

# TOKEN CREEK CHAMBER MUSIC FESTIVAL

*Presents the 2022  
Thirty-Third Anniversary Season*

## T W I L I G H T E T C H I N G S



September 4<sup>th</sup> - September 11<sup>th</sup>

TOKEN CREEK . . . A WORLD APART

# TOKEN CREEK CHAMBER MUSIC FESTIVAL

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# Twilight Etchings

This year's Token Creek Festival, Twilight Etchings, evokes a new coloration: it's our final season as a purely summer festival.

Since 1989, with some breaks early on, we've been offering series of unusual and unexpected concerts compressed into a two-week time frame to mark summer's end. There were other events as well, embracing ecology, art, poetry, literature, science. That intensity has been exhilarating, both for us as performers and for audience as listeners.

The Festival Barn will by no means fall silent: we can't imagine the space without musicians assembling to play Mozart or Ellington or Birtwistle or Bach. But we do imagine that, going forward, these will be spread throughout the year—intermittent, occasional happenings that are part of an informal afterglow as we transition to what's next. Wherever we go from here, Token Creek will always be animated by what's sustained us from the start: the lively transaction between Music, Players, and Listeners.

In planning our final summer season we quickly arrived at a familiar place: overflow—many more concerts and whole seasons worth of pieces we have been thinking about, wanting to perform, long-term projects still on-going, performers with whom we have explored so much music, with more to come.

And so our season brings together many strands that have marked the festival from its start — a brilliant piano concerto, a comprehensive and cerebral solo keyboard collection, our long-running Haydn trio series, first performances of new works, a devotion to vocal music and poetry, the completion of the fourteen-segment Art of the Fugue tour, the prominence of visual arts.

We'll join together in celebrating our mutual explorations of recent years, all of it impossible without you: the essential public whose attention, curiosity, reaction, and persistence has animated and elevated the entire Token Creek experience.

Of course, in the arts nothing is really final. If the impression is strong, much of that strength is time-released: the “second life of art” which the poet Eugenio Montale prized as its greatest gift.

We’re happy that you’re joining us—again or for the first time, in person or virtually—for another sojourn at the creek.

With warm wishes,



John and Rose Mary Harbison  
Artistic Directors

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Virtual Season Live Streaming  
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Program 1: Prelude & Fugue  
*Dr. William & Marsha Harbison*  
in honor of John & Rose Mary Harbison

Karl Lavine & Mark Bridges, ’cello  
*Nan Beyer-Mears*

Program 4: Finale  
*Leslie & Tom France*

PROGRAM I  
*Sunday, September 4<sup>th</sup> at 4:00 pm*

PRELUDE & FUGUE

*from* The Art of Fugue (1742-1749) Johann Sebastian Bach  
(1685-1750)

Contrapunctus 10  
Contrapunctus 11, á 4  
Contrapunctus 14

John Harbison, *piano*

Sonata in Bb for Violin and Piano, K.454 (1784) Wolfgang Amadeus Mozart  
(1756-1791)

Largo – Allegro  
Andante  
Allegretto

Rose Mary Harbison, *violin* | John Harbison, *piano*

Piano Sonata No. 3 (2020) John Harbison  
[Midwest Premiere] (b. 1938)

Moderato, fluendo  
Andante, cantabile  
Intenso  
Andante espressivo

John Harbison, *piano*

— *intermission* —

Lied, for ’cello and piano (2006) Harrison Birtwistle  
(1934-2022)

Karl Lavine, ’cello | Karen Boe, *piano*

Trio in C major, Hob. XV:13 (1789) Franz Joseph Haydn  
(1732-1809)

Andante  
Allegro spirituososo

Rose Mary Harbison, *violin* | Karl Lavine, ’cello | John Harbison, *piano*

Program II

Wednesday, September 7<sup>th</sup> at 7:30 pm

SONG

*La chanson d'Ève*, Op. 95 (1906)

1. Paradis
2. Prima verba
3. Roses ardentes
4. Comme Dieu rayonne
5. L'aube blanche
6. Eau vivante
7. Veilles-tu, ma senteur de soleil?
8. Dans un parfum de roses blanches
9. Crépuscule
10. O mort, poussière d'étoiles

Kendra Colton, *soprano* | Kayo Iwama, *piano*

Gabriel Fauré  
(1824-1945)

Composer & Artist: A Conversation

John Harbison & Nona Hershey

Gallery View, for Viola & String Quartet (2022)  
[World Premiere]

John Harbison  
(b. 1938)

Sally Chisholm, *viola*  
Isabella Lippi, *violin* | Laura Burns, *violin*  
Madlen Breckbill, *viola* | Mark Bridges, *cello*

*Winter Journey* (2022)  
[World Premiere]

John Harbison

Songs

Im Frühling  
Erinnerung  
Der Winterabend

Kendra Colton, *soprano* | Kayo Iwama, *piano*

Franz Schubert  
(1797-1828)

Poem  
Afternoons & Early Evenings  
Winter Journey

Kendra Colton, *soprano* | Kayo Iwama, *piano*

— *intermission* —



Program III  
Saturday, September 10<sup>th</sup> at 4:00 pm

VARIATIONS

Bach’s Goldberg Variations  
Tonality, Architecture, Logic

Robert D. Levin

— *pause* —

Aria mit verschiedenen Veränderungen  
BWV 988 (1741) (“The Goldberg Variations”)

Johann Sebastian Bach  
(1685-1750)

Aria  
Variation 1 a 1 Clav.  
Variation 2 a 1 Clav.  
Variation 3 a 1 Clav. Canone all’ Unisuono  
Variation 4 a 1 Clav.  
Variation 5 a 1 ovvero 2 Clav.  
Variation 6 a 1 Clav. Canone all Seconda  
Variation 7 a 1 ovvero 2 Clav.  
Variation 8 a 2 Clav.  
Variation 9 a 1 Clav. Canone alla Terza  
Variation 10 a 1 Clav. Fughetta  
Variation 11 a 2 Clav.  
Variation 12 Canone alla Quarta  
Variation 13 a 2 Clav.  
Variation 14 a 2 Clav.  
Variation 15 a 1 Clav. Canone alla Quinta in moto contrario. a 1 Clav. Andante  
Variation 16 Overture a 1 Clav.  
Variation 17 a 2 Clav.  
Variation 18 - Canone alla Sesta a 1 Clav.  
Variation 19 a 1 Clav.  
Variation 20 a 2 Clav.  
Variation 21 Canone alla Settima  
Variation 22 Alla breve a 1 Clav.  
Variation 23 a 2 Clav.  
Variation 24 Canone all’ Ottava a 1 Clav.  
Variation 25 a 2 Clav.  
Variation 26 a 2 Clav.  
Variation 27 Canone alla Nona  
Variation 28 a 2 Clav.  
Variation 29 a 1 ovvero 2 Clav.  
Quodlibet  
Aria da capo

Robert Levin, *piano*

Program IV  
Sunday, September 11<sup>th</sup> at 4:00 pm

FINALE

Introduction and Rondo Capriccioso, Op. 28 (1863)  
(arr. violin & piano by Georges Bizet)

Camille Saint-Saëns  
(1835–1921)

Rose Mary Harbison, *violin* | John Harbison, *piano*

Reflection: The Token Creek Festival 1989 – 2022

John & Rose Mary Harbison, Artistic Directors

— *intermission* —

Piano Concerto No. 2, Op. 18 (1901)

Sergei Rachmaninoff  
(1873-1943)

- I Moderato
- II Adagio sostenuto – Più animato – Tempo I
- III Allegro scherzando

Ya-Fei Chuang, *piano* | Robert Levin, *piano*



*Save the Date*

## Spring Concert

March 12, 2023

Including a new work for two 'cellos & piano composed by Jeffrey Stanek,  
commissioned by the Token Creek Chamber Music Festival

*On the Horizon*

Explore the world of Haydn symphonies in revelatory chamber arrangements  
prepared during Haydn's lifetime by violinist, composer, and impresario  
Johann Peter Salomon.



*Join our mailing list to receive news of all upcoming projects and events*  
**tokencreekfestival@gmail.com**

## THE ARTISTS

*for full bios and links, please visit our website*

**Karen Boe**, a Minnesota native, was a Willim Petschek scholarship student and teaching fellow in piano at the Juilliard School, where she received the Master and Bachelor of Music degrees. While completing the doctoral degree at UW-Madison under Howard Karp, she also served as a member of the piano faculty. Ms. Boe has performed extensively, including solo and collaborative concerts in Alice Tully Hall, the Museum of Modern Art, and the Juilliard Theatre in New York, the Villa Terrace Museum in Milwaukee, guest recitals at Northwestern University, Luther College, Illinois Wesleyan College, and Oberlin College, and numerous concerts in Spain and France. She teaches studio piano, piano pedagogy, and world arts at UW-Whitewater.

**Madlen Breckbill**, viola (and violin), lived in Berlin, Germany for the last four years working as an orchestral trainee with Konzerthaus Berlin, as the violist of the TAÏGA String Quartet in Denmark and as a chamber music trainee for Villa-Musica in Rheinland Pfalz. She is a graduate of UW-Madison where she studied with David Perry, and the Glenn Gould School in Toronto, where she studied with Paul Kantor, Barry Shiffman, Erica Raum and Steven Dann. Madlen founded the Stoughton Chamber Music Festival in 2019, bringing in professional musicians for ever-shifting summer chamber music collaborations. In the fall, Madlen will begin the master's degree in viola performance with Professor Sally Chisholm as a Collins Graduate Fellow.

A native of the Boston area, 'cellist **Mark Bridges** received the bachelor's degree from Boston University, where he studied with David Soyer and Leslie Parnas. As a chamber musician he has performed with members of the Borodin,

Muir, and Pro Arte String Quartets, attended the Juilliard String Quartet Seminar and the Banff Centre Chamber Music Residency, performed at the Token Creek Festival and has appeared several times on the CBC and WPR for "Sunday Afternoon Live from the Chazen." He is a core member of Madison's Willy Street Chamber Players, and a member of the Vancouver-based electronic duo, High Plains.

Violinist **Laura Burns** is a member of the Madison Symphony Orchestra, performing also in its outreach program with the Rhapsodie String Quartet. She plays with the Wisconsin Chamber Orchestra, LunArt Festival, Mosaic Chamber Players, Duo Penumbra, Madison Ballet, and Quartessence. An ardent advocate for music education, Ms. Burns has taught studio violin and chamber music, and has conducted orchestras in both public and private education settings; she is on the faculty at Edgewood College. Ms. Burns has been president of the Independent String Teachers of Madison and the Wisconsin Chapter of the American String Teachers Association. She holds bachelor's and master's degrees in violin performance from UW-Madison, where she studied with David Perry and Tyrone Greive.

Acclaimed by critics in the United States and abroad for performances of stunning virtuosity, refinement and communicative power, pianist **Ya-Fei Chuang's** upcoming appearances include performances throughout Asia, Europe, and North and South America. She has recorded for ECM, Harmonia Mundi, Naxos, and New York Philomusica Records; upcoming releases include all-Liszt and all-Chopin recordings, and the complete piano solo works by Ravel. Ms. Chuang's mastery of the most challenging solo and chamber repertoire is complemented by



her commitment to contemporary music, and she has given numerous world premieres. She is on the faculty of the Boston Conservatory and the New England Conservatory Preparatory Division, and gives master classes throughout the world, including a two-week class at the Salzburg Mozarteum.

**Sally Chisholm**, viola, is Germain Prévost Professor and Artist-in-Residence at UW-Madison. She has been violist of the Pro Arte Quartet since 1991, and with them has toured the U.S., Korea, Japan, and Belgium. Ms. Chisholm was a founding member of the Thouvenel String Quartet, known for championing the works of great American composers. She appears at numerous festivals in Europe, returns to Marlboro each summer, and is a permanent member of the Chamber Music Society of Minnesota. She serves frequently as Principal Violist of the Chicago Philharmonic, and has been an artist/teacher at the Viola Festival in Otaru, Japan with violist Nobuko Imai. Chisholm loves fast electric cars and is a fan of the NBA.

Soprano **Kendra Colton** is a versatile singer who performs repertoire from Baroque opera and oratorio to contemporary music. Trained in the United States and Europe, she appears regularly in solo recital, in chamber music concerts, and with symphony orchestras. She has sung with conductors Bernard Haitink, Christopher Hogwood, Sir Neville Marriner, Nicholas McGegan, Seiji Ozawa, and Helmuth Rilling and with presenters across the country including the Boston Symphony Orchestra, the Cleveland Orchestra and the Los Angeles Philharmonic. Praised for performances that are “skillful and imaginative” and singing “with beauty, brightness, and poise,” Ms. Colton’s extensive discography includes numerous solo art song recordings as well as works by J.S. Bach.

**John Harbison** has composed for most of America’s major music institutions. His catalog

of almost 300 works includes opera, symphony, concerto, ballet, songs and cycles, chamber works, and sacred music. Awards and honors include MacArthur and Pulitzer prizes, and he is widely recorded on leading labels. Also a conductor, summer residencies typically include the Songfest, Tanglewood, Aspen and Santa Fe. Following a robust 80th birthday season (three major premieres, city-wide celebrations in Boston and Madison, recordings, abundant performances, and his first book), his calendar continues to be crowded with new compositions and premieres. Harbison is Institute Professor Emeritus at MIT; other affiliations include the Copland Fund, American Academy in Rome, American Academy of Letters and Arts, and the Bogliasco Foundation.

Violinist **Rose Mary Harbison** has appeared as soloist with the St. Paul Chamber Orchestra and the Oakland, Milwaukee, and Pittsburgh symphonies, and been guest artist with the Santa Fe, Aspen, Tanglewood, and Berlin Festivals. Recital partners include Leonard Stein, Ursula Oppens, and Robert Levin. She collaborated with composers Aaron Copland and Roger Sessions, and violinist Rudolph Kolisch, with whom she founded the Kolisch Ensemble, and she worked with physicist W. Jack Fry in his groundbreaking research into the acoustical properties of the world’s finest violins. She is a founding member of Emmanuel Music, Boston, where she regularly performed in cantatas and chamber music programs. She taught at Brandeis and MIT, and was a scholar at the Radcliffe Institute. With John Harbison she founded the Token Creek Festival in 1989, continuing to serve as artistic co-director.

**Nona Hershey’s** work is included in public collections around the world, including the Metropolitan Museum of Art, Library of Congress, Museum of Fine Arts Boston, Yale University Art Gallery, Minnesota Museum of Art, Crakow National Museum, and the Calcografia Nazionale, Rome. She has participated in

over 200 Group Exhibitions internationally. Numerous solo exhibitions include those at Mary Ryan Gallery, New York; Dolan/Maxwell Gallery, Philadelphia; Galleria Il Ponte, Rome; Miller Block Gallery and Soprafina Gallery, Boston; and Schoolhouse Gallery, Provincetown. She has held artist residencies throughout the world, twice at the MacDowell Colony, has taught in Rome and Tokyo, and for 25 years was Professor of Printmaking at Massachusetts College of Art and Design in Boston.

Pianist **Kayo Iwama**, Head of Program for the Graduate Vocal Arts Program at the Bard Conservatory, has performed extensively with singers including Christóphen Nomura, Lucy Shelton, and Dawn Upshaw throughout North America, Europe, and Japan, at Lincoln Center, Weill Recital Hall, Boston’s Jordan Hall, the Gardner Museum, Tanglewood, the Kennedy Center, Tokyo’s Yamaha Hall, and the Théâtre du Châtelet in Paris. She serves as coordinator of the vocal studies program at the Tanglewood Music Center, and was formerly on the music staffs of the Steans Institute (Ravinia) and the Boston Symphony Orchestra, and on the faculties of the Hartt School of Music, Boston Conservatory, and the New England Conservatory of Music.

Keyboardist **Robert Levin** maintains a large repertoire in all major periods and genres, performing throughout the world on harpsichord, fortepiano, or Steinway, as a recitalist, concerto performer, and chamber musician. Recognized as an authoritative scholar on the Classical and Baroque periods and renowned for his improvised embellishments and cadenzas in Classical period repertoire, he is known especially as a Mozart pianist and scholar—he has written several reconstructions or completions of Mozart’s works, and composed cadenzas and embellishment to many of Mozart’s solo parts. Mr. Levin’s numerous recordings appear on leading labels. He has been on the faculties of the Curtis Institute, American Conservatory in Fontainebleau, the Staatliche

Hochschule für Musik (Freiburg), Harvard University, and the Juilliard School.

**Karl Lavine** is principal ’cellist of both the Madison Symphony and the Wisconsin Chamber Orchestra. He has freelanced and worked as a grant writer in New York City, toured Europe and Canada as a member of the Kandinsky Trio, and performed an 18-month European tour of West Side Story. From 1999 to 2009 he served as the ’cellist for Present Music, and continues to perform regularly with the Token Creek Festival. Mr. Lavine has held faculty positions at Luther College, Illinois Wesleyan University, the University of Wisconsin-Whitewater, and the National String Workshop. He maintains an active private teaching studio in Madison, and is Director of the Chamber Music Program for the Wisconsin Youth Symphony Orchestra. Lavine is cellist of the Kepler Quartet, which has released the authoritative recordings of the complete string quartets of Ben Johnston.

Violinist **Isabella Lippi** made her public debut with the Chicago Symphony when she was ten. She has since appeared as soloist with orchestras throughout the world, including the Dallas, Baltimore, Phoenix, New Orleans, San Diego, and New World Symphonies, the Mexico City Philharmonic, Orquesta Sinfonica de Bilbao, and the Moscow Symphony. Winner of numerous competitions and awards, Lippi was named a Presidential Scholar in the Arts, and has performed recitals at the Kennedy Center, Ravinia Festival, and Suntory Hall (Tokyo). She has participated in the chamber music festivals of Santa Fe, La Jolla, Mainly Mozart, and Aspen. She was Concertmaster of the Charleston Symphony from 1999-2002 and is currently Concertmaster of the Elgin Symphony.

## Exhibits

### *Etching*

Nona Hershey

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Jacqueline Fitzwater

### *Sculptures*

Andrée Valley

### *Gardens & Grounds*

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