



Bridgehampton Chamber Music

Marya Martin, Artistic Director

# FALL 2023–SUMMER 2024 PRESS

<https://www.cottagesgardens.com/things-to-do-out-east-this-fall/>

## COTTAGES & GARDENS

### Things To Do Out East This Fall

Montauk's annual fall festival, a murder mystery weekend, and more!

October 3, 2023

Jacquelyn Shannon

Summer might be over, but there is still plenty of fun to be had out East.

...



Photograph by Michael Lawrence

## BCM Autumn Returns

[Bridgehampton Chamber Music](#) will hold its BCM Autumn concerts for the third year. The three-concert series includes Saturday night shows at the Bridgehampton Presbyterian Church on October 21, November 11, and December 9. The final concert is a holiday program titled “Festive Baroque.” Tickets start at \$50 and may be purchased [here](#).

Etc. ...

<https://www.27east.com/arts/chamber-music-for-fall-2205651/>



Arts & Living

## Chamber Music for Fall



3 Photos

Staff Writer on Oct 8, 2023

After a spectacularly successful 40th summer festival, Bridgehampton Chamber Music presents the third year of BCM Autumn, its fall mini-series, with Saturday evening programs October 21, November 11 and a December 9 holiday program. The three concerts take place in the

Bridgehampton Presbyterian Church, the home of Long Island's longest-running classical music festival.

"Our 40th season fulfilled our every hope," said BCM founder and Artistic Director Marya Martin.

"We had full houses, happy audiences and fantastic performances, including Bridgehampton debuts by some phenomenal young artists — the singer and pianist Joseph Parrish simply brought the house down at our Wm. Brian Little concert. Now we continue the celebration with our third Autumn series, bringing a wide range of repertoire, much of which we've never presented before."

The fall series begins on October 21 at 5 p.m. with the all-star trio of pianist Orion Weiss, violinist Stella Chen and cellist Carter Brey performing "Heroic Beethoven," a program featuring the Symphony No. 2 arranged for piano trio by Beethoven himself, and the famed "Archduke" Piano Trio.

The "Fall Fantasy" program on November 11, at 5 p.m. was curated by frequent BCM oboist James Austin Smith and presents works by William Grant Still, Benjamin Britten, Johannes Brahms, Iva Bittova and Gabriel Fauré; Smith is joined by violinist Jennifer Frautschi, violist Ayane Kozasa (BCM debut), cellist Nina Lee, and pianist Amy Yang (BCM debut).

And for the December 9 holiday program at 5 p.m., "Festive Baroque," Marya Martin will be joined in a program of joyous music by Vivaldi, Telemann, and more, by harpsichordist Kenneth Weiss, oboist Liam Boisset (BCM debut), violinists Benjamin Baker and William Hagen, violist Natalie Loughran (BCM debut), and cellist Nicholas Canellakis.

In the 39 years since its founding, Bridgehampton Chamber Music has become known for presenting a broad range of music performed by some of the best musicians in the world in one of the most beautiful seaside settings on the East Coast. With autumn and spring mini-series joining the summer festival, Bridgehampton Chamber Music offers a full season of programming.

Tickets to each of the concerts are \$50 and \$75 (\$10 students) at [bcmf.org](http://bcmf.org) 631-537-6368.

Bridgehampton Presbyterian Church is at 2429 Montauk Highway, Bridgehampton. Bridgehampton Chamber Music has a wide variety of performance videos and online programs from past seasons posted on its website and YouTube channel.

# THE EAST HAMPTON STAR SHINES FOR ALL

## *Chamber Music Presents 'Autumn Series'*



Marya Martin, at left playing flute, is the founder and artistic director of Bridgehampton Chamber Music as well as a frequent performer, as in this concert in 2021.

Michael Lawrence

**By Thomas Bohlert**

October 11, 2023

Bridgehampton Chamber Music's "Autumn Series" will offer two concerts, one each in October and November, as well as a holiday concert in December, a feature that was just added to its ever-expanding lineup last year.

Continuing with the Beethoven theme of the recent summer series, "Heroic Beethoven" will begin the autumn programs on Oct. 21. Two large works that are considered bookends of his "heroic" period, the Second Symphony and the Archduke piano trio, will be performed by Orion Weiss, piano, Sella Chen, violin, and Carter Brey, cello, all veterans of the festival.

But wait -- a symphony for only three instruments? Marya Martin, founder and artistic director of BCM, said last week, "It was not an unusual thing in that period to arrange these works for small ensembles, because composers wanted to have a longer shelf life for their music, and they realized these symphonies wouldn't be played often." That was because of the large number of musicians required. They also realized that a smaller version could be played in the home.

Ms. Martin found this arrangement of the Second Symphony, by Beethoven himself, after last summer's performance of his Sixth Symphony, arranged for a similar small ensemble by his contemporary Johann Nepomuk Hummel.

The Piano Trio in B-flat is nicknamed the Archduke trio because it was dedicated to Archduke Rudolph of Austria. Rudolf was an amateur pianist, and a patron, friend, and composition student of Beethoven. The work was premiered with Beethoven at the piano, and it is often considered to be his most beautiful trio.

For the "Fall Fantasy" program on Nov. 11, for the first time, Ms. Martin has asked someone else to curate an event, namely the oboist James Austin Smith. He has been a frequent B.C.M. artist for a number of years, on the summer, fall, and spring concerts, "so it is like a home away from home for me," he said last week. Mr. Smith is on the faculties of the Manhattan School of Music and Stony Brook University.

There will be some chamber music classics: Brahms's Intermezzo in E Major from Fantasies, Faure's Piano Quartet in G Minor, and Britten's early "Phantasy Quartet." William Grant Still, the first African-American composer to have a symphony performed by a major orchestra (in 1930) and an opera produced by the New York City Opera, will be represented as well, by his "Incantation and Dance" for oboe and piano.

"It starts with a slow incantation, then a lively dance," Mr. Smith said, "and to me, the idea of the incantation fits into the broader fantasy theme of the evening."

Iva Bittova is a violinist, singer, actor, and writer, originally from what is now the Czech Republic, who lives in the Hudson Valley. She has arranged some of her pieces for oboe and viola, making for an unusual texture and color. Her "Hoboj" ("Oboe") will be heard, along with "Divna Slecinka" ("Strange Young Lady").

"We really tried to go for some fall colors in this program," Mr. Smith said, "and that combination of the beautiful auburn sounds of the Faure, which is just one

of my favorite pieces, and some of the newer colors, which are incredibly beautiful, like the Still and Bittova -- and the Britten Phantasy, which we don't hear so often." He summed up his desires for the concert by appealing to the senses: "So I hope people will come and allow their ears to sink into fall the way perhaps their eyes and their noses have."

In addition to Mr. Smith on oboe, the artists for this program will be Jennifer Frautschi, violin; Ayane Kozasa, viola; Nina Lee, cello, and Amy Yang, piano. Ms. Kozasa and Ms. Yang will be appearing on the BCM stage for the first time.

Aside from the fall program for B.C.M., Mr. Smith is working on an unusual and interesting project that will come to fruition on Oct. 28 at National Sawdust in Brooklyn. He explained that "in the '70s and '80s there was an incredible avant-garde classical music scene in East Germany. Since the fall of the Wall, that scene has largely been forgotten; and at the center of that scene was an oboe player. So I'm going to be doing an evening of story-telling, archival footage, interviews that I have recorded, and performance of some of this music. It's as much about the music as it is about the story of these remarkable, politically engaged musicians."

On Dec. 9, the series will have a holiday "Festive Baroque" program, highlighting the Italian school of string playing. The music chosen will offer snapshots from the period around 1720. There will be concertos by Scarlatti, Vivaldi, Marcello, and Schiassi, a trio sonata by Corelli, and Vivaldi's "La Folia," meaning folly or madness.

The seven-piece chamber ensemble will consist of Ms. Martin, flute; Liam Boisset, oboe; Benjamin Baker, violin; William Hagen, violin; Natalie Loughran, viola; Nicholas Canellakis, cello, and Kenneth Weiss, harpsichord, with Mr. Boisset and Ms. Loughran making their B.C.M. debuts.

All events are on Saturdays at 5 p.m. at the Bridgehampton Presbyterian Church. Tickets are \$75 or \$50, or a three-concert subscription from \$120; students \$10. More information is at [bcmf.org](http://bcmf.org) or 212-741-9403.

The website also has a generous "watch and listen" page with excerpts from previous concerts.

<https://www.danspapers.com/2023/10/20-east-end-arts-fall-2023/>

*Dan's Papers*

FALL GUIDE

## 20 East End Arts Events to Enjoy in the Hamptons & North Fork This Fall

*D* By Staff  
10/12/2023

The arts are alive and well on the East End this fall, so much so that we couldn't possibly include every Hamptons and North Fork concert, comedy night, play and art talk.

Here are our top 20 picks for the 2023 fall arts season.

### **Fall Hamptons & North Fork Arts Events**

...



The Bridgehampton Chamber Music Festival presents BCM Autumn 2023, beginning this month. Michael Lawrence

## **BCM Autumn**

***Saturdays at 5 p.m.: October 21, November 11, December 9***

After a successful 40th summer festival, Bridgehampton Chamber Music presents the third year of BCM Autumn, its fall mini-series, which concludes with a holiday program in December. The three concerts — “Heroic Beethoven,” “Fall Fantasy” and “Festive Baroque” — take place in the Bridgehampton Presbyterian Church, the home of Long Island’s longest-running classical music festival.

*Bridgehampton Presbyterian Church, 2429 Montauk Highway, Bridgehampton. [bcmf.org](http://bcmf.org)*

Etc. ...

<https://jameslanepost.com/bcm-autumn-bridgehampton-chamber-musics-fall-series-presents-concerts/10/10/2023/Hamptons-News-Happenings>

# James Lane

— POST —

## BCM Autumn: Bridgehampton Chamber Music's Fall Series Presents Concerts

by JAMES LANE POST



Photo by Michael Lawrence

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<https://www.wshu.org/classical-music-highlights/2024-01-30/listen-today-music-from-bridgehampton>



## Classical Music Highlights

From WSHU's daytime and evening classical programs, Kate Remington and Lauren Rico give you a heads-up on some of the best music they've selected.

# Listen today: Music from Bridgehampton

WSHU | By **Kate Remington**

Published January 30, 2024 at 1:36 AM EST



*Pixabay.Com*

Bridgehampton Chamber Music Festival founder Marya Martin says she never imagined that the festival would be going strong after decades. Our music today includes a performance from the festival of a trio by Martinu. Tune in at 9 a.m. on 91.1 and 107.5 FM and our music stream.

<https://www.27east.com/arts/bridgehampton-chamber-musics-offers-its-spring-series-2229671/>

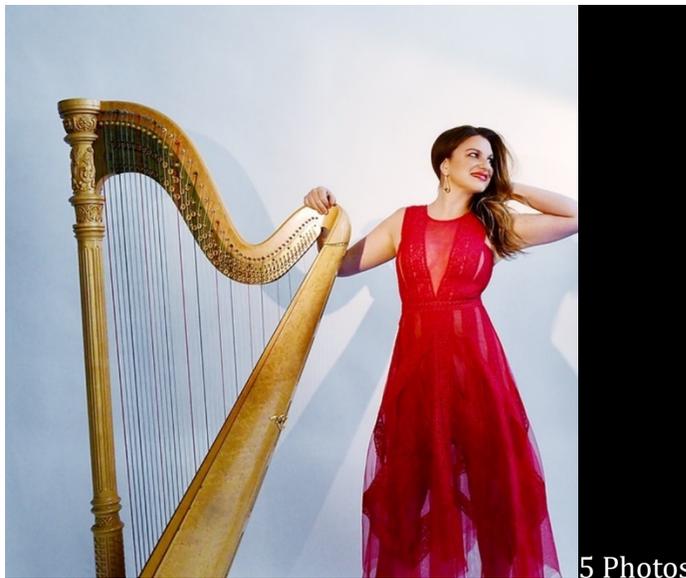
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## Bridgehampton Chamber Music's Offers Its Spring Series



5 Photos

**Staff Writer** on Feb 4, 2024

BCM Spring, the annual series from Bridgehampton Chamber Music, Long Island's longest-running classical music festival, welcomes spring in 2024 with three Saturday evening concerts on April 13, May 4 and May 18. All three concerts begin at 5 p.m. and the line-up includes a harp program, delectable French repertoire, and Mozart gems featuring some of the finest chamber musicians performing today.

The April 13 concert, "Harp Fantasy," puts the harp at center stage with music by 19th- and 20th-century French composers Jean Françaix, Camille Saint-Saëns and Albert Roussel, alongside a rarely heard sonata by Italian Nino Rota (composer of the score of "The Godfather"). On May 4, "Mozart's Spirit" includes a work for winds and piano by young New Zealand composer Salina Fisher which joins Mozart's "Quintet for Piano and Winds" and Francis Poulenc's "Sextet for Piano and Winds." And on the May 18 "Masters at Work" program, great piano quartets by Mozart and Dvořák bookend another early-20th-century French gem by Philippe Gaubert.

Led by flutist and BCM's artistic director Marya Martin, the series' musicians include Bridget Kibbey, harp; Stewart Rose, horn; Peter Kolkay, bassoon; James Austin Smith, oboe; Jose Franch-Ballester, clarinet; Chad Hoopes and Kristin Lee, violin; Hsin-Yun Huang and Cong Wu, viola; Mihai Marica and Paul Watkins, cello; and Inon Barnatan and Michael Stephen Brown, piano.

The three Saturday evening concerts take place at BCM's home venue, Bridgehampton Presbyterian Church, at 5 p.m.

In the 40 years since its founding, Bridgehampton Chamber Music has become known for presenting a broad range of music performed by some of the best musicians in the world in one of the most beautiful seaside settings on the East Coast. Convinced that there were music lovers looking for more opportunities to hear excellent chamber music year-round, BCM introduced its spring series in 2015, and in 2017 expanded it from two concerts to three. With autumn and spring mini-series joining the summer festival, Bridgehampton Chamber Music now offers programs almost year-round.

Tickets for each BCM Spring concert are \$75 and \$50 (\$10 students) at [bcmf.org](http://bcmf.org).

Bridgehampton Presbyterian Church is at 2429 Montauk Highway in Bridgehampton.

<https://www.wshu.org/classical-music-highlights/2024-03-28/listen-today-music-for-marya>



## Listen today: Music for Marya

WSHU | By [Kate Remington](#)

Published March 28, 2024 at 1:44 AM EDT



*Pixabay.Com*

Every season, the Bridgehampton Chamber Music Festival's founder Marya Martin shares newly-commissioned music with their audiences. Our music today includes one of those new pieces by Eric Ewazen. Tune in at 9 a.m. on 91.1 and 107.5 FM and our music stream.

<https://jameslanepost.com/bridgehampton-chamber-musics-bcm-spring-series/04/01/2024/Hamptons-News-Happenings>

# James Lane

– POST –

## Bridgehampton Chamber Music's BCM Spring Series

by [JAMES LANE POST](#)



Bridget Kibbey. Photo by Shervin Lainez

BCM Spring, the annual series from Bridgehampton Chamber Music, Long Island's longest-running classical music festival, welcomes spring in 2024 with three concerts, including a harp program, delectable French repertoire, and Mozart gems featuring some of the finest chamber musicians performing today.

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The three Saturday evening concerts will take place at 5 PM at BCM's home venue, Bridgehampton Presbyterian Church.

Visit [bcmf.org](http://bcmf.org).

<https://www.27east.com/arts/harpist-bridget-kibbey-takes-center-stage-at-bcm-spring-2243439/>

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**Arts & Living**

Arts & Living / 2243439

## Harpist Bridget Kibbey Takes Center Stage at BCM Spring



5 Photos

Annette Hinkle on Apr 4, 2024

As classical instruments go, there is nothing quite like the harp. With its lilting, romantic voice, the music it makes is so ethereally and hauntingly beautiful it's often associated with all things heavenly.

But unfortunately for harp lovers, in full orchestra settings the instrument is typically like Baby in the corner in "Dirty Dancing — positioned at the far back of the stage, where it may get moments to shine, but rarely has a starring role.

"An orchestra harp is only used in certain pieces — often romantic French pieces," explained Marya Martin, a flutist and founder of Bridgehampton Chamber Music, in a recent phone interview. "You won't find harp in Beethoven and though Mozart wrote a harp and flute concerto, you won't find it in his symphonies."

But finally, come April 13, the light will shine and the harp will get its moment in the sun where it will be front and center in "Harp Fantasy," the first offering of BCM Spring, a seasonal three concert series at the Bridgehampton Presbyterian Church. This program, designed by Martin, will feature renowned harpist Bridget Kibbey performing compositions by a trio of 19th and 20th century French composers — Jean Françaix, Camille Saint-Saëns and Albert Roussel — as well as a rarely heard sonata by Italian composer Nino Rota, who is best known for penning the famous score of Francis Ford Coppola's film "The Godfather."

"We haven't done harp for a while. If you're going to have harp, you may as well use harp on every piece," Martin said of the program. "One piece is for flute and harp, two are a trio of string, harp and flute, and another is for harp and violin. It's three different combinations of

instruments, a different soundscape during the evening, but it's very much the same gorgeous silvery impressionistic sound.

"Bridget's in every piece," Martin continued. "She's stunning and she really likes pushing the boundaries of music, and not just sticking closely to classical music. She's interested in music from different countries and how that feeds into a country's nationalistic feeling and image of themselves. She's a really wonderful, energetic person."

Kibbey, an Ohio native who lives in New York City, began playing piano at age 3, and by 9, had moved onto the oboe. But in high school, she discovered the harp, fell in love with it and abandoned the oboe. She went on to study harp at the University of Michigan.

"That's become my life from the first day hearing it at school," said Kibbey in a recent phone interview. "I found I loved playing solo and practicing the harp, exploring what it could do."

She hasn't looked back since.

Kibbey now travels the world showing everyone exactly what the harp can do, and along the way, she has happily brought it off the sidelines, making it the centerpiece of her performances. In addition to mastering the standard harp repertoire, she has also delved into the instrument's more historic roots through music that would have been played on harps in ancient Persian or Colombian cultures. As the artistic and executive director of MOSA (Music at Our Saviour's Atonement), a concert series at a Lutheran church in New York City's Washington Heights, she brings diverse musical stylings to audiences of upper Manhattan.

“There’s a trend where I feel great musicians are playing a lot of forms,” she said. “I play song and dance songs with Colombian jazz musicians, and I think it makes me a better classical musician.”

Kibbey also takes the harp and her music to some surprising new places. By way of example, in 2020, she performed her impressive solo harp arrangement of J.S. Bach’s Toccata and Fugue in D Minor during an NPR Tiny Desk Concert (go find it on YouTube, it’s a beautiful thing to behold).

“In my touring life, I tend to be producing projects where the harp is front and center,” Kibbey explained. “I think this is the first time BCM is featuring harp centrally.”

Interestingly enough, however, it was Martin, not Kibbey, who came up with the program for the April 13 Bridgehampton concert. Though the pieces by the three French composers are well known to Kibbey, Nino Rota’s “Sonata for Flute and Harp” — is a new one for her.

“Nino is an Italian film composer, and he wrote a bunch of music for films from the 1960s to 1980s, including “The Godfather,”” Martin explained. “Like some of the other composers, he mastered the art of writing for film because it’s an unusual discipline. You have six seconds before a change of mood, then maybe 12 more seconds and it changes again. There is strict timing of the music to coincide with the movie.

“He wanted his freedom to do some composing on the side,” Martin added. “This piece was one of his serious works for flute and harp.”

Martin, who will play the flute portions in the concert, finds that the combination of flute and harp is one that works particularly well, and together, the two instruments enhance that notion of music for romance. She notes that the fact the other three selections in the upcoming program are by Frenchmen is no accident.

“The French composers really ran with the harp, and the combination of flute and harp is one that really works,” Martin said. “The floating sound of flute and the ephemeral, romantic sound from the harp is a very gorgeous sound.”

It turns out that there’s a very specific reason why so much harp music is French, and it has to do with what was going on culturally in France toward the end of the 19th century. This was a time when painters were exploring the radical new concept of Impressionism, poets, novelists and playwrights were diving into post-revolution literary expression, and in 1889, Paris hosted the World’s Fair which gave us the Eiffel Tower.

“From 1880 onwards, Paris was just abuzz and certainly at the turn of the century, Paris was the place to be,” Martin said. “There was such an exchange of ideas in music and art and literature. It was really amazing. To look back now and see the body of work that was created at the turn of the century is astounding.”

In terms of classical compositions, Martin explained that up to that point, it had been the German composers, like Brahms and Bach, who had been the big movers of romantic music.

“The French were sick of being dominated by Germans in music,” Martin said. “They basically said, ‘We need to find our own French way of doing things, our own style. We don’t want to be performing music like the Germans.’”

“Three out of the four pieces we’ll be playing [April 13] are French, from this particular period in Paris,” Martin added. “Two are for a harp, flute and string trio. It’s interesting how these things happen. There was a group with that same combination in Paris at that time — a bunch of dynamic musicians — and they persuaded all these composers to write for them. Here we have a bunch of repertoire that was basically generated by this wonderful group having been on the scene.”

“Now we have all this great music because of this group,” she said. “I thank them every other day, because we have this wonderful repertoire.”

But it wasn’t just that new music was being written for harp in France during that era, it turns out that the instrument, itself, was also undergoing something of a revolution at the time.

“I think it was a unique time in history in Paris,” Kibbey noted. “Great composers and poets like Mallarmé, Verlaine and the Symbolist painters were working at the same moment. It was an incredible catalyst in France, and it germinated great repertoire. At the same time, you had the new invention of the modern harp — the concert harp, where harp was center, like it will be in Bridgehampton.”

While the harp is an instrument that has been around in one form or another for centuries, Kibbey explained that harps used in orchestras up until the 19th century were diatonic — that is, they had only seven notes per scale. In order to create the more complex harmonies that new composers wanted in their music, a chromatic instrument was needed — one that allowed 12 pitches per scale, including sharps and flats —so a new mechanism had to be developed to allow the creation of those notes on the harp.

Enter Ignace Pleyel and Sébastien Érard, two Frenchmen who both took up the challenge.

“There were two piano makers in Paris that were vying — like a dual — to come up with a chromatic harp,” Kibbey said. “Pleyel was one of them and he commissioned Debussy to write music, and Érard was the other, and he commissioned Ravel.”

In the end, it was Érard who won the race, and his harp became the new standard for the concert harp. The music, like that of Françaix, Saint-Saëns and Albert Roussel, followed and was written specifically for the instrument, while the global outlook inspired by the World’s Fair encouraged the embrace of musical inspiration from further afield.

“In the early 1900s, you really saw a lot of French composers looking at different scales from the Far East, or more ancient ones, like from Spain or Turkey,” said Kibbey. “These harmonies influenced Ravel, Debussy and Satie, who are contemporaries of the composers who wrote the music we’ll be hearing in Bridgehampton. There’s an exotic feel that is possible.

“A lot of the repertoire is like stepping up to a painting of Seurat’s, then you have an impression of an image when you step back,” said Kibbey, who will be joined on stage for the Bridgehampton program by Martin on flute, violinist Kristin Lee, violist Cong Wu and cellist Mihai Marica.

“What’s exciting is when you’re really comfortable with the repertoire,” Kibbey explained. “Kristin Lee and I performed [Saint-Saëns] ‘Fantaisie’ many times, and the Roussel and Françaix pieces we’ve done separately. We’ll work on it when we come together.”

For the Nino Rota piece, since it’s new to her, Kibbey will be hosting rehearsals with the musicians in advance of the concert.

“We’ll have three days, which is a lot, because the musicians will have practiced on their own,” Kibbey said. “There’s a lot of intuition that goes into that kind of first read through, then we will hone details and talk about phrasings.

“I’ve performed at Bridgehampton over the years,” she said, “so this is a treat.”

“Harp Fantasy,” the first concert of Bridgehampton Chamber Music’s BCM Spring series, is Saturday, April 13, at 5 p.m. The program features Jean Françaix “Quintet for Flute, String Trio, and Harp,” Camille Saint-Saëns “Fantaisie for Violin and Harp, Op. 124,” Albert Roussel “Serenade for Flute, String Trio, and Harp, Op. 30,” and Nino Rota “Sonata for Flute and Harp.” Tickets are \$50 and \$75 (\$10 students) at [bcmf.org](http://bcmf.org). Bridgehampton Presbyterian Church is at 2429 Montauk Highway in Bridgehampton.

Additional BCM Spring concerts are “Mozart’s Spirit” on Saturday, May 4, at 5 p.m. which features a work for winds and piano by young New Zealand composer Salina Fisher, Mozart’s “Quintet for Piano and Winds” and Francis Poulenc’s “Sextet for Piano and Winds.” Finally, on Saturday, May 18, at 5 p.m., BCM Spring presents “Masters at Work,” a program of piano quartets by Mozart and Dvořák that bookend another early-20th-century French gem by Philippe Gaubert.



## ***The Harp, Mozart, and Creativity***

**By Thomas Bohlert**

April 10, 2024

BCM Spring, an annual series from Bridgehampton Chamber Music, will offer three concerts this month and next, featuring the elegant and graceful harp, the spirit of Mozart, and composers at the high point of their creativity.

Of the first program, on Saturday, Marya Martin, the founder and artistic director of the festival, said recently, “I was thinking, what would be something unusual, something fun. And the idea of having a harp program in that space, I thought would be quite wonderful.” She was referring to the notably fine acoustics in the Bridgehampton Presbyterian Church, the venue for the concerts.

There hasn’t been a harp concert there for several years at least, although Bridget Kibbey, the harpist for the first of the series, has played with BCM a number of times in the past. Three French pieces on the program are from the same period, the 1880s to the 1930s, “when French music exploded,” Ms. Martin said. “The music in France, along with art and literature, was in an incredibly creative time. Each discipline encouraged the other. Impressionistic art ties in very much with the sounds and the shapes of the music of the time.”

Ms. Kibbey is a winner of an Avery Fisher Career Grant, and recently released her newest solo recording, “Crossing the Ocean,” with Pentatone Records. She has appeared at festivals such as Lincoln Center’s Mostly Mozart, Spoleto, Chamber Music Northwest, Bravo! Vail, and with the La Jolla Music Society.

Ms. Kibbey will be joined by Ms. Martin on flute, Kristin Lee on violin, Cong Wu on viola, and Mihai Marica on cello, for Jean Francaix’s Quintet for flute, string trio, and harp, Saint-Saens’s Fantaisie for violin and harp, and Albert Roussel’s Serenade for flute, string trio, and harp.

For a completely different flavor, there will be music by Nino Rota, a 20th-century Italian composer. Rota is perhaps best known for his many film scores, notably for “The Godfather.” He has contributed much to the classical world, some of

which has been played by BCM before, and his Sonata for flute and harp will be a rarely heard treat on the program.

The next concert, on May 4, will feature music by Mozart, the 20th-century French composer Francis Poulenc, and Salina Fisher, a contemporary composer, all for piano and wind instruments. Although the works of Mozart and Poulenc have very different tonal palettes, both composers have a great depth and elegance as well as impish and tongue-in-cheek moments, and these two sides of their spirits will be displayed in Mozart's Quintet in E flat and Poulenc's Sextet for piano and winds.

Ms. Fisher hails from New Zealand (as does Ms. Martin), and her elusively titled "Unfinished Portrait" for flute, oboe, bassoon, and piano is "more ethereal, dealing in layers of sound and how each sound affects the other," Ms. Martin said.

Michael Stephen Brown is the pianist for this program. In 2022, he opened the Lincoln Center Chamber Music Society's season with Bach and Mendelssohn concertos, and performed recitals at the Beethoven-Haus Bonn in Germany and the Chopin Museum in Spain.

Mr. Brown spoke recently about the Mozart Quintet: "It's a fun piece; the mixture of the winds and piano is such a fresh combination that I never get tired of it." He said Mozart wrote in a letter to his father that this was his favorite piece to date.

"Poulenc is really one of my favorite composers," Mr. Brown added. "His music is so alive, so jazz-influenced, and Ravel-influenced, and this sextet is unbelievably fun to play . . . and it ends in a surprising way." But we won't give that away.

About his connection to BCM, he said, "I've been coming to the Bridgehampton festival for about 10 years or so. I love it there, it's like a second home to me now. . . . A lot of the audience have become dear friends, from staying at some of their houses."

He is a Long Island native, from Oceanside, took part in Pianofest here, and in 2008 came back as that program's composer in residence. "I feel like the Hamptons has a special musical home for me."

Coincidentally, Mr. Brown is also a composer of note, and has been commissioned by BCM for a new work for this summer's series, for an unusual combination of instruments, namely piano, percussion, cello, and flute. And Ms. Fisher has been commissioned by BCM, jointly with a group in New Zealand, to write a piece to be premiered here in 2025.

Audience veterans might recognize the names of the other performers for this concert: Stewart Rose, horn; Peter Kolkay, bassoon; James Austin Smith, oboe, and Jose Franch-Ballester, clarinet.

The third concert is on May 18, called “Masters at Work,” with two monumental and mature works, Mozart’s Piano Quintet in G minor and Dvorak’s Piano Quintet in E flat. In between those two will be a smaller piece from the early 20th century, “Trois Aquarelles” (“Three Watercolors”) by Philippe Gaubert, for flute, cello, and piano.

These are “beautiful little pieces . . . a breath of fresh air among the classicism of Mozart and the nationalistic, big, country sounds of Dvorak,” Ms. Martin said.

Performing will be Inon Barnatan, piano; Chad Hoopes, violin; Hsin-Yun Huang, viola, and Paul Watkins, cello.

All three programs are on Saturdays at 5 p.m. Tickets begin at \$50, and there is a subscription to the three for \$120. More information is at [bcmf.org](http://bcmf.org) or 212-741-9403.

**NYC-ARTS** The Complete Guide Sea

WATCH WEEKLY ON: THIRTEEN WLIW21 NJ PBS

Organizations Video Features Map

**Harp Fantasy**  
Sat, Apr 13, 2024, 5:00 pm - 6:30 pm



**Bridgehampton Presbyterian Church**  
2429 Montauk Highway  
Westchester, Bridgehampton, NY 11932  
(631) 537-3507  
[Visit website](#)

**About this organization**  
[Bridgehampton Chamber Music Festival](#)

Tickets start at \$50

[Purchase Tickets](#)

### Description

The harp is at the center of a gorgeous program of color and nuance by French composers, alongside a rarely heard gem by Italian Nino Rota, most well-known as the composer of *The Godfather*. This is a concert you don't want to refuse!

RUNNING TIME: Approximately 80 minutes, no intermission

Program:

**Jean Francaix**  
Quintet for Flute, String Trio, and Harp

**Camille Saint-Saens**  
Fantaisie for Violin and Harp

**Nino Rota**  
Sonata for Flute and Harp

**Albert Roussel**  
Serenade for Flute, String Trio, and Harp

<https://www.eastendbeacon.com/this-mornings-bulletin-4-12-24/>



April 12, 2024 Beth Young149

Good Morning!

- We're expecting showers and thunderstorms before 11 a.m. today, then a slight chance of showers between 11 a.m. and 2 p.m., with a steady temperature around 57 degrees and a south wind 20 to 25 miles per hour, with gusts as high as 38 mph. Skies will be partly cloudy overnight, with a low around 44. Saturday will be mostly cloudy and breezy, with a high near 54, and we're expecting increasing clouds throughout the day Sunday, with a high near 60 degrees and a 20 percent chance of showers after 2 p.m.

...

- Music abounds on the East End this weekend, from the [Iris Trio performing at Longhouse Reserve](#) in East Hampton Saturday afternoon to the [Bridgehampton Chamber Music Festival's Harp Fantasy](#) Saturday evening to the [Anne MacKay Song Swap](#) at Poquatuck Hall in Orient Saturday night.

<https://hamptons.com/bcm-spring-concert-series-french-delights-and-mozart-gems/>



[April 22, 2024](#)

# BCM Spring Concert Series: French Delights and Mozart Gems

by [Hamptons.com](#)

in [Entertainment](#) [Featured](#)



Bridget Kibbey I Photo Courtesy of BCM

BCM Spring, the annual series from Bridgehampton Chamber Music, Long Island's longest-running classical music festival, welcomes spring in 2024 with two concerts, including a delectable French repertoire and Mozart gems featuring some of the finest chamber musicians performing today.

The Saturday evening concerts will take place at BCM's home venue, Bridgehampton Presbyterian Church, at 5:00 pm.

On May 4, a work for winds and piano by young New Zealand composer Salina Fisher joins Mozart's Quintet for Piano and Winds and Francis Poulenc's Sextet for Piano and Winds. And on the May 18 program, great piano quartets by Mozart and Dvořák bookend another early-20<sup>th</sup>-century French gem by Philippe Gaubert.

Led by flutist and BCM Artistic Director Marya Martin, the series' musicians include Bridget Kibbey, harp; Stewart Rose, horn; Peter Kolkay, bassoon; James Austin Smith, oboe; Jose Franch-Ballester, clarinet; Chad Hoopes and Kristin Lee, violin; Hsin-Yun Huang and Cong Wu, viola; Mihai Marica and Paul Watkins, cello; and Inon Barnatan and Michael Stephen Brown, piano

This longtime East End festival, directed by the flutist Marya Martin, has flourished by offering concerts both effervescent and distinguished," said The New Yorker. In the 40 years since its founding, Bridgehampton Chamber Music has become known for presenting a broad range of music performed by some of the best musicians in the world in one of the most beautiful seaside settings on the East Coast. With autumn and spring mini-series joining the summer festival, Bridgehampton Chamber Music now offers programs almost year-round.

## BCM Concerts

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### BCM Spring: Mozart's Spirit

*Saturday, May 4, 2024, at 5pm*

*Bridgehampton Presbyterian Church*

Mozart was known for profundity and elegance as well as a playful and impish spirit. Here we explore this duality, presenting Mozart's exquisite Quintet for Piano and Winds alongside Salina Fisher's thoughtful and probing *Unfinished Portrait* and Poulenc's irresistible and playful Sextet.

<b>A. MOZART</b>	Quintet for Piano and Winds in E-flat major, K. 452
<b>SALINA FISHER</b>	<i>Unfinished Portrait</i> for Flute, Oboe, Bassoon, and Piano
<b>FRANCIS POULENC</b>	Sextet for Piano and Winds

Marya Martin, flute; Stewart Rose, horn; Peter Kolkay, bassoon; James Austin Smith, oboe;

Jose Franch-Ballester, clarinet; Michael Stephen Brown, piano

## **BCM Spring: Masters at Work – Mozart/Gaubert/ Dvořák**

*Saturday, May 18, 2024, at 5pm*

*Bridgehampton Presbyterian Church*

Two of the great piano quartets bookend a program that presents three composers at the heights of their creativity: Mozart's brooding G minor Piano Quartet is among his most profound works, and Dvořák's E-flat major is an intense and wild ride. Gaubert's *Three Watercolors*, on the other hand, provide a bit of impressionistic magic to balance out the program.

**A. MOZART**                      Piano Quartet in G minor, K. 478

**PHILIPPE GAUBERT**            *Trois Aquarelles (Three Watercolors)* for Flute, Cello, and Piano

**ANTONIN DVOŘÁK**              Piano Quartet in E-flat major, Op. 87

Marya Martin, flute; Inon Barnatan, piano; Chad Hoopes, violin; Hsin-Yun Huang, viola; Paul Watkins, cello

*For tickets and information, visit [www.bcmf.org/spring-concerts](http://www.bcmf.org/spring-concerts)*

<https://www.easthamptonstar.com/node/46726>

# THE EAST HAMPTON STAR

## *Bits and Pieces 05.16.24*



The musicians prepared to take their bows at the conclusion of a 2023 Bridgehampton Chamber Music Festival concert.

Courtesy of BCM

**By Mark Segal**

May 15, 2024

...

### **Three Masters**

Bridgehampton Chamber Music's spring concert series will conclude on Saturday afternoon at 5 at the Bridgehampton Presbyterian Church with "Masters at Work: Mozart/Gaubert/Dvorak."

The program features three composers at the height of their creativity. Mozart's brooding G minor Piano Quartet is among his most profound works, while Dvorak's E-flat major is an intense and wild ride. Gaubert's "Three Watercolors," on the other hand, provides a bit of impressionistic magic to balance out the program.

The performers are Marya Martin, flute; Inon Barnatan, piano; Chad Hoopes, violin; Hsin-Yun Huang, viola, and Paul Watkins, cello. Tickets are \$75 for downstairs center, \$50 for downstairs side and balcony, and \$10 for students.

<https://www.27east.com/arts/love-and-transformation-bridgehampton-music-festival-2024-2254523/>



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The Southampton Press

## Arts & Living

Arts & Living / 2254523

# Love and Transformation: Bridgehampton Music Festival 2024



Staff Writer on May 25, 2024

The 2024 Bridgehampton Chamber Music Festival presents 12 concerts, July 14 through August 11 that celebrate the themes of transformation and love in music.

Selections including variations on Pachelbel's "Canon" by George Rochberg, Django Reinhardt's interpretations of Bach performed by Stephane Wrembel, joining such

expressions of romance as Schumann's Piano Quintet and Michael Stephen Brown's "Relationship" (performed by the husband-and-wife team of Osmo Vänskä and Erin Keefe) to shape the wide-ranging programs of the 41st season of Long Island's longest-running classical music festival.

"We are all in a constant state of transformation," said BCM Artistic Director Marya Martin, "and looking at change through the lens of music offers an opportunity to experience classic works in a new way and celebrate new music that launches from tradition. And what better, and more human theme to pursue than musical expression of love."

Based at the Bridgehampton Presbyterian Church at 2429 Montauk Highway, Main Street in Bridgehampton, the festival also includes annual events including an art-themed concert at the Parrish Art Museum, the Wm. Brian Little Concert, preceded by wine and hors d'oeuvres in the Channing Sculpture Garden and the benefit concert and dinner at the Atlantic Golf Club. New this year is an event at the Madoo Conservancy in Sagaponack, a wine reception and concert in the garden's newly reconstructed gallery.

The world premieres of two BCM-commissioned works, Michael Stephen Brown's "The Lotos-Eaters" for Flute, Cello, Piano, and Percussion, inspired by the Tennyson poem of the same name, and Sebastian Currier's "Ongoingness" for Harp and String Quartet (a co-commission), expand the festival's theme of transformation, along with a chamber music arrangement of Debussy's "Prelude to the Afternoon of a Faun" by clarinetist Graeme Steele Johnson; Arvo Pärt's "Mozart Adagio", a reflection on a Mozart piano sonata; Vijay Iyer's "Mozart Effects" for String Quartet; Kevin Puts's "And Legions Will Rise," in the composer's

words, “about the power in all of us to transcend during times of tragedy and personal crisis;” and Bach’s Triple Concerto for Flute, Violin, and Harpsichord — a piece that the composer adapted from earlier solo harpsichord and organ works.

The theme of love encompasses the ups and downs that come with it; “Relationship” is a work by Michael Stephen Brown for clarinet and violin, and the segment “Argument” will be performed by Minnesota Orchestra Conductor Laureate and clarinetist Osmo Vänskä and violinist and former Minnesota Orchestra concertmaster Erin Keefe. Woven throughout the festival’s programs are Romances by Beethoven and Gaubert, “Adoration” by Florence Price and Elgar’s “Salut d’Amour.”

Rounding out this summer’s programs are a Mozart thread running through many of the events, piano quartets by Brahms, Dvořák, Mozart, Schumann, and Strauss, the string octets of Enescu and Mendelssohn and much more.

Tickets are priced differently for each event and range from \$35 to \$175 (\$10 for students when applicable). For more information and tickets call 631-537-6368 or visit [bcmf.org](http://bcmf.org).

<https://jameslanepost.com/transformation-love-bridgehampton-chamber-music-festival-returns-with-12-concerts-this-summer/07/06/2024/Hamptons-News-Happenings>

# James Lane

– POST –

## Transformation & Love: Bridgehampton Chamber Music Festival Returns With 12 Concerts This Summer

by [JAMES LANE POST](#)



Photos courtesy BCMF

0



Marya Martin

The 2024 Bridgehampton Chamber Music Festival presents 12 concerts from July 14 through August 11 that celebrate the twin themes of transformation and love in music.

Selections including variations on Pachelbel's "Canon" by George Rochberg and jazz legend Django Reinhardt's interpretations of Bach performed by Stephane Wrembel explore the theme of evolution, join such expressions of romance as Schumann's Piano Quintet, inspired by his wife, Clara, and Michael Stephen Brown's "Relationship," performed by the husband-and-wife team of Osmo Vänskä and Erin Keefe, to shape the wide-ranging programs of the 41st season of Long Island's longest-running classical music festival.

"We are all in a constant state of transformation," said BCM Artistic Director Marya Martin, "and looking at change through the lens of music offers an opportunity to experience classic works in a new way and celebrate new music that launches from tradition. And what better and more human theme to pursue than musical expression of love!"

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## Transformation & Love

The world premieres of two BCM-commissioned works, Michael Stephen Brown's "The Lotos-Eaters" for Flute, Cello, Piano, and Percussion, inspired by the Tennyson poem of the same name, itself based on Greek mythology, and Sebastian Currier's "Ongoingness" for Harp and String Quartet, a co-commission, expand the festival's theme of transformation, along with a chamber music arrangement of Debussy's "Prelude to the Afternoon of a Faun" by clarinetist Graeme Steele Johnson; Arvo Pärt's "Mozart Adagio," a reflection on a Mozart piano sonata; Vijay Iyer's "Mozart Effects" for String Quartet; Kevin Puts' "And Legions Will Rise," in the composer's words, "about the power in all of us to transcend during times of tragedy and personal crisis"; and Bach's "Triple Concerto" for Flute, Violin, and Harpsichord – a piece that the composer adapted from earlier solo harpsichord and organ works.

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Rounding out this summer's programs are a Mozart thread running through many of the programs; piano quartets by Brahms, Dvořák, Mozart, Schumann, and Strauss; the string octets of Enescu and Mendelssohn, and much more.

As always, the festival's roster of artists comprises one of the best multi-generational groups of chamber musicians to be found anywhere. Led by flutist and festival founder Marya Martin, this summer's BCM musicians are James Austin Smith, oboe; Graeme Steele Johnson, Bixby Kennedy, and Osmo Vänskä, clarinet; Nanci Belmont, bassoon; Stewart Rose, horn; Kate Arndt, Paul Huang, Chad Hoopes, Erin Keefe, Anna Lee, Kristin Lee, Anthony Marwood, Amy Schwartz Moretti, Rubén Rengel, and Tien-Hsin Cindy Wu, violin; Ettore Causa, Masumi Per Rostad, Matthew Lipman, Cynthia Phelps, and Cong Wu, viola; Carter Brey, Nicholas Canellakis, Brannon Cho, Narek Hakhnazaryan, and Mihai Marica, cello; Donald Palma, bass; Michael Stephen Brown, Juho Pohjonen, Albert Cano Smit, Orion Weiss, and Shai Wosner, piano; Bridget Kibbey, harp; Kenneth Weiss, harpsichord; Ian Rosenbaum, percussion; the Parker String Quartet; and the Stephane Wrembel Quartet.

In the 40 years since its founding, Bridgehampton Chamber Music has become known for presenting a broad range of music performed by some of the best musicians in the world in one of the most beautiful seaside settings on the East Coast. Visit [bcmf.org](http://bcmf.org) for a full schedule.

### **Transformation & Love: Bridgehampton Chamber Music Festival Returns With...**

James Lane Post

• Transformation & Love: Bridgehampton Chamber Music Festival Returns With 12 Concerts This Summer • Hamptons Ne...

<https://www.wshu.org/music/2024-07-09/music-interview-this-years-bridgehampton-chamber-music-festival-celebrates-romance-and-transformations>



## Music Interview: This year's Bridgehampton Chamber Music Festival celebrates romance and transformations

WSHU | By [Kate Remington](#)

Published July 9, 2024 at 6:24 PM EDT

LISTEN • 13:13



*Pexels.Com*

The [Bridgehampton Chamber Music Festival](#) opens Sunday, July 14th with a program that includes Schumann's Piano Quintet. Founder and artistic director Marya Martin talks with Kate about the twin themes of the festival this year, transformations and romance, and how the music on each concert reflects those themes.

<https://www.27east.com/arts/the-bridgehampton-chamber-music-festival-focuses-on-love-this-year-2271059/>

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**Arts & Living**

Arts & Living / 2271059

## The Bridgehampton Chamber Music Festival Focuses on Love This Year



8 Photos

**Annette Hinkle** on Jul 8, 2024

For classical music fans on the East End, this summer is a season for love. That's because from July 14 to August 11, the 2024 Bridgehampton Chamber Music Festival will be in

residence for its 41st year, presenting a dozen concerts at the Bridgehampton Presbyterian Church, Channing Daughters Winery, the Madoo Conservancy and the Parrish Art Museum.

This time around though, the affection will likely run even deeper because it's being reciprocated with the 2024 BCMF focused on the twin themes of transformation and love in music.

"The programs that we do always, in some way or another, find how we're feeling in this present day," explained Bridgehampton Chamber Music's founder, flutist Marya Martin.

"The idea of transformation and everything changing, that's both good and bad. I've chosen to see the good side of transformation here, and also love. For me, love and respect go together and it's something we are so needing right now."

To that end, even BCMF's annual benefit fits the theme and is titled, what else, "For the Love of It." That takes place at the Atlantic Golf Club on Saturday, July 27.

The idea of focusing on love and transformation for 2024 came about as Martin and BCMF's executive director Michael Lawrence were batting around ideas of a festival theme. Martin recalled that she suggested a romance piece be included in every program, so that people don't forget how inspiring life can be.

"I don't want to sound proselytizing, but as you get older, you reflect more on certain things," said Martin. "What's important in your life, being inspired and feeling the emotions of love and being lucky in this world come out more. And I feel like I'm the luckiest person in the world."

“What also makes me feel really lucky and inspired and gives me energy is the young musicians coming now into the festival,” she said. “They are so wonderful, so talented and work so hard, their minds and hearts are open to music from all over. It’s inspiring to be part of their musical life.

“They know it’s a happy festival to come to,” she added. “They know they are respected, admired and really loved when they come here. I’m interested in their careers, want to know what’s new with them, what ideas they have.”

Martin finds that the musicians, young or not so young, who choose to take part in the BCMF each summer also do so because the programs are diverse, with a mixture of both centuries old music and brand new cutting edge compositions as well.

“The feedback is that the programs are always interesting,” said Martin. “They don’t come here and play the same old fare. Yes, we do have the Mozart or Brahms they’ve played before, but there’s always something they haven’t played.”

This year, among the new pieces that no one has played yet is “The Lotos-Eaters,” which will have its world premiere at the festival on August 1 and is a BCM commission from pianist and composer Michael Stephen Brown. The work is inspired by Tennyson’s poem of the same name, which in turn is taken from a tale from Homer’s “Odyssey” about mariners who, once they taste of the lotos, forget their homes and live out their days in bliss.

“Two years ago, Michael sent me some scores and then another piece I loved, so I said, ‘I want you to write this for us,’” said Martin. “‘The Lotos-Eaters’ has marimba, xylophone and bells, and each movement is a slightly different combination of cello, piano and flute.

“Michael will tell us more about the piece at the concert, but it’s out there. I think the music is ethereal, like the poem. I think it will be very beautiful,” said Martin. “The amazing thing is, we only rehearse it in three days. We only just got the score and it’s barely dry. But we know our stuff and we sit with it and hear the score in our heads. You can hear the parts coming together. We always will allow more time for a piece that is brand new.”

Also on Martin and Lawrence’s minds in crafting this festival was the desire to include the work of female composers and composers who are underrepresented. To that end, the festival’s opening concert on July 14 is titled “Schumann Journey” and it includes a piece by Chinese composer Zhou Tian titled “Viaje” for flute, cello and piano. In the same program is a piece by Florence Price, a composer of African American descent, whose “Adoration” for violin and piano speaks to a Godly devotion.

“No one knew Florence Price until times changed and people started seeking out African American music,” said Martin.

Also on the opening concert program is Mozart’s Duo for violin and viola in G major and Schumann’s Piano Quintet in E-flat major.

“Every program has its own flow about where we go,” Martin explained. “‘Viaje’ means journey in Spanish, and that’s what life is about — it’s not about getting somewhere. The

Price piece continues this journey with love, and the Mozart and Schumann pieces on the program are the icing on the cake.

“In these little program blurbs I write, it’s hard to get that across. But at the concerts, I spend five or 10 minutes explaining why we have this piece or that piece,” she said.

“Schumann wrote this piece about Clara, who wasn’t allowed to marry because she was his student and a lot younger, and it’s important to lay that out at the top of the program so they hear it in the music.”

Something else new for the festival this year is the venue of the Madoo Conservancy in Sagaponack, where a wine reception and concert will be held in the garden’s newly-reconstructed gallery on August 7.

“It’s a small venue, so it sold out in a second,” Martin said. “It’s a little more informal, so it may be a venue to showcase younger musicians or different kinds of music, or something where we want to offer to attract younger audience members.”

Another concert that young people may be intrigued by is the Wm. Brian Little Concert on August 9, in the Channing Sculpture Garden with wine and hors d’oeuvres. The concert features the great jazz guitarist Stephane Wrembel in a program that explores the connection between the music of Bach and the jazz legend Django Reinhardt, including Reinhardt’s own interpretation of Bach’s double violin concerto.

“[Wrembel] does this version of Bach’s D minor violin concerto. I’ve heard him play it and it’s incredible,” said Martin. “We’ll do Vivace from Bach’s concerto for two violins in D

minor, then he'll join in and he takes over and goes crazy and we stop playing. it's a really interesting way to look at this iconic piece by Bach."

Sounds like there's a lot to love in Bridgehampton in the weeks ahead.

Tickets for concerts at Bridgehampton Presbyterian Church are \$75/\$50 (\$10 students).

Prices vary at other venues. For tickets, visit BCMF.org or calling 631-537-6368.

### Bridgehampton Chamber Music Festival 2024

Sunday, July 14, at 6 p.m. Bridgehampton Presbyterian Church — "Schumann Journey":

Zhou Tian - "Viaje" for Flute, Cello and Piano; Florence Price - "Adoration" for Violin and Piano; Robert Schumann - Piano Quintet in E-flat major, Op. 44.

Thursday, July 20, at 6 p.m. Bridgehampton Presbyterian Church — "Beethoven Variations":

Ludwig van Beethoven - Piano Trio No. 2 in G major, Op. 1, No. 2; George Rochberg - Variations on Pachelbel's Canon, from String Quartet No. 6; Ludwig van Beethoven - Romance for Violin and Piano in F major, Op. 50; Carl Reinecke - Piano Quartet in E-flat major, Op. 34.

Sunday, July 21, at 6 p.m. Bridgehampton Presbyterian Church — "Americans in Paris -

Gershwin/Debussy/Currier/Ravel": George Gershwin - Lullaby for String Quartet; Claude Debussy - Prélude à l'après midi d'un faune for ensemble (arr. Graeme Steele Johnson); Sebastian Currier - "Ongoingness" for Harp and String Quartet (world premiere, BCM co-

commission); Maurice Ravel - Introduction and Allegro for Flute, Clarinet, and String Quartet.

Thursday, July 25, at 6 p.m. Bridgehampton Presbyterian Church — “All-Bach Concerti”: J.S. Bach - Concerto for Two Violins in D minor, BWV 1043; Triple Concerto for Flute, Violin, and Harpsichord in A minor, BWV 1044; Brandenburg Concerto No. 5 for Harpsichord, Flute, and Violin, BWV 1050. Marya Martin, flute; Tien-Hsin Cindy Wu, violin; Anna Lee, violin; Amy Schwartz Moretti, violin.

Saturday, July 27, at 6:30 p.m. Atlantic Golf Club — “Bridgehampton Chamber Music Festival Annual Benefit: For the Love of It”: Philippe Gaubert - Pièce Romantique for Flute, Cello and Piano; Michael Stephen Brown - “Argument” from Relationship for Clarinet and Violin; Robert Schumann - Andante from Piano Quartet in E-flat major, Op. 47; Johannes Brahms - “Rondo Zingarese” from Piano Quartet in G minor, Op. 25. Marya Martin, flute. Tickets: 212-741-9073

Sunday, July 28, at 6 p.m. Bridgehampton Presbyterian Church — “Beethoven & Strauss:” Ludwig van Beethoven - Piano Trio in B-flat major, Op. 97, “Archduke”; Richard Strauss - Piano Quartet in C minor, Op. 13. Erin Keefe, violin; Masumi Per Rostad, viola; Mihai Marica, cello; Orion Weiss, piano.

Thursday, August 1, at 6 p.m. Bridgehampton Presbyterian Church — “Mozart Reflections”: W. A. Mozart - Quartet in A major for Flute and Strings, K. 298; Kevin Puts - “And Legions Will Rise” for Clarinet, Violin, and Marimba; Michael Stephen Brown - “The Lotos-Eaters”

for Flute, Cello, Piano, and Percussion (world premiere, BCM commission); W. A. Mozart - Piano Quartet in E-flat major, K. 493.

Sunday, August 4, at 6 p.m. Bridgehampton Presbyterian Church — “Dvorák and More”:  
Louise Farrenc - Sextet for Piano and Winds in C minor, Op. 40; Arvo Pärt - Mozart Adagio for Piano Trio; Antonin Dvorák - Piano Quartet in D major, Op. 23.

Monday, August 5, at 6 p.m. Parrish Art Museum — “Exploring Color:” Francis Poulenc - Trio for Oboe, Bassoon, and Piano; Joseph Suk - Meditation on the Old Czech Chorale “St. Wenceslas” (arr. for winds); Iva Bittová - Hoboj and Divná Slecinka for Oboe and Viola; Edward Elgar - Salut d’Amour for Cello and Piano; Sergei Rachmaninoff - Trio élégiaque No. 1 in G minor.

Wednesday, August 7, at 6 p.m. Madoo Conservancy — “Wine & Whimsy”: Ludwig van Beethoven - String Quartet No. 12 in E-flat major, Op. 127, I. Maestoso. Allegro; Claude Debussy - String Quartet in G minor; Vijay Iyer - Mozart Effects for String Quartet; Vijay Iyer – “Dig the Say” for String Quartet; Parker String Quartet.

Friday, August 9, 6 p.m. wine and hors d’oeuvres, 7 p.m. concert Channing Sculpture Garden. Wm. Brian Little Concert — Stephane Wrembel “Bach & Django”: J. S. Bach - Vivace from Concerto for Two Violins in D minor, BWV 1043 (arr. Reinhardt); Django Reinhardt - Improvisation No. 1 for Solo Guitar; J. S. Bach - Air on the G String from Orchestral Suite No. 3 in D major, BWV 1068; Django Reinhardt - Songe d’Automne; Erik Satie - Gymnopédie No. 1 for ensemble (arr. Manchon); J.S. Bach - Prelude No. 12, Book II, from The Well Tempered Clavier, BWV 857 (arr. Reinhardt); Django Reinhardt - Minor Swing for ensemble.

Sunday, August 11, at 6 p.m. Bridgehampton Presbyterian Church Bridgehampton.

“Outstanding Octets – Mendelssohn/Enescu”: Felix Mendelssohn - String Octet in E-flat major, Op. 20; George Enescu - String Octet in C major, Op. 7.

<https://hamptons.com/bridgehampton-chamber-music-festival-celebrating-41-years-of-transformation-and-love/>



July 10, 2024

# Bridgehampton Chamber Music Festival: Celebrating 41 Years of Transformation and Love

by [T.J. Clemente](#)  
in [Entertainment](#)

[Home](#) [Entertainment](#)



Bridgehampton Chamber Music Festival: Celebrating 41 Years of Transformation and Love

In this 41st year since its founding, The Bridgehampton Chamber Music Festival will present a broad range of music performed by some of the best musicians in the world and have them perform on the east end of Long Island. East End icon, legend, treasure, and

renowned flutist Marya Martin founded the Bridgehampton Chamber Music, and she vows this year's festival will be both "transformation and love," and she said that although they are "two different themes, they also, exist together in this crazy world." BCM Festival will present 12 concerts from July 14th through August 11th that celebrate the twin themes of transformation and love in music. This, being their 41st season, makes the BCM Festival Long Island's longest-running classical music festival. BCM Artistic Director Marya Martin said exclusively in an interview with Hamptons.com, "The real overreaching theme of this festival is really basic music that makes you feel wonderful, and it's music that some composers wrote when they were highly in love with their partner, their spouses or their patrons. When you are playing music like this, all the bad stuff in the world goes away. The pieces that we are playing are incredibly beautiful, romantic, and gorgeous!"

Then Ms. Martin paused and said, "When I say romantic, Bach can be romantic. After all, he did have 24 kids. It may not be the same romance as Schumann or Brahms, but every composer has his top honorable efforts, and I talk about that music in the concert."

The first performance of 2024 will be at 6 pm, Sunday, June 14th, at the Bridgehampton Presbyterian Church. It is titled "Bridgehampton Chamber Music Festival Opening Night: Schumann Journey." Ms. Martin said, "Our programs are very mixed; they have a little of everything. I want the audience to feel like they have had a journey in music; they always come out (from the concerts) smiling. This is the opposite of going to an intellectual endeavor where you learn about Bach and Mozart. This is got to be fun."

The concert will consist first of a Mozart focus highlighted by the duo that opens the program. Second comes the idea of transformation, in this case, Zhao Tian's dynamic *Viaje (Journey)*, which was originally scored for flute and string quartet. Finally, love – Florence Price's gorgeous *Adoration* speaks to a Godly devotion, and Schumann's Piano Quintet was inspired by the love of his life, his wife Clara.

The musicians: Marya Martin, flute; Juho Pohjonen, piano; Paul Huang, violin; Kristin Lee, violin; Matthew Lipman, viola; Brannon Cho, cello.

They will be performing:

W. A. Mozart                      Duo for Violin and Viola in G major, K. 423  
Zhou Tian *Viaje* for Flute, Cello and Piano  
Florence Price's                      *Adoration* for Violin and Piano  
Robert Schumann Piano Quintet in E-flat major, Op. 44

This year's BCM Festival will be led by flutist and festival founder Marya Martin, this summer's BCM musicians are James Austin Smith, oboe; Graeme Steele Johnson, Bixby Kennedy, and Osmo Vänskä\*, clarinet; Nanci Belmont\*, bassoon; Stewart Rose, horn; Kate Arndt\*, Paul Huang, Chad Hoopes, Erin Keefe, Anna Lee\*, Kristin Lee, Anthony Marwood, Amy Schwartz Moretti, Rubén Rengel\*, and Tien-Hsin Cindy Wu, violin; Ettore Causa, Masumi Per Rostad, Matthew Lipman, Cynthia Phelps, and Cong Wu, viola; Carter Brey, Nicholas Canellakis, Brannon Cho, Narek Hakhnazaryan\*, and Mihai Marica, cello; Donald Palma, bass; Michael Stephen Brown, Juho Pohjonen, Albert Cano Smit, Orion Weiss, and Shai Wosner, piano; Bridget Kibbey, harp; Kenneth Weiss, harpsichord; Ian Rosenbaum, percussion; the Parker String Quartet\*; and the Stephane Wrembel Quartet. (Those marked with an asterisk are making their BCM debuts.)

<https://www.easthamptonstar.com/arts/2024711/music-love-and-change>

# THE EAST HAMPTON STAR

SHINES FOR ALL

## *Music of Love and Change*



The Bridgehampton Chamber Music Festival, seen here during a 2023 performance of Beethoven's Symphony No. 6, will have 12 concerts celebrating the themes of transformation and love in music.

Michael Lawrence

**By Thomas Bohlert**

July 11, 2024

Bridgehampton Chamber Music launches its summer season on Sunday with an array of music cleverly centered on the themes of transformation and love. There will be 12 concerts, through Aug. 11, highlighting the masters from Bach to Gershwin and contemporary composers, plus a touch of jazz, two commissions, and a world premiere.

Setting the stage, the program on Sunday begins with Mozart's Duo for Violin and Viola and ends with Schumann's Piano Quintet in E flat, inspired by the love of his wife, Clara. Between these timeless staples, the theme of

transformation will be portrayed in “Viaje” (“Journey”) by Zhou Tian, a contemporary Chinese-American composer and Grammy Award nominee for best contemporary classical composition in 2018. The theme of love, in this case Godly devotion, will be explored in Florence Price’s “Adoration.”

The program takes place at the festival’s main venue, the Bridgehampton Presbyterian Church, which has proven to be an ideal setting for chamber music. The start time is 6 p.m., as with most of the concerts.

The second concert, next Thursday, features George Rochberg’s “Variations on Pachelbel’s Canon,” from 1978.

Marya Martin, founder and artistic director of the festival, spoke last week about some of the transformations that are in the festival. “One of them is the way composers can take a piece by another composer and base their piece on it, and completely transform it. Rochberg starts off with Pachelbel’s Canon, and then in the middle there’s nothing of the Pachelbel Canon; you hear two beats of it, then it goes somewhere else, and two beats and it ends up with the Canon again. And it’s such a beautiful piece!”

The evening also has two large Beethoven works and a quartet by Carl Reinecke influenced by Schumann.

A world premiere of a work by Sebastian Currier, a New Yorker who teaches at Columbia, will take place on July 21. Written for harp and string quartet, it has the intriguing title of “Ongoingness.” The piece was co-commissioned by three entities in addition to BCM.

Speaking of the process of choosing pieces for the festival, Ms. Martin said that with every concert “there is something that gives us a feeling of longing, that I’m sure is being brought out in me by all that’s going on in the world. . . . ‘Ongoingness,’ I think, is a very good word right now -- we have to keep going!”

The July 21 concert also features Gershwin, Ravel, and Debussy’s beloved “Prelude a l’apres midi d’un faune” in a new arrangement by Graeme Steele Johnson, a clarinetist who will also be performing.

For those who may be yearning for more of the master of the masters, July 25 will bring an evening of all Bach concertos: Concerto for Two Violins in D minor, Triple Concerto for Flute, Violin, and Harpsichord in A minor, and the blockbuster Brandenburg Concerto No. 5 with its extended harpsichord solo.

The Atlantic Golf Club will again be the site of the annual benefit concert on July 27, called "For the Love of It." Along with Schumann and Brahms, there will be Philippe Gaubert's "Piece Romantique" for flute, cello, and piano, and Michael Stephen Brown's "The Argument," from "Relationship," for clarinet and violin.

Appearing with BCM to perform "The Argument" will be the husband-and-wife team of Osmo Vanska, the Minnesota Orchestra conductor laureate and clarinetist, and Erin Keefe, the former Minnesota Orchestra concertmaster. Mr. Brown spoke last week about writing this piece: "Knowing Osmo and Erin for a few years now, I did my best to capture their unique dynamic, from its fun-loving nature to some raw, brutal honesty, hence the movement 'The Argument.' You'll see which instrument, or person, has the final word."

Mr. Vanska and Ms. Keefe are appearing with BCM for the first time. With a roster of some 30 world-class musicians appearing throughout the month, there is a mix of veterans and about six debuts, in numerous combinations. This is not only refreshing for the audience, but it brings a vibrant energy to the performances.

Two large-scale works will fill the evening on July 28, with Beethoven's heroic Piano Trio in B flat, nicknamed the Archduke Trio, and Richard Strauss's Piano Quartet in C minor, described in the festival's release as burly romanticism and Schumannesque.

Midway through the festival, on Aug. 1, another composition by Mr. Brown will take the stage, this time with the premiere of a commission by BCM. "I was deeply moved by Tennyson's poem 'The Lotos-Eaters,'" Mr. Brown remarked. "It vividly captures mariners yearning for a life of peace, rest, and even death. They arrive in a land where people do nothing but eat the lotus flower, causing them to lose all desire to return home and resign themselves to a life without struggle."

"When reading this poem, I was struck by the musical nature of the language and inspired to compose a piece for flute, cello, piano, and percussion. Writing for percussion is like being a kid in a candy store for me -- so many possibilities! I spent time experimenting with shakers and striking random household items around my N.Y.C apartment to capture the essence of 'The Lotos-Eaters.'" "

The 14-minute work is in five movements with different colorful combinations of instruments and percussion, with each section inspired by evocative lines of the poem. The composer will be at the piano.

Two large Mozart quartets begin and end the program, and another living composer often brought to the stage by BCM, Kevin Puts, will be represented in “And Legions Will Rise,” for clarinet, violin, and marimba. In the composer’s words, it is “about the power in all of us to transcend during times of tragedy and personal crisis.”

Another musical transformation will be offered on Aug. 4, with Arvo Part’s “Mozart Adagio” for piano trio, a reflective meditation on a movement of a Mozart piano sonata.

One performance that started during the pandemic and has become an annual occurrence takes place at the Parrish Art Museum in Water Mill, outdoors on the terrace. “And that has become very popular,” Ms. Martin said. While she usually doesn’t enjoy playing outside because of the poor acoustics, “it’s a beautiful sound under the iron roof.”

BCM regularly expands its offerings and tries new things, but, perhaps to the disappointment of some, a collaboration with the Madoo Conservancy in Sagaponack, this year’s new venue with only 50 seats, is already sold out.

On Aug. 9, jazz meets Bach in the sculpture garden of Channing Daughters Winery, in the annual Wm. Brian Little Concert. Stephane Wrembel, a jazz guitarist, and his band return to join a string ensemble and flute, with an interweaving of Bach and Django Reinhardt, the famed Belgian jazz guitarist and composer. The evening includes food and wine in a scenic outdoor setting with the concert taking place under a sizable tent.

Topping off the lineup for BCM’s 41st season is the finale on Aug. 11 with two string octets: Mendelssohn’s masterly Octet in E flat and the monumental Octet in C by the 20th-century Romanian composer George Enescu.

The monthlong festival is packed full of music, from treasured standards to the fresh and innovative, with thoughtful connections to overarching themes. Not all of it is mentioned here; you can find more at [bcmf.org](http://bcmf.org) or by calling 631-537-6368. Tickets for most events are \$50 or \$75, \$10 for students, \$35 at the Parrish, and \$175 at Channing Daughters.



LONG ISLAND [LI LIFE](#)

## Bridgehampton Chamber Music Festival has been bringing 'world-class' talent to Long Island for 41 years



Marya Martin, center, with Juho Pohjonen, left, and Brannon Cho during rehearsal for this year's music festival. Credit: Newsday/Alejandra Villa Loarca

**By Margaret Shakespeare**

Special to Newsday Updated July 18, 2024 9:46 am

New Zealand native Marya Martin sprang onto the international concert stage with a deep well of talent as a flutist. She had studied with two superstars of the flute world, Jean-Pierre Rampal in France and Sir James Galway in Switzerland, earned a master's degree in music from Yale University, and then — unprecedented for a flute soloist — quickly won top prizes from the Naumburg Competition, Young Concert Artists International and Concert Artists Guild, among a batch of others. Her career seemed to tap into a full

array of musical abilities — recitalist, concerto artist with major orchestras and chamber-music collaborator.

But music festival producer? Martin, 68 and a longtime East End resident, said as a young performer she hadn't considered taking leadership herself.

"I loved playing all those festivals," said Martin, recalling the musical comradeship and audience intimacy she said she experienced, particularly at the Santa Fe Chamber Music Festival and the La Jolla Music Society's SummerFest. "But I didn't know anything about running a festival."

A lot has changed in four decades.

The Bridgehampton Chamber Music Festival, of which Martin is founder and artistic director, opened its 41st season this month. It has grown from one weekend of two concerts to 12 concerts in July and August, plus recently added fall and spring concert series. And while other organizations and festivals have come and gone, Bridgehampton has established itself as arguably Long Island's longest-running Classical music festival, with a reputation for top-quality musicianship and programs that welcome and captivate even those who aren't regular concertgoers.

"There are so many competing events during the summer in the Hamptons, but Marya's Bridgehampton festival is the one and only world-class chamber music festival in our area," said longtime board member Arlene Alda. "One can hear top-notch musicians playing gorgeous Classical chamber music in an intimate setting, the way chamber music should be heard, where every seat is a great seat."



Paul Huang, on the violin, and Matthew Lipman, on the viola, perform at the Bridgehampton Presbyterian Church earlier this month. Credit: Rick Kopstein

## HEAVENLY ACOUSTICS

As Martin tells it, the idea for the festival started during a casual lunch conversation with Martin's husband, businessman Ken Davidson, and a violinist friend and her husband.

"We all said, 'There's no [chamber] music out East,' " recalled Martin, referring to the Classical music genre in which up to nine players perform without a conductor. She knew that needed to change, and that she would be the one to do it. Davidson was onboard.

"We looked around the neighborhood and decided that Bridgehampton Presbyterian Church might be the place," Martin said. The church, a 19th-century Greek Revival-style building, is on the National Register of Historic Places.

"My husband said, 'Bring your flute, and let's go around and talk to the minister,' " she said. "Turned out, he knew all my recordings from Santa Fe! All I had to play was one note, the sound was so warm [in the sanctuary]. It was just right."



The Bridgehampton Presbyterian Church was the festival's first venue and continues to host many of its performances. Credit: Rick Kopstein

They started simply, she said. Tickets were \$10, and they sold them “from our front yard” in Water Mill, Martin remembered of the earliest days. “And we became a nonprofit right away.”

They formed a board of directors with strong local ties and equally strong devotion to building a great chamber music experience for the community. A grant later allowed the hiring of an executive director.

Martin said she called on her wide network of top professionals — pianists, violinists, cellists and other solo instrumentalists, principal players from the New York Philharmonic and other major orchestras, leading string quartets and other ensembles. She has juxtaposed familiar and unknown pieces and has tried to pair players unexpectedly, she said, such as Minnesota Orchestra concertmaster Erin Keefe, who will perform the violin this summer with her husband, Osmo Vänskä. The Minnesota Orchestra’s conductor laureate, he will swap his usual baton for the clarinet.

And heeding her husband’s advice to “make the musicians have fun and want to come back,” Martin has cooked and served festive post-performance at-home dinners, a tradition that continues.

It seems to have worked: From four musicians the first year, Martin said the roster has grown to 40, with many returning year after year.

### **‘FRIENDS, MUSIC, SUN AND FOOD’**

Pianist Orion Weiss, who will perform July 27 at the festival’s annual benefit concert and then again on July 28, said the event is “one of my most treasured summer festivals; I’ve played there almost every year since 2005. It’s like a big family reunion every year — and that reunion includes the audience.

“I’ve built so many close friendships over the years,” he added. “Concerts are wonderful and rehearsals are wonderful, but they are even more wonderful coupled with swims in the ocean and meals with close friends. I’ve had many perfectly complete days . . . going to bed exhausted and happy from friends, music, sun and food.”



Orion Weiss is a festival regular. Credit: Ettore Causa

That’s the chord Martin has aimed to strike. Some musicians have quick appearances, such as violinist Paul Huang, who this year was only featured on the festival’s opening program. (Huang has also launched an international chamber music festival in his native Taiwan.) But others take advantage of the attractions of the East End, including one longtimer, an avid sailor who, according to Martin, usually stays aboard his craft tied up in Sag Harbor, hopping off for a quick shower and change to concert attire. Board members

have at times hosted musicians, forging friendships. “Marya has a real knack for putting together groups that click, people that align musically and personally, so the performances can really take flight,” said Weiss.

Alda, the longtime board member (whose husband, actor Alan Alda, has written and narrated programs in past years), agreed. “Marya informally introduces the concerts with tidbits of information about the music and musicians,” she said. “It’s all very personal, yet professional and totally enjoyable.”



Marya Martin speaks to the crowd before the festival's opening performance on July 14. Credit: Rick Kopstein

## **IN TUNE WITH THE AUDIENCE**

Martin, who often greets departing concertgoers on the church steps, said she tries to stay in tune with her audience and respond to what they want. Of the decision to expand beyond their summer programming, she said, “People said they were starved for music in the fall — although we don’t add concerts unless we know we can fill them up. Our board is generous but does not allow us to be in any way stupid.”

When pandemic restrictions were in place, she said, the festival offered two performances of the same program, splitting the audience so they could spread out, and eliminated intermissions. The no-intermission format has carried over because, turns out, people like being able to enjoy an evening of music and still have time for a leisurely dinner or visit with friends.

Some festival features, though, have not changed. “I love encouraging young musicians,” said Martin, who teaches at Manhattan School of Music, “and commissioning [new works].”

The autumn 2024 programs will feature Martin’s protégé Brandon Patrick George, a Manhattan School of Music master’s graduate, Grammy-winning flutist with the quintet Imani Winds and a faculty member of the Curtis Institute of Music in Philadelphia. George has actually chosen the repertory.

“It’s a lot of fun for me,” he said of performing with and continuing to learn from his former teacher. “Marya has done so much for chamber music in America, particularly through support of young artists and her commissions.”

The festival’s first commission, in 1988, went to the late Pulitzer Prize-winning composer Ned Rorem. This year two world premieres are scheduled: Sebastian Currier’s “Ongoingness” (harp and string quartet) on Sunday; and Oceanside native Michael Stephen Brown’s “The Lotos-Eaters” (flute, cello, piano and percussion) on Aug. 1.

## **ADVICE FOR LISTENERS**

The festival has had a quarter-century relationship with another Pulitzer Prize winner, composer Paul Moravec. A University Professor at Adelphi University in Garden City who has completed four commissions for the festival, he said, “For me working with Marya and these amazing musicians has been a composer’s dream.”

For attendees hearing a new work for the first time, he had advice: “I suggest being receptive to the energy of the work. Try following the whole shape and arc of the piece . . . There will usually be something compelling, perhaps even beautiful. Then on repeated hearings . . . [you] will find more to hold onto . . . and the work will reveal more pleasures.”

Video of the performances can be found at [bit.ly/4f1smVr](https://bit.ly/4f1smVr). “I want the music world to know about these pieces and to play them,” Martin said.

Attracting new listeners is vital to keep the festival fresh, said Martin. In an effort to grow its devoted core audience, she said they plan to play several East End venues: a program on the theme of exploring color at the Parrish Art

Museum in Water Mill on Aug. 5; the annual Wm. Brian Little concert (honoring a beloved late board member) at Channing Sculpture Garden in Bridgehampton on Aug. 9, with jazz by the guitarist Stephane Wrembel trading back and forth with Bach; and an inaugural appearance in the reconstructed barn/gallery at the Madoo Conservancy in Sagaponack on Aug. 7. That performance sold out quickly, but look for a return in the near future.

Madoo director Alejandro Saralegui said of the collaboration, “The program aimed to increase audience for BCMF, and we expect it to bring new audience members to Madoo.”

The festival, he added, is “crucial to the East End summer arts scene . . . a chance to hear world-class music in our backyard.”

Moravec concurred. “I’m biased because of my long and gratifying association with BCMF, but it has established itself as an indispensable part of our cultural life not just on Long Island, but nationally. Not only does Marya always get world-class performers, but she and the BCMF team have created such a wonderful vibe. Not to mention the natural beauty and elegance of this part of the world!”

Said Weiss, “If you’ve ever enjoyed a painting, check out chamber music and it will paint pictures for you like you’ve never dreamed of. If you’ve ever enjoyed a poem, check out chamber music; music is poetry in sound . . . It’s like an ensemble drama (or sometimes comedy!) — a play with a small cast [and] no words, but a language everybody understands, intimate yet unbelievably powerful.”

## **IF YOU GO**

The 2024 Bridgehampton Chamber Music Festival began July 14 and runs through Aug. 11. Most concerts will be held at the Bridgehampton Presbyterian Church, 2429 Montauk Highway. Tickets range from \$10 for students up to \$75.

For tickets and further information, visit [bcmf.org](https://bcmf.org) or call 631-537-6368.

Newsday, July 21, 2024

# Life

S1



## Building a tradition

How a chamber music festival grew on the East End **E4**

Marya Martin, center, pictured with Juho Pohjonen, left, and Brannon Cho, founded the Bridgehampton festival 41 years ago.

NEWSDAY / ALEXANDER TUDALAGA

### ACT 2

Suffolk SPCA chief has been looking out for animals for 40 years **INSIDE**



4 COOPER/STEVENS

### BUCKET LIST

Feel the magic of Orlando's Walt Disney World **E2**



Marya Martin said she chose the Bridgehampton Presbyterian Church as the festival's first venue four decades ago. "It was just right," she said.

## Every seat's a great seat

The 41-year-old Bridgehampton chamber music festival is world-class, yet intimate, and a favorite of performers

BY MARGARET SHAKESPEARE  
Special to *Newsday*

**N**ew Zealand native Marya Martin sprang onto the international concert stage with a deep well of talent as a flutist. She had studied with two superstars of the flute world, Jean-Pierre Rampal in France and Sir James Galway in Switzerland, earned a master's degree in music from Yale University, and then — un-

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Marya Martin, founder and artistic director of the festival, speaks to last weekend's audience members, many of whom attend every year.



Actor Alan Alda, center (whose wife, Arlene, is on the festival's board of directors), has written and narrated festival programs in past years. With him are Marya Martin, second from right, and several festival performers in 2022.

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See COVER STORY on E6

LIFE 51

# New music, new venues

COVER STORY from ES

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The church where most of the shows take place is on the National Register of Historic Places.



Paul Huang, left, and Matthew Lipman performed July 14; Huang has also launched a chamber music festival in his native Taiwan.

nated intermissions. The no-intermission format has carried over because, turns out, people like being able to enjoy an evening of music and still have time for a leisurely dinner or visit with friends.

Some festival features, though, have not changed. "I love encouraging young musicians," said Martin, who teaches at Manhattan School of Music, "and commissioning [new works]."

The autumn 2024 programs will feature Martin's protégé Brandon Patrick George, a Manhattan School of Music master's graduate, Grammy-winning flutist with the quintet Inani Winds and a faculty member of the Curtis Institute of Music in Philadelphia. George has actually chosen the repertoire.

"It's a lot of fun for me," he said of performing with and continuing to learn from his

former teacher. "Marya has done so much for chamber music in America, particularly through support of young artists and her commissions."

The festival's first commission, in 1988, went to the late Pulitzer Prize-winning composer Ned Rorem. This year two world premieres are scheduled: Sebastian Currier's "On-goingness" (harp and string quartet) on Sunday; and Ocean-side native Michael Stephen Brown's "The Lotos Eaters" (flute, cello, piano and percussion) on Aug. 1.

## ADVICE FOR LISTENERS

The festival has had a quarter-century relationship with another Pulitzer Prize winner, composer Paul Moravec. A University Professor at Adelphi University in Garden City who has completed four commissions for the festival, he said, "For me working with Marya and these amazing musicians has been a composer's dream."

For attendees hearing a new work for the first time, he had advice: "I suggest being receptive to the energy of the work. Try following the whole shape and arc of the piece . . . There will usually be something compelling, perhaps even beautiful. Then on repeated hearings . . . [you] will find more to hold onto . . .

and the work will reveal more pleasures."

Video of the performances can be found at [bit.ly/4f8smVr](http://bit.ly/4f8smVr). "I want the music world to know about these pieces and to play them," Martin said.

Attracting new listeners is vital to keep the festival fresh, said Martin. In an effort to grow its devoted core audience, she said they plan to play several East End venues: a program on the theme of exploring color at the Parrish Art Museum in Water Mill on Aug. 5; the annual Wm. Brian Little concert (honoring a beloved late board member) at Channing Sculpture Garden in Bridgehampton on Aug. 9, with jazz by the guitarist Stephane Wrembel trading back and forth with Bach; and an inaugural appearance in the reconstructed barn/gallery at the Madoo Conservancy in Sagaponack on Aug. 7. That performance sold out quickly, but look for a return in the near future.

Madoo director Alejandro Saralegui said of the collaboration, "The program aimed to increase audience for BGMF, and we expect it to bring new audience members to Madoo."

The festival, he added, is "crucial to the East End summer arts scene . . . a chance to hear world-class music in our backyard."

Moravec concurred. "I'm biased because of my long and gratifying association with BGMF, but it has established itself as an indispensable part of our cultural life not just on Long Island, but nationally. Not only does Marya always get world-class performers, but she and the BGMF team have created such a wonderful vibe. Not to mention the natural beauty and elegance of this part of the world!"

Said Weiss, "If you've ever enjoyed a painting, check out chamber music and it will paint pictures for you like you've never dreamed of. If you've ever enjoyed a poem, check out chamber music; music is poetry in sound . . . It's like an ensemble drama (or sometimes comedy!) — a play with a small cast [and] no words, but a language everybody understands, intimate yet unbelievably powerful."



**FEATURED**

August 5, 2024 Beth Young181

**Good Morning!**

• **We're expecting sunny skies today**, with a high temperature near 90 degrees and heat index values as high as 96, with a southwest wind 5 to 9 miles per hour. It will be partly cloudy overnight, with a low around 71 and a 20 percent chance of showers and thunderstorms after 2 a.m. We're expecting partly sunny skies on Tuesday, with a high near 84 and a 60 percent chance of showers and thunderstorms, mainly in the afternoon. We're expecting mostly cloudy skies on Wednesday, with showers likely, mainly before 2 p.m., and a high near 77.

...

• Bridgehampton Chamber Music Festival presents **"Exploring Color,"** drawing inspiration from the exhibitions at Parrish Art Museum, this evening at 6 p.m. at the museum. More details are at [parrishart.org](http://parrishart.org)

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<https://jameslanepost.com/bridgehampton-chamber-music-festival-held-for-the-love-of-it-benefit/08/07/2024/Hamptons-News-Happenings>

# James Lane

— POST —

## Bridgehampton Chamber Music Festival Held 'For The Love Of It' Benefit

by [James Lane Post](#)



[15 Photos](#)

Photo by Richard Lewin

The theme of this year's 41st annual benefit in support of the [Bridgehampton Chamber Music Festival](#) was "For the Love of It." Co-founders Ken Davidson and BCMF Artistic Director and flutist Marya Martin hosted and introduced the evening, which included a love-inspired concert followed by an elegant outdoor dinner at Atlantic Golf Club.

<https://www.easthamptonstar.com/arts/202488/bcm-benefit-features-bach-django>

# THE EAST HAMPTON STAR

SHINES FOR ALL

## ***BCM Benefit Features 'Bach & Django'***



Stéphane Wrembel explores the connection between Bach and Django Reinhardt.

Rob Davidson

**By Mark Segal**

August 8, 2024

The Bridgehampton Chamber Music Festival's Wm. Brian Little Concert, set for tomorrow at 6 p.m. at the Channing Daughters Winery in Bridgehampton, will bring the guitarist Stéphane Wrembel and his band there for "Bach & Django."

Django Reinhardt, the legendary Belgian jazz guitarist, said that Bach's music "speaks to my heart and brings tears to my eyes." Mr. Wrembel's program will explore the connection between Bach's music and Reinhardt, including Reinhardt's interpretation of Bach's double violin concerto.

The benefit begins with hors d'oeuvres and wine in an outdoor setting, with the concert taking place at 7 under a tent. Tickets are \$175.