clarinet Min Young Kang, piano



TŌRU TAKEMITSU (1930-96)

Distance de Fée (Fairy's distance)

Siwoo Kim, violin Min Young Kang, piano

FRANCIS POULENC (1899-1963)

L'Invitation au château

Graeme Steele Johnson, clarinet Siwoo Kim, violin Min Young Kang, piano



DARIUS MILHAUD (1892-1974)

Suite Op. 157b for Clarinet, Violin, and Piano

I.Ouverture

II.Divertissement

III.Jeu

IV.Introduction et Final

IGOR STRAVINSKY (1882-1971)

Suite from L'Histoire du Soldat (The Soldier's Tale) for Trio (1918) I.Marche du soldat II.Le violon du soldat III.Petit Concert IV.Tango – Valse – Ragtime V.Danse du diable

Graeme Steele Johnson, clarinet Siwoo Kim, violin Min Young Kang, piano Graeme Steele Johnson, clarinet Siwoo Kim, violin Min Young Kang, piano





PROGRAM NOTE BY GRAEME STEELE JOHNSON

GEORGE GERSHWIN

BLUES FROM 'AN AMERICAN IN PARIS'

The composer-pianist Mario Braggiotti recalled visiting a dressing-gown-clad George Gershwin at Paris' Hotel Majestic: "Beside his Steinway was a group of bridge tables covered with all sizes and makes of French taxi horns... 'I'm looking for the right horn pitch for the street scene of a ballet I'm writing. Calling it An American in Paris. Lots of fun.'" Gershwin's jazzy, self-proclaimed "rhapsodic ballet" that resulted also makes use of celesta and saxophones in addition to the traditional symphony orchestra and his complement of four taxi horns, and loosely depicts the atmosphere of Parisian streets. Gershwin described the charming "blues" section as a brief bout of alcohol-induced homesickness for the American visitor.

Tōru Takemitsu Distance de Fée (Fairy's distance)

Just as Gershwin sought out composition lessons from the French masters Maurice Ravel and Nadia Boulanger (each declined to teach him for the same reason: as Ravel allegedly put it, "Why be a second-rate Ravel when you can be a first-rate Gershwin?"), the Japanese composer Tōru Takemitsu also looked to French models as he crafted his own musical language. Indeed, the scent of Claude Debussy and Oliver Messiaen's coloristic approach to harmony perfumes the impressionistic piano chords that tesselate across the opening of Takemitsu's Distance de fée



Tōru Takemitsu (1930-96)

(Fairy's Distance). Takemitsu took his inspiration for the 1951 piece from a poem of the same title by the Japanese poet Shuzo Takiguchi, mirroring Debussy's interest in French symbolist poetry as inspiration for his own instrumental works (his Prelude to the Afternoon of a Faun, based on a poem by Stéphane Mallarmé, is the most famous example). But just as Debussy described his Faun as only a "very free illustration of Mallarmé's beautiful poem," rather than a musical transliteration of it, Takemitsu, too, envisioned his work as "an impression, not an analog, of Takiguchi's text": "it does not portray the poem; it touches on the beautiful transparency of this poem."

FRANCIS POULENC L'INVITATION AU CHÂTEAU

A far cry from Gershwin and Takemitsu's reverence for the French musical pantheon, Francis Poulenc's characterization of his own style reads like a page out of Harold Bloom's The Anxiety of Influence: "My four favorite composers, my only masters, are Bach, Mozart, Satie and Stravinsky. I do not like Beethoven at all... I loathe Wagner... In general, I am very eclectic, but while acknowledging that influence is indispensable, I hate artists who exist in the wake of the masters...Now, a crucial point, I am not a Cubist musician, even less a Futurist and, of course, not an Impressionist. I am a musician without a label." As advertised, Poulenc's music defies the ideological categories into which 20th-century music is habitually reduced. Instead, his style springs from the irresistible charm, tongue-in-cheek wit and unpretentious vibrancy of his characters. Such vivid music adapts readily to the theatre, as in his incidental music to Jean Anouilh's play L'invitation au château (Invitation to the Castle), which chronicles identical twins split by a love triangle, meddling mothers and jealousy, all during-of course-a grand ball at the castle. Poulenc flaunts his unbounded stylistic fluency as the music flits between tango, polka, tarantella, the Boston and a host of other genres, with a winking waltz refrain to remind us of the mise-en-scène. Each number feels tragically terse, as Poulenc achieves a musical immediacy in condensed forms that

instantly transports the listener from scene to scene. In the words of his composer friend Darius Milhaud, "Francis Poulenc is music itself. I know no music more direct, more simply expressed or going so unerringly to its target."

DARIUS MILHAUD SUITE OP. 157B FOR CLARINET, VIOLIN, AND PIANO

Darius Milhaud's Suite for Violin, Clarinet and Piano also comes from incidental music that he wrote for another play by Jean Annouilh, Le Voyageur sans bagage (The Traveler without Luggage), which follows a World War I veteran suffering from amnesia (the titular missing baggage refers to his lost memory). Written in 1936, Milhaud's music dons a quixotic, martial pride of the sort that buoys Stravinsky's own soldier throughout his journey. And like Stravinsky, Milhaud also admits some outside influences into his musical world, as passing blues and Latin influences inflect his melodies and rhythms, particularly in the Suite's outer movements.

IGOR STRAVINSKY SUITE FROM L'HISTOIRE DU SOLDAT (THE SOLDIER'S TALE) FOR TRIO (1918)

Another theatrical work, Igor Stravinsky's 1918 L'histoire du soldat (The Soldier's Tale) fuses acting, dance and music into one of the great artistic landmarks of the 20th century. Its story of the Faustian bargain rings familiar: a soldier on leave from war trades his violin to the devil in return for untold riches. But the diverse theatrical dimensions of the work and Stravinsky's extraordinarily eclectic treatment of the music are striking even to modern ears accustomed to the hyperstimulation of today's digital age - more than a century after its premiere. Listeners versed in Stravinsky's other works for the stage, such as The Firebird or The Rite of Spring, may find the composer's folk impulse even more pronounced in L'histoire, unvarnished by the pretense of "high art" and emboldened here by the commingling of popular and vernacular styles like tango and ragtime. Stravinsky distilled the music from the complete theatre work into a concert suite for the same septet of the original staged version, but the present trio version actually predates the seven-instrument suite; in 1919 the composer lifted the violin and clarinet from the original cast and added the piano to fill out the trio arrangement of five of the musical numbers, a nod to the Swiss philanthropist and amateur clarinetist Walter Reinhart, who funded much of the original project.

ABOUT MUSICIANS



SIWOO KIM is an "incisive" and "compelling" (Zachary Woolfe, The New York Times) violinist who plays with "stylistic sensitivity and generous tonal nuance" (John von Rhein, Chicago Tribune). Siwoo performs as soloist and chamber musician, and he is the co-founding artistic director of VIVO Music Festival in his hometown of Columbus, Ohio.

Siwoo gave the world premiere performance of Samuel Adler's violin concerto which was written for him. He recorded the work on Linn Records to commemorate the composer's 90th birthday, and the BBC Music Magazine praised his "notable fire & impassioned playing." Siwoo made his Carnegie Hall concerto debut in Stern Auditorium with the Juilliard Orchestra. He has since performed with orchestras around the world including the Staatsorchester Brandenburgisches Frankfurt, Columbus Symphony, Gangneung Philharmonic, Houston Symphony, Johannesburg Philharmonic, Kwazulu-Natal Philharmonic, Orchestre Royal de Chambre, Seongnam Philharmonic, Springfield Symphony, and Tulsa Symphony in venues such as Walt Disney Concert Hall and Lotte Concert Hall.

As a chamber musician, Siwoo formed the "whip-smart" (Alex Ross, The New Yorker) Quartet Senza Misura, which performed at the Phillips Collection, Alice Tully Hall at Lincoln Center, the Kennedy Center, Seoul Arts Center and more during their three years together. He has had the honor of collaborating with artists such as Dénes Várjon, Itzhak Perlman, Jeremy Denk, Joyce DiDonato, Mitsuko Uchida and members of the Guarneri, Juilliard and Takács Quartets. Siwoo spent numerous summers at the Marlboro Music Festival, and he has been featured internationally as guest artist at the Tivoli Festival in Denmark, the Bergen International Festival in Norway, the Stellenbosch International Chamber Music Festival in South Africa, the Fundación Juan March in Spain and with Ensemble DITTO in South Korea.

Siwoo was named the recipient of the 2012 King Award for Young Artists. He took second place at the 2010 Corpus Christi International Competition for Piano and Strings, where he was also awarded special prizes for the best performance of solo Bach and violin performance. He has also been named top prizewinner in the California, Chengdu, Crescendo, Hellam, Ima Hogg, Juilliard, NFAA youngARTS, Schadt, Sejong, and WAMSO competitions.

Siwoo received his undergraduate and graduate degrees from The Juilliard School where he studied under Robert Mann and Donald Weilerstein with full scholarship. He went on to complete a two-year fellowship with Carnegie Hall's Ensemble Connect. Prior to college, Siwoo studied under Roland and Almita Vamos at the Music Institute of Chicago.

Siwoo performs on a 1753 "ex-Birgkit" Giovanni Battista Guadagnini violin on generous loan through Rare Violins In Consortium.





ME STEELE JOHNSON

CLARINET

Winner of the Hellam Young Artists' Competition and the Yamaha Young Performing Artists Competition, Graeme Steele Johnson has established a multifaceted career as a clarinetist, writer and arranger. He has appeared recently as a TEDx speaker, in recital at The Kennedy Center and Chicago's Dame Myra Hess series, and as a chamber musician at Carnegie Hall's Weill Recital Hall, the Ravinia Festival, Phoenix Chamber Music Festival, and Chamber Music Northwest. As a concerto soloist, he has performed with the Vienna International Orchestra, Springfield Symphony Orchestra, Caroga Lake and Vermont Mozart Festival Orchestras, and the CME Chamber Orchestra.

Johnson's diverse artistic endeavors range from his TEDx talk comparing Mozart and Seinfeld, to his music- and poetry-weaving show IMPRESSION, based on his octet arrangement of Debussy's Prelude to the Afternoon of a Faun, to his performances of Mozart's Clarinet Concerto in its original form on a rare elongated clarinet that he commissioned. In this same spirit of shedding fresh perspective on familiar music, Johnson has authored numerous arrangements of repertoire ranging from Mozart and Debussy to Gershwin and Messiaen, and performed them around the country and on recording for a 2021 release on MSR Classics. He has also recorded commercially for Hyperion Records and Musica Solis Productions.

Johnson joined the artist roster of the Center for Musical Excellence in 2019 as its only clarinetist, and in 2021 was awarded the organization's inaugural Lee Memorial Scholarship to underwrite a forthcoming album. Additional festival appearances include Maverick Concerts, Music Mountain, Annapolis Chamber Music Festival, Lake George Music Festival, Caroga Lake Music Festival and The Banff Centre, and he has collaborated in chamber settings with such distinguished artists as Ani Kavafian, David Shifrin, Allan Vogel, William Purvis, Hannah Lash, Wei-Yi Yang, Imani Winds, the Callisto and KASA Quartets, Frisson Ensemble and Metropolis Ensemble. Upcoming performances include the Yellow Barn festival and return engagements at the Phoenix Chamber Music Festival with David Shifrin, Valerie Coleman and the Miró Quartet.



Johnson's writing about music has been published by the international journal The Clarinet, as well as in program booklets by Carnegie Hall, Chamber Music Northwest, Yale and the Norfolk Chamber Music Festival. He holds graduate degrees from the Yale School of Music, where he was twice awarded the school's Alumni Association Prize. His major teachers include David Shifrin, Nathan Williams and Ricardo Morales, and he is now a doctoral fellow at The Graduate Center of the City University of New York under the mentorship of Charles Neidich. In 2021, Johnson joined the faculty of the Mahanaim School in Huntington, New York as Adjunct Professor of Clarinet.



"an Absolute Gem"

— Montecito Journal

IN YOUNG KANG

piano

Praised as "an absolute gem" by Montecito Journal, Korean-born pianist Min Young Kang enjoys a versatile career as a chamber musician, collaborative pianist, and music director. For the past ten years, Min Young has performed in concerts and recitals throughout the United States, France and South Korea, at venues that include Weill Recital Hall, Merkin Concert Hall, Château de Fontainebleau, and the Sejong Center M Theater. She has shared the stage with prominent artists including Ani Kavafian, Ettore Causa, Ole Akahoshi, David Geber, Linda Chesis, Nicholas Mann, Alan Kay, and Stephen Taylor.

Min Young recently released her first record "Remembering Russia" with PENTATONE with Spanish Violist Jesus Rodolfo in Oct 2021. The album includes works for viola and piano by Stravinsky, Rachmaninov, and Prokofiev. Her concerts this season include an appearance with the renowned flutist Robert Langevin (New York Philharmonic Principal Flutist) at the Lyric Chamber Music in NYC, as well as an Astral Artist recital with flutist Boemjae Kim at the American Philosophical Society in Philadelphia.

A prize winner at both the J.C. Arriaga
Chamber Music Competition and Artur Balsam
Duo Competition, Kang has also been
recognized with numerous awards and
scholarships, including the Talisman Energy
Emerging Artist Award, Kraeuter Musical
Foundation Award, Prix special du Directeur
and Prix de Musique de chambre from Ecoles
D'Art Americaines de Fontainbleau, the Renee
and Richard Hawley Scholarship and the
Manhattan School of Music's President's
Award Scholarship.

In summers past, Min Young served as a Collaborative Piano Fellow at the Music Academy of the West, and as a Vocal Piano Fellow at both SongFest and Aspen Music Festival and School, having studied closely



with Graham Johnson, Alan Smith, Jonathan Feldman and Andrew Harley. She has also worked as a collaborative pianist at several other summer music festivals, such as Ecoles D'Art Americaines de Fontainbleau, Banff International Music Festival. As a vocal pianist, she has worked with the Center of Contemporary Opera and Manhattan Summer Voice Festival.

In addition to her performances, she is an advocate for charitable and philanthropic cause. She served as a music director of Innovative Bridge (EnoB), a non-profit organization that specializes in providing outreach concerts for disenfranchised populations for many years, producing concerts for children's hospitals, and nursing homes.

Kang received a Master of Music (MM) as a full scholarship student from Eastman School of Music, where she studied collaborative piano and chamber music with Dr. Jean Barr. She completed a Doctor of Musical Arts (DMA) in collaborative piano with a full scholarship and Kraeuter Musical Foundation Award from Manhattan School of Music under the tutelage of Dr. Heasook Rhee.

Min Young completed a Collaborative Piano Fellowship at the Yale School of Music, where she worked with instrumental students in recitals, lessons, and master classes, while also providing rehearsal coaching. She is a Founder/Artistic Director of Kallos Chamber Music Series.

WHAT'S NEXT?

KALLOS IN
RESIDENCE 2:
CRACKS IN THE
GLASS CEILING

WED, JAN 19 AT 7:30PM NEW HAVEN LAWN CLUB



Kallos is honored to present its mid-season program, "Cracks in the Glass Ceiling," which includes music by groundbreaking women composers Clara Schumann, Rebecca Clarke, as well as living-American-composers Augusta Read Thomas and Jennifer Higdon. These composers have shared with us more than just beautiful music; their talent, determination, tenacity, and courage have contributed to establishing an inspiring space for women in the world of classical music.



Presented by New Haven
Lawn Club Preservation Trust





New Haven Lawn Club Preservation Trust

The New Haven Lawn Club Preservation Trust was founded in 2017 by the New Haven Lawn Club Association Board of Governors.

The Trust was awarded 501 (C) (3) nonprofit designation in 2017, with the focus of historic preservation of the building at 193 Whitney Avenue, a National Historic Landmark. In addition, the Trust may provide educational and historic programming open to the public and efforts to promote urban revitalization and combat urban decline.

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Tonight's concert is dedicated with love to the memory of



ABOUT KALLOS

Founded in January 2019, the Kallos Chamber Music Series aims to cultivate a welcoming community of classical music lovers around an intimate, salon-style concert experience. Inspired by the salon gatherings in pursuit of knowledge and fellowship that flourished in 17th- and 18th century Europe, Kallos' mission is to bridge the gap between audiences and performers by creating a conversational chamber music setting, bringing audiences face-to-face with the communicative power of music.

BOARD OF DIRECTORS

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WAYS TO HELP KALLOS



As a small nonprofit organization, we have no staff and need the help of interested volunteers for concerts, marketing, and promotions. Do you have a passion for live music? Are you looking for a way to give back to the New Haven community? Are you looking for a flexible, fun and engaging volunteer opportunity? Kallos has many opportunities for you to get involved! Whether you have just a few hours to spare, or are looking for a rewarding new endeavor, there is a place for you with KALLOS. Visit our website (www.kalloscms.org) if you can give us a hand!



OTHER WAYS TO HELP

KALLOS



Word-of-mouth is one of the best ways to help us get the word out to the community about our events. Here are few ways you can help!

• Become 'Friends of Kallos'!

Tell others about our organization. Bring them to concerts as your guest.

Newsletter

Sign up for our monthly email newsletters and forward them onto your friends.

• Like us on Facebook!

Like us on Facebook and share our Facebook posts!

• Tell your friends!

Pick up extra brochures from our table in the lobby (on concert nights), and pass them out to friends, contacts, or even complete strangers!

• Share the gift of music!

Share the gift of music by giving tickets to performances to friends and family for holidays and birthdays.



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