

Arts & Entertainment

Amherst Pianist, Carter Schade Releases First CD: Still.

BY SUSAN JOY

First, let me say it is unusual for a professional project of this quality to “cross my desk” – especially from one so young. And second, don't be “fooled” by Carter Schade's age! He is a new-comer to be reckoned with and taken seriously beyond his twelve years.

Carter Schade's artistry, musicianship, discipline, and confidence are woven in a rich, strong tapestry and culminate in *Still*, a worthy first release. The recording quality and production of the album are also outstanding.

Still's original repertoire is a collection of fine piano miniatures. Within this format Carter creates an expressive “moodscape” in an almost Impressionistic fashion. Each piece suggests and is named after a mood or feeling with a few references to nature. When listened to individually, each cut is a sparkling gem; when heard without interruption, *Still* is a lovely song cycle. The listener is sometimes gently reminded of MacDowell's landscapes gathered into “Sketches”. In *Still* one will also hear the influence of contemporary Christian harmonic and rhythmic choices celebrated by Carter's joyous and generous use of suspensions, anticipations, and syncopation. Carter's harmonic writing certainly left the primary chords in their fundamental positions a long time ago. He adventures boldly beyond them, searching for as many colors as his experience can find. As a result there are many subtle, quieter moments of descriptive reflection. The inclusion of “The Water

is Wide” (Wally Wally), one of my favorite Scottish ballads, demonstrates Carter's appreciation for musical traditions that have inspired him and also shows his aptitude and skill in arranging existing material.

We have to much to look forward to as this young man, Carter Schade, matures! But for now, let's just sit very *Still* and enjoy the moment where he is and we are right now! I recommend the “uninterrupted listening” earlier mentioned so the beauty and comfort of *Still* can flood over you like a peaceful river.

Carter's CD can be purchased at his official website, carterschade.com, or on Amazon, iTunes, and CD Baby.

Carter Schade, a 12-year-old pianist and composer and Amherst native, plays peaceful, relaxing solo piano music in the style of contemporary pianists David Nevue, David Lanz, and George Winston. Since beginning piano lessons at the age of four, Carter has always enjoyed playing music and sharing God's gift of music with others. Carter's music is influenced by the world around him, and is in reality an ongoing diary of his life, thoughts, and experiences. Most importantly, however, Carter's music is a reflection of his deep love, admiration, and devotion for his Lord and Savior Jesus Christ, and a form of worship to Him.

Susan Joy is a singer/songwriter/recording artist. She is Director of Student-Centered Music Programs and President of Joppa Road Productions & Publishing, 500 Boston Post Road, Amherst, New Hampshire 03031. Susan Joy may be reached at susanjoy.music@gmail.com or 883-2466.

► Actosingers in Les Misérables continued from page 1

direction by Judy Hayward. Produced by special arrangement with Cameron Mackintosh Ltd., London.

Performances will be held at the Keefe Auditorium in Nashua on

Nov 8th, 9th, 15th, and 16th at 8pm and Nov 10th and 17th at 2pm. For tickets and information, please visit the Actosingers website at www.actosingers.org or call 320-1870.

Nashua Chamber Orchestra Performs Tchaikovsky, Mozart and Schumann at Season Opener



David Feltner



Robert Edward Smith



Aldis Elfarsson

The NASHUA CHAMBER ORCHESTRA, conducted by David Feltner, opens its 2013-2014 season with an alluring program consisting of works by Mozart, Schumann, Tchaikovsky and Smith. Featured is the young artist, Aldis Elfarsson, performing the beloved Tchaikovsky Violin Concerto. Performances will take place on Saturday, November 2nd, at 7:30 PM in the Judd Gregg Hall of Nashua Community College, 505 Amherst St., and Sunday, November 3rd, at 3:00 PM, in the Milford Town Hall, 1 Union Square, on the Milford Oval. Tickets can be purchased at the door, or in advance at Darrell's Music Hall in Nashua, and the Toadstool Bookstore in Lorden Plaza, Milford. Prices are \$18 adult, \$15 senior, and \$8 student; children under 12, free. For more information, check the website, www.nco-music.org, or phone 582-5211.

Upon hearing the exuberance and energy of the Overture to *Die Zauberflöte* (The Magic Flute), it is hard to believe that Mozart composed this opera in the last year of his short life (1756-1791). Alas, he did not live to enjoy its popularity, dying a scant ten weeks after its premiere on September 30th, 1791. The opera was based on Mozart's Freemason philosophy, with the dark forces of evil pitted against light and the forces of good, which prevail in the end. The Overture with its contrasting sections contains some of the opera's principal themes. Unmistakably Mozart, it scrambles blithely from major to agitated minor, culminating with the proclamation of triumphant Eb major chords.

At age 17, young artist Aldis Elfarsson has an impressive dossier of solo performances in the USA and abroad. Born in 1996, she began her violin studies in 2003. Since 2005, Aldis has been studying at the Longy School of Music

in Cambridge, Massachusetts. She has performed as soloist at various Boston events, and played solo recitals in Germany, Iceland, Italy, and Moscow. She is also the recipient of numerous awards, including concerto competitions. She has performed with the Brockton Symphony Orchestra. Audiences will be fortunate to hear the premiere of this young soloist with the Nashua Chamber Orchestra, as she brings her talent, passion and inspiration to the great Tchaikovsky Violin Concerto.

Vilified by the virtuoso artist, Leopold Auer, to whom it was dedicated, Tchaikovsky's only Violin Concerto was composed on the shores of Lake Geneva during March and April, 1878. Declaring the Concerto “unviolinistic”, Auer deemed it too difficult and radical to play. The scheduled premiere was thus canceled, and the Concerto, which had been composed in just over three weeks, ironically waited over three years for its first performance by the German violinist Adolphe Brodsky with the Vienna Philharmonic, on December 4th, 1881. Brodsky, who was drawn to the work despite its difficulty, wrote to Tchaikovsky: “It is wonderfully beautiful. One can play it again and again and never be bored; and this is a most important circumstance for the conquering of its dif-

iculties.” *Still*, the Concerto was received at its premiere with a mixture of applause and hissing. Eduard Hanslick, renowned music critic of the time, was unimpressed in his disdain, declaring that “the violin was not played, but beaten black and blue...” Brodsky persisted nonetheless, declaring that he would “continue playing the Concerto forever.” His judgment has been affirmed by history, as the Tchaikovsky Violin Concerto has become one of the most beloved and frequently performed of the repertoire, perhaps owing to its personification of the violin, which so palpably and poignantly expresses the most elemental and intense human emotions, from ecstatic joy to inconsolable grief.

Robert Schumann's (1810-1856) appealing Overture, Scherzo and Finale, Op. 52, seems to be a hybrid genre, somewhere between an ersatz symphony, lacking a slow movement, and a suite whose character has been likened to Mendelssohn's *A Midsummer Night's Dream*. Composed in a mere five weeks in April and May of 1841, shortly after his marriage to his beloved Clara, it has a euphoric quality. Schumann originally considered it *Sinfonietta* when it was premiered as a suite in 1841. Unable to find a more suitable title, he published

it with its current, three-movement title in 1845, as his Opus 52. Smaller in length and orchestration than his four symphonies, it has a unique, airy lightness and grace, described by Clara as “tender, merry...siren-like.” Its three movements are thematically related. There is an overall zest as Schumann scampers into surprising harmonic realms and employs playful dotted rhythmic motifs to create delightful contrasts between sprightly frolic and lyrical charm.

Robert Edward Smith is familiar to NCO audiences for his lively, tuneful works in a variety of genres, several of which the NCO has performed in past seasons. He has been Composer in Residence at Trinity College Chapel, Hartford, since 1979, and has written music for vocal and instrumental ensembles of all sizes. Also a distinguished harpsichordist, Mr. Smith is the first person since the 18th century to publicly perform the complete harpsichord literature of Francois Couperin. The Three Tangos (2010-2013) were originally composed for piano and string orchestra, with significant input from pianist and tango expert, Virginia Eskin. At the request of maestro Feltner, Smith arranged them for full orchestra sans piano, especially for this NCO concert. As Smith elaborates: “The use of winds and brass opens up a world of new and beautiful colors that enhance the effect of the music. Tango Amoroso is soft and bright. Tango Doloroso is rough and dark... The boldly titled Tango Voluptuoso has no roughness at all, only darkness and light...”

As fall colors dazzle New England, the Nashua Chamber Orchestra invites you to expand your sensory delight from visual to aural, and enjoy this multi-hued program of great and colorful music.



Debo Band, one of the hottest bands to come out of Boston in recent years, will play Ethiopian pop dance music on Wednesday, November 6, at 7:30 p.m. in the Alumni Recital Hall of the Redfern Arts Center at Keene State College. Rolling Stone says the 11-piece Debo Band's “guitar solos, massed vocals, violin, and brass rush in like a Red Bull marching band. Dance at your own risk.” Tickets are \$20 for the general public; \$15 for senior citizens, youth, and KSC alumni, and \$5 for KSC students. For tickets, call the Box Office at 603-358-2168 or order online at www.keene.edu/racbp.

Debo Band Plays Ethiopian Pop Dance Music At Redfern Arts Center

KEENE – Debo Band, one of the hottest bands to come out of Boston in recent years, will play Ethiopian pop music on Wednesday, November 6, at 7:30 p.m. in the Alumni Recital Hall of the Redfern Arts Center at Keene State College. Audience members will be encouraged to dance in front of the stage to the high-energy beat of this 11-piece band that plays saxophone, accordion, sousaphone, trumpet, and stringed instruments.

Rolling Stone says Debo Band's “guitar solos, massed vocals, violin, and brass rush in like a Red Bull marching band. Dance at your own risk.”

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Two free community programs are scheduled the day of Debo Band's performance in conjunction with Keene State's 2013 Biennial Symposium. An “Introduction to Ethiopian Music” open workshop will take place at noon, Wednesday, November 6, in the Alumni Recital Hall. During the workshop band

members will discuss Ethiopian history and introduce Ethiopian musical styles, including vocal, folk, modern, jazz, brass band, and pop. A post-show meet and greet and reception with the artists will take place after the performance in the lobby.

Irresistible, jagged, intoxicating, galvanizing... Debo Band plays Ethiopian pop music “like it's NOW” (NPR), blending the traditional melodies and harmonies from Addis Ababa and the spirit of the “Golden Age” of Ethiopian music from the late 1960s and early ‘70s with the energy of funk, soul, free jazz, noise rock, and Eastern European gypsy music. Directed by Ethiopian-American saxophonist Danny Mekonnen, the large band is an amalgamation of players from all over the world, from Angers, France to Paris, Texas to the Sudan. As a result of their diversity, Debo Band's songs weave a great deal of historical context, drama and strife through interplay of saxophone, guitar, vocals, violin, trumpet, accordion and percussion.

The group, signed to Sub Pop subsidiary Next Ambiance, recently released a CD that made NPR Mu-

sic's 50 Favorite Albums of 2012. The band has played at the Bonnaroo Music & Arts Festival, South by Southwest, Bumbershoot, Lincoln Center Out-of-Doors, The Kennedy Center, Montreal Jazz Festival, New Orleans Jazz & Heritage Festival, and this summer at the World Music Festival: Chicago.

Fun at Five:

Cultural Heritage Discussion Group Series: Three Women of New Hampshire

Join renowned pianist and women's scholar, Virginia Eskin, at the Jaffrey Civic Center with wine and cheese to explore music, art & literature by three famous women.

All three women lived in New Hampshire and were informed and inspired by the granite state as Eskin will draw fascinating parallels and comparisons. Willa Cather, primarily known as a writer (1873-1949), Lilla Cabot Perry, known for her paintings (1848-1933), and Amy Beach, a musical composer (1867-1944) are the subjects for this un-

Grammy Nominee To Open First Music Season



NASHUA – Rising star, violinist Caroline Goulding, lauded by Gramophone for her “impressive technical polish and musical maturity”- has performed as soloist with North America's premiere orchestras. She dazzled Symphony NH audiences in the past season and returns to Nashua for a chamber concert that will be an afternoon of music to remember.

As a past recipient of the Stradivari Society, Goulding plays the General Kyd Stradavarius (ca. 1720) courtesy of Jonathan Moulds. Goulding was awarded the Avery Fisher Career Grant in 2011, and received a 2009 Grammy Nomination for her debut recording on the Telarc label.

Join Caroline Goulding and her pianist Dina Vainshtein in a performance of masterworks for violin and piano in one of Nashua's architectural gems.

Caroline Goulding in concert with Works by Bach, Bartok, Schubert, and Saint-Saëns

At the First Church – 1 Concord Street – Nashua

Sunday, November 3, at 3PM – Tickets available at the door. Admission is \$20 Adults / \$18 Seniors / \$1 for Students under 21. \$2 off adult & senior tickets with pre-paid purchase or reservation.

For more information: www.first-music.org, info@first-music.org, 882-4861

Willy Wonka Junior Comes to Manchester Oct 25-27

MANCHESTER – Willy Wonka Junior stars children and teens of The Majestic Academy of Dramatic Arts directed by Becky Rush, assisted by Carla Sinclair.

Roald Dahl's WILLY WONKA JR. follows enigmatic candy manufacturer Willy Wonka as he stages a contest by hiding five golden tickets in five of his scrumptious candy bars. Whoever comes up with these tickets will win a free tour of the Wonka factory, as well as a lifetime supply of candy. Four of the five winning children are insufferable brats: the fifth is a likeable young lad named Charlie Bucket who

takes the tour in the company of his equally amiable grandfather. The children must learn to follow Mr. Wonka's rules in the factory—or suffer the consequences. This scrumdiddlyumptious musical is guaranteed to delight everyone's sweet tooth and take you on a fantasy ride into the land of pure imagination! This timeless story is the stage adaptation of Charlie and the Chocolate Factory, which features the songs from the classic family film Willy Wonka and the Chocolate Factory. Join us for “Willy Wonka Junior” on Friday, October 25 at 7pm, Saturday, October 26 at 2pm &

7:00pm, and on Sunday, October 27 at 2pm. Performances will be held at The Samuel & May Gruber Recital Hall at the Manchester Community Music School located at 2291 Elm Street in Manchester.

Tickets: \$15/adults, \$13/seniors 65 and above and \$10/youth 17 and under. Advanced reservations are suggested as seating is limited. For tickets call the box office: 669-7469, online at www.majestictheatre.net or at the door. Information: www.majestictheatre.net

Deb's House Concert

On Friday, Nov. 1, David Jacobs-Strain returns to Deb's with harmonica player, Bob Beach for Pot luck 6pm and Concert 7pm. Tickets \$15 Reservations required Chesham (Harrisville).

“He doesn't just rock out: he's learned the art of crossing musical boundaries from the masters. His music has a fiery passion that's exciting and engaging, tempered with an aesthetic reminiscent of the Pacific Northwest, where he grew up and cut his first guitar strings. Don't be fooled by his youth; Jacobs-Strain knows what he's doing.” Dirty Linen
David Jacobs-Strain is a fierce slide guitar player, and a song poet

from Oregon. He's known for both his virtuosity and spirit of emotional abandon; his live show moves from humorous, subversive blues, to delicate balladry, and then swings back to swampy rock and roll. It's a range that ties Jacobs-Strain to his own generation and to guitar-slinger troubadours like Robert Johnson and Jackson Browne. “I try to make art that you can dance to, but I love that darker place, where in my mind, Skip James, Nick Drake, and maybe Elliot Smith blur together.” To purchase tickets with a credit card go to ticketstage.com or call/email for other options. 827-2905 deb@pfmsconcerts.org