

1 **Rising (2010) (16:09)**  
*(for flute and string quartet)*

**Joan Tower**  
(b. 1938)

**Two Pieces (1918) (13:47)**  
*(for flute and string quartet)*

**Arthur Foote**  
(1853-1937)

- 2 A Night Piece (8:47)
- 3 Scherzo (5:00)

**Theme and Variations, Op. 80 (22:10)**  
*(for flute and string quartet)*

**Amy Beach**  
(1867-1944)

- 4 Theme - Lento di molto, sempre espressivo (2:44)
- 5 Variation 1 - L'istesso tempo (2:59)
- 6 Variation 2 - Allegro giusto (1:33)
- 7 Variation 3 - Andantino con morbidezza (quasi Valzer lento) (1:48)
- 8 Variation 4 - Presto leggiero (1:00)
- 9 Variation 5 - Largo di molto, con grand' espressione (7:48)
- 10 Variation 6 - Allegro giocoso (2:18)
- 11 Coda - Tempo del Tema (2:00)

*Carol Wincenc, flute*

*Kevin Lawrence, violin\**

*Carolyn Stuart, violin\*\**

*Sheila Browne, viola*

*Brooks Whitehouse, cello*

*Green Mountain Chamber Music Festival*

*(\*Violin 1: Foote, Beach; \*\*Violin 1: Tower)*

# Joan Tower

*Rising (2010)*

A Grammy-winning composer, teacher, concert pianist, and conductor, Joan Tower was lauded by the *New Yorker* as “one of the most successful woman composers of all time,” though she is not fond of the qualifying designation ‘woman.’ Her bold and energetic compositions have won many honors, including induction into the American Academy of Arts and Letters and the Academy of Arts and Sciences at Harvard University. As pianist and founding member of the Da Capo Chamber Players, Tower often takes her composing energy from fellow musicians. She has said: “In the 19th century, more often than not the composers and the performers were one and the same people, and that made for a very interesting

creative relationship on both sides. We’ve got to get these two back together again.” The mutual admiration between Wincenc and Tower has produced numerous works, including an award-winning flute concerto in 1989. Tower’s tremendously popular five *Fanfares for the Uncommon Woman* have been played by over 500 different ensembles. Since 1972, Tower has taught at Bard College. At Carnegie Hall she has led a fascinating series of interviews with “new music” composers and recently concluded her ten-year tenure as composer-in-residence with the Orchestra of St. Luke’s. Joan Tower has been the subject of television documentaries on PBS and CBS Sunday Morning.

Concerning her latest piece for Ms. Wincenc, Joan Tower wrote:

**T**his is my fourth piece written for Carol Wincenc, an extraordinary flutist with a deep musicality. (I think she could make "Three Blind Mice" sound like it came from Heaven!!). I have always been interested in how music can "go up." It is a simple action but one that can have so many variables: slow or fast tempos, accelerating, slowing down, getting louder or softer—with thick or thin surrounding textures going in the same or opposite directions. For me, it is the context and the feel of the action that matters. A long climb, for example, might signal something important to come (and often hard to deliver on!). A short climb, on the other hand, might be just a hop to another phrase. One can't, however, just go up. There should be a counteracting action which is either going down or staying the same to provide a tension within the piece. (I think some of our great composers, especially Beethoven, were aware of the power of the interaction of these "actions.") The main theme in *Rising* is an ascent motion using different kinds of scales—mostly octatonic or chromatic—and occasionally arpeggios. These upward motions are then put through different filters, packages of time and varying degrees of beat environments which interact with competing static and downward motions.

## Arthur Foote

*Two Pieces for Flute & String Quartet*  
*A Night Piece: Andantino languido • Scherzo: Vivace*

**B**orn in Salem, Massachusetts to a non-musical family with the requisite piano in the parlor—the 19th-century equivalent of a guitar, a barbecue, or a play station—Arthur Foote dabbled at home with piano lessons and became intrigued with harmonic theory before venturing off to Boston to prepare for a more practical career in law. While waiting for this career to begin, he took some music courses with John Knowles Paine at Harvard and wound up earning a music degree instead—significantly the first M.A. in music awarded in America. After a brief trip to Europe, where he absorbed the music of Mendelssohn, Schumann and Brahms, and admired but rejected for his own work the bombast of Wagner, Foote settled back in Boston. For the rest of his life

he managed to be famously just himself as a local organist, a pedagogue writing books on musical theory, an influential teacher at the New England Conservatory of Music, and a straightforward authentically American composer. He developed a special affinity for intimate string writing, but still supplied the Boston Symphony regularly with larger works.

Rich in melody and inventive in harmony, his undramatic style is difficult to describe. Olin Downes caught his character in a 1929 review: "Nothing is rarer or pleasanter... than to encounter in art or on the street a gentleman who is quietly himself, who never alters his manner for an occasion, and whose simplicity and self-possession

are indexes to his character. Mr. Foote's music apes no other composer; it does not affect a modernity to which its author is not sympathetic; it does not rest upon platitudes or academic devices to command the respect of the listener."

The *Night Piece* and *Scherzo*, published in 1918, deservedly proved to be among one of Foote's most popular chamber works, the nocturne even being orchestrated for larger string ensemble in 1922. Brooding and melancholy, but reserved and without drama, the *Night Piece* explores a long arching fragment of melody with close-knit and ever-shifting harmonies. The music flows in a leisurely, natural, almost organic way apparently free of any dictates of form, allowing occasional flights of fancy to individual instruments while adhering to the inevitable simplicity and unity of sound and character which lies at the heart

of Foote's style and nature. The *Scherzo* is quintessential Foote as well, acknowledging the past though a traditional ABA form and beginning with a foot-stomping sort of gypsy dance Haydn or Dvorak might have written, with added skittering strings. The central section then offers a disarming, almost bucolic conversation which no one from the past could have possibly imagined, a characteristically introspective Foote dialogue of instruments finally brushed aside by the return of the more traditional dance.



## Amy Marcy Cheney Beach

### *Theme & Variations for Flute & String Quartet, Op. 80*

By any standards Amy Beach was a remarkable woman, managing to balance with confidence and persistence her life as America's first female composer of art songs and large-scale symphonic works with the obligations of being an obedient child and later a mere wife. Born Amy Marcy Cheney to an indulgent but controlling New Hampshire family, she proved herself a child prodigy, memorizing melodies from the age of one, improvising at two, composing at five, and concertizing at seven, after studying piano with her mother. Moving to the cultural intensity of Boston, her family rejected suggestions of European training but allowed a year of counterpoint and

harmony study with Junius Hill at Wellesley, her only formal training. In essence Amy Beach was completely self-taught, taking apart Bach's *Well-Tempered Klavier* and absorbing the Romanticism of Chopin on her own.

At sixteen her brilliant playing secured a solo concerto appearance with the Boston Symphony, but at eighteen she was married off to Dr. H.H.A. Beach, a Boston surgeon 25 years older than she. He allowed her the name Beach for composing, with the condition that she not traipse about performing in public, as Clara Schumann had notoriously done. In a way this prohibition was fortuitous, as her restriction to one recital a year meant

she poured her energy into assuring herself a legacy with over three hundred works large and small. She knew from childhood that "No other life than that of a musician could ever have been possible for me," and when her husband died in 1910, she snatched back her first name, toured Europe as a performer again, and assiduously promoted the life of women in music, serving as first president of the Society of American Women Composers.

The *Theme and Variations, Op. 80*, is based on one of her own melodies, *An Indian Lullaby*, a four-part song for women's voices imploring the forest breeze to lull a child to sleep with the soothing scent of pine needles. The string quartet is assigned the subdued four-part song, while the flute enters brilliantly with a dramatic cadenza and a theme of its own. In a central variation

the cello appropriates the flute theme, incorporating the rhythm but taming the exuberance before handing it up to the other instruments in turn. The genius of the piece is the way the six variations lead to the final amalgamation of flute and quartet, bringing the propulsive rhythmic independence of the flute to breathe peacefully together with the serenity of the quartet melody, ending with a recapitulation of both the song and the original flute cadenza.

## *The Boston Six?*

Arthur Foote and Amy Beach both enjoyed considerable careers and even international reputations in their own time before being trampled into obscurity by the rowdy generation which followed them. The

appealing, boisterous, completely made-up "American" sound of Copland, Harris, Hanson, and Bernstein with their cowboys, Shakers, gangs, and wide movie screens eclipsed the well-crafted Romantic genius of the earlier composers and made them seem European and derivative, when in fact they were anything but.

For historical convenience Beach and Foote are often lumped together with other American home-grown composers of their time—John Knowles Paine, George Chadwick, Edward MacDowell, and Horatio Parker—and filed away under the deceptive title of the *Boston Six*. Unlike France's famous *Les Six*, however, they were not a group, mainly a contemporary coincidence. Boston at the time was a glowing cultural center, but MacDowell had his career essentially in New York and Beach wound up there; Paine was really

a contemporary of Brahms, while Beach lived well into the disaster of the Second World War. They are all sometimes better called *The Second New England School*, overlooking the quibble that New York is not New England, not to mention the vague mystery of why the earlier composers constituted the "first school." But they did share a sensibility, a rigorous American education (with the exception of Beach who was entirely self-taught), a freedom from European form, a rejection of the dictates of Wagner, and a delight in the moods of subtly twisting and inventive harmonies. And now a century later these important composers, like Bach being rescued from obscurity by Mendelssohn, are reclaiming their place in history through seriously informed artists and recordings such as this one.

Notes by Frederick Noonan

## Carol Wincenc

Flute

The recipient of the National Flute Association's 2011 Lifetime Achievement Award, Carol Wincenc is known not only as an "impeccable flute soloist" (*The New York Times*), but also for advancing the repertoire for flute. Her 40th anniversary season as a performer included premieres of six new works written for her by a wide-range of composers: Jonathan Berger, Andrea Clearfield, Shih-Hui Chen, Jake Heggie, Thea Musgrave and Joan Tower. In the review "Carol Wincenc's Sparkling Ruby Anniversary: New Works to Celebrate a Flutist's Influence," *The New York Times* reported on the premiere of Tower's quintet *Rising*: "Just over 15 minutes long, that handsomely made work posed

a central opposition: Ms. Wincenc, now a songbird fighting gravity and gusty crosscurrents, played short ascending motifs that the string players seized, stretched or compressed and reoriented downward. Mournful, combative and suspenseful by turns, the piece ended not in a triumphant flourish but with an uneasy accord."

Miss Wincenc has given the world premieres of several important contemporary works: Pulitzer-Prize winner Christopher Rouse's *Flute Concerto*, Henryk Gorecki's *Concerto-Cantata*, Lukas Foss' *Renaissance Concerto* for Flute and Orchestra and Tobias Picker's double concerto, *The Rain In the Trees*, which was performed with soprano Barbara Hendricks.





Miss Wincenc has appeared with orchestras from Los Angeles to New York, and in Europe with the London Symphony Orchestra, the English Chamber Orchestra, and at the Aldeburgh, Budapest, Tivoli, and Frankfurt international music festivals. Equally sought after as a chamber musician, Ms. Wincenc has collaborated with the Guarneri, Emerson, and Tokyo string quartets and appears frequently with the Chamber Music Society of Lincoln Center. Carol Wincenc is the flutist with the New York Woodwind Quintet and a founding member of the Trio Les Amies with harpist Nancy Allen and violist Cynthia Phelps.

Carol Wincenc is a prolific recording artist. She was nominated for a Grammy Award for the 2005 Naxos recording of works by Yehudi Wyner. Her Telarc recording of Christopher Rouse's *Flute Concerto* with Christoph Eschenbach conducting the Houston

Symphony won the highly coveted *Diapason d'Or*. *The Pleasure Dome of Kubla Khan*, a recording of the music of Charles Tomlinson Griffes, with Jo Ann Falletta conducting the Buffalo Philharmonic was named *Gramophone* magazine's "Pick of the Month." Carol Wincenc was given a debut recording as the First Prize Winner of the Walter W. Naumburg Solo Flute Competition. The all-French disc with pianist András Schiff was named the "Recording of Special Merit" by *Stereo Review*, and provided an auspicious launch to her recording career.

Ms. Wincenc is a professor of flute at both The Juilliard School of Music and Stony Brook University. The flutist is committed to the advancement of young instrumentalists and has served on the jury of the Naumburg Chamber Music Competition, Young Concert Artists, and Concert Artist Guild competitions, among others.

## Kevin Lawrence

Artistic Director & Violin

Founding Artistic Director of the Green Mountain Chamber Music Festival, Kevin Lawrence performs as a violinist on this inaugural recording of the Green Mountain Chamber Music Festival Players. Praised for his "vibrant intensity," (*The Times*, London) the violinist has appeared in important venues throughout the United States including Alice Tully Hall, Lincoln Center for the Performing Arts, and Carnegie Hall in New York, the National Gallery of Art in Washington, DC, the Baltimore and Cleveland Museums of Art, and at the Chicago Cultural Center as part of The Dame Myra Hess Memorial Concerts. In Europe he has performed in the major cities of St. Petersburg, Rome, Prague, London, Frankfurt and Amsterdam, where the Dutch press described him as "simply miraculous."

(*Het Vaderland*)



An advocate for the works of American composers, Mr. Lawrence's first recording for New World Records, *The Violin Music of Arthur Foote* with pianist Eric Larsen, was reviewed as "beautifully played" and was "highly recommended" by *The Washington Post*. He followed with a recording of Frederick Shepherd Converse's Violin Sonata in A Major, Op. 1 and both Daniel Gregory Mason's Violin Sonata in G minor, Op. 5 and Sonata in C minor, Op. 14 with pianist Phillip Bush. Classics Today.com praised his "vital playing" on the disc. Kevin Lawrence has also premiered sonatas by contemporary American compositional voices, Laura Kaminsky and Judith Shatin, and chamber works by Lawrence Dutton and Michael Rothkopf. As part of the Sixth Annual American Music Week in Sofia, Bulgaria, he participated in the world premiere of Mihail Pekov's String Quartet No. 13.

A graduate of The Juilliard School, Kevin Lawrence studied violin with Ivan Galamian and Margaret Pardee and chamber music with Felix Galimir and Josef Gingold. He served as faculty at the Meadowmount School in Westport, NY and as the Artistic Director of the Killington Music Festival, VT, prior to founding Green Mountain Chamber Music Festival in 2004. The violinist has given master classes throughout the United States, Europe and South America. He currently serves as chair of the string department at the University of North Carolina School of the Arts, where he has taught since 1990.



## Carolyn Stuart Violin

Violinist Carolyn Stuart has been acclaimed as a performer of "astonishing effectiveness, radiant inspiration, deep sensitivity, and colossal temperament" (*Musical Horizons*, Sofia). Recent highlights have included chamber music and recital engagements in locales ranging from Athens to Zurich, and appearances in Amsterdam and Groningen (the Netherlands), Vicenza (Italy), Aarhus (Denmark), Dublin, London, Paris, New York and Toronto.

In addition to her regular appearances at the Green Mountain Chamber Music Festival, Carolyn Stuart has been a frequent performer at such festivals as Chautauqua, Interlochen, Killington, Garth Newel, Hot Springs, Pine Mountain, and



Fox River in the United States. She has also performed in The Netherlands at the Festival Peter de Grôte, Paris' Salle Gaveau for Association Philomuses, and in Sofia, Bulgaria for Salon des Artes and Sofia Music Weeks.

Committed to the music of our time, Carolyn Stuart has performed as resident artist of the Robert Helps Festival and guest artist for The Cleveland Composers' Guild, the American New Arts Music Festival, and the International Alliance of Women in Music. As a member of the celebrated new music ensemble Quorum she recorded the chamber music of Evan K. Chambers, and for the past thirteen years the violinist has also toured as a member of the Stuart-Ivanov Duo. Their most recent Gega New release is dedicated to the rarely performed music of Nikolai Roslavets. As reviewed in *Fanfare*, "Stuart and Ivanov explore the shifting,

gauzy textures of an intensely expressive salon style, with Stuart deploying the tonal resources of her instrument in stratospheric soaring climaxes."

Ms. Stuart has performed on national radio in Europe and on National Public Radio stations throughout the United States. In addition to her Gega New recording, she may also be heard on the Albany, Blue Griffin, and Capstone labels. This marks her debut recording for Bridge Records.

Carolyn Stuart currently serves as Associate Professor of Violin at the University of South Florida. She is a graduate of The Juilliard School, the University of Michigan, and holds a DMA from SUNY Stonybrook. Her principal teachers have included Mitchell Stern, Paul Kantor, and Kevin Lawrence.

## Sheila Browne Viola

Sheila Browne enjoys a distinctive career that includes solo, chamber collaborations and orchestral appearances.

In 2008 the violist formed the dynamic Fire Pink Trio, joining with flutist Debra Reuter-Pivetta and harpist Jacquelyn Bartlett. In addition to touring with the Fire Pink Trio, Sheila Browne has been a member of the internationally prize-winning Arianna String Quartet, and was featured in a *Chamber Music* magazine cover story titled "Quartets of the Future" as a member of the Gotham String Quartet. She has also collaborated with Gilbert Kalish, Paul Katz, Anton Kuerti, David Krakauer, Ruth Laredo, Audra Macdonald, Arnold Steinhardt, and Richard Stolzman, and members of the Brentano, Guameri and Vermeer string quartets, among others.





*The New York Times* described her as a “styl-  
ish soloist” in her concerto debut appearance  
at Carnegie Hall’s Stern Auditorium with  
the New York Women’s Ensemble. As the  
principal violist of the New World  
Symphony, Ms. Browne was selected by  
Artistic Director Michael Tilson-Thomas  
to be featured in the documentary  
“Beethoven Alive!” for PBS. She has also  
performed as soloist with the German cham-  
ber orchestras of Mainz and Freiburg and  
Madrid’s Queen Sofia Chamber Orchestra,  
as well as the Juilliard Orchestra.

She has performed in venues on five  
continents, including appearances at  
Berlin’s Schauspielhaus, Amsterdam’s  
Concertgebouw, London’s Royal Festival  
Hall, Teatro Colon in Buenos Aires and for  
Radio France.

A regular guest artist at the Green Mountain

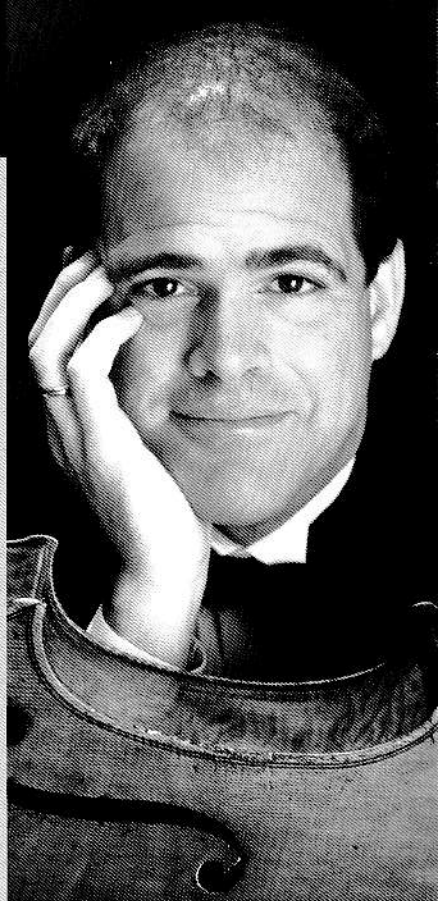
Chamber Music Festival, Miss Browne has  
also appeared at Tanglewood, and the  
California Summer Music, Montecito  
International Chamber and Music Academy  
of the West festivals in California. She has  
performed at the Donaueschingen and  
Jeunesses Musicales festivals in Germany,  
the International Music Festival in Evian,  
France, and the Banff Summer Arts  
Festival in Canada.

A graduate and teaching assistant of  
famed pedagogue Karen Tuttle at The  
Juilliard School, Ms. Browne also  
attended the Hochschule für Musik  
Freiburg and The Shepherd School  
of Music at Rice University. Sheila  
Browne is the Artist-Professor of Viola  
at University of North Carolina School  
of the Arts. She has recorded for the  
Sony, Nonesuch, ERM, Centaur and  
the Albany labels.

## *Brooks Whitehouse* cello

**B**rooks Whitehouse has stretched the  
chamber music idiom as a member of  
The Guild Trio and with his duo “Low and  
Lower.”

The Guild Trio was a winner of both the  
USIA Artistic Ambassador and Chamber  
Music Yellow Springs competitions. In  
addition to traditional residencies at Guild  
Hall in New York and at the University  
of Virginia, a three-year grant from  
Chamber Music America supported their  
unique music/medicine residency at SUNY  
Stony Brook’s Medical School. The trio has  
been featured on National Public Radio’s  
“Performance Today,” and has also appeared  
on a University of Missouri public television  
program and KETC-TV9 in St. Louis. The



Guild Trio performed and held master classes throughout the United States, Canada, Europe and Australia. Writing of their Tanglewood engagement, *The Boston Globe* praised the cellist's "richness of detail and immediacy of impulse".

Today, Brooks Whitehouse and Paul Sharpe tour throughout North America as the duo "Low and Lower." Their programming combines music and humor in an effort to create a more approachable concert format for new audiences. He has also appeared as a guest artist with the Seacliffe Chamber Players, the New Millennium Ensemble, The Apple Hill Chamber Players, the Atelier Ensemble and the New Zealand String Quartet, among others.

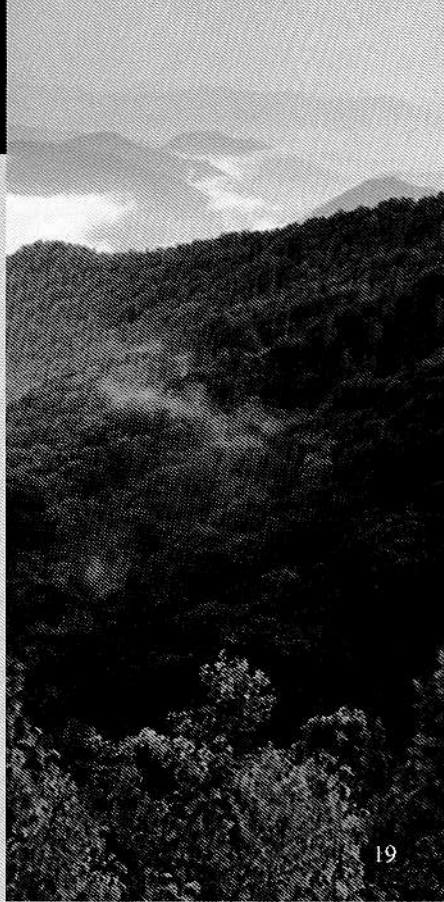
A New England native, Brooks Whitehouse is in demand as a soloist by orchestras throughout the region including the New

England Chamber Orchestra and the Nashua Symphony. The cellist has also appeared with the New Brunswick Symphony (NJ), the Billings Symphony (MT), Owensboro Symphony (KY) and the Winston-Salem Symphony (NC). His solo performances have been broadcast throughout the United States, as well as on the Australian and Canadian Broadcasting Corporation networks. In addition to his five-year tenure with Green Mountain Chamber Music Festival, the cellist has held fellowships at the Blossom and Bach Aria festivals, and was winner of the Cabot prize as a fellow at the Tanglewood Music Center.

A graduate of Harvard College, Brooks Whitehouse received his Master of Music and Doctorate of Musical Arts degrees from the State University of New York at Stony Brook. He was appointed to the faculty of the University of North Carolina School of the Arts in 2006.

## *Green Mountain Chamber Music Festival*

Since 2005 the Green Mountain Chamber Music Festival has offered a chamber music series and a month-long summer school for serious young string players in Burlington, Vermont. The string players heard on this recording are among the founding members of the festival's 25 artist faculty. Each summer Green Mountain attracts approximately 140 students, who have come from 48 of the United States and from twelve other countries. The festival is noted for its outreach initiative, which helps prepare the finest of these emerging artists to become advocates for classical chamber music by presenting them in non-traditional concert venues. Green Mountain has won two substantial grant awards from the National Endowment of the Arts in support of its creative programming and outreach efforts.



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Swinehead Production, LLC  
Design: Douglas Holly  
Annotator: Frederick Noonan  
Executive Producers: Becky and David Starobin  
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Carolyn Stuart photo by Kaitlyn Moreno  
Kevin Lawrence photo by David Amundson  
Carol Wincenc photo by Christian Steiner

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## GREEN MOUNTAIN CHAMBER MUSIC FESTIVAL

Kevin Lawrence, Artistic Director  
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For Bridge Records:  
Barbara Bersito, Brian Carter  
Douglas Holly, Doron Schächter,  
Robert Starobin, Allegra Starobin  
and Sandra Woodruff

Sandy Woodruff, webmaster  
E-mail: [Bridgerec@bridgerecords.com](mailto:Bridgerec@bridgerecords.com)

Bridge Records, Inc.  
200 Clinton Ave.  
New Rochelle, NY 10801

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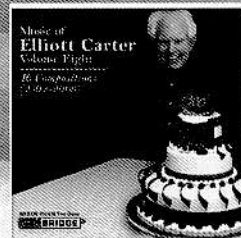
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Piano and String Quartet (1985)  
BRIDGE 9369



**FRED LERDAHL**  
String Quartets 1, 2 & 3  
BRIDGE 9352



**GEORGE CRUMB**  
American Songbook V  
BRIDGE 9335



**ELLIOTT CARTER**  
16 Compositions (2002-2009)  
BRIDGE 9314A/B

A black and white halftone image of a landscape. The foreground is dark and mostly black. The middle ground shows a range of hills or mountains. The sky is bright and filled with horizontal, wavy bands of varying shades of gray, suggesting clouds or a textured sky. The overall image has a grainy, dotted texture characteristic of halftone printing.

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