

MUSIC for
Food



SEASON 14: PARLANDO
HAYDN AND LIU

SUNDAY, JANUARY 28, 2024
7:30PM BROWN HALL

ABOUT WOMEN'S LUNCH PLACE

Women's Lunch Place (WLP) inspires hope and supports the development of self-sustaining skills for women experiencing hunger, homelessness, and poverty. WLP creates a safe, welcoming day shelter community in which we respect the dignity of our guests. WLP builds trusting relationships to provide individualized, integrated services focused on nutrition, health, housing, and economic empowerment.

Thanks in part to MFF's **\$20,422** contribution last season, WLP prepared and served a record 113,430 healthy meals in FY23. WLP is immensely proud of this accomplishment, especially considering its survey results, which show that 75% of WLP guests are food insecure, 61% rely on WLP for most of their meals, and 89% like the quantity and quality of food served at lunch.

DONATE TO WOMEN'S LUNCH PLACE BY SCANNING A QR CODE BELOW.
IF USING VENMO, PLEASE TYPE "MFF 1/28" IN THE MEMO LINE.



@womenslunchplace



ABOUT MUSIC FOR FOOD

Music for Food is a musician-led initiative to fight hunger in our local communities. We believe both music and food are essential to human life and growth. Music has the power to call forth the best in us, inspiring awareness and action when artists and audiences work together to transform ineffable musical experiences into tangible and needed food resources.

Music for Food is driven by the spirit of volunteerism, and it could not exist without the support of its musicians and its audience.



For more information about Music for Food, visit www.musicforfood.net

PROGRAM

String Quartet in D Minor, Hob III:83, op.103
Andante grazioso
Minuet ma non troppo presto - Trio

Franz Josef Haydn

Miriam Fried and Paul Biss, violin
Nicholas Cords, viola
Yeesun Kim, cello

Echoes of Loss: A Variation on Kyrie

Da-Yu Liu

Njord Fossnes, viola
Da-Yu Liu, piano

The Seven Last Words of Christ on the Cross, Hob. III:50-56, op. 51

Haydn

Introduzione (Maestoso ed adagio)
Sonata I in B-flat, "Father, forgive them; for they know not what they do." (Largo)
Sonata II in C Minor, "Truly, I say to you, today you will be with me in Paradise."
(Grave e cantabile)
Sonata III in E, "Woman, behold your son!" - "Behold, your Mother!" (Grave)
Sonata IV, "Eloi, Eloi, lama sabachthani?" (Largo)
Intermezzo (Largo, cantabile)
Sonata V, "I thirst." (Adagio)
Sonata VI, "It is finished." (Lento)
Sonata VII, "Father, into thy hands I commit my spirit!" (Largo)
Terremoto (Presto e con tutta la forza)

Miriam Fried and Paul Biss, violin
Nicholas Cords, viola
Yeesun Kim, cello

Composer's note:

Echoes of Loss based its materials on the Gregorian chant "Kyrie" in Mass of the Dead, documented in the 19th century edition *Liber Usualis* by monks of the Abbey of Solesmes for All Souls Day, and has been transcribed in settings of Requiem Mass by composers such as Johannes Ockeghem, Tomás Luis de Victoria, and Maurice Duruflé.

The name "All Souls Day" outlines two premises: "all" and "souls," each presents enrooted optimism toward existence, i.e., all the living have souls, and all souls are bonded to planes beyond the material. However, the abnormality, impermanence, and transience of life pose exceptional challenges to these ideas.

The music narrates a journey marked by the struggles of dealing with loss. Even when some seem distant, they do not fade away, but resonate with the recent ripples in the stream of time. The borrowed chant, derived from (and deprived of) its scripture, encapsulates the lingering dichotomy of optimism and nihilism.

ABOUT THE ARTISTS

Violinist, violist and conductor **Paul Biss** has appeared in recital, with orchestra, and in chamber music performances throughout North America, Mexico, Europe, Israel, and Korea. Biss has participated in numerous festivals as a violinist and as a violist. He was a member of the Berkshire Quartet, and was a participant at the Marlboro Music Festival for six summers. He has also appeared at other festivals such as the Ravinia, La Jolla, Lockenhaus, Casals, Naantali, and the Ysaye, at Wigmore Hall. Prior to coming to NEC, Paul Biss was a professor of violin for more than 25 years at Indiana University, teaching violin and chamber music, and conducting more than a 100 symphonic and operatic performances.

His former students hold positions in major orchestras in the U.S. and Europe, and have won prizes in major international and national competitions including first prizes in the Sibelius, Leopold Mozart, and Stulberg competitions. Recent concerts and teachings have taken Biss to Ireland, England, Brazil and Korea. B.S., Indiana University, M.S., The Juilliard School. Studies with Josef Gingold, Ivan Galamian, and Paul Makanowitsky. Also faculty of Steans Institute for Young Artists-Ravinia Festival. Former faculty of Indiana University, Tel Aviv University, MIT, and Kneisel Hall Chamber Music Festival.

For more than three decades, omnivorous violist **Nicholas Cords** has been on the front line of a unique constellation of projects as performer, educator, and cultural advocate, with a signature passion for the cross-section between the long tradition of classical music and the wide range of music being created today. Nicholas served for twenty years as violist of the Silkroad Ensemble, a musical collective founded by Yo-Yo Ma in 2000 with the belief that cross-cultural collaboration leads to a more hopeful world. This mission was poignantly explored by the recent Oscar-nominated documentary by Morgan Neville, *The Music Of Strangers*, which makes a case for why culture matters. In addition, Nicholas served from 2017-2020 as a Co-Artistic Director for Silkroad, and previously as Silkroad's Programming Chair. He appears on all of the Silkroad Ensemble's albums including *Sing Me Home* (Sony Music), which received a 2017 Grammy Award for Best World Music Album. Another key aspect of Nicholas' musical life is as founding member of Brooklyn Rider, an intrepid group which NPR credits with "recreating the 300-year-old form of the string quartet as a vital and creative 21st-century ensemble." Highly committed to collaborative ventures, the group has worked with Irish fiddler Martin Hayes, jazz saxophonist Joshua Redman, ballerina Wendy Whelan, Persian kamancheh virtuoso Kayhan Kalhor, Swedish mezzo-soprano Anne Sofie von Otter, Mexican singer Magos Herrera, and banjoist Béla Fleck, to name a few. Their 2021 recording *Healing Modes* was lauded by the New York Times and received a 2021 Grammy Nomination while a track on their latest album *The Wanderer* was nominated for a Latin Grammy. His acclaimed 2020 solo recording *Touch Harmonious* (In a Circle Records) is a reflection on the arc of tradition spanning from the baroque to today, featuring multiple premieres. A dedicated teacher, Nicholas currently serves on the viola and chamber music faculty of New England Conservatory.

Njord Kårason Fossnes (b. 2001) is a Norwegian violist currently studying Viola Performance at New England Conservatory with Professor Kim Kashkashian. He has formerly studied violin with Henning and Alf Richard Kraggerud, Bård Monsen and Anne-Berit Halvorsen and viola with Soon-Mi Chung Barratt-Due and Ida Bryhn at Barratt Due Music Institute in Oslo, Norway. In 2018 he became the first ever recipient of Lindemans Juniorstipend and in 2017 he won 1st prize in the national competition Norwegian Young Musicians (UMM). A year earlier he received the prestigious Ånun Lund Rej Fund and in 2015 he won 1st prize in Midgardkonkurransen. Fossnes' most notable public performances include playing Ligeti Sonate for Viola Solo at Ferd Consertseries in 2020 and in 2019 performing as a soloist with the Norwegian Radio Orchestra in Kurt Atterberg Suite for violin, viola and orchestra with violinist Gustav Rørmark and playing a full solo recital at Blaafarveværket in Norway and a solo performance at the Oslo Chamber Music Festival. In 2018, Fossnes was also the youngest participant on viola in the prestigious ARD International Music Competition in Munich, Germany and in 2017 he performed Bartok Viola Concerto with Barratt Due Young Symphony Orchestra. In addition to his solo performances, Fossnes was hailed by *klassiskmusikk.com* as an "exceptional chamber musician". Furthermore, Fossnes is also a prize-winning composer with two String Quartets, Duets for 2 violins and clarinet and cello in addition to having written both a violin and a viola sonata. His first orchestral piece, *Etyde*, was also performed by The Oslo Philharmonic Orchestra in 2018.

Miriam Fried has been recognized for years as one of the world's preeminent violinists. A consummate musician—equally accomplished as recitalist, concerto soloist or chamber musician—she has been heralded for her "fiery intensity and emotional depth" (*Musical America*) as well as for her technical mastery. Fried has played with virtually every major orchestra in the United States and Europe and has been a frequent guest with the principal orchestras of Boston, Chicago, Cleveland, New York, Philadelphia, and Pittsburgh, as well as with the Israel Philharmonic, the London Symphony, the Royal Philharmonic, and the Vienna Symphony. Since 1993, she has been chair of the faculty at the Steans Institute for Young Artists at the Ravinia Festival, one of the country's leading summer programs for young musicians. Her involvement there has included regular performances, including recitals and concerts with the Chicago Symphony. Chamber music plays an important role in Fried's musical life. She was first violinist of the Mendelssohn String Quartet until it disbanded after 30 years, and has collaborated with such distinguished artists as Isaac Stern, Pinchas Zukerman, Garrick Ohlsson, Nathaniel Rosen, her son, pianist Jonathan Biss, and her husband, violinist/violist Paul Biss. She has been featured guest artist at Chamber Music East in Boston, the La Jolla Chamber Music Society SummerFest, the Lockenhaus Festival, and the Naantali Festival in Finland. Miriam Fried's successful solo career was launched in 1968 after she was awarded First Prize in Genoa's Paganini International Competition. Three years later she claimed top honors in the Queen Elisabeth International Competition, where she gained further world attention by becoming the first woman ever to win the prestigious award. Her early childhood included lessons with Alice Fenyves in Tel Aviv, as well as the opportunity to meet and play for the many great violinists who visited Israel, including Isaac Stern, Nathan Milstein, Yehudi Menuhin, Henryk Szeryng, Zino Francescatti, and Erica Morini. She came to the United States as a protégée of Isaac Stern, and continued her studies with Ivan Galamian at the Juilliard School and with Joseph Gingold at Indiana University.

Hailed by the New York Times for her "focused intensity" and "remarkable" performances, cellist **Yeesun Kim** enjoys worldwide acclaim as a soloist, chamber musician and teacher. A founding member of the Borromeo String Quartet, Ms. Kim has performed in over 20 countries, and in many of the world's most illustrious concert halls and Festivals. A much sought after chamber musician, she has been invited to perform at many festivals including Spoleto in the United States and Italy, Ravinia, Marlboro, Santa Fe, La Jolla, Rockport, Music at Menlo, the Prague Spring Festival, the Vancouver Chamber Music, the Stavanger Festival in Norway, the Evian and Divonne Festivals in France, and the Sejong Spring Festival in Korea. As a member of the Borromeo Quartet since its inception in 1989, Ms. Kim has had extensive involvement with NPR's "Performance Today," the Chamber Music Society of Lincoln Center in New York, and the Library of Congress in Washington, DC. Ms. Kim currently serves on the faculty of the New England Conservatory, in the cello and chamber music departments, and teaches each summer at the Taos School of Music in New Mexico. A recipient of the Avery Fisher Career Grant, Chamber Music America's Cleveland Quartet Award, Lincoln Center's Martin Segal Award, and the Evian International String Quartet Competition as a member of the Borromeo Quartet, Ms. Kim has garnered numerous awards individually as well, including winner of the Ewha and Jungagng National Competitions in Korea, and the Seoul Young Artists Award for achievement in music and academics. Kim is a graduate of the Curtis Institute of Music, with advanced degrees from the New England Conservatory of Music. Her teachers include Lawrence Lesser, David Soyer, Peter Wiley, Hyungwon Chang, and Minja Hyun. She plays a Peregrino Zanetto cello, circa 1576, one of the oldest in the world.

Da-Yu Liu's personal statement:

As a Taiwanese composer who endeavors to bring innovation to contemporary music, my mission is to seek Asian culture in contemporary classical music settings, while exploring possibilities of new sonorities and expressions. My music focuses on both musical and philosophical dialogue between cultures and explores the relation between individuals and society. Tools I use include engaging traditional folk tune and popular tunes, as well as dialogue and contemplation of music parameters that integrate ideas of different cultures. With experience of performed works ranging from solo, chamber, choral to orchestral pieces, I have gained insight from various styles and genres, which contributed to the development of a unique language of intercultural dialogue.

UPCOMING BOSTON CONCERTS

February 18, 7:00 PM, Williams Hall

Musicians from Marlboro

perform Coleridge-Taylor, Dvořák, Webern, and Schoenberg

April 7, 7:30 PM, Brown Hall

Strauss' Enoch Arden with Marc-André Hamelin

In ALL Music for Food concerts, artists volunteer their time and talent, admission is free with suggested donation, and 100% of donations go to food pantries.



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