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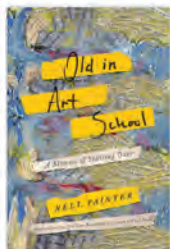


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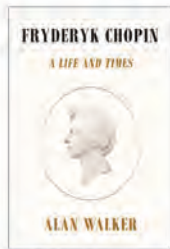
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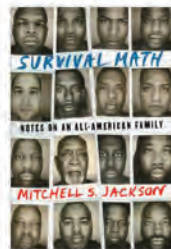
JUNE 2 NELL PAINTER with
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JULY 7 ALAN WALKER
with MELVIN CHEN



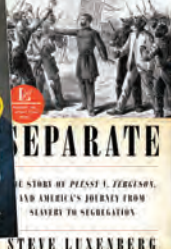
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with MICHAEL KELLEHER



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Welcome To The Festival



Welcome to another season of “Music Among Friends” at the Norfolk Chamber Music Festival. Norfolk is a special place, where the beauty of the natural surroundings combines with the sounds of music to create something truly magical. I’m pleased that you are here to share in this special experience.

In addition to the concerts that we put on every summer, the Norfolk Chamber Music Festival also has an educational component, in which we train the most promising instrumentalists from around the world in the art of chamber music. Chosen by extremely competitive auditions, the group of Fellows will astound you, as they did last summer. They perform alongside their faculty mentors on Friday evening concerts, or by themselves on our Emerging Artist Showcase concerts. You have an opportunity to hear the next generation of professional chamber musicians before they grace the stages of the major halls around the world!

As has become a recent tradition, this summer has a theme: “Hidden Influences.” Many of our programs explore the ideas and people who have influenced classical music in profound ways, but that might not be obvious at first glance. From the

concerts that explore different aspects of this theme, I hope that you come away intrigued, curious, and excited to learn and hear more. Professor Paul Berry returns to give his popular pre-concert lectures, where he will add depth and context to the theme of the summer and also to the specific works on each Friday evening concert.

This summer we welcome violinist Martin Beaver, pianist Gilbert Kalish, and singer Janna Baty back to Norfolk. You will enjoy our resident ensemble the Brentano Quartet in the first two weeks of July, while the Miró Quartet returns for the last two weeks in July. Familiar returning artists include Ani Kavafian, Melissa Reardon, Raman Ramakrishnan, David Shifrin, William Purvis, Allan Dean, Frank Morelli, and many others. Making their Norfolk debuts are pianist Wendy Chen and oboist James Austin Smith.

I and the Faculty, Staff, and Fellows are most grateful to Dean Blocker, the Yale School of Music, the Ellen Battell Stoeckel Trust, the donors, patrons, volunteers, and friends for their generous and committed support of this summer’s season. Without the help of so many dedicated contributors, this festival would not be possible.

Finally, thank you for being here tonight. Whether you are a regular or here for the first time, your participation in our community of music lovers is deeply appreciated. Enjoy the concert!

A handwritten signature in dark ink, appearing to read 'Melvin Chen', with a long, sweeping horizontal line extending to the right.

Melvin Chen,
Director



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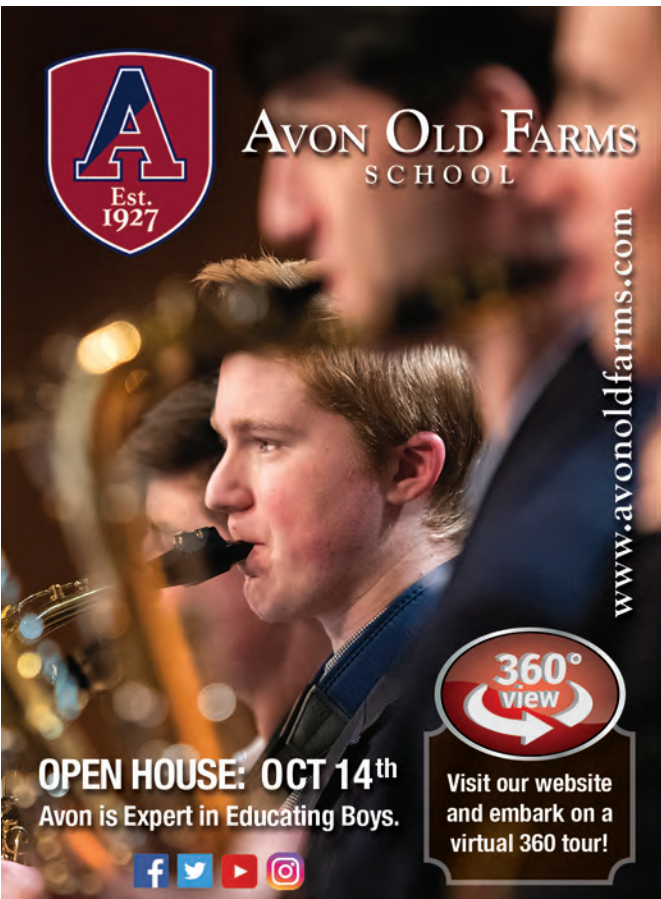
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Table of Contents



3	Director's Welcome
5	Table of Contents
9	Festival Acknowledgements
11	Festival History
13	Artist Spotlight: Melissa Reardon
17	Festival Artists
19	Fellowship Recipients
22	Musical Bridges – Commission Project Festival Mission • Leadership Council
23	Festival Administration
24	Emerging Artist Showcase • Masterclass Pre-Concert Conversation • Box Picnics
25	Friday, June 28 • Emerging Artist Showcase: New Music Recital
27	Saturday, June 29 • Gala: Roomful of Teeth
29	Friday, July 5 • At Home And Away
31	Saturday, July 6 • Brentano With Wei-Yi Yang
33	Friday, July 12 • Technological Advances
35	Saturday, July 13 • Brentano String Quartet
37	Friday, July 19 • In The Style Of 1810
39	Saturday, July 20 • Quartet Roots
41	Friday, July 26 • Siblings
43	Saturday, July 27 • Lost Genius: Clara Schumann
45	Friday, August 2 • Popular Music
47	Saturday, August 3 • In The Face Of Death
49	Sunday, August 4 • Music And Movies
51	Friday, August 9 • Emerson String Quartet
53	Saturday, August 10 • Concerto Night!
55	Saturday, August 17 • Choral Festival
56	Artist Biographies
68	Fellow Biographies: New Music
70	Fellow Biographies: Chamber Music
75	Fellow Biographies: Choral Workshop
79	Cupola Society
80	Annual Fund Donors



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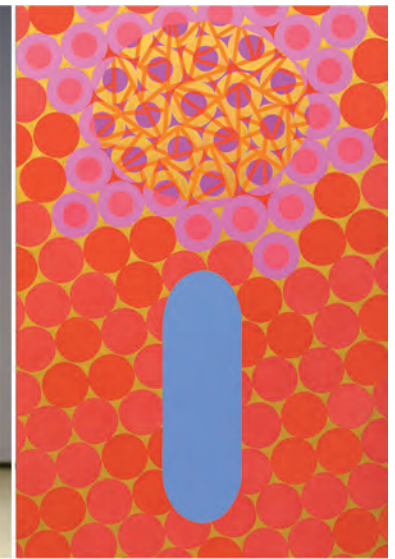
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Kevin Crawford	Stephen & Ruth Melville	Seabiscuit & Secretariat	The host families who graciously
Katie Darr	Cecily Mermann	Anne-Marie Soullière &	open their homes to our Fellows;
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Festival History



*Jean Sibelius in Norfolk, 1916.
Photo courtesy Joanna Dolbey*

Music in Norfolk has a long and vibrant history, dating back to the 1890s when Ellen Battell and her husband Carl Stoeckel, son of the Yale School of Music's first professor, founded the Litchfield County Choral Union. Chamber music and choral concerts in their 35-room mansion, Whitehouse, were the beginning of the Festival that, by the turn of the century, was already considered one of the country's most prestigious. As audiences

grew, the Stoeckels commissioned New York architect, E.K. Rossiter, to design the larger and acoustically superior Music Shed. Dedicated in 1906, a recent restoration has returned the hall to its original glory. The stunning acoustics have remained unchanged since renowned musicians such as Fritz Kreisler, Sergei Rachmaninoff, and Jean Sibelius graced its stage.

Programs from the early days of the Festival (1906-1923) demonstrate that Norfolk was a dynamic center where composers, performers, poets and authors from around the world were Honorary members of the Litchfield County Choral Union. A short list includes Alice Longfellow in 1910 (daughter of Henry Wadsworth Longfellow and one of the founders of Radcliffe College); Henry Hadley also in Norfolk in 1910 (first conductor of the San Francisco Symphony, Associate Conductor of the New York Philharmonic, founder of the Berkshire Symphonic Music Festival in 1934 — later known as Tanglewood); and Frederick Stock in 1915 (Music Director of the Chicago Symphony for 37 years, succeeding its founder, Theodore Thomas, and preceding Fritz Reiner). Other Honorary members included Vincent D'Indy, Antonín Dvořák, Edward Everett Hale, Camille Saint-Saëns and Ralph Vaughan Williams. Norfolk was an important, perhaps critical, stop on the music circuit in the early years of the 20th century.

Upon her death in 1939, Ellen Battell Stoeckel left her estate in a private trust with instructions that the facilities be used for Yale University's summer music school, ensuring an enduring artistic legacy. Now in its 77th season, the Norfolk Chamber Music — Yale School of Music has a dual teaching/performance purpose. Audiences from around the country come to northwest Connecticut to hear world-class artists, such as the Tokyo, Alexander, Brentano, Emerson and Artis String Quartets. Boris Berman, Peter Frankl, William Purvis, Frank Morelli,

Ani Kavafian and many others from around the world perform as part of a series of nearly 40 concerts over a nine-week period. These professional musicians also serve as teachers and mentors to the Fellows who come to Norfolk each year to study.

The Fellows who spend their summer in Norfolk participate in the intensive program of coachings, classes and performances. They are exposed to every aspect of their future profession: their colleagues, their mentors, and most importantly, their audience. Alumni of the Norfolk program who have enjoyed successful careers in music include Alan Gilbert, Richard Stoltzman, Frederica von Stade, Pamela Frank, the Claremont and Eroica Trios, Sô Percussion, eighth blackbird, and the Alexander, Calder, Cassatt, Cavani, Jasper, Miró, Saint Lawrence, Shanghai and Ying quartets, among many others. Recent Norfolk alumni, have also won many of the most prestigious chamber music prizes including the Young Artists', Naumberg, Fischhoff, M-Prize, and Banff competitions.

A strong bond exists with the community, as residents of Norfolk and the surrounding area host the Fellows throughout their summer experience. The Fellows perform on the Emerging Artist Showcase series, which is offered free to the public throughout the summer, as well as join their faculty mentors on our Chamber Music Friday concert series. The community of music lovers supports the young performers and becomes their most enthusiastic advocate.

Over the years, while Norfolk has become a symbol of quality in chamber music performance and professional study, thousands have enjoyed the picturesque environment of the Ellen Battell Stoeckel Estate and the excellence of one of America's most distinguished musical traditions. In

both the school and in our concerts we work every day to honor the spirit of Ellen and Carl Stoeckel, as stated in a concert program from June, 1922: "the sole object being to honour the composer and his work, under the most elevated conditions."



(Top: Left to Right) Conductor Arthur Mees, soprano Alma Gluck, violinists Efrem Zimbalist and Fritz Kreisler in Alma's new Ford, purchased on the way to Norfolk. Photo courtesy of the Mees Family.



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Artist Spotlight



GRAMMY®-nominated violist **MELISSA REARDON** (Norfolk '97) is a versatile performer whose playing has been described as “elegant” and “virtuosic” (*Classical Voice*). Solo engagements have included performances at the Stevens Center, Kennedy Center, Symphony Hall, and Jordan Hall, and as soloist with *Camerata Notturna*, the Boston Symphony, and the East Carolina Symphony. She has presented recitals in North Carolina, New York, Boston, and Philadelphia, and maintains an international performing schedule as a member of the Enso String Quartet. Reardon is also a founding member of the East Coast Chamber Orchestra (ECCO) and has performed with the Miami, Miró, Daedalus, and Borromeo Quartets, and with members of the Guarneri, Mendelssohn, Brentano, St. Lawrence and Shanghai Quartets as well as the Beaux Arts Trio. In addition to numerous festival appearances, Reardon has toured with Yo-Yo Ma’s Silk Road Ensemble and Musicians from Marlboro. Assistant Professor of Viola at East Carolina University from 2006-2013, Reardon began as the Portland Chamber Music Festival’s Artistic Director following the conclusion of the Festival’s 25th anniversary season in August 2018. She is married to the cellist Raman Ramakrishnan.

When you are away touring, do you bring anything special with you to remind you of home?

When I was younger I used to have a small toy good luck pig that I kept in my case — but it’s been years since I’ve brought anything special with to remind me of home.

**When you fly what do you like to read?
How do you pass the time?**

I like to read fiction or cheesy magazines when I fly. I just finished reading *Atonement* by Ian McEwan. And of course, if there are good movies playing I’ll happily watch them on the plane. I loved seeing *Phantom Thread* on a trip not too long ago — I really enjoyed the soundtrack to that film.

**What is a favorite non-musical pastime?
What do you do to recharge?**

I love traveling and trying new foods. When I was in a quartet we made a point to search for all the most interesting restaurants we could find while we were on the road. I also love to cook; I find it relaxing.

What is your favorite concert hall (aside from the Music Shed of course) to perform in and why? And it doesn’t have to be for a musical reason.

I spent a lot of time playing in Jordan Hall at New England Conservatory in Boston as a youngster and it was always thrilling to be on that stage. When I’ve been back to play there a few times I have that same sense of excitement and thrill. It’s a beautiful hall with a legendary sound.

**What does it feel like right before you walk onto the stage?
What runs through your mind?**

The feeling I have right before I walk onstage is generally one of excitement — but the degree to which I feel nervous really depends on the situation. Sometimes the thing that’s in my head right before I walk onstage is really mundane, like ‘try not to move too much’, or ‘don’t step on your dress!’

Do you have any pre-concert traditions?

I like to warm up before concerts, and I always have to have gum in my mouth when I play. When I was a student a teacher once told me to chew gum to relax my jaw and it became a habit. Now I always perform with it, although I really try to make sure no one knows it’s there! I am also very particular about the kind and flavor of the gum.

Is there a work that brings to mind a particularly happy memory? For instance, is there a piece that made you want to play your chosen instrument, or one that always reminds you of home or a favorite place? Would you share the work and the memory?

I fell in love with my husband playing the Faure g minor Piano Quartet together, so that piece always has a strong connection for me.

(SPOTLIGHT CONTINUED ON PAGE 15)



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Artist Spotlight

Everyone dislikes at least one thing about their profession. Aside from being away from loved ones and home, what is your least favorite part about being a musician?

I love traveling, but it can be drag. I really wish I didn't have to bring a suitcase on the road — it's really annoying to be carrying my instrument and pulling a suitcase!

Do you find that your training and skills as a musician are helpful in non-musical areas of your life? Would you share an example?

I think working in chamber music really helps you to be a better communicator and to read people well. I find that you learn very quickly that the way you speak, the specific words you choose, can have a profound impact on the quality of your interaction. I think this makes us even more sensitive to how we communicate with people in general, whether they are in music or not.

What is one of your favorite pieces of music and why?

I really love Britten's Second String Quartet. It's a piece that I played quite a bit with my quartet and found that it always felt emotionally fulfilling and moving no matter how many times we played it. It's one of the very best works for string quartet.



Is there anything about the way classical music is presented to the world that you would like to see change or evolve?

I think sometimes classical music has a PR problem. The fact the it is called "classical music" already sets it apart and makes it feel rarified and stuffy. I really want people to feel like this music is approachable and that it can be pretty powerful given the opportunity. I think finding more ways to present classical / chamber music in settings that are intimate and comfortable so that people can have that up-close experience of music-making is key. Chamber music is visceral and can be life-changing. I think when people are comfortable they are also more willing to be emotionally open to the music.

Is there a particular piece of advice or insight that you share with your students about being a musician?

I think if we get to the point where we can make a living as musician we are really, really lucky and it is a precious, hard-earned thing. It is not easy to be a musician. But it can be one of the most rewarding and fulfilling things one can do. You have to fight for it, sweat for it, and protect the love that you have for it when things get tough. But, if you can do anything else besides music and be truly happy, then you should probably do that other thing because music is so all-encompassing.

Often we hear people say that they don't listen to classical music or go to classical music concerts for fear of not "knowing anything about it" or "understanding it." How would you respond to them?

I'd say, why not try it? You might like it! And then I would recommend a specific kind of concert or concert setting depending on the person.

And finally, for the all the Fantasy Football players out there, if you could play in an ensemble with anyone from the past, no matter what the instrument, whom would you choose and why?

I think I would want to play with all the members of the Guarneri String Quartet. They were my quartet heroes and to play with them would be dream come true!



*"Music is enough for a whole lifetime—
but a lifetime is not enough for music."*

—SERGEI RACHMANINOFF

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Wendy Chen *piano*

Allan Dean *trumpet*

Emily Donato *soprano*

Scott Hartman *trumpet*

Gilbert Kalish *piano*

Ani Kavafian *violin*

Lisa Moore *piano*

Frank Morelli *bassoon*

Amy Nickler *double bass*

Julian Pellicano *conductor*

Ilya Poletaev *keyboards*

William Purvis *horn*

Raman Ramakrishnan *cello*

Melissa Reardon *viola*

André-Michel Schub *piano*

David Shifrin *clarinet*

James Austin Smith *oboe*

Stephen Taylor *oboe*

Ransom Wilson *flute*

Jacques Lee Wood *cello*

Wei-Yi Yang *piano*

Brentano String Quartet

Mark Steinberg *violin*

Serena Canin *violin*

Misha Amory *viola*

Nina Lee *cello*

Emerson String Quartet

Philip Setzer *violin*

Eugene Drucker *violin*

Lawrence Dutton *viola*

Paul Watkins *cello*

Miró Quartet

Daniel Ching *violin*

William Fedkenheuer *violin*

John Largess *viola*

Joshua Gindele *cello*

Norfolk Contemporary Ensemble

Norfolk Chamber Choir and Orchestra

Composers in Residence

Martin Bresnick

Director, New Music Workshop

Aaron Jay Kernis

David Lang

Hannah Lash

Christopher Theofanidis

Guest Artists & Ensembles

Roomful of Teeth

Donald Sosin *piano*

Joanna Seaton *voice, percussion*

Guest Speakers

Astrid Baumgardner *Career Planning*

Paul Berry *Pre-Concert Conversations*

Daniel Rindler *Feldenkrais Practitioner*

Photo Credits

Bonica Ayala

Kelly Davidson

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Jim Leisy

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Robert Blocker, Dean

Fellowship Recipients

Chamber Music Session

Thalea String Quartet

University of Texas, Austin
Christopher Whitley *violin*
Kumiko Sakamoto *violin*
Luis Bellorín *viola*
Titilayo Ayangade *cello*

Viano String Quartet

LOUISE WILLSON SCHOLARSHIP
Colburn School Conservatory of Music
Lucy Wang *violin*
Hao Zhou *violin*
Aiden Kane *viola*
Tate Zawadiuk *cello*

John Belk *cello*
CLEMENT CLARKE MOORE SCHOLARSHIP
The Shepherd School of Music,
Rice University

Clare Bradford *cello*
ALDO AND ELIZABETH PARISOT
SCHOLARSHIP IN MEMORY OF
HARRIS GOLDSMITH
The Juilliard School

Sarrah Bushara *oboe*
PAUL AND SUSAN HAWKSHAW SCHOLARSHIP
Curtis Institute of Music

Tiffany Chang *violin*
CLEMENT CLARKE MOORE SCHOLARSHIP
New England Conservatory

Hudson Ye-Hyung Chung *violin*
New England Conservatory

Michael Davidman *piano*
2006 CENTENARY COMMITTEE SCHOLARSHIP
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Jordan Dinkins *horn*
Peabody Institute,
Johns Hopkins University

Amir Farsi *flute*
SPONSORED BY SUKEY WAGNER
Yale School of Music

Po-Wei Ger *piano*
SPONSORED BY JOHN GARRELS AND
ANNE GARRELS
Yale School of Music

Bethany Hargreaves *viola*
SPONSORED BY JAMES AND NANCY REMIS
Yale School of Music

Hilda Huang *piano*
Yale School of Music

Eleni Katz *bassoon*
Yale School of Music

In-Ae Lee *violin*
The Juilliard School

Scott Leger *horn*
New World Symphony

Zhenwei Li *clarinet*
SPONSORED BY KATHERINE MOORE
Boyer College of Music,
Temple University

Grant Luhmann *composer*
JOHN AND ASTRID BAUMGARDNER
SCHOLARSHIP
Yale School of Music

Gabriel Mairson *horn*
Yale School of Music

Melissa Muñoz *trumpet*
Yale School of Music

Haerim Oh *violin*
New England Conservatory

Hyungju Oh *oboe*
Manhattan School of Music

Tanner Porter *composer*
JOHN AND ASTRID BAUMGARDNER
SCHOLARSHIP
Yale School of Music



Emma Resmini *flute*
The Juilliard School

Eric Rizzo *trumpet*
Yale School of Music

Andrew Sledge *bassoon*
Yale School of Music

Tomsen Su *cello*
The Juilliard School

Shuhan Wang *viola*
The Juilliard School

William Wortley *trombone*
Yale School of Music

Cherry Choi Tung Yeung *violin*
SPONSORED BY DAVID LOW AND
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The Juilliard School

Ziqi Yue *clarinet*
Yale School of Music

Aidan Zimmermann *tuba*
Yale School of Music



BATTELL ARTS FOUNDATION

*Proud to support the Norfolk Festival's
Emerging Artists' Performance Series for the 19th Year.*

The Battell Arts Foundation is a philanthropic organization dedicated to supporting educational events and performances involving music, drama, and the visual arts in Norfolk, Colebrook, and the surrounding area.

Projects we sponsor include:

- * Arts Scholarships for area young people
- * Norfolk Chamber Music Festival's Emerging Artists' Showcase on Thursday evenings and Saturday mornings
- * Community Drawing Classes and Children's Art Camp provided by the Art Division of the Yale Summer School
- * Children's Concert and post-concert field activities during the Norfolk Festival Open House
- * Three-week drama workshop and production at the local elementary school led by a professional artist-in-residence
- * Performances and masterclasses given at the local elementary school by Yale School of Music students during the school year
- * Arts workshops for teenagers and museum visits for school classes
- * Joint enrichment programs and workshops for children from Botelle and Colebrook Elementary Schools



We invite you to join the Battell Arts Foundation in supporting our mission to promote education and participation in the arts in our area. Please contact us for more information about our activities. All donations are tax deductible.

BATTELL ARTS FOUNDATION, P O Box 661, NORFOLK, CT 06058

Fellowship Recipients

New Music Workshop

Erika Bell *composer*
California Institute of the Arts

Bethany Hargreaves *viola*
Yale School of Music

Daniel McGee *composer*
New England Conservatory

Andrew Sledge *bassoon*
Yale School of Music

Yu-Ting Cheng *clarinet*
Stony Brook University

Scott Leger *horn*
New World Symphony

Jacob Schafer *violin*
*The Shepherd School of Music,
Rice University*

Max Vinetz *composer*
*The Shepherd School of Music,
Rice University*

Jordyn Gallinek *composer*
The Juilliard School

Gregory Lewis *violin*
Yale School of Music

Nicholas Shaheed *composer*
University of Kansas

Yifei Xu *piano*
Manhattan School of Music

Baldwin Giang *composer*
University of Chicago

Choral Workshop

Harin Amirthanathan
tenor / conductor
*Director, Colombo Philharmonic
Choir, Sri Lanka*

Marisa Curcio
soprano
Westminster Choir College

Zach Reece
bass baritone
*Southwest Missouri
State University*

Evan Tiapula
bass baritone
Oberlin Conservatory

Ian Bannerman
tenor
University of Alberta

Kathryn Davidson
alto
University of North Texas

Eric D. Reyes
bass baritone
*University of Michigan,
Ann Arbor*

Lauren Tompkins
soprano
*Virginia Commonwealth
University*

Quintin Beer
bass baritone / conductor
*Royal Academy of Music,
England*

Reina Dickey
alto / conductor
Temple University

Sandra Sharis
alto
*Ohio State University,
Columbus*

Andrea Walker
soprano
University of Houston

Henry Branson
tenor
East Carolina University

Michael Follis
bass
University of Texas, Austin

Justin Shen
tenor
University of Houston

Christopher Watson
tenor / conductor
University of Exeter, England

Siew Woon Choy
soprano / conductor
*Nanyang Technological
University, Singapore*

Nate May
composer
JOHN AND ASTRID
BAUMGARDNER SCHOLARSHIP
Yale School of Music

Aaron Tan
bass baritone / conductor
Yale School of Music

Andrew Whitlow
tenor
East Carolina University

Claire Clyne
soprano / conductor
*Royal Holloway, University of
London, England*

Austin McWilliams
alto / conductor
Western Michigan University

Kaoru Tani
soprano / conductor
*University of Music and
Performing Arts, Austria*

Madeleine Woodworth
alto / conductor
Yale School of Music

Gloria Yin
alto / conductor
Princeton University

Musical Bridges

The Norfolk Chamber Music Festival is excited to announce...
Musical Bridges — A multiyear commissioning project beginning in 2020

Through the initial support of the Desai Family Foundation, this project will bring new works into the repertoire that connect the Western tradition of classical chamber music to other musical and cultural genres, both American and international.

The instrumentation of each commission will vary, although each will combine traditional Western classical instruments with other musical genres and instruments. The culminating event will be a performance of the commissioned work on a Friday or Saturday evening concert. In the week of the performance, the composer will be in residence supervising rehearsals and leading public events about the new work. The performers of the commission will also participate in public events explaining the connections between the genres and instruments involved.



DANIEL BERNARD ROUMAIN

We are thrilled that the inaugural commission will be written by the composer Daniel Bernard Roumain (DBR), and will be premiered at Norfolk in the summer of 2020. A classically trained violinist, his music combines elements of funk, hip-hop, and rock with traditional classical music to create unique, compelling, and dynamic sounds.

Stay tuned as we announce the commissions for the subsequent summers!

Festival Mission

TO PROVIDE artistic and academic preparation for the most gifted graduate-level performers and composers from around the world under the tutelage of an international faculty

TO SUPPORT and extend the Yale School of Music's internationally recognized music programs by serving as a pedagogical and performance venue for faculty and fellows as well as provide opportunities for the development of special projects consistent with YSM activities

TO FOSTER the creation of new chamber music through commissions, concerts, workshops, competitions and residencies for established and student composers from around the world

TO SEEK new possibilities for the international cultivation of chamber music through exchange programs as well as by developing new media and performance venues

TO INVITE audiences to discover, explore and appreciate chamber music through concerts, lectures, listening clubs, school programs and creative outreach activities

Leadership Council

The Leadership Council is an advisory board which works with the Director to advance the mission of the Norfolk Chamber Music Festival through support, advocacy, participation in its educational activities and fundraising. Council members contribute in a variety of ways including helping to develop new audiences, implementing fundraising initiatives and providing advice and counsel. The Dean of the Yale School of Music serves on the Leadership Council *ex officio*.

COUNCIL MEMBERS

Robert Blocker *Dean* • Melvin Chen *Director*

Joyce Ahrens • John Baumgardner
Coleen Hellerman • Kathleen Kelley
James Remis • Byron Tucker • Sukey Wagner

Festival Administration

Administration & Staff

Robert Blocker	<i>Dean</i>
Melvin Chen	<i>Director</i>
James Nelson	<i>General Manager</i>
Deanne Chin	<i>Associate Manager</i>
Benjamin Schaeffer	<i>Associate Administrator</i>
Lauren Schiffer	<i>Program Manager, Yale School of Music</i>
Belinda Conrad	<i>Production Coordinator</i>
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Brian Daley	<i>Piano Curator</i>
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William Harold	<i>Piano Curator</i>
Jeff Hartley	<i>Chef</i>
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Grace Mitchell	<i>Administrative Intern</i>
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David Low	<i>Trustee</i>
Benjamin Polak	<i>Trustee (Yale University)</i>
Anne-Marie Soullière	<i>Trustee</i>
Jack Beecher	<i>Director of Operations</i>
John Hester	<i>Estate Manager</i>

Yale University

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Emily P. Bakemeier	<i>Deputy Provost</i>



Contact The Festival

Year Round

EMAIL	norfolk@yale.edu
WEB	norfolkmusic.org

June – August

MAIL	PO Box 545 Norfolk, CT 06058
STREET	Battell Stoeckel Estate, 20 Litchfield Road, Norfolk, CT 06058
TEL / FAX	860.542.3000 / 860.542.3004

September – May

MAIL	PO Box 208246 New Haven, CT 06520
STREET	98 Wall Street, New Haven, CT 06511
TEL / FAX	203.432.1966 / 203.203.4542

free event

Emerging Artist Showcase

Concerts by the Norfolk Fellows take place each Thursday evening and Saturday morning (and Tuesday evenings in August) in the intimate setting of the Music Shed amphitheater. Here, the Fellows each week bring their fresh interpretations of familiar works by Beethoven, Brahms, Dvořák, Bartók and so much more, as well as less familiar works that always delight our audience. Whether you are a chamber music aficionado or novice, or you prefer new music or the standards, we know you will enjoy the great performances and casual atmosphere these concerts provide.

New Music Workshop

Friday, June 28 • 7:30 pm • Music Shed

Martin Bresnick *Director*

Julian Pellicano *conductor* • Lisa Moore *piano*
with the Norfolk Contemporary Ensemble

Chamber Music Session

IN JULY:

Thursdays at 7:30 pm • Saturdays at 10:30 am
at the Music Shed

FIRST TWO WEEKS IN AUGUST:

Tuesdays at 7:30 pm • Thursdays at 7:30 pm • Saturdays at 10:30 am
at the Music Shed

*Artists and repertoire are chosen weekly and
posted on norfolkmusic.org.*

free event

Pre-Concert Conversations

WITH *Paul Berry*

Fridays • July 5 - August 9 • 7:00 pm • Battell Recital Hall

Join us each Friday evening before the concert and learn about the music of that evening's performance through a Pre-Concert Conversation led by Yale School of Music professor Paul Berry. You will enjoy Paul's engaging personality and the fascinating insights he will share. Tickets to the evening's concert will be available for purchase at the Music Shed Box office following the Conversation.

free event

Chamber Music Masterclasses

Wednesdays, July 3 - August 7 • 7:30 pm • Music Shed

During July and August, we present Fellows in Masterclasses taking guidance from the Norfolk Faculty and Guest Artists. This is a wonderful opportunity to get inside the notes and understand how artistic interpretation is created.

Members of the public are very welcome.
No tickets are required.

No time to cook before Friday's Conversation & Concert? Order A BOX PICNIC For Dinner!

Box Picnic Dinners are **available for Friday evenings** and feature offerings from Norfolk's outstanding restaurants.

Enjoy a picnic at one of the many picnic tables on the Festival grounds, or at a table in Battell Recital Hall where you can join in the Pre-Concert Conversation.

Order by 11:00 am on Thursday and pick-up and pay for your picnic at Battell Recital Hall, at the main entrance to the Festival grounds, on Friday beginning at 6:00 pm. Visit norfolkmusic.org for menus, prices, and to order online.

New Music Recital

Norfolk Chamber Music Festival | Friday, June 28, 7:30 pm

Concertino

Leoš Janáček
(1854 – 1928)

Moderato
Piú mosso
Con moto
Allegro

Lisa Moore *piano*

Hypnagogia (WORLD PREMIERE)

Erika Bell
(b. 1992)

Thought Chatter (WORLD PREMIERE)

Jordyn Gallinek
(b. 1995)

(WORLD PREMIERE)

Baldwin Giang
(b. 1992)

(WORLD PREMIERE)

Daniel McGee
(b. 1997)

(WORLD PREMIERE)

Nicholas Shaheed
(b. 1994)

(WORLD PREMIERE)

Max Vinetz
(b. 1996)

Martin Bresnick *Director* — Julian Pellicano *conductor* — Lisa Moore *piano*

Norfolk Contemporary Ensemble

Yu-Ting Cheng *clarinet* — Andrew Sledge *bassoon* — Scott Leger *horn* — Yifei Xu *piano*
Jacob Schafer *violin* — Gregory Lewis *violin* — Bethany Hargreaves *viola*

2019 Festival Gala

Gala Chair
John Garrels

Vice-Chairs

Molly Ackerly & Michael Sconyers • Burton & Joyce Ahrens
Mr. & Mrs. Samuel Anderson • Linda & Roger Astmann
Emily Bakemeier & Alain Moreaux • Astrid & John Baumgardner
Peter & Amy Bernstein • Robert & Serena Blocker • Les & Sara Bluestone
Constantin Boden • Libby Borden • Bill & Jennie Brown
Peter Chaffetz & Andra Moss • Carolyn Childs • Hope Childs
Andrew De Rocco & Joan McNulty • Ian Desai & JanaLee Chernesky
Rohit & Kay Desai • Louise Chinn Ducas • Michael Emont & Margo Rappoport
Fleur Fairman & Timothy Wallach • Betsy Gill • Dotty Smith Goldfrank
Barbara Gridley • Paul & Susan Hawkshaw • Michael & Doreen Kelly
Anthony Kiser & Lisa Atkin • Nancy Kriegel • David Kurtz & Candace Bowes
David Levin & Kim Welch • David Low & Dominique Lahaussais
Susan MacEachron & Michael Halloran • Kim & Judith Maxwell
Theo & Lisa Melas-Kyriazi • Roger Miller & Patrica Nooy
Roger Mitchell & Pete Peterson • Katherine Moore • Richard & Barbara Moore
Grace Noyes • John Perkins & Hope Dana • Ned & Karen DiYanni Peterson
Sally & Andrew Quale • James & Nancy Remis • Richard & Sandy Rippe
Curtis & Kathy Robb • John & Barbara Rutledge • Jonathan & Nealie Small
Anne-Marie Soullière & Lindsey Kiang • Pat & Kurt Steele
Ann Anderson Stranahan • Martin Tandler & Maura May • Roger Tilles
Alex & Patricia Vance • Sukey Wagner • Mark & Tania Walker

Opening Night Gala

with Roomful Of Teeth

Norfolk Chamber Music Festival | Saturday, June 29, 8:00 pm

Partita for 8 Voices

Allemande
Sarabande
Courante
Passacaglia

Caroline Shaw
(b. 1982)

❧ INTERMISSION ❧

Cesca's View

Rinde Eckert
(b. 1982)

High Done No Why To

William Brittle
(b. 1977)

Vesper Sparrow

Missy Mazzoli
(b. 1980)

There Will Be

Merrill Garbus
(b. 1979)

Ansa Ya

Garbus

Otherwise

Brad Wells
(b. 1961)

Roomful Of Teeth Estelí Gomez, Martha Cluver *soprano* — Caroline Shaw, Virginia Warnken Kelsey *alto*
Steven Bradshaw *tenor* — Thann Scoggin *baritone*
Cameron Beauchamp, Dashon Burton *bass baritone*

Program Notes

HIDDEN INFLUENCES | **Sounds From Home And Away.** Haydn used gypsy music in his famous trio as a way of injecting the faraway lands into the traditional classical form. Ravel similarly used the sounds of southeast Asia to evoke the feeling of the exotic in his group of pieces written for children. In Janáček's *Mládí Suite* and Price's *Folksongs*, both of these composers returned to the music of their youth to evoke feelings of childhood, and then transform them into something more modern.

HAYDN: Piano Trio No. 39 in G Major, HOB XV/25, "Gypsy"

18 MINUTES

Haydn wrote his G Major "Gypsy" Piano Trio during the second of his two highly productive visits to London in the early 1790s, which together bore his 12 "London" symphonies (Nos. 93-104) and six of his piano trios (Nos. 35-40). Haydn's time in London also kindled a romantic relationship with Rebecca Schroeter, a wealthy amateur musician and the dedicatee of this work. Perhaps Haydn's most popular contribution to the genre, the G Major Trio represents one of the earliest examples of a classical composer parroting the Hungarian folk idiom, and prefigured the 19th-century fascination with gypsy music seen in the works of Brahms and Liszt. Having lived and worked at the Esterházy palace in rural Hungary since

the 1760s, Haydn would surely have been exposed to Hungarian vernacular styles by itinerant gypsy bands who played there. In the G Major Trio, Haydn reserved the gypsy style for the last movement Rondo all'Ongerese, which features at each of its *minore* sections authentic *verbunkos* (recruiting dance) themes, probably quoted from memory by the composer. In retrospect, we realize the breakneck finale also fulfills the anticipated excitement promised by the more reserved movements that precede it: an unhurried, untroubled Andante variations set, and a swaying lullaby as the middle movement. — Graeme Steele Johnson

JANÁČEK: *Mládí Suite*

19 MINUTES

The celebrated Czech composer Leoš Janáček darkened the traditional wind quintet sonority with his addition of the bass clarinet to his sextet for winds, written around his seventieth birthday in July of 1924 and ironically titled *Mládí* (Youth). Indeed, the idea of youth figured prominently into Janáček's twilight years; he characterized his sextet as "a kind of memory of youth" in a letter to Kamila Stösslová, the object of his obsessive affection and herself 38 years his junior. Stösslová also inspired the young-looking but chronologically ancient heroine of Janáček's opera, *The Makropulos Affair*, written concurrently with *Mládí*. Furthermore, the composer's interviews for a biography and *The New York Times*,

feature both published in 1924, gave him further reason to revisit his childhood memories, which find expression in *Mládí's* spirit of unfettered spontaneity. Janáček's musical depiction of the prosody of the Czech language — "speech melody," as he called it — explains the inflection of the opening oboe melody, which is said to enunciate the words "*Mládí, zlaté mládí!*" ("Youth, golden youth!"). The boisterous gaiety of the outer movements contrasts the second movement's folksy, sometimes melancholic variations, and the third movement trades a perky piccolo theme from Janáček's time in the Old Brno Monastery with a lilting oboe melody that possesses a curious sort of Viennese grace. — Graeme Steele Johnson

RAVEL: *Ma Mère l'Oye (Mother Goose)* for Piano Four Hands

17 MINUTES

Given his exceptionally imaginative and sensitive musical language, it makes sense that Ravel harbored a sort of wide-eyed empathy for children; he was even known to retreat to the nursery to play on the floor with children when bored at adult parties. Although he eventually orchestrated the piece and augmented it for a ballet adaptation, Ravel's *Mother Goose Suite* began as a four-hand piano duet for Mimi and Jean Godebski, ages six and seven. Each of the five movements invokes a different fairy tale by

such French authors as Charles Perrault, Madame d'Aulnoy and Jeanne-Marie Le Prince de Beaumont, and the suite borrows its title from the colloquial name for one of Perrault's collections of fables, *Mother Goose*. Ravel's sparing but characterful piano writing bespeaks a musical scope that reflects the delicate innocence of childhood; these brief vignettes flirt curiously with fantasy, but their time runs out just before anything too serious can happen. — Graeme Steele Johnson

PRICE: *Five Folksongs in Counterpoint*

19 MINUTES

Florence Price made history in 1933 as the first African American female composer to be programmed by a major orchestra when the Chicago Symphony Orchestra premiered her competition-winning Symphony in e minor, hailed by the *Chicago Daily News* as "a faultless work, a work that speaks its own message with restraint and yet with passion...worthy of a place in the regular symphonic repertoire." Other than her time in Chicago and her musical training at the New England Conservatory, Price spent much of her life in Arkansas and Georgia, and her music reflects the African American spiritual

tradition so integral to the cultural heritage of the South. In her 1951 *Five Folksongs in Counterpoint*, one of her two pieces for string quartet, Price fashioned a unique cultural confluence between American and European musical traditions by setting African American spirituals in a contrapuntal texture, as advertised by the work's apt title. The resulting dark and folksy sonorities enlivened by textural activity tend to produce an appropriately Dvořákian effect, given that that composer also recognized America's folk songs as the roots of its musical identity. — Graeme Steele Johnson

At Home And Away

Norfolk Chamber Music Festival | Friday, July 5, 8:00 pm

Piano Trio No. 39 in G Major, HOB XV/25, “Gypsy”

Franz Josef Haydn
(1732 – 1809)

Andante
Poco adagio
Finale: Rondo a l’Ongarese — Presto

Hilda Huang* *piano* — In-Ae Lee* *violin* — Tomsen Su* *cello*

Mládí Suite

Leoš Janáček
(1854 – 1928)

Allegro
Andante sostenuto
Vivace
Allegro animato

Amir Farsi* *flute* — Stephen Taylor *oboe* — Ziqi Yue* *clarinet* — Zhenwei Li* *bass clarinet*
Andrew Sledge* *bassoon* — Scott Leger* *horn*

INTERMISSION

Ma Mère l’Oye (Mother Goose) for Piano Four Hands

Maurice Ravel
(1875 – 1937)

Pavane de la Belle au Bois Dormant (Pavane of Sleeping Beauty)
Petite Poucet (Tom Thumb)
Laideronnette, Impératrice des Pagodes (Little Plain Girl, Empress of the Pagodas)
Les Entretiens de la Belle et de la Bête (Conversations of Beauty and the Beast)
Le Jardin Féerique (Fairy Garden)

Robert Blocker, Wei-Yi Yang *piano*

Five Folksongs in Counterpoint

Florence Price
(1887 – 1953)

Calvary
Clementine
Drink To Me Only With Thine Eyes
Shortnin’ Bread
Swing Low, Sweet Chariot

Thalea String Quartet*

* Norfolk Festival Fellow

Thalea String Quartet

Christopher Whitley *violin* — Kumiko Sakamoto *violin*
Luis Bellorín *viola* — Titilayo Ayangade *cello*

Program Notes

MOZART: Piano Trio in B-flat Major, K 502

24 MINUTES

By 1786, Mozart relished a rare period of professional security; having just completed his six “Haydn” quartets the previous year, he premiered his miraculous *The Marriage of Figaro* in May, and still penned three of his greatest piano concertos and three mature trios. In the trios, Mozart achieved an unprecedented independence of voices that was far ahead of the “accompanied sonata” style of piano trios of his time, elevating the role of the string instruments and laying the groundwork for Beethoven’s work in the genre. But in Mozart’s mystifying, paradoxical fashion, he somehow marries the newfound importance of the strings with brilliant, concerto-style

piano writing and still preserves his crystalline melodic clarity. In the B-flat major Trio’s effervescent Allegro, Mozart mimics Haydn by recycling his first theme in place of a would-be second theme, creating space for the surprise of an entirely new theme in the development — a reminder of the flexibility of sonata form in the right hands. A spellbinding, pleading Larghetto follows, often voiced by the piano alone and again revealing Mozart’s concerto proclivities. The concluding Allegretto frequently dips into a “learned” contrapuntal style, but is leavened in all voices by Mozart’s inimitable grace and wit. — *Graeme Steele Johnson*

BEETHOVEN: String Quartet in f minor, Op 95, “Serioso”

22 MINUTES

“The Quartet is written for a small circle of connoisseurs and is never to be performed in public.” These are Beethoven’s own words, in reference to his eleventh string quartet — the only one of his works in the genre that the composer gave a subtitle. He called the work “Serioso.” It was written when the composer, at the age of forty, was in the depths of despair. Napoleon, once beloved by Beethoven before the composer’s disillusionment with the imperialism of his regime, had recently conquered Vienna. He was in financial difficulty, poor health, and was losing his hearing more each day. What’s more, he had endured yet another failed attempt at courting a lover, his rejection driving him further into depression, leading him to write even of the appeal of suicide. The darkness of the quartet’s origins is immediately obvious. There is great intensity in this music, with eruptions of rage and manic, sudden shifts of

mood. The most famous of these is in the finale, in which the anxious minor key music is suddenly lifted into the relative major, bringing this otherwise forceful and solemn work to an unexpectedly exuberant close. It is not unlike the end to the composer’s popular Egmont overture — perhaps not coincidentally sharing the quartet’s f minor key — which celebrates the triumphal spirit of man over adversity. Perhaps when Beethoven expressed that few people would understand this music, he was admitting that only those who knew him intimately could understand its message. Beethoven believed that composing music was his life’s moral purpose, and through the medium could lift mankind to a higher state of being. Though he may have often wanted to die, he had a reason to go on living. — *Patrick Jankowski*

BEETHOVEN: String Quartet in E-flat Major, Op 127

37 MINUTES

The first of the three late quartets commissioned by the Russian Prince Nikolai Galitzin (along with Opus 130 and 132), the Opus 127 quartet had a rocky genesis: It was premiered March 6, 1825 by the Schuppanzigh Quartet in what was, by all accounts, a disastrous performance. The combination of minimal rehearsal time and an exceedingly difficult score led to it being poorly presented and therefore poorly received. Furious, Beethoven went to the violinist Joseph Böhm who recounts, “Beethoven could have no peace until the disgrace was wiped off... he has said to me, ‘you must play my quartet.’” Böhm also described the rehearsals: “It was studied industriously and rehearsed frequently under Beethoven’s own eyes: I said ‘eyes’ intentionally for the unhappy man was so deaf that he could no longer hear the heavenly sound of his compositions... rehearsing in his presence was not easy. With close attention,

his eyes followed the bows and therefore he was able to judge the smallest fluctuations in tempo or rhythm and correct them immediately.” Under Böhm and with Beethoven’s watchful eye, the subsequent performances of the quartet met with great success. Musically, Opus 127 continues a Beethovenian tradition of assigning the key of E-flat a heroic, affirmative character. The bold power of the work’s “maestoso” returns twice more in unexpected keys and at unexpected moments. Of the freely composed theme and variations Robert Schumann said, “One seems to have lingered not fifteen minutes but an eternity.” The scherzo features a tiny rhythmic cell that develops and propels forward into a whirling, magical trio section. The finale has a classical, Haydnesque quality and ends the quartet on a joyous note. — *Jacob Adams*

Brentano String Quartet *with* Wei-Yi Yang

Norfolk Chamber Music Festival | Saturday, July 6, 8:00 pm

Piano Trio in B-flat Major, K 502

Wolfgang Amadeus Mozart

(1756 – 1791)

Allegro
Larghetto
Allegretto

Wei-Yi Yang *piano* — Serena Canin *violin* — Nina Lee *cello*

String Quartet in f minor, Op 95, “Serioso”

Ludwig van Beethoven

(1770 – 1827)

Allegro con brio
Allegretto ma non troppo
Allegro assai vivace ma serio
Larghetto: Allegretto agitato

Brentano String Quartet

❧ INTERMISSION ❧

String Quartet in E-flat Major, Op 127

Beethoven

Maestoso — Allegro
Adagio, ma non troppo e molto cantabile — Andante con moto — Adagio molto espressivo — Tempo 1
Scherzo: Vivace
Allegro — Allegro comodo

Brentano String Quartet

Program Notes

HIDDEN INFLUENCES | Technology. Advances in instrument technology, from the harpsichord to the modern piano, and from the natural horn to the modern horn, expand the sonic and musical capabilities that composers can access. Similarly, music was indelibly changed when the metronome was invented allowing composers to specify the exact speed they wanted the performers to play.

BACH: Flute Sonata in E Major, Wq 84

13 MINUTES

One of the 20 children born to Johann Sebastian Bach, Carl Philipp Emanuel Bach went on to become an influential composer in his own right, writing music in a transitional period between the Baroque style that his father epitomized and the high Classical period that followed him. His compositional voice became representative of the early Classical *empfindsamer Stil* (sensitive style), a passionate style characterized by its emotional expression and sudden changes of mood. Known for much of his life as the “Berlin Bach,” Carl Philipp Emanuel found employment in that city in 1738 in the service of the future Frederick the Great, who was also an accomplished flutist. As Frederick’s court composer and accompanist, it is

a wonder that C. P. E. Bach produced a mere 18 flute sonatas, relative to his hundreds of keyboard sonatas and concerti. On the other hand, given the artistic friction between between King and composer over Bach’s experimental style and Frederick’s conservative taste, as well as Frederick’s adoration of Graun and Quantz versus Bach’s scorn for Frederick’s musical ability, Bach’s flute catalog seems surprisingly robust. The Flute Sonata in E Major opens with a stately but expressive Allegro and passes through a singing, wandering middle movement on its way to the jubilant Allegro assai.

— Graeme Steele Johnson

TELEMANN: Concerto for Flute, Horn, and Continuo

8 MINUTES

Other than some early organ lessons in his boyhood, the prodigious composer and multi-instrumentalist Telemann was almost entirely self-taught; he used to study and compose in secret because his family forbade any musical activities, and he later taught himself to play the flute, oboe, violin, recorder, and double bass, among other instruments. In addition to becoming one of the most prolific composers of all time, producing a total volume of some 3,000 works, Telemann also founded his own publishing company, marketed his own music, and concentrated on instrumental writing to capitalize on the growing popularity of amateur music making

in the home. It was a similar enterprising spirit that led many of Telemann’s late-Baroque contemporaries to mention explicitly in their scores that instruments of comparable range could be substituted for the indicated parts, thus broadening the commercial scope of their music. For a trio sonata like this Concerto, a violin, flute or oboe could easily stand in for the notated recorder part. The convivial work is easy to imagine in the home, featuring imitative dialogue between the solo parts and courtly dance styles.

— Graeme Steele Johnson

HARBISON: *Twilight Music*

17 MINUTES

Just as John Harbison imagines the unlikely pair of horn and violin “meeting best under cover of dusk,” *Twilight Music* cloaks its abstract architecture beneath the warmer veneer of lyric chromaticism. Rather than forcing an unhappy marriage, Harbison’s approach to the incongruities between horn and violin is to juxtapose and celebrate their distinct identities, using that friction as a dramatic impetus of the piece. And in the Antiphon, the piece’s third section and the source of much of its generative material, Harbison drapes his sophisticated intervallic processes in an exterior that he finds “simplest and most familiar, where the piece seems to make no effort.” This represents one of the composer’s most

stalwart efforts in the American musical landscape: to revive a fledgling American musical identity that had been cut short by the postwar, university-sponsored avant-garde, whose relationship with lay audiences verged on antagonistic. Harbison achieved a rare synthesis by which he crafted a more palatable surface than his mid-century contemporaries Babbitt and Boulez, but without diluting the intellectual integrity of his works’ construction. *Twilight Music* needs no explanation of its secret organizing forces, although they are there; its evocative, smoky sonorities and dynamic part-writing speak for themselves. — Graeme Steele Johnson

BEETHOVEN: String Quartet in C Major, Op 59, No. 3

30 MINUTES

Six years after his first set of quartets, Opus 18, Beethoven received a commission from the Russian ambassador to Vienna, Andreas Kirillovich Rasumovsky, to write three new ones. The Opus 59 quartets are the result, and they stand as pillars in Beethoven’s middle period. Coming on the heels of multiple concertos and the *Eroica* Symphony, the works contain more symphonic elements than his first quartets and are larger and more experimental in nature. Rasumovsky requested that each quartet contain a Russian folk tune to pay homage to his heritage. Beethoven complied in the first

two but not the third. Difficult passagework pervades all the string parts in the first movement. Though the second movement does not contain an actual Russian tone, the plucking in the cello and soulful melody in the first violin suggest a folk melody. The third movement contains a gracious, innocent first section and raucous trio section. It moves without pause into the finale, a flashy, blazing fugal movement. Its grand, symphonic scope and incessant, motoric drive bring the work to a breathless close. — Laura Usiskin

Technological Advances

Norfolk Chamber Music Festival | Friday, July 12, 8:00 pm

Flute Sonata in E Major, Wq 84

Carl Phillip Emanuel Bach
(1714 – 1788)

Allegretto
Adagio di molto
Allegro assai

Ransom Wilson *flute* — **Hilda Huang*** *harpsichord*

Concerto for Flute, Horn, and Continuo

Georg Philippe Telemann
(1681 – 1767)

Allegro moderato
Loure
Tempo di menuet

Ransom Wilson *flute* — **William Purvis** *horn* — **Po-Wei Ger*** *harpsichord*

Twilight Music

John Harbison
(b. 1938)

William Purvis *horn* — **Melvin Chen** *piano* — **Cherry Choi Tung Yeung*** *violin*

❧ INTERMISSION ❧

String Quartet in C Major, Op 59, No. 3

Ludwig van Beethoven
(1770 – 1827)

Introduzione: Andante con moto — Allegro vivace
Andante con moto quasi allegretto
Menuetto grazioso — attacca
Allegro molto

Viano String Quartet*

❧ *A special thank you to Carl Dudash for providing the harpsichord for this evening's performance.* ❧

** Norfolk Festival Fellow*

Viano String Quartet* Lucy Wang *violin* — Hao Zhou *violin* — Aiden Kane *viola* — Tate Zawadiuk *cello*

Program Notes

WUORINEN: *Josquiniana*

9 MINUTES

Josquiniana — commissioned by and dedicated to the Brentano Quartet — is a setting of six secular works (some presumably instrumental and others vocal) by the great composer, who lived from the middle of the fifteenth into the third decade of the sixteenth centuries. The originals are from three to five voices, but

I have recomposed them into music for string quartet. Some of the pieces are of doubtful authenticity, but are worth including on purely musical grounds, whether Josquin wrote them or not. In particular the last (*El Grillo*) is probably not by Josquin, but was too much fun to leave out. — *Charles Wuorinen*

BRESNICK: *The Planet On The Table*

32 MINUTES

Wallace Stevens' poem *The Planet on the Table* begins:

*Ariel was glad he had written his poems
They were of a remembered time
Or of something seen that he liked.*

In this string quartet, also entitled *The Planet On The Table*, my planet is made of the music and sounds of a remembered time or of something heard that I liked. The quartet has five movements,

each headed by a quotation from one of Stevens' poems as a point of departure or pathway into those remembered sounds and music. Like Stevens, myself and the sun are one, and my music, like his poetry, although makings of myself, is also makings of the sun. Stevens wrote it was not important that his poetry survive, which is also true of my work. What matters is that my music, like his poetry, should bear some lineament or character, some affluence, if only half perceived in the poverty of its sounds, of the planet of which it was part. — *Martin Bresnick*

RAVEL: String Quartet in F Major

31 MINUTES

Born in 1875, Ravel had a rocky start as a young composer. His parents were supportive of his musical talents as a boy, and he was given piano and harmony lessons. In November of 1889, he was admitted to the preparatory piano class at the conservatory in Paris. Despite having won the conservatory's piano competition in 1891, he failed to win any further prizes and was dismissed in 1895. He returned in 1897 to study composition with Fauré and counterpoint with Gedalge, both of whom Ravel later described as having an important influence on his work as a composer. Unfortunately, Ravel also failed to gain prizes in composition, and was again dismissed from the conservatory in 1900. Having failed as a student, Ravel set his sights on the coveted *Prix de Rome*, for which he submitted compositions every year from 1900 to 1905. The closest he came to gaining the prize was third place, which he achieved in 1901 with his cantata *Myrrah*. However, he failed to get beyond the first round after that. Having reached the age limit, he applied for the *Prix de Rome* for the last time in 1905, but offended the juries with a fugue that contained parallel fifths and ended with a chord that included a major seventh. Despite Ravel's failure to gain the approval of

the musical institutions in Paris, public opinion was on his side. In fact, so many people (some of them influential members of the Parisian press corps) were offended at Ravel's shabby success in the competition that a scandal broke out, particularly after it became known that all of the finalists in 1905 were students of one of the jurors. The press wars surrounding the competition, which resulted in the resignation of the director of the conservatory, later became known as the *Affaire Ravel*.

One of Ravel's first early successes was his Quartet in F Major, written in 1903. A degree of detachment and objectivity may be observed as the result of certain "external" elements at play in his music, such as the adherence to traditional formal procedures; the four movements of the quartet reflect the typical flow of a symphonic sonata structure, beginning with a proper sonata form in the first movement. Like all of Ravel's music, the Quartet in F Major reflects the quest for "technical perfection" he expressed as his sole aim in his work. — *Norfolk Festival*

Norfolk Chamber Music Festival | Saturday, July 13, 8:00 pm

Josquiniana

Charles Wuorinen
(b. 1938)

Helas madame
Faute d'argent
Cela sans Plus
Comment peult
Vive le Roy
El Grillo, "Josquin a' Ascanio"

The Planet on the Table

Martin Bresnick
(b. 1946)

Mrs. Anderson's Swedish Baby
She Measured the Hour
Scene 10 Becomes 11
Someone Has Walked Across the Snow
His Self and the Sun

∞ INTERMISSION ∞

String Quartet in F Major

Maurice Ravel
(1875 – 1937)

Allegro moderato — Très doux
Assez vif — Très rythmé
Très lent
Vif et agité

Program Notes

HIDDEN INFLUENCES | In The Style Of 1810

MOZART: Overture FROM <i>The Marriage of Figaro</i> for Piano Six Hands	5 MINUTES
MOZART: Oboe Quartet in F Major, K 370	15 MINUTES
POULENC: Trio for Oboe, Bassoon, and Piano	14 MINUTES
SAINT-SAËNS: <i>Étude en Forme de Valse</i> , Op 52	6 MINUTES
PUCCINI: <i>Che gelida manina</i> FROM <i>La Bohème</i> (ARR. HARTMAN)	5 MINUTES
PRYOR: <i>Thoughts of Love</i>	4 MINUTES
SCHOENFIELD: <i>Café Music</i>	16 MINUTES
MAURER: Allegro FROM <i>Symphony Concertante</i> in A Major for Four Violins and Piano, Op 55 (ARR. HERMANN)	5 MINUTES

This evening's program recreates in spirit the kind of "variety" concert that no longer exists in today's classical music landscape. Throughout the history of classical music, performances have always taken place in a variety of venues to equally varied audiences. Examples of the diversity of places where people enjoyed music include sacred music performed in churches, private concerts in homes of wealthy patrons, and public concerts with paying audiences.

In today's classical music concerts there continue to be an assortment of venues, from large concert halls, to smaller recital and chamber music auditoriums, to private house concerts. However, all of these performances are governed by a consistent set of rules. These unspoken and unwritten rules are so pervasive that we now take them for granted. They include:

1. Only complete works will be performed
2. No applause between movements,
only at the end of the entire work
3. The audience must sit quietly and reverently
4. No talking during the performance

Indeed, today it is not uncommon to hear about performers or conductors stopping a performance in order to admonish audience members who coughed too loudly or who forgot to silence their cell phones.

It wasn't always this way; in fact, our rules of concert etiquette derive from changes in musical performances that took place during the middle of the 19th century. A common type of public concert in the 18th and early 19th century, the variety concert, had its origins as musical entertainment that would take place between acts of a play. Concentrating on the virtuosic and the popular, instrumentalists and singers, usually accompanied by the theatre orchestra, would take the stage. The repertoire would always include arias from popular operas

of the day alongside showpieces by pianists and other instrumentalists. Because this would take place during intermissions of a play, the audience chatted, walked around, and got up to go to the bathroom. These variety concerts later became standalone events, usually put on by a group of musicians, who arranged all the logistics and programming themselves, and kept the box office revenue.

So, what happened to the variety concert? During the first half of the 19th century, coincident with the rise of the middle class, there is a move towards musical idealism, where works of the "great" composers become venerated. Concert series sprang up, especially chamber music concerts, where the music was taken much more seriously. It is in these new programs that the rules we are familiar with today take hold, including performances of complete works, and the idea of a silent audience listening to the music. These new series might feature string quartets performing the late Beethoven quartets, for example. At the same time, the field of music criticism began to flourish, as people wanted "experts" to determine the best music, and to inform the world of the best performers.

At this point there becomes a split of sorts between these serious concerts (which are the type of classical music concerts we are familiar with), and the variety concerts (which survive today as "pops" concerts.)

This evening's program brings us back to a time before this split. We will try and recreate the spirit of that time. You, as an audience member, are encouraged to act in a way that a listener at that time would. Don't be afraid to talk, to walk around, to enthusiastically show your approval (even if it is between movements!), or to show your displeasure. We hope that this a fun evening for everyone!

— *Melvin Chen*

In The Style Of 1810

Norfolk Chamber Music Festival | Friday, July 19, 8:00 pm

Overture FROM *The Marriage of Figaro* for Piano Six Hands

Wolfgang Amadeus Mozart

(1756 – 1791)

Michael Davidman*, Hilda Huang*, Po-Wei Ger* *piano*

Oboe Quartet in F Major, K 370

Mozart

Allegro — Adagio — Rondeau: Allegro

James Austin Smith *oboe* — Christopher Whitley* *violin* — Luis Bellorín* *viola* — Titilayo Ayangade* *cello*

Trio for Oboe, Bassoon, and Piano

Francis Poulenc

Presto — Andante — Rondo

(1899 – 1963)

Sarrah Bushara* *oboe* — Eleni Katz* *bassoon* — André-Michel Schub *piano*

Étude en Forme de Valse, Op 52

Camille Saint-Saëns

(1835 – 1921)

André-Michel Schub *piano*

❧ INTERMISSION ❧

Che gelida manina FROM *La Bohème* (ARR. HARTMAN)

Giacomo Puccini

(1858 – 1924)

Eric Rizzo*, Melissa Muñoz* *trumpet* — Scott Leger* *horn*

Scott Hartman, William Wortley* *trombone* — Aidan Zimmermann* *tuba*

Thoughts of Love

Arthur Pryor

(1869 – 1942)

Eric Rizzo*, Melissa Muñoz* *trumpet* — Scott Leger* *horn*

Scott Hartman, William Wortley* *trombone* — Aidan Zimmermann* *tuba*

Café Music

Paul Schoenfield

Allegro — Rubato — Andante moderato — Presto

(b. 1947)

Haerim Oh* *violin* — Clare Bradford* *cello* — Michael Davidman* *piano*

Allegro FROM *Symphony Concertante* in A Major for

Ludwig Wilhelm Maurer

Four Violins and Piano, Op 55 (ARR. HERRMAN)

(1789 – 1878)

In-Ae Lee*, Hudson Ye-Hyung Chung*, Cherry Choi Tung Yeung*, Tiffany Chang* *violin* — Po-Wei Ger* *piano*

* Norfolk Festival Fellow

Program Notes

HIDDEN INFLUENCES | Quartet Roots

MOZART: String Quartet in B-flat Major, K458, “The Hunt” (DEDICATED TO HAYDN)	28 MINUTES
GLIÈRE: Andante con variazione FROM String Quartet in A Major, Op 2	10 MINUTES
FRANCK: Scherzo FROM String Quartet in D Major	5 MINUTES
SERVAIS: <i>Fantasie Sur Deux Airs Russes</i> , Op 13	12 MINUTES
SCHUBERT: String Quartet in d minor, D810, “Death and the Maiden”	38 MINUTES

For the Miró Quartet, our 25th anniversary is a chance to look back on our past as an ensemble as well as on our connections to the great lineage of string quartet music — and performers — that we are so lucky to be a part of. This is truly a living tradition: live music passed down directly through time, first from composers to performers, then to their students from generation to generation. We were lucky to be taught by some of the great artists of the preceding generation, with connections back to the very beginnings of our art form. We feel grateful to be a link in a long line of great performers, inspired composers, and dynamic and diverse audiences. Our job now is to keep bringing this music to life, and to pass it on.

The purpose of our Quartet Archive Project is to celebrate that past and to bring it to life for you. We are recreating three time periods of chamber music in the United States, focusing on three pioneering American ensembles and three truly great American chamber music halls. Perhaps you know these ensembles, perhaps you’ve never heard of them; either way, what they’ve contributed to the musical world we live in today is immeasurable.

To bring these time periods to life for you, we are playing three actual programs from the past, as near as possible to how they were heard then — in the same order, with the same pauses and intermissions. Though some of the repertoire is standard, much is not, and for all three the repertoire and program arrangement is sometimes surprising, and often very different from what today’s

audiences might expect. The Kneisel Quartet, for example, believed very strongly in the living composers of their time, and played many individual movements by living composers on their programs; the Flonzaley loved to pair great standard repertoire with popular songs and encores, and had an extremely diverse audience. The Kolisch felt that Beethoven could be experienced like contemporary music, and contemporary music could be listened to like Beethoven. We feel that each of these programs we have chosen captures the special and unique character of the ensemble that played it and the particular flavor of their time, and reveals to us in a new way the depth and complexity of the pieces we play.

As a quartet we want to tell the stories of the music we love: we want to know not only the origin stories of each piece, and the composers who wrote them, but the living stories about the performers and audiences that have interacted with and shaped these works through time. This is a narrative of richness and variety that holds many surprises. We hope you’ll hear some new music that’s unfamiliar to you, and some familiar music in a totally new way.

These three Archive Program snapshots represent just a small part of each of our total musical stories — and all three are a part of what makes all of us in music, whether performers or listeners, exactly who we are today. — *John Largess*

KNEISEL QUARTET | JANUARY 28, 1910 | THE SCHUBERT CLUB IN ST. PAUL, MN
THE PROGRAM: MOZART, GLIERE, FRANCK, SERVAIS, AND SCHUBERT

Friends of Dvořák, the Kneisel Quartet was a strong proponent of new music and living composers, and they premiered Dvořák’s “American” quartet and his quintet. True to form, during their 25th anniversary season the Kneisel offered this program featuring contemporary composers of the time. Although the Quartet’s name comes from first violinist Franz Kneisel, most of the Quartet’s concert programs featured a solo cello section performed by cellist Alwin Schroeder and which is evident in the Servais *Fantasie sur deux Airs Russes*, Opus 13. The first professional touring American string quartet, the Kneisel Quartet was formed alongside the

Boston Symphony by the principal members in 1885. The Kneisel established the first annual chamber music series in New York City, gave the American premiere of Schoenberg’s *Verklärte Nacht*, and established the Kneisel Hall summer festival in Maine.

Established in 1882, The Schubert Club was one of the first arts organizations in America and it continues to present some of the world’s greatest artists in St. Paul, Minnesota, every season. The Miró Quartet appears regularly on The Schubert Club’s “Music in the Park” Series. — *miroquartet.com*

Quartet Roots

Program performed by the Kneisel Quartet on January 28, 1910

Norfolk Chamber Music Festival | Saturday, July 20, 8:00 pm

String Quartet in B-flat Major, K458,
“The Hunt” (DEDICATED TO HAYDN)

Allegro vivace assai
Menuetto: Moderato
Adagio
Allegro assai

Wolfgang Amadeus Mozart
(1756 – 1791)

FROM String Quartet in A Major, Op 2
iii. Andante con variazione

Reinhold M. Glière
(1875 – 1956)

FROM String Quartet in D Major
ii. Scherzo

César Franck
(1822 – 1890)

Fantasie Sur Deux Airs Russes, Op 13

Adrien-François Servais
(1807 – 1866)

Joshua Gindele *cello* — Melvin Chen *piano*

❧ INTERMISSION ❧

String Quartet in d minor, D810, “Death and the Maiden”

Allegro
Andante con moto
Scherzo: Allegro molto — Trio
Presto

Franz Schubert
(1797 – 1828)

Program Notes

HIDDEN INFLUENCES | **Siblings.** Fanny and Felix Mendelssohn were siblings who were very close and died within months of each other in 1847. Fanny helped Felix in refining some of his compositions; Felix was supportive of Fanny but discouraged her from publishing her music. As Felix's Octet shows, he was an astonishing prodigy, producing the piece at the age of 16. Fanny's Piano Trio was finished in 1847 and published in 1850 as it was untoward for a woman to publish anything.

MENDELSSOHN HENSEL: Piano Trio in d minor, Op 11

26 MINUTES

"Music will perhaps become [Felix's] profession, while for you it can, and must be, only an ornament," Fanny Mendelssohn's father wrote to her in 1820. Her brother, Felix Mendelssohn, did go on to become a celebrated composer in his own right, but not without passing off some of her music as his own. Although she received top-notch music training and was thought by many, Felix included, to be the better pianist of the two, Fanny was forbidden by her father and by 19th-century decorum from publishing her music. Nevertheless, Fanny did continue composing until her death in 1847, the same year she wrote her Piano Trio. Her last completed work, the Trio was written as a birthday gift for her younger sister

Rebecka, and shares with her brother's first piano trio the key of d minor as well as a stormy, extroverted opening character. Fanny's stern, highly chromatic Allegro is built atop a restless piano part that speaks to her dexterity at the keyboard. By contrast, the middle movements reflect her affinity for vocal, melodic writing. The finale's wandering, improvisatory opening seems at first an oblique reference to a Baroque toccata, but soon reveals itself to be a plodding lament of the sort found in Liszt's contemporaneous *Hungarian Rhapsodies*, and ultimately ends in a triumphant D Major. — *Graeme Steele Johnson*

MENDELSSOHN: Piano Trio in d minor, Op 49

28 MINUTES

Composed in 1839, Mendelssohn's Piano trio in d minor, Opus 49 is the first of only two works by this composer in this genre (except for an unpublished childhood work.) They were his reaction to the prevailing taste of many of his contemporaries who favored arias and solo piano music brimming over with virtuosic bombast. In writing for the piano trio, he could draw inspiration from a number of his gifted predecessors — Haydn, Beethoven, and Schubert — all of whom contributed heartily to the form. At times brooding and doleful and other times, light-hearted and sentimental, the opening covers a wide spray of the emotional waterfront. While the string writing is elegant and straightforward, Mendelssohn has created

a piano score with a difficulty that surely would have enthralled his most virtuosity-crazed colleagues. The second movement, at its outset, proceeds much in the manner of a *lieder ohne Worte* (song without words) with a penetrating melody in the piano. The cello and violin then expand upon that material in an inventive duet. The movements phrases are expansive, and the color and range of emotion leaves one awestruck. A fanciful scherzo ensues followed by a dramatic finale. The intensity conveyed here is comparable to that found in the first movement giving the overall work a firmly rooted sense of balance and the listener the distinct impression of having come full circle. — *John Mangan*

MENDELSSOHN: Octet for Strings in E-flat Major, Op 20

33 MINUTES

Mendelssohn's magnificent Octet for Strings has achieved a unique and almost unparalleled status within the string chamber music repertoire. Written at the precocious age of seventeen, the unusual ensemble — double string quartet — never before had such a substantial piece written for it. Above all else, the work stands as a true masterpiece thanks to its musical material: orchestral in texture and scope, masterful in form and style, rich in melodic material. The epic sonata form movement showcases all eight voices in its constantly shifting timbre. The haunting slow movement showcases the young composer's impressive craft. In the famous Scherzo movement, Mendelssohn supposedly drew inspiration from the *Walpurgisnacht* scene of Goethe's *Faust*, and in particular a quote from the closing lines:

*Flight of clouds and trail of mist
are lighted from above
a breeze in the leaves, a wind in the reeds
and all is blown away*

The last movement continues the Scherzo's tone, only now we have descended down from the clouds, solidly grounded. The second cello begins with a fugato statement in the lowest, muddiest range of the instrument. Each subsequent instrument enters in imitation, and the movement is off and running, not stopping until its inexorable rush to the end, a boisterous conclusion to a work of unbridled vitality. — *Jacob Adams*

Piano Trio in d minor, Op 11

Fanny Mendelssohn Hensel

(1805 – 1847)

Allegro molto vivace

Andante espressivo

Lied: Allegretto

Finale: Allegretto moderato

Wendy Chen *piano* — Lucy Wang* *violin* — Tate Zawadiuk* *cello*

Piano Trio in d minor, Op 49

Felix Mendelssohn

(1809 – 1847)

Molto allegro agitato

Andante con moto tranquillo

Scherzo: Leggiero e vivace

Finale: Allegro assai appassionato

Wendy Chen *piano* — Haerim Oh* *violin* — Clare Bradford* *cello*

❧ INTERMISSION ❧

Octet for Strings in E-flat Major, Op 20

Mendelssohn

Allegro moderato ma con fuoco

Andante

Scherzo: Allegro leggierissimo

Presto

Cherry Choi Tung Yeung*, In-Ae Lee*, Hudson Ye-Hyung Chung*, Tiffany Chang* *violin*

Shuhan Wang*, Bethany Hargreaves* *viola* — Tomsen Su*, John Belk* *cello*

Program Notes

HIDDEN INFLUENCES | **Friendship.** Brahms' Piano Quartet was begun 1854 when he went to help his dear friend's wife, Clara Schumann, care for her family as Robert suffered from severe mental illness. Like Fanny Mendelssohn, Clara was discouraged from composing and publishing her music, and instead became one of the foremost pianists of her time. How could Fanny's and Clara's music have developed with more encouragement?

C. SCHUMANN: Three Romances for Violin and Piano, Op 22

10 MINUTES

"I once believed that possessed creative talent, but I have given up this idea; a woman must not desire to compose — there has never yet been one able to do it. Should I expect to be the one?" So stated Clara Wieck at the age of 20, shortly before her marriage to Robert Schumann. And yet this seeming acquiescence to traditional gender roles belies Clara Schumann's identity and true impact on the history of music. From her birth, she was destined to be a concert pianist as a testament to the successful teaching methods of her father, Friedrich Wieck. By the time of her death, she had toured the great concert halls of Europe. In the famous *Gewandhaus* of Leipzig alone, she gave 74 performances, the most for any pianist of her generation. She is credited with being among the first to include works of Bach, Mozart, and Beethoven alongside contemporary

compositions of Brahms and her husband in her programming. Clara encountered both familial and legal obstacles, including her father's objections, to the man whose music she would champion for the rest of her life. Clara Schumann's compositional output began quite early, with four Polonaises written at the age of 10, and her first piano concerto at the age of 14. In many cases, her compositions preceded those of her husband, such as her Piano Trio of 1846. The Three Romances for Violin and Piano from 1853 were inspired by her husband's birthday that year. Clara dedicated this work to the great violinist Joseph Joachim, intending it as a Christmas present to her frequent duet partner. King George V of Hannover referred to their performance as a "marvelous, heavenly pleasure." — *Graeme Steele Johnson*

C. SCHUMANN: Scherzo No. 2 in c minor, Op 14

8 MINUTES

Clara Schumann's precocious musical ability gave her an early start to a 60-year performing career that would intersect with some of history's most important musical figures. Robert Schumann, her future husband, was so struck by a nine-year-old Clara's piano playing that he abandoned the study of law to take music lessons from her father. An impressed Paganini offered to appear with the child prodigy, and at 16 she premiered her concerto under Mendelssohn's baton. Chopin urged Liszt to see her play, and she later developed a deep friendship with Brahms. These examples illustrate her unique position in musical history, but it is an

unfortunate oversight that Clara is so often defined in relation to the men around her. Clara's legacy is omnipresent today in the concert practices she codified by example in her 1,300-odd performances: she was one of the first pianists to perform from memory, and her championing of her husband's compositions and other "serious" contemporary music fostered a culture of reverence for the archetypal master composer that still prevails today. While the c minor Scherzo exhibits the flash of her earlier concert programs, its middle section is imbued with a mature lyricism that rivals that of her Romantic admirers. — *Graeme Steele Johnson*

R. SCHUMANN: String Quartet in a minor, Op 41, No. 1

25 MINUTES

Schumann wrote his String Quartet in a minor, Opus 41, No. 1 in the year 1842, a year of his most prolific chamber music writing. It is interesting in that after the opening in a minor, the rest of the first movement is in a pastoral F Major. The second movement is a provincial and energetic scherzo. The third movement is a beautiful adagio that is rife with sentimental appoggiaturas, which Schumann

has a penchant for emphasizing. The fourth movement brings the piece to a close with energy and force, building on motivic material until its rollicking end. Throughout this piece, Schumann uses less melodic material than usual, relying more on motive and rhythm to create a very compelling narrative. — *Levi Jones*

BRAHMS: Piano Quartet in c minor, Op 60, "Werther"

36 MINUTES

It is difficult to imagine a more serious work than Brahms' Opus 60 Piano Quartet, with its dark opening and a *Schubertian* second theme that wanders between parallel major and minor keys. According to Jan Swafford's biography of the composer, Brahms' note to his publisher accompanying the finished work made obvious reference to the hero of Goethe's era-defining novel, *The Sorrows of Young Werther*. This story, about a young man who kills himself over an unattainable love, was arguably the impetus of the entire German Romantic movement. It legitimized or inspired the *Empfindsamkeit* (sensitive) feelings among young men of the day, and spawned a host of copycat suicides. Brahms' note reads:

"On the cover you must have a picture, namely a head with a pistol to it. Now you can form some conception of the music! I'll send you my photograph for the purpose. Since you seem to like color printing, you can use blue coat, yellow britches and top-boots." While Brahms vehemently criticized most program music, this clear reference to the most famous of unrequited loves contextualizes the musical representations of Clara Schumann that occur in the Quartet. Brahms' relationship with the great pianist was famously ambiguous, but there is no doubt that he loved her passionately, and this work undoubtedly owes some of its brooding character to the pain associated with these emotions. — *Anna Pelczar*

Lost Genius: Clara Schumann

Norfolk Chamber Music Festival | Saturday, July 27, 8:00 pm

Three Romances for Violin and Piano, Op 22

Clara Schumann

(1819 – 1896)

Andante molto

Allegretto: *mit Zartem Vontrage*

Liedenschaftlich schnell

Daniel Ching *violin* — **Michael Davidman*** *piano*

Scherzo No. 2 in c minor, Op 14

Clara Schumann

Wendy Chen *piano*

String Quartet in a minor, Op 41, No. 1

Robert Schumann

(1810 – 1856)

Introduzione: Andante espressivo — Allegro

Scherzo: Presto — Intermezzo

Adagio

Presto

Miró Quartet

❧ INTERMISSION ❧

Piano Quartet in c minor, Op 60, “Werther”

Johannes Brahms

(1833 – 1897)

Allegro non troppo

Scherzo: Allegro

Andante

Finale: Allegro comodo

Melvin Chen *piano* — **William Fedkenheuer** *violin* — **John Largess** *viola* — **Joshua Gindele** *cello*

** Norfolk Festival Fellow*

Miró Quartet Daniel Ching *violin* — William Fedkenheuer *violin* — John Largess *viola* — Joshua Gindele *cello*

SATURDAY, JULY 27 | 45

Program Notes

HIDDEN INFLUENCES | **Popular Music.** Popular Music brings vernacular music into the world of art music. Dohnányi reminds us of the sophisticated parties of the jazz age as it sounded in 1930s Budapest. Milhaud was inspired by a trip to Harlem in 1922. The Schoenberg songs are inspired by the cabaret arrangements of songs and excerpts from operettas that were all the rage in the early 1900s, and Heitor Villa-Lobos' *Bachianas Brasileiras* No. 6 is similarly inspired by the popular music of Brasil.

SCHOENBERG: *Brettli-lieder (Cabaret Songs)*

15 MINUTES

Those who know Schoenberg as the father of serialism, the “emancipat[or] of dissonance” and the author of such inflammatory statements as “if it is art, it is not for all, and if it is for all, it is not art” may find his 1901 *Brettli-Lieder (Cabaret Songs)* shockingly tonal. Indeed, the eight-song collection seems closer to the settings of his compatriot Schubert than the music that came to define the so-called Second Viennese School that Schoenberg pioneered. But Schoenberg proved himself adept in myriad styles, from the rich, Brahmsian sound world of his string sextet *Verklärte Nacht*, to the

free atonal language of *Pierrot Lunaire*, to the sophisticated twelve-tone system that he used as the architecture of his music starting in the 1920s. Despite his notoriety for his avant-garde innovations, Schoenberg was deeply fluent in music of the past, and is widely recognized as one of the greatest musical thinkers. His *Cabaret Songs* display imaginative, vivid and sometimes humorous treatment of rather radical contemporary German poetry, spanning themes of love, lust, and gaiety. — *Graeme Steele Johnson*

MILHAUD: *La Création du Monde* for Piano Quintet, Op 81b

16 MINUTES

The French composer Darius Milhaud was so struck by his first encounter with jazz during a 1920 visit to London that he planned a trip to New York to trace the new genre to its capitol. Heading straight for the streets, bars and clubs of Harlem, Milhaud mingled with jazz musicians and absorbed as much as he could of the jazz idiom. He returned to a Paris that was primed for his adoption of jazz elements into classical music, and indeed had already welcomed with fervor such American jazz ambassadors as Josephine Baker into its cabarets. A year after his Harlem pilgrimage, Milhaud

wrote his six-part ballet for 18 instruments, *La Création du Monde*, on commission by the *Ballets Suédois*. The genre-bending ballet represents a convenient intersection of Parisians' thirst for the exotic with the penchant for mixing popular art forms of *Les Six*, Milhaud's Montparnasse-based composer cohort. The eclectic scoring of the original ballet included such instruments as alto saxophone and varied percussion, but Milhaud soon concocted a five-movement version for piano quintet at friends' urging. — *Graeme Steele Johnson*

VILLA-LOBOS: *Bachianas Brasileiras* No. 6

9 MINUTES

After more than a decade in Paris, Heitor Villa-Lobos returned to Brazil in 1930 and began work on his nine-suite set of *Bachianas Brasileiras*, in which he sought to marry Baroque harmonic and contrapuntal procedures with folk and popular idioms of his native Brazil. Each number couples a movement with a “Bachian” title (Preludio, Fuga, etc.) with a Brazilian-titled movement to form a multi-movement suite, itself another Bach reference. Scored for flute and bassoon, the sixth suite's measured first movement opens with meandering flute patterns that vaguely recall figurations

from Bach's *Inventions*. Instead of chasing the flute in the style of Bach, the bassoon goes its own way with a soulful melody in the Brazilian popular style, and the resulting counterpoint affirms Villa-Lobos' genre and nationality-bending premise behind his suites. The first movement's title, *Ária (Chôro)*, references a type of Brazilian urban street band, and is followed by a freer *Fantasia*. The spirited second movement provides welcome contrast to the rather demure *Ária*, and often demands virtuosity from both players. — *Graeme Steele Johnson*

DOHNÁNYI: Sextet in C Major, Op 37

31 MINUTES

Not only was Ernő Dohnányi a consummate pianist and in constant demand as a composer, teacher and conductor, but he was also a peerless advocate for such young fellow Hungarian composers as Kodály and Bartók, who estimated that Dohnányi singlehandedly sustained Hungary's entire musical life. But the multi-talented composer was forced to scale back his touring, teaching, and even composing workload when his health began to suffer in his fifties. In fact, his C Major Sextet from 1935 was the only piece he composed between the years of 1933 and 1937. Despite the composer's declining health, the Sextet shows no signs of fatigue,

and is remarkably vital. The unique assemblage of instruments enters one voice at a time over rumbling cello arpeggios at its opening, calling attention to the orchestral quality of its scoring. The Intermezzo introduces a dreamy sound world far removed from the passionate first movement, but the reverie is soon bowled over by a towering march theme. A good-natured, perhaps pastoral clarinet solo opens the third movement's theme and variations, which plunges without pause into the perky Finale that has been called a “jazz parody.” — *Graeme Steele Johnson*

Popular Music

Norfolk Chamber Music Festival | Friday, August 2, 8:00 pm

FROM *Brettli-lieder (Cabaret Songs)*

Arnold Schoenberg
(1874 – 1951)

Gigerlette
Der genügsame Liebhaber (The Contented Suitor)
Einfältiges Lied (Silly Song)
Langsamer Walzer (Slow Waltz)
Nachtwandler (Nightwalker)

Janna Baty *mezzo-soprano* — **Po-Wei Ger*** *piano*

La Création du Monde for Piano Quintet, Op 81b

Darius Milhaud
(1892 – 1974)

Ouverture
Le Chaos Avant la Création (Chaos Before Creation)
La Naissance de la Flore et de la Faune (Birth of Flora and Fauna)
La Naissance de l'Homme et de la Femme (Birth of Man and Woman)
Le Désir (Desire)
Le Printemps ou l'Apaisement (Spring or Appeasement)

Melvin Chen *piano* — **Martin Beaver** *violin* — **Tiffany Chang*** *violin*
Melissa Reardon *viola* — **Raman Ramakrishnan** *cello*

Bachianas Brasileiras No. 6

Heitor Villa-Lobos
(1887 – 1959)

Ária (Chôro)
Fantasia (Allegro)

Emma Resmini* *flute* — **Frank Morelli** *bassoon*

❧ INTERMISSION ❧

Sextet in C Major, Op 37

Ernő Dohnányi
(1877 – 1960)

Allegro appassionato
Intermezzo: Adagio
Allegro con sentimento
Finale: Allegro vivace, giocoso

Zhenwei Li* *clarinet* — **Gabriel Mairson*** *horn* — **Melvin Chen** *piano*
Martin Beaver *violin* — **Melissa Reardon** *viola* — **Raman Ramakrishnan** *cello*

** Norfolk Festival Fellow*

Program Notes

HIDDEN INFLUENCES | Death. How is the knowledge of impending death reflected in a composer's music? While Debussy's Violin Sonata was written by a man dying of cancer, there is nothing dark here. Schubert's Cello Quintet — one of the touchstones of the chamber music repertoire — is always an audience favorite. This is an epic missive by a young man wrestling with his mortality.

DEBUSSY: Sonata for Violin and Piano in g minor

14 MINUTES

At the outset of World War I, Debussy set out to write a collection of six sonatas, many of which included unusual and innovative instrumental combinations. With the stress of the war and his recent cancer diagnosis, he only lived to see three through completion, of which the violin sonata was his last. Its premiere in May 1917 was the last time Debussy performed publicly. He died nearly a year later; his funeral procession wove through the deserted streets of Paris amidst a German aerial bombardment. The first movement shifts capriciously in mood; at first we seem to be in the clouds, only

to whisk away by a strong and rainy wind. Trance-like episodes in which the violin sings over a harp-like piano accompaniment are interspersed in the temperamental fits before the movement ends violently and abruptly. The middle movement features a wildly improvisatory violin line against the rhythmic and steady piano part. In the final movement the violin catches fire and spins into a feverish dance. A drunken waltz cools the air; the momentum rekindles towards a brilliant and fiery finish. — *Julia Clancy*

STRAUSS: *Four Last Songs*

23 MINUTES

Strauss wrote his posthumously titled and published *Four Last Songs* in 1948, the year before his death. While the 84-year-old composer did go on to compose the song *Malven* later that same year, the *Four Last Songs* are commonly viewed as his swan song, and their texts (by Joseph von Eichendorff and Hermann Hesse) and musical settings bespeak a quiet acceptance of the end of his long time on Earth. Without a trace of decadence or complexity, the songs glow with an aura of serene gratitude for life, enswathed in a most personal, ethereal lyricism. The radiant orchestral setting of the original makes prominent use of the horn in consort with

the vocal line, a metaphor for Strauss' hornist father and soprano wife. Strauss designed another self-reference in *Im Abendrot* (At Sunset), traditionally performed last in the set: after the singer utters the poem's final line, "*Ist dies etwa der Tod?*" ("Is this perhaps death?"), Strauss quotes the seven-note "transfiguration theme" from his *Death and Transfiguration*, composed 60 years earlier. The four-song collection neatly frames Strauss' lifelong relationship with the voice, beginning with the first song he wrote at age six, and ending in the elegiac farewell of the *Four Last Songs*. — *Graeme Steele Johnson*

SCHUBERT: Cello Quintet in C Major, Op 163, D 956

50 MINUTES

Completed only weeks before his death in 1828, and not published until 1853, Schubert's Cello Quintet stands as one of the most beloved and highly regarded works in the chamber music canon. He famously chose to write for two cellos — following a model Boccherini wrote prolifically for — rather than the two-violin quintet format utilized by Mozart and Beethoven. With this ensemble, Schubert crafts rich textures of stunning beauty and variety. The epic first movement establishes the emotional breadth and symphonic scope characteristic of the entire work. The magnificent secondary theme — a heartrending duet for the two cellos — so affected violinist Joseph Saunders that he had it engraved on his tombstone.

With its passion and dramatic shifts of mood rivaling symphonic movements of Mahler yet to come, many consider the emotional and epic Adagio to be the heart of the quintet. The Scherzo begins with a bucolic dance, but the trio abruptly returns to the brooding intensity of the other movements. The struggle between these forces — vibrant and ominous, earthly and ethereal — hovers over the finale. While ostensibly in C Major, its toys endlessly with c minor, and features prominent use of the flat supertonic D-flat, all continuing to provide hints of unrest even as sublime affirmation is assured. — *Jacob Adams*

In The Face Of Death

Norfolk Chamber Music Festival | Saturday, August 3, 8:00 pm

Sonata for Violin and Piano in g minor

Claude-Achille Debussy
(1862 – 1918)

Allegro vivo
Intermède (Fantasque et léger)
Finale: (*Très animé*)

Melvin Chen *piano* — Martin Beaver *violin*

Four Last Songs

Richard Strauss
(1864 – 1949)

Frühling (Spring)
September
Beim Schlafengehen (Going To Sleep)
Im Abendrot (At Sunset)

Janna Baty *mezzo-soprano* — Melvin Chen *piano*

∞ INTERMISSION ∞

Cello Quintet in C Major, Op 163, D 956

Franz Schubert
(1797 – 1828)

Allegro ma non troppo
Adagio
Scherzo: Presto; Trio: Andante sostenuto
Allegretto

Viano String Quartet* — Raman Ramakrishnan *cello*

** Norfolk Festival Fellow*

Viano String Quartet* Lucy Wang *violin* — Hao Zhou *violin* — Aiden Kane *viola* — Tate Zawadiuk *cello*

Open House at the Festival

Sunday, August 4, 2019

1:00 pm – 2:30 pm	Tours of Whitehouse	at Whitehouse
1:30 pm	Concert for Children	at the Music Shed
2:00 pm	Ice Cream Social & Children’s Games	at the Music Shed
3:00 pm	Concert: Music & Movies	at the Music Shed

Children’s games and activities are sponsored in part by the Battell Arts Foundation

Open House: Music and Movies

Norfolk Chamber Music Festival | Sunday, August 4, 3:00 pm

Part I : Songs Of The Early Cinema

Part II: Silent Film Comedy Shorts

Joanna Seaton *voice, percussion* — **Donald Sosin** *piano*

❧ FEATURING ❧

Get Out and Get Under (1920)

Starring Harold Lloyd
Director, Hal Roach

The Model T Ford that Harold adores keeps breaking down on the way to the theater where his girlfriend / co-star is waiting.

Battle of the Century (1927)

Starring Stan Laurel and Oliver Hardy
Director, Clyde Bruckman

Stan faces the champ in the boxing ring; then the duo launch the biggest cream pie fight ever filmed. Newly restored!

The Count (1916)

Starring / Director, Charles Chaplin

One of the finest of Chaplin's Mutual shorts. Charlie masquerades as a count at a society party.
Funny dining and dancing, with all going well until the real count turns up.

Program Notes

HAYDN: String Quartet No. 55 in D Major, Op 71, No. 2, HOB III: 70

20 MINUTES

Haydn's string quartets found enthusiastic favor with London audiences during the composer's first visit there in 1791. Back in Vienna, Haydn fashioned his Opus 71 quartets specifically for public performance in preparation for his return to London, likely explaining the jolting chords of the D Major Quartet's slow introduction and the brilliant passagework for all four players that follows. That slow introduction itself, while brief, is unique to Haydn's mature quartets, and its octave drops in the first violin portend the falling octaves that will cascade across all four parts

in the first theme of the Allegro. After the octaves leaps invert upwards and rise to the end of the effervescent first movement, a meditative, heartfelt Adagio unfolds in its wake. The terse, self-assured minuet that follows fills in the gaping octave leaps from the first movement, while its curious, practically themeless trio seems anything but filled-in. The Finale begins in a jovial, sometimes rowdy Allegretto, but accelerates through scampering sixteenth notes to a brilliant finish. — *Graeme Steele Johnson*

BARTÓK: String Quartet No. 5

30 MINUTES

The relentless, hammered repetition that characterizes the opening of Bartók's fifth string quartet announces a work of bold originality and compositional sophistication. Written for a commission from the Elizabeth Sprague Coolidge Foundation in 1934 and premiered the following year by the Kolisch Quartet, the work seems to pick up squarely where Bartók's fourth quartet had left off in 1928; it follows the same five-movement arch form as that work. The outer two movements are fast sonata forms that share thematic material; the second and fourth movements are parallel slow movements sharing common characteristics; and the scherzo middle movement forms the crux of the palindrome. Despite the structural similarities, the fifth quartet is decidedly more material — elaborated, developed, and extended in great depth. His well-known folk music interests are on display, with the idiomatic language now so thoroughly ingrained into his compositional voice that it has merged seamlessly into a wholly original sound, much imitated

since but never duplicated. The dramatic and dissonant power of the quartet's opening belies the first movement's sonata form structure. Both the second and fourth movements feature hauntingly beautiful passages showcasing Bartók's beloved "night music" style, in which all manner of coloristic effects are utilized to convey the stillness and space of nature in repose. The Scherzo, subtitled "alla bulgarese," is the most overtly folk-influenced movement, characterized by its asymmetrical nine-bar rhythmic structure taken from Bulgarian folk dances. The last movement is a *tour de force* of virtuosity. Its endless forward drive is interrupted towards the end with a bizarrely comical passage marked "Allegretto, con indifferenza," (Allegretto, with indifference). After dramatic chords, the second violin presents a naïve melody that grows increasing buzzing and out of tune, before the vigorous rhythmic momentum reasserts itself to conclude things. — *Jacob Adams*

BEETHOVEN: String Quartet in e minor, Op 59, No. 2

34 MINUTES

The three quartets Beethoven composed for Count Andreas Rasumovsky, the Russian ambassador in Vienna, fall into the middle or "heroic" period of Beethoven's oeuvre. Written in 1806, these works show Beethoven expanding the norms of quartet writing, particularly regarding the quartets' great length and technical difficulty. One of the unusual features of this set of works is the inclusion by Beethoven (probably at Rasumovsky's request) of Russian folk music into the fabric of these quartets. In the e minor quartet, a Russian tune (later used by Mussorgsky in *Boris Godunov*) is employed as the contrasting major theme of the third movement

scherzo. Musicologist Joseph Kerman wrote of this moment: "It sounds as though Count Razumovsky had been tactless enough to hand Beethoven the tune, and Beethoven is pile-driving it into the ground by way of revenge." The most celebrated movement of the quartet is the second, which has some of the reverent quality found in the famous *Heiliger Dankgesang* from the Opus 132 quartet. According to multiple sources, Beethoven was inspired to write this movement as he contemplated the night sky and thought about the music of the spheres. — *Jordan Kuspa*

Emerson String Quartet

Norfolk Chamber Music Festival | Friday, August 9, 8:00 pm

String Quartet No. 55 in D Major, Op 71, No. 2, HOB III: 70

Franz Josef Haydn
(1732 – 1809)

Adagio — Allegro
Adagio (cantabile)
Menuetto: Allegretto
Finale: Allegretto

Eugene Drucker *violin* — **Philip Setzer** *violin* — **Lawrence Dutton** *viola* — **Paul Watkins** *cello*

String Quartet No. 5

Belá Bartók
(1881 – 1945)

Allegro
Adagio molto
Scherzo: Alla bulgarese
Andante
Finale: Allegro vivace

Eugene Drucker *violin* — **Philip Setzer** *violin* — **Lawrence Dutton** *viola* — **Paul Watkins** *cello*

❧ INTERMISSION ❧

String Quartet in e minor, Op 59, No. 2

Ludwig van Beethoven
(1770 – 1827)

Allegro
Molto adagio: Si tratta questo pezzo con molto di sentiment
Allegretto — Maggiore (*Thème russe*)
Finale: Presto

Philip Setzer *violin* — **Eugene Drucker** *violin* — **Lawrence Dutton** *viola* — **Paul Watkins** *cello*

Program Notes

VIVALDI: Concerto in F Major for Violin, Two Oboes, Bassoon, Two Horns, Strings, and Continuo

11 MINUTES

The Italian Baroque composer and violin virtuoso Antonio Vivaldi produced an enormous volume of music, including some 500 concertos, of which 230 are for violin. While many of these are scored for solo instrument and strings, the F Major Concerto, RV 569 makes colorful use of the varied timbres of a chamber ensemble of two oboes, two bassoons, two horns, and basso continuo in addition to the violin. The wind-laden texture achieves a heightened

contrast with the solo voice, lending the orchestral ritornellos a distinctive strength between solo utterances. The concerto's layout follows the typical Baroque schematic of fast — slow — fast movements: the first is bright and festive, the winds sit out for a demure Largo, and they proudly announce the declamatory Allegro finale. — *Graeme Steele Johnson*

VIVALDI: Concerto in g minor for Two Cellos, Strings, and Continuo

10 MINUTES

His only concerto for the adventurous combination of two solo cellos, Vivaldi's g minor concerto was likely written around 1720 for the all-girl orchestra of the *Ospedale della Pietà*, a home for abandoned children where Vivaldi, an ordained Catholic priest, was the violin teacher. The concerto's minor mode and unusual scoring lend a rather dark, muted finish that seems far from the sparkle of

his violin concertos. The solo cellos announce the opening Allegro with stern, articulative passagework and trade flitting figurations in imitation throughout the movement. The songlike Largo is poised and somber, but nonetheless full of melancholic beauty. Angular syncopations fuel the energetic Allegro that concludes the concerto.

— *Graeme Steele Johnson*

BACH: Brandenburg Concerto No. 6 in B-flat Major, BWV 1051

16 MINUTES

While they are widely considered among the finest orchestral works of the Baroque period, Bach's six Brandenburg Concertos are of questionable origin. Bach presented the set to Christian Ludwig, Margrave of Brandenburg, in 1721, but they likely date from his earlier tenures at Köthen or Weimar. The Brandenburg Concertos were revolutionary for their unprecedented scoring, as Bach concocted innovative timbres from eclectic groups of wind, string and keyboard instruments. The sixth and final concerto is a notable exception, in that Bach's timbral innovation here seems to be the product of self-limitation rather than the liberal experimentation

of the preceding concertos. Written in B-flat Major, the sixth was scored for only strings and continuo, thus shirking the contrast between instrumental families that distinguishes the other concertos. Moreover, by curiously omitting violins, Bach even seems to deliberately limit the string timbre to the low register within the string family. Bach's delegation of musical material also represents an interesting reversal the status quo, as he assigned the solo lines to the traditionally accompanimental viola and cello, while the typically soloistic viola da gamba takes a supporting role.

— *Graeme Steele Johnson*

VIVALDI: Concerto in b minor for Four Violins, Strings, and Continuo

10 MINUTES

Vivaldi's concerto in b minor is one of four works written for four violins and orchestra published in his *L'Estro Armonico* (*The Harmonic Inspiration*) set of 12 concertos from 1711. Published in Amsterdam, this collection was the first of Vivaldi's works to be printed outside Italy. A virtuoso violinist himself, Vivaldi wrote at least 500 concertos. Most were used to meet the need for his

own concerts and to supply his students at the *Ospedale della Pietà*. The b minor concerto eventually came into the hands of Johann Sebastian Bach, who at the time was a little-known court musician in Germany. Intrigued by the work, Bach changed the key to a minor and arranged the piece for four harpsichord soloists, resulting in the BWV 1065. — *Norfolk Festival*

MOZART: Concerto No. 12 in A Major, K 414

25 MINUTES

Before Mozart, keyboard instruments typically assumed a continuo role in a large ensemble. Mozart redefined the position of the piano in a large ensemble with 27 concertos that he wrote to display his own virtuosic piano skills. He designed the accompaniment of the three of these concertos, K 413, 414 and 415 to be effective both as an orchestra and string quartet. The first movement of this evening's

work, the K 414, contains no fewer than six separate themes. The second movement's melody is taken from an overture by JC Bach, a mentor to Mozart who had recently died. The last movement contains a unique cadenza for the piano that puts the soloist in dialogue with the orchestra. — *Laura Usiskin*

Concerto Night!

Norfolk Chamber Music Festival | Saturday, August 10, 8:00 pm

Concerto in F Major for Violin, Two Oboes, Bassoon, Two Horns, Strings, and Continuo

Antonio Vivaldi

(1678 – 1741)

Allegro — Adagio — Allegro

Ani Kavafian *violin*

Hyungju Oh*, Sarrah Bushara* *oboe* — Andrew Sledge* *bassoon* — William Purvis, Jordan Dinkins* *horn*

Concerto in g minor for Two Cellos, Strings, and Continuo

Vivaldi

Allegro — Largo — Allegro

Ole Akahoshi, Tomsen Su* *cello*

Brandenburg Concerto No. 6 in B-flat Major, BWV 1051

Johann Sebastian Bach

(without tempo indication) — Adagio ma non tanto — Allegro

(1685 – 1750)

Shuhan Wang* *viola* — Bethany Hargreaves* *viola*

❧ INTERMISSION ❧

Concerto in b minor for Four Violins, Strings, and Continuo

Vivaldi

Allegro — Largo: Larghetto — Allegro

Ani Kavafian, Cherry Choi Tung Yeung*, Hudson Ye-Hyung Chung*, Melvin Chen *violin*

Concerto No. 12 in A Major, K 414

Wolfgang Amadeus Mozart

Allegro — Andante — Allegretto

(1756 – 1791)

Gilbert Kalish *piano*

Thalea String Quartet* (Christopher Whitley, Kumiko Sakamoto *violin* — Luis Bellorín *viola* — Titilayo Ayangade *cello*)

❧ A special thank you to Carl Dudash for providing the harpsichord for this evening's performance. ❧

* Norfolk Festival Fellow

violin Tiffany Chang* — Melvin Chen — Hudson Ye-Hyung Chung* — Ani Kavafian — In-Ae Lee* — Haerim Oh*
Kumiko Sakamoto* — Lucy Wang* — Christopher Whitley* — Cherry Choi Tung Yeung* — Hao Zhou*

viola Luis Bellorín* — Bethany Hargreaves* — Aiden Kane* — Shuhan Wang*

cello Ole Akahoshi — Titilayo Ayangade* — John Belk* — Clare Bradford* — Tomsen Su* — Tate Zawadiuk*

double bass Amy Nickler

harpsichord Michael Davidman* — Po-Wei Ger* — Hilda Huang*



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This afternoon's concert is approximately 60 minutes & will be presented without intermission.

<i>O vos omnes</i>	Jacquet de Mantua (1483 – 1559)
<i>O vos omnes</i> AFTER de Mantua (WORLD PREMIERE)	Daniel Knaggs (b. 1983)
<i>Surge, amica mea</i> <i>Flos in floris tempore</i>	Guillaume Bouzignac (1587 – 1643)
FROM <i>Magnificat</i> in C Major <i>Gloria</i> <i>Amen</i>	Jan Dismas Zelenka (1679 – 1745)
<i>Morirò, ma vendicata</i> FROM <i>Teseo</i>	George Frideric Handel (1685 – 1759)
FROM Concerto in D Major, Hob XVIII:II Rondo all'Ungarese — Allegro assai	Joseph Haydn (1732 – 1809)
<i>Das Schiffllein</i> FROM <i>Romanzen und Balladen</i> IV, Op 146	Robert Schumann (1810 – 1856)
<i>Warum</i> Op 92, No. 4	Johannes Brahms (1833 – 1897)
<i>Ihr habt nun Traurigkeit</i> FROM <i>German Requiem</i> , Op 45	Brahms (ORCHESTRA ARR. IAN FARRINGTON)
to be announced (WORLD PREMIERE)	Nate May* (b. 1987)
<i>To Be Free</i>	Karen Siegel (b. 1980)
<i>We Tell Each Other Stories</i>	Craig Hella Johnson (b. 1962)
<i>Sing On Sweet Thrush</i> (US PREMIERE)	James MacMillan (b. 1959)

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* John & Astrid Baumgardner Scholarship Recipient

Simon Carrington Director / conductor — Emily Donato soprano
Ilya Poletaev harpsichord / piano / organ — Jacques Lee Wood cello

with the Norfolk Festival Chamber Choir and Orchestra

Artist Biographies



Cellist **OLE AKAHOSHI** (Norfolk '92) performs in North and South America, Asia and Europe in recitals, chamber concerts and as a soloist with orchestras such as the Orchestra of St. Luke's, *Symphonisches Orchester* Berlin and Czech Radio Orchestra. His performances have been featured on CNN, NPR, BBC, major German radio stations, Korean Broadcasting Station and WQXR. He has made numerous recordings for

labels such as Naxos. Akahoshi has collaborated with the Tokyo, Michelangelo, and Keller string quartets, Syoko Aki, Sarah Chang, Elmar Oliveira, Gil Shaham, Lawrence Dutton, Edgar Meyer, Leon Fleisher, Garrick Ohlsson and André-Michel Schub among many others. He has performed and taught at festivals in Banff, Norfolk, Aspen and Korea, and has given master classes most recently at Central Conservatory Beijing, Sichuan Conservatory and Korean National University of Arts. At age eleven, Akahoshi was the youngest student to be accepted by Pierre Fournier. He studied with Aldo Parisot and Janos Starker. Akahoshi is the principal cellist of the Sejong Soloists and a faculty member at the Manhattan School of Music. He joined the faculty of the Yale School of Music in 1997 where he is Assistant Professor of Cello. | *16th Season at Norfolk*



Praised by *The Boston Globe* for "a rich, viola-like tone and a rapturous, luminous lyricism," mezzo-soprano **JANNA BATY** enjoys an versatile career as a mezzo-soprano and as an educator. She has sung with the Los Angeles and Daejeon Philharmonics; *Hamburgische Staatsoper*, *l'Orchestre National du Capitole de Toulouse*; Royal Philharmonic Orchestra; the Boston, Tallahassee, and Hartford Symphonies; the *Orquesta*

Filarmónica de Bogotá; Opera Theatre of St. Louis; Opera North; and the Boston Lyric and Eugene Operas. She has sung under the batons of James Levine, Seiji Ozawa, Carl Davis, and Gil Rose among numerous others. As a soloist, chamber musician, and recitalist, she has performed at festivals worldwide, including the Aldeburgh and Britten Festivals in England, the Varna Festival in Bulgaria, the *Semanas Musicales de Frutillar* Festival in Chile, and the Tanglewood, Norfolk, Monadnock, and Coastal Carolina festivals in the United States. Baty is very proud to have enjoyed a long collaboration with conductor Gil Rose and Boston Modern

Orchestra Project (BMOP), and with them has recorded the critically lauded *Vali: Folk Songs* (sung in Persian); Lukas Foss' opera *Griffelkin*; the world-premiere recording of Eric Sawyer's Civil War-era opera *Our American Cousin*; and John Harbison's *Mirabai Songs*. A BMOP recording, *Reza Vali: Towards That Endless Plain*, on which Baty is featured, was one of NPR Classical's 10 Favorite Albums of 2013. An alumna of Oberlin College and the Yale School of Music, she began her career as a teacher at the University of Massachusetts Amherst, and joined the faculty of the Yale School of Music in 2008. | *Sixth Season at Norfolk* | jannabaty.com



Canadian violinist **MARTIN BEAVER** was first violin of the world-renowned Tokyo String Quartet from June 2002 until its final concert in July 2013. As such, he appeared to critical and public acclaim on the major stages of the world. As a member of the Quartet, Beaver was privileged to perform on the 1727 Stradivarius violin from the "Paganini Quartet" set of instruments. Beaver's concerto and recital appearances span four

continents with orchestras such as the San Francisco and Toronto Symphonies, *l'Orchestre Philharmonique de Liège* and the Sapporo Symphony Orchestra (Japan). Beaver is also a frequent guest at prominent festivals throughout North America and abroad including Chamber Music Northwest, the Santa Fe and Norfolk Chamber Music Festivals, Edinburgh Festival (U.K.) and Pacific Music Festival (Japan). Beaver's discography includes concerti, sonatas, and chamber music on the Harmonia Mundi, Biddulph, Naim Audio, René Gailly, Musica Viva, SM 5000, Toccata Classics, and Naxos labels. Beaver has been the grateful recipient of generous support from the Canada Council for the Arts, including grants for his studies. In 1998, through the kindness of an anonymous donor, the Canada Council awarded him the use of the 1729 "ex-Heath" Guarnerius del Gesù violin for four years. A devoted educator, Beaver has conducted masterclasses across the globe. He has held teaching positions at the Royal Conservatory of Music, the University of British Columbia, the Peabody Conservatory, New York University and as Artist-in-Residence at the Yale School of Music, where he was awarded its highest honor — the Sanford Medal. In 2013, he joined the faculty of the Colburn Conservatory of Music in Los Angeles. Martin Beaver is a founding member of the Montrose Trio with pianist Jon Kimura Parker and cellist Clive Greensmith. Beaver plays a 1789 Nicolo Bergonzi violin. | *18th Season at Norfolk* | montrosetrio.com



A historian of chamber music and song in nineteenth-century Germany and Austria, **PAUL BERRY** received his BA and PhD from Yale University and serves as Associate Professor (Adjunct) of Music History at the Yale School of Music. His first book, *Brahms Among Friends: Listening, Performance, and the Rhetoric of Allusion*, was published in 2014 by Oxford University Press; essays and reviews have appeared in books and scholarly journals in

the US and UK. Among his awards is a fellowship from the National Endowment for the Humanities. Berry is also active as a tenor specializing in early music, German lieder, and new compositions. In recent months he has lectured on chamber music and song at Reed College in Oregon, the Royal College of Music in London, Carnegie Hall and Columbia University in New York. | *Third Season at Norfolk*



ROBERT BLOCKER is internationally regarded as a pianist, for his leadership as an advocate for the arts, and for his extraordinary contributions to music education. A native of Charleston, South Carolina, he debuted at historic Dock Street Theater (now home to the Spoleto Chamber Music Series). He studied under the tutelage of the eminent American pianist, Richard Cass, and later with Jorge Bolet. Today, he concertizes

throughout the world. Recent orchestral engagements include the Beijing and Shanghai Symphony orchestras, the Korean and Daejeon Symphony orchestras, the Prague and Moscow chamber orchestras, the Monterrey Philharmonic and the Houston Symphony. His appearances at the Beethoven Festival (Warsaw) and the Great Mountains International Music Festival (Korea, with Sejong) add to his acclaim. These appearances have won him critical praise: as noted in a *Los Angeles Times* review, he is a pianist of "...great skill and accomplishment, a measurable virtuoso bent and considerable musical sensitivity." In 1995, Blocker was appointed the Henry and Lucy Moses Dean of Music and Professor of Piano at Yale University, and in 2006 he was named honorary Professor of Piano at the Central Conservatory of Music in Beijing. His many contributions to the music community include service on the advisory boards for the Avery Fisher Artist Program, the Stoecker Prize at Lincoln Center, the Gilmore Artist Advisory Board, and the Curatorium of the Liszt Ferenc Academy of Music in Budapest. Blocker appears regularly on national radio and television as an artist and commentator and is active as a consultant to several major educational institutions and government agencies. In 2000,

Steinway and Sons featured him in a film commemorating the tercentennial year of the piano, and his recording of three Mozart concertos appear on the Naxos label. In 2004, Yale University Press published *The Robert Shaw Reader*, a collection of Shaw's writings edited by Blocker. The volume received considerable acclaim and is now in its third printing. | *14th Season at Norfolk* | robertblocker.org



Since its inception in 1992, the **BRENTANO STRING QUARTET** (Mark Steinberg *violin*, Serena Canin *violin*, Misha Amory *viola*, Nina Lee *cello*) has appeared throughout the world to popular and critical acclaim. Within a few years of its formation, the Quartet garnered the

first Cleveland Quartet Award and the Naumburg Chamber Music Award. In 1996 the Chamber Music Society of Lincoln Center invited them to be the inaugural members of Chamber Music Society Two, a program which was to become a coveted distinction for chamber groups and individuals. In recent seasons, the Quartet has traveled widely appearing all over the world and had performed in some of the world's most prestigious venues, including Carnegie Hall (New York), the *Concertgebouw* (Amsterdam), the *Konzerthaus* (Vienna) and Suntory Hall (Tokyo). The Quartet has participated in summer festivals such as Aspen, the Edinburgh Festival and the Kuhmo Festival in Finland, and has been privileged to collaborate with such artists as sopranos Jessye Norman and Dawn Upshaw, mezzo-soprano Joyce DiDonato, and pianists Richard Goode and Mitsuko Uchida. The Quartet has a strong interest in both very old and very new music. It has performed many musical works pre-dating the string quartet as a medium, among them Madrigals of Gesualdo, Fantasias of Purcell, and secular vocal works of Josquin. The Quartet has worked closely with some of the most important composers of our time, among them Elliott Carter, Charles Wuorinen, Steven Mackey, and György Kurtág. The Quartet celebrated its tenth anniversary in 2002 by commissioning ten composers to write companion pieces for selections from Bach's *Art of Fugue*, the result of which was an electrifying single concert program. The Quartet has released numerous recordings and most recently can be heard in the 2012 film *A Late Quartet*. In July 2014, the Brentano Quartet began as Quartet-in-Residence at the Yale School of Music, departing from their 15-year residency at Princeton University. The Quartet is named for Antonie Brentano, whom many scholars consider to be Beethoven's "Immortal Beloved." | *7th Season at Norfolk* | brentanoquartet.com

Artist Biographies



MARTIN BRESNICK'S compositions, from opera, chamber and symphonic music to film scores and computer music, are performed throughout the world. Bresnick delights in reconciling the seemingly irreconcilable, bringing together repetitive gestures derived from minimalism with a harmonic palette that encompasses both highly chromatic sounds and more open, consonant harmonies and a raw power reminiscent of rock. At times his musical

ideas spring from hardscrabble sources, often with a very real political import. But his compositions never descend into agitprop; one gains their meaning by the way the music itself unfolds, and always on its own terms. Besides having received many prizes and commissions, the first Charles Ives Living Award from the American Academy of Arts and Letters, The Rome Prize, The Berlin Prize, a Guggenheim Fellowship, and a Koussevitzky Commission, among many others, Bresnick is also recognized as an influential teacher of composition. Students from every part of the globe and of virtually every musical inclination have been inspired by his critical encouragement. Bresnick's compositions are published by Carl Fischer Music Publishers, New York; Bote & Bock, Berlin; CommonMuse Music Publishers, New Haven; and have been recorded by Cantaloupe Records, New World Records, Albany Records, Bridge Records, Composers Recordings Incorporated, Centaur, Starkland Records and Artifact Music. | *23rd Season at Norfolk* | martinbresnick.com



SIMON CARRINGTON, Yale University professor emeritus, has enjoyed a long and distinguished career, performing as singer, double bass player, and conductor, first in the UK and later around the world. From 2003 to 2009, he was professor of choral conducting at Yale University and Director of the Yale Schola Cantorum, a 24-voice chamber choir which he brought to national and now international prominence. During

his Yale tenure, he led the introduction of a new graduate voice degree for singers specializing in oratorio, early music and chamber ensemble, and, with his faculty colleagues, he guided two Yale graduate students to their first-prize wins in consecutive conducting competitions at American Choral Directors Association National Conventions. From 2001 until his Yale appointment, he was Director

of Choral Activities at the New England Conservatory, where he received an Honorary Doctorate in 2014. From 1994 to 2001, he held a similar position at the University of Kansas. Prior to coming to the United States, he was a creative force for twenty-five years with the internationally acclaimed British vocal ensemble The King's Singers, which he co-founded at Cambridge University and which celebrated its 50th anniversary in 2018. Carrington now keeps an active schedule as a freelance conductor and choral clinician, leading workshops and masterclasses round the world. For the 2016-19 academic years he has been Visiting Professor of Choral Conducting at the University of Birmingham, UK. He divides his time between England and France where he lives with Hilary, his wife of 50 years. Their daughter Rebecca (cellist, singer, impressionist, and comedian), lives in Berlin, and their singer-songwriter son James lives in Los Angeles. | *14th Season at Norfolk* | simoncarrington.com



A native of Tennessee, pianist (as well as violinist and violist) **MELVIN CHEN** has performed as a soloist and chamber musician at major venues throughout the US, Canada, and Asia. His performances have been featured on radio and television stations around the globe, including KBS television and radio in Korea, NHK television in Japan, and NPR in the US. Recordings include Beethoven's *Diabelli Variations* on the Bridge label, praised as

"a classic" by the *American Record Guide*, Joan Tower's piano music on the Naxos label and recordings of the Shostakovich piano sonatas and Gordon's *Orpheus and Euridice*. An enthusiastic chamber musician, Chen has collaborated with such artists as Ida Kavafian, David Shifrin, Pamela Frank (Norfolk '85) and with the Shanghai, Tokyo and Miró (Norfolk '98) quartets. He has appeared at numerous festivals including the Bard Music Festival and Music from Angel Fire among others. Chen holds a doctorate in chemistry from Harvard University and a double master's degree from The Juilliard School in piano and violin. Previously, he attended Yale University where he studied with Boris Berman and received a Bachelor of Science in chemistry and physics. Chen was on the piano faculty and served as associate director of the Bard College Conservatory of Music. In 2012, he rejoined the faculty of the Yale School of Music where he serves as Professor in the Practice of Piano and Deputy Dean. In September of 2016, Chen began as Director of the Norfolk Chamber Music Festival. | *10th Season at Norfolk* | melvinchen.com



Born in California, **WENDY CHEN** debuted with the Los Angeles Philharmonic at the age of 15 under conductor André Previn. She won First Prize in the National Chopin Competition, the Young Concert Artists auditions, was an inaugural recipient of the Gilmore Young Artists Award, and was named a Presidential Scholar by the National Foundation for the Arts. Chen is one of

the most sought after pianists and chamber musicians, performing on many of the world's most prestigious concert stages. She has appeared in unique programs that also featured musical legends Art Garfunkel and James Taylor; and in a private concert for The Justices at the United States Supreme Court presented by The Honorable Ruth Bader Ginsburg. Highlights have included an all-Chopin recital at the National Philharmonic Hall in Warsaw, recording with The London Philharmonic, Spoleto USA tours; duo recitals with violinists Anne Akiko Meyers, James Ehnes, Chee-Yun, Elina Vähälä; and cellists Stephen Kates, Carter Brey and Andrés Díaz. Other notable appearances have included a concert for tsunami relief for Japan with Anne Akiko Meyers, tours throughout South America, Finland, The Forbidden City in Beijing, China, and at Festival Week in Tokyo, presented by CHANEL. Chen's performances are regularly heard on NPR's Performance Today. She gives masterclasses and lectures throughout the world, and has served as panelist for the National Endowment for the Arts. | *First Season at Norfolk*



ALLAN DEAN is Professor in the Practice of Trumpet at the Yale School of Music and performs with St. Louis Brass, Berkshire Bach Society and the Yale Brass Trio. In the early music field he was a founding member of Calliope: A Renaissance Band and the New York Cornet and Sacbut Ensemble. Dean was a member of the New York Brass Quintet for 18 years and freelanced in the New York City

concert and recording field for over 20 years. Dean performs and teaches each summer at the Norfolk Chamber Music Festival. He is a frequent soloist with Keith Brion's New Sousa Band and has appeared at the Spoleto and Casals festivals, *Musiki Blekinge* (Sweden) and the Curitiba Music Festival (Brazil) among others. On early instruments he has recorded with Calliope, the Waverly

Consort and the Smithsonian Chamber Players. Before joining the Yale School of Music in 1988, Dean served on the faculties of Indiana University, the Manhattan School of Music, the Hartt School and the Eastman School of Music. He lives in the Berkshire Mountains with his wife Julie Shapiro, an artist, and his daughter Essy, a writer and recent graduate of the Susquehanna University Writer's Institute. Dean is an avid tennis player and practices hatha yoga daily. | *35th Season at Norfolk* | allanjdean.com



Regarded as a "bright soprano" (*Opera News*) with "vocal abilities, musical intuition, and poise...well beyond her years" (*East Hampton Star*), soprano **EMILY DONATO** enjoys connecting with audiences through performances of music ranging from the Baroque to works by contemporary composers. Based in Brooklyn, New York, she has performed as a soloist with Musica Viva NY, the American Symphony Orchestra, and

Juilliard415, and has sung under the batons of conductors including Masaaki Suzuki, Simon Carrington, David Hill, and Nicholas McGegan. Her operatic credits include Miss Wordsworth in *Albert Herring* at the New England Conservatory; Eurydice in Gluck's *Orfeo ed Eurydice* at Bard College; Pamina in *Die Zauberflöte* with Middlebury College; and Gretel in *Hänsel und Gretel* with Diamond Opera Company. A champion of new music, the 2016-2017 season saw Donato sing the world premiere of a one-woman opera, *These Walls*, at the Steinhardt Blackbox at NYU. On the concert stage, she has performed Handel's *Messiah* and *Alexander's Feast*; Bach's *Magnificat* and *Johannes-Passion*; and Orff's *Carmina Burana*. Since the beginning of her musical training in the Brooklyn Youth Chorus, Emily has been passionate about choral repertoire, and has since appeared with world-renowned ensembles such as Bach Collegium Japan; Theatre of Voices; and the Yale Schola Cantorum, with whom she has participated in forthcoming albums on the Hyperion Label. Donato holds a Bachelor of Arts in Music from Bard College, and has studied at the New England Conservatory with Lorraine Nubar. She received her Master of Music from the Yale School of Music in 2019, where she studied with tenor James Taylor. | *First Season at Norfolk*

Artist Biographies



The **EMERSON STRING QUARTET** (Philip Setzer *violin*, Eugene Drucker *violin*, Lawrence Dutton *viola*, Paul Watkins *cello*) has an unparalleled list of achievements spanning four decades: more than 30 acclaimed recordings, nine Grammys® (including two for Best Classical

Album), three Gramophone Awards, the Avery Fisher Prize, and *Musical America's* "Ensemble of the Year. Having celebrated its 40th Anniversary during the 2016-2017 season, Emerson looks towards the future by collaborating with today's most esteemed composers and premiering new works, thus proving their commitment to keeping the art form of the string quartet alive and more relevant than ever. In 2016, Universal Music Group reissued their entire *Deutsche Grammophon* discography in a 52-CD boxed set, and in April 2017, the Quartet released its latest album, *Chaconnes and Fantasias: Music of Britten and Purcell*, the first release on Universal Music Classics' new US classical record label, Decca Gold. The 2017-2018 season reflects all aspects of the Emerson's venerable. In Fall 2017, the Emerson continues its series at the Smithsonian Institution in Washington, DC for its 39th season. Other North American highlights of the season include a performance of *Shostakovich and The Black Monk: A Russian Fantasy*, the new theatrical production co-created by acclaimed theater director James Glossman and the Quartet's violinist, Philip Setzer; and collaborations with the Calidore and Dover quartets. In April 2018, pianist Evgeny Kissin joined the Emerson for three performances at New York's Carnegie Hall, Chicago's Symphony Hall and Boston's Jordan Hall, and appears with the Quartet in France, Germany and Austria. Throughout the season, Emerson has embarked on multiple tours in South America, Asia and Europe. Formed in 1976 and based in New York City, the Emerson was one of the first quartets whose violinists alternated in the first chair position. The Emerson Quartet, which took its name from the American poet and philosopher Ralph Waldo Emerson, is Quartet-in-Residence at Stony Brook University. | *7th Season at Norfolk* | emersonquartet.com



SCOTT HARTMAN is one of the preeminent trombonists of today, performing throughout the US, Europe and Asia as a soloist and chamber musician. Hartman is presently a member of the Yale Brass Trio, Proteus7, the Summit Brass, the Millennium Brass, the Brass Band of Battle Creek and the trombone quartet Four of a Kind. He began his chamber music career as a member of the famed Empire Brass. You

can hear recordings of these groups on the Telarc, Angel / EMI, Sony Classical, Dorian, Summit Brass and Leaping Frog labels. As a chamber musician, Scott has performed in all of the 50 United States. He has been a featured performer with many major US symphony orchestras — including the Chicago Symphony, Boston Symphony, St Louis Symphony, Cincinnati Symphony, Philadelphia Symphony, Detroit Symphony, San Francisco Symphony and many more. Abroad, Hartman has been a soloist with the BBC Orchestra, the New Japan Philharmonic, the Caracas Symphony, the Simone Bolivar Symphony, Bursa State Symphony Orchestra (Turkey), the National Symphony of Taiwan, the Daejeon Philharmonic (South Korea) and the Korean Orchestra (Seoul, South Korea). Hartman heads the trombone department at Yale University. Each summer, Hartman performs and coaches brass chamber music at the Norfolk Chamber Festival, the Raphael Mendez Brass Institute and the Chautauqua Music Festival. | *19th Season at Norfolk* | slushpump.com



Through his activities as performer and educator, pianist **GILBERT KALISH** has become a major figure in American music making. A native New Yorker, Kalish studied with Leonard Shure, Julius Hereford and Isabelle Vengerova. He is a frequent guest artist with many of the world's most distinguished chamber ensembles. He was a founding member of the Contemporary Chamber Ensemble, a pioneering new music group that flourished during the

1960s and 1970s. He is noted for his partnerships with other artists, including cellists Timothy Eddy and Joel Krosnick, soprano Dawn Upshaw, and, perhaps most memorably, his thirty-year collaboration with mezzo-soprano Jan DeGaetani. In addition to serving as head of the performance faculty at Stony Brook, Kalish has also served on the faculties of the Tanglewood Music Center, the Banff Centre and the Steans Institute at Ravinia. In 1995, the University of Chicago presented him with the Paul Fromm Award for distinguished service to the music of our time. Kalish's discography of some 100 recordings encompasses classical repertoire, 20th-century masterworks and new compositions. Of special note are his solo recordings of Charles Ives' *Concord Sonata* and Sonatas of Joseph Haydn, an immense discography of vocal music with Jan DeGaetani and landmarks of the 20th Century by composers such as Carter, Crumb, Shapey and Schoenberg. | *Second Season at Norfolk*



Violinist **ANI KAVAFIAN** enjoys a prolific career as a soloist and chamber musician. She has performed with virtually all of America's leading orchestras, including the New York Philharmonic, Philadelphia, Cleveland, San Francisco and Detroit Symphony Orchestras among many others. As a renowned chamber musician, she has performed with the Chamber Music Society of Lincoln Center since 1979.

Kavafian appears frequently with her sister, violinist and violist Ida Kavafian. Together they have performed with the symphonies of Detroit, Colorado, Tucson, San Antonio, and Cincinnati, and have recorded on the Nonesuch label. Kavafian is a member of Trio da Salo, and has teamed with clarinetist David Shifrin and pianist André-Michel Schub to form the Kavafian-Schub-Shifrin Trio, with whom she tours frequently as violinist and violist. Kavafian has received the Avery Fisher Career Grant and the Young Concert Artists International Auditions award, has appeared at the White House on three separate occasions, and has been featured on many network and PBS television music specials. Her recordings can be heard on the Nonesuch, RCA, Columbia, Arabesque, and Delos labels. Born in Istanbul, Turkey of Armenian heritage, Kavafian began piano lessons at the age of three. At age nine, in the US, she began the study of the violin with Ara Zerounian and Mischa Mischakoff, eventually she went on to study at The Juilliard School. Kavafian is on the faculty of Yale University and plays a 1736 Muir McKenzie Stradivarius violin. She lives in Westchester County, NY with her husband, artist, Bernard Mindich. | *11th Season at Norfolk*



A winner of the coveted 2002 Grawemeyer Award for Music Composition and one of the youngest composers ever awarded the Pulitzer Prize, **AARON JAY KERNIS** has taught composition at the Yale School of Music since 2003. His music appears on orchestral, chamber, and recital programs worldwide and he has been commissioned for many of the world's foremost performing artists and ensembles, including sopranos Renée Fleming and

Dawn Upshaw, violinist Joshua Bell, guitarist Sharon Isbin, the New York Philharmonic, San Francisco Symphony, Saint Paul Chamber Orchestra, the Walt Disney Company and the Chamber Music Society of Lincoln Center. He was awarded the Nemmers Prize from

Northwestern University, the Stoecker Prize from the Chamber Music Society of Lincoln Center, a Guggenheim Fellowship, and the Rome Prize. He received a GRAMMY® award for his Violin Concerto as well as nominations for *Air* and his Second Symphony. Kernis is Workshop Director of the Nashville Symphony Composer Lab and previously served as the Minnesota Orchestra's New Music Adviser and co-founded and directed the Minnesota Orchestra Composer Institute for 11 years. He is a member of the American Academy of Arts and Letters. His music is available on Nonesuch, Phoenix, New Albion, Argo, New World, CRI, Naxos, Virgin, Arabesque and other labels. He lives in New York City with his wife and two children.

| *11th Season at Norfolk*



The music of **DAVID LANG** has been performed by major music, dance, and theater organizations throughout the world, and has been performed in the most renowned concert halls and festivals in the United States and Europe. He is the co-founder and co-artistic director of New York's legendary music festival Bang on a Can. In 2008 Lang was awarded the Pulitzer Prize in Music for *The Little Match Girl Passion*, commissioned by

Carnegie Hall. His many other honors include the Rome Prize, the Revson Fellowship with the New York Philharmonic, and grants from the Guggenheim Foundation, the National Endowment for the Arts and the American Academy of Arts and Letters. Lang was *Musical America's* 2013 Composer of the Year, and held Carnegie Hall's Deb's Composer Chair for the 2013-2014 season. David Lang holds degrees from Stanford University and the University of Iowa, and received a DMA from the Yale School of Music. His music is published by Red Poppy (ASCAP) and is distributed worldwide by G. Schirmer, Inc. Lang joined the Yale School of Music faculty in 2008. | *9th Season at Norfolk* | davidlangmusic.com

Artist Biographies



Prize-winning composer **HANNAH LASH** (Norfolk '12) received the ASCAP Morton Gould Young Composer Award, a Charles Ives Scholarship from the American Academy of Arts and Letters, a Fromm Foundation Commission, a fellowship from Yaddo Artist Colony, the Naumburg Prize, the Barnard Rogers Prize and the Bernard and Rose Sernoffsky Prize. She has received commissions from the Fromm Foundation, the

Naumburg Foundation, the Great Lakes Chamber Music Festival, Aspen Music Festival, Duo, Case Western Reserve's University Circle Wind Ensemble and the Aspen Contemporary Ensemble among others. Her orchestral music has been singled out by the American Composers Orchestra for the 2010 Underwood New Music Readings with Furthermore, and by the Minnesota Orchestra which selected her work *God Music*, *Bug Music* for performance in January 2012 as part of the Minnesota Composers Institute. Her chamber opera, *Blood Rose*, was presented by NYC Opera's VOX in the spring of 2011, and in 2015, the American Composers Orchestra premiered her Concerto for Harp and Chamber Orchestra. Lash's music has also been performed at Carnegie Hall, the Chelsea Art Museum, Harvard University, Tanglewood Music Center and the Chicago Art Institute. Her primary teachers include Martin Bresnick, Bernard Rands, Julian Anderson, and Robert Morris. Her music is published by Schott. Lash serves on the composition faculty at Yale School of Music. | *6th Season at Norfolk* | hannahlash.com



The **MIRÓ QUARTET** (Daniel Ching *violin*, William Fedkenheuer *violin*, John Largess *viola*, Joshua Gindele *cello*) is one of America's most celebrated and dedicated string quartets, and for the past twenty years has performed on the world's most prestigious concert

stages, earning accolades from passionate critics and audiences alike. Based in Austin, TX, and thriving on the area's storied music scene, the Miró (Norfolk '96 and '98) takes pride in finding new ways to communicate with audiences of all backgrounds while cultivating the tradition of chamber music. Highlights of recent seasons include sold-out return to Carnegie Hall; a performance at the Saratoga Performing Arts Center as part of the Chamber Music Society of Lincoln Center's inaugural residency; the world premiere a concerto for string quartet and orchestra by Pulitzer Prize-winning composer

Kevin Puts; performances of the complete Beethoven Cycle at the Orcas Island Chamber Music Festival and at Tokyo's Suntory Hall; and debuts in Korea, Singapore, and at the Hong Kong International Chamber Music Festival. The Quartet's 2018-19 season includes performances for the New York Philharmonic with Gabriel Kahane; collaborations with Anton Nel, Clive Greensmith, and Martin Beaver; and appearances with the Detroit Chamber Music Society and the LMMC in Montreal. Other recent highlights include performances at the Phillips Collection, the Green Music Center, Chamber Music Northwest, and the Chamber Music Society of Lincoln Center, as well as collaborations with David Shifrin, André Watts, and Wu Han. Since 2003 the Miró has served as the quartet-in-residence at the University of Texas at Austin Sarah and Ernest Butler School of Music, and in 2005, the Quartet became the first ensemble ever to be awarded the coveted Avery Fisher Career Grant. The Miró Quartet took its name and its inspiration from the Spanish artist Joan Miró, whose Surrealist works — with subject matter drawn from the realm of memory, dreams, and imaginative fantasy — are some of the most groundbreaking, influential, and admired of the 20th century. | *4th Season at Norfolk* | miroquartet.com



Australian pianist **LISA MOORE** has been described as “brilliant and searching” (*The New York Times*) and “New York’s queen of avant-garde piano” (*The New Yorker*). She has released ten solo and more than 30 collaborative discs. Her solo 2016 album *The Stone People* (Cantaloupe) appeared on *The New York Times* Top Classical Albums list, and Naxos Critics’ Choice. Moore has collaborated with a large and diverse range of ensembles

including the London Sinfonietta, New York City Ballet, Chamber Music Society of Lincoln Center, American Composers Orchestra, Steve Reich Ensemble, and Sō Percussion. From 1992 through 2008, she was the founding pianist for the Bang on a Can All-Stars, winning the 2005 Musical America Ensemble of the Year Award. Moore is a member of TwoSense, Grand Band, Ensemble Signal, and the Paul Drescher Double Duo. Festival appearances include Lincoln Center, Big Ears, BAM Next Wave, Gilmore, Graz, Tanglewood, Aspen, *Wien Modern*, *Paris d’Automne*, BBC Proms, Israel, and Warsaw. Moore won the Silver Medal in the 1981 Carnegie Hall International American Music Competition. She has collaborated with more than 200 composers including Elliot Carter, Iannis Xenakis, Frederic Rzewski, Julia Wolfe, Ornette Coleman, Meredith Monk, and Martin Bresnick. As an artistic curator, Moore directed Australia’s Canberra International Music Festival ‘08 Sounds Alive series. Moore is a regular guest at the Australian National Academy of Music in Melbourne. | *14th Season at Norfolk* | lisamoore.org



FRANK MORELLI, the first bassoonist awarded a doctorate by The Juilliard School, studied with Stephen Maxym at the Manhattan School of Music (MSM) and Juilliard. With over 160 recordings for major labels to his credit, the Orpheus Chamber Orchestra CD *Shadow Dances* featuring him won a 2001 GRAMMY® Award. He has made nine appearances as soloist in New York's Carnegie Hall and appeared with the

Chamber Music Society of Lincoln Center on numerous occasions, including at the White House for the final state dinner of the Clinton presidency. He is a member of Windscape, woodwind ensemble in residence at MSM. Chosen to succeed his teacher, he serves on the faculties of the Yale School of Music, Juilliard, MSM, SUNY Stony Brook and the Glenn Gould School in Toronto. He is principal bassoonist of Orpheus and has released four solo recordings on MSR Classics: *From the Heart* and *Romance and Caprice* with pianist Gilbert Kalish; *Bassoon Brasileiro* with Ben Verdery and *Orpheus and Baroque Fireworks* with Kenneth Cooper, of which *American Record Guide* stated: "the bassoon playing on this recording is a good as it gets." *Gramophone* magazine proclaimed his playing "a joy to behold." He has published several transcriptions for bassoon and various ensembles and compiled the landmark excerpt book of Stravinsky's music for the bassoon, entitled *Stravinsky: Difficult Passages*. | 26th Season at Norfolk | morellibassoon.com



Born and raised in Palm Beach Gardens, Florida, **AMY NICKLER** began playing the violin at age six. Six years later she switched to the double bass and has loved it ever since. Nickler has participated as a Fellowship recipient in several festivals such as the Brevard Music Center, Eastern Music Festival, Miami Music Festival, Marrowstone, Norfolk Chamber Music Festival, and the Oslo *Kammerakademi*.

In July 2016, Nickler was a winner of the Concerto Competition honoring Ida Haendel with the opportunity to perform as a soloist in the New World Center with the Miami Music Festival Orchestra. Aside from performing, Nickler enjoys her time as a Teaching Fellow for the Nat King Cole Generation Hope, Inc. and the Volta Music Foundation in Havana, Cuba. Nickler received her Bachelor of Music degree in 2017 from the Lynn Conservatory where she studied with Timothy Cobb, and her Master of Music degree from the Yale School of Music in 2019 following studies with Donald Palma. Amy will be pursuing an Advanced Certificate at Bard College as a member of The Orchestra NOW. | 2nd Season at Norfolk



JULIAN PELLICANO is currently the Resident Conductor of the Winnipeg Symphony Orchestra, where he leads the orchestra in a wide variety of programs throughout the year. A musician with a penchant for collaboration, Pellicano regularly works with a variety of different ensembles, orchestras and world class artists. He has toured Turkey conducting new pieces that blend both western and Turkish classical instruments,

collaborated with Soprano / Director Susan Narucki and the Kallisti Ensemble conducting Pascal Dusapin's opera *To Be Sung*, worked with Dr. Paul Lehrman to create a new performance edition for the original 1923 version of George Antheil's *Ballet Mécanique*, and has performed with many world-class soloists including pianist Ann Schein, baritone Thomas Meglitoranza, composer / pianist Timo Andres (Norfolk '04), and electric guitarist Andy Summers (The Police). In addition, Pellicano led the premiere of Martin Bresnick's critically acclaimed opera *My Friend's Story* at the International Festival of Arts and Ideas and conducted at Carnegie Hall with members of the Yale Philharmonia Orchestra. Pellicano has worked in masterclasses with Kurt Masur, Peter Eötvös, Zsolt Nagy, Martyn Brabbins, Carl St. Clair, *L'Orchestre Philharmonique du Luxembourg* and the Royal Scottish National Orchestra. He holds degrees from the Peabody Conservatory, the Royal College of Music (Stockholm), and the Yale School of Music where he was awarded the 2008 Presser Music Award and the Philip F. Nelson Award. | 10th Season at Norfolk | julianpellicano.com



Pianist, harpsichordist and fortepianist **ILYA POLETAEV** (Norfolk '04) took First Prize at the 2010 International Johann Sebastian Bach Competition in Leipzig. A prize winner at the 2011 George Enescu competition, he also won First Prize at the 2008 XX *Concorso Sala Gallo* Piano Competition in Monza, Italy, as well as the Audience, Bach and Orchestra Prizes. He is also the winner of the 2009 Astral Artists auditions.

A musician with an inquisitive mind, who explores repertoire from the sixteenth to the present century, Poletaev has performed extensively in Europe, Canada, Russia, Israel and the United States both as a soloist and a chamber musician. Engagements include appearances at the *Leipzig Gewandhaus*, *Klavier-Festival Ruhr*, *Dresdner Musikfesttage*, *Accademia Filarmonica Romana*, the Weill Hall in Carnegie Hall, Caramoor Festival, Chamber Music Northwest and many other prestigious venues. In 2011 he was appointed Professor of Piano at the Schulich School of Music of McGill University. He previously served on the faculty of Yale

Artist Biographies

University. Born in Moscow, he moved to Israel and then to Canada, where he studied with Marietta Orlov, a student of the legendary Florica Musicescu, and harpsichordist Colin Tilney. Poletaev holds an MM and a DMA from Yale, which he completed under the guidance of Boris Berman. | *7th Season at Norfolk* | ilyapoletaev.com



A native of Pennsylvania, horn player **WILLIAM PURVIS** enjoys a career in the US and abroad as soloist, chamber musician, conductor, and educator. A passionate advocate of new music, he has participated in numerous premieres as hornist and conductor. Purvis is a member of the New York Woodwind Quintet, Orchestra of St. Luke's, Yale Brass Trio and Triton Horn Trio, and is an emeritus member of Orpheus. A frequent guest

artist with the Chamber Music Society of Lincoln Center, he has also collaborated with the Tokyo, Juilliard and Orion string quartets. His extensive list of recordings spans from original instrument performance and standard repertoire through contemporary solo and chamber music to recordings of contemporary music as conductor. His recent recording of Peter Lieberman's Horn Concerto (Bridge) received a GRAMMY® and a WQXR Gramophone Award. Purvis is currently a faculty member at the Yale School of Music. At Yale, he is coordinator of winds and brass and is the director of the Yale Collection of Musical Instruments. | *34th Season at Norfolk*



RAMAN RAMAKRISHNAN is a founding member and current cellist of the Horszowski Trio. As a former founding member of the Daedalus Quartet, Ramakrishnan won the grand prize at the 2001 Banff International String Quartet Competition and has performed coast-to-coast in the US and Canada, Asia and across Europe. The Quartet has been in residence at the Chamber Music Society of Lincoln Center, the University

of Pennsylvania, and Columbia University, where Ramakrishnan maintains a teaching studio. He has given solo recitals in New York, Boston, Seattle, and Washington, D.C., and has performed at Caramoor and Bargemusic, with the Boston Chamber Music Society, and at the Aspen, Charlottesville, Lincolnshire (UK), Marlboro, Mehli Mehta (India), and Vail Music Festivals. He is a member of the East Coast Chamber Orchestra, and has performed, as guest principal cellist, with the Saint Paul Chamber Orchestra. As a guest member of Yo-Yo Ma's Silk Road Ensemble, he has collaborated with musicians from the Iraqi National Symphony Orchestra and

performed in New Delhi and Agra, India and in Cairo, Egypt. Ramakrishnan was born in Athens, Ohio and grew up in East Patchogue, New York. His father is a molecular biologist and his mother is the children's book author and illustrator Vera Rosenberry. He holds a bachelor's degree in physics from Harvard University and a master's degree in music from The Juilliard School. He lives in New York City with his wife, the violist Melissa Reardon. Ramakrishnan plays a Neapolitan cello made by Vincenzo Jorio in 1837.

| *Second Season at Norfolk*



GRAMMY®-nominated violist **MELISSA REARDON** (Norfolk '97) is a versatile performer whose playing spans all genres of the viola literature. A First Prize Winner of the Washington International Competition, and the only violist to win top prizes in consecutive HAMS International Viola Competitions, Reardon's playing has been described as "elegant" and "virtuosic" (Classical Voice). Solo engagements have included

performances at the Stevens Center, Kennedy Center, Symphony Hall, and Jordan Hall. She has performed as soloist with *Camerata Notturna*, the Boston Symphony and, most recently, the East Carolina Symphony. She has given recitals in North Carolina, New York, Boston, and Philadelphia, and maintains an international performing schedule as a member of the Enso String Quartet. Reardon is also a founding member of the East Coast Chamber Orchestra (ECCO) and a sought-after collaborative musician. She has performed with the Miami, Miró, Daedalus, and Borromeo Quartets, and with members of the Guarneri, Mendelssohn, Brentano, St. Lawrence and Shanghai Quartets as well as the Beaux Arts Trio. In addition to numerous festival appearances, Reardon has toured with Yo-Yo Ma's Silk Road Ensemble and Musicians from Marlboro. In 2006, she was one of four violists internationally to participate in Chamber Music Connects the World with Gidon Kremer and Yuri Bashmet in Kronberg, Germany. Reardon holds degrees from the Curtis Institute of Music and the New England Conservatory. Assistant Professor of Viola at East Carolina University from 2006-2013, Reardon began as the Portland Chamber Music Festival's Artistic Director following the conclusion of the Festival's 25th anniversary season in August 2018. She is married to the cellist Raman Ramakrishnan. | *Second Season at Norfolk*



ROOMFUL OF TEETH is a GRAMMY®-winning vocal project dedicated to reimagining the expressive potential of the human voice. Through study with masters from vocal traditions the world over, the eight-voice ensemble continually expands its vocabulary of singing techniques and, through an ongoing commissioning process, forges a new repertoire without borders. Founded in 2009 by Brad Wells, Roomful of Teeth gathers annually at the Massachusetts Museum of Contemporary Art (MASS MoCA) in North Adams, Massachusetts, where they've studied with some of the world's top performers and teachers in Tuvan throat singing, yodeling, Broadway belting, Inuit throat singing, *Korean P'ansori*, Georgian singing, Sardinian *cantu a tenore*, Hindustani music, Persian classical singing and Death Metal singing. Commissioned composers include Rinde Eckert, Fred Hersch, Merrill Garbus (of tUnE-yArDs), William Brittelle, Toby Twining, Missy Mazzoli, Julia Wolfe, Ted Hearne and Ambrose Akinmusire, among many others. | *First Season at Norfolk* | roomfulofteeth.org



Pianist **ANDRÉ-MICHEL SCHUB'S** recent appearances have included orchestras in Memphis, Santa Barbara, and Williamsburg, Virginia, and solo recitals in Washington and Phoenix. He has also performed joint recitals with violinist Cho-Liang Lin and trio concerts with David Shifrin and Ani Kavafian and completed a recording project of Mozart's music to commemorate the tenth season of the Virginia Arts Festival.

Winner of the 1974 Naumburg International Piano Competition, recipient of the 1977 Avery Fisher Career Grant, and grand prize winner of the 1981 Van Cliburn International Piano Competition, Schub has been the Artistic Director of the Virginia Arts Festival Chamber Music Series since 1997. He appears as guest artist at Mostly Mozart, Tanglewood, Ravinia, the Blossom Festival, Wolf Trap and the Casals Festival in Puerto Rico. He has performed with the Boston, Chicago, Cincinnati, Dallas, Detroit, St. Louis and Milwaukee symphonies; the Cleveland and Philadelphia orchestras; the Los Angeles, New York, and Rochester philharmonics; the Royal *Concertgebouw*; the Bournemouth Symphony and the New York Pops in Carnegie Hall. | *9th Season at Norfolk*

JOANNA SEATON (See Donald Sosin)



DAVID SHIFRIN, clarinet, has appeared as soloist with the Philadelphia, Pittsburgh, Houston, Dallas, Denver, Kansas City, Milwaukee, Calgary, and Edmonton symphony orchestras, *l'Orchestre de la Suisse Romande*, the Los Angeles Chamber Orchestra and the New York Chamber Symphony. Currently music director of Chamber Music Northwest, Shifrin was awarded an Avery Fisher Career Grant in May

1987. He is also the recipient of a Solo Recitalist Fellowship from the NEA. His recording for Delos of the Mozart Clarinet Concerto received a 1987 Record-of-the-Year award from *Stereo Review*, and he was nominated for a GRAMMY® as Best Classical Soloist with Orchestra for his 1989 recording of the Copland Clarinet Concerto on Angel/EMI. Since 1989, he has been an artist member of the Chamber Music Society of Lincoln Center and from 1992–2004 he was its Artistic Director. Shifrin also serves as Artistic Director of the Yale School of Music's Chamber Music Society and Yale in New York series. | *18th Season at Norfolk* | davidshifrin.com



Praised for his "virtuosic," "dazzling" and "brilliant" performances (*The New York Times*) and his "bold, keen sound" (*The New Yorker*), oboist **JAMES AUSTIN SMITH** performs new and old music across the United States and around the world. Smith is an artist of the Chamber Music Society of Lincoln Center, the International Contemporary Ensemble (ICE), Decoda and the Poulenc Trio, co-principal oboist

of the Orpheus Chamber Orchestra and Artistic and Executive Director of Tertulia, a chamber music series that takes place in restaurants in New York and San Francisco. He is a member of the faculties of Stony Brook University and the Manhattan School of Music. Smith's festival appearances include Marlboro, Lucerne, Music@Menlo, Spoleto USA, Bowdoin, Bay Chamber Concerts, Mecklenburg-Vorpommern and Orlando. He has also performed with the St. Lawrence, Parker, Rolston, and Orion string quartets and recorded for the Nonesuch, Bridge, Mode, and Kairos labels. Smith received his Master of Music degree in 2008 from the Yale School of Music and graduated in 2005 with Bachelor of Arts (Political Science) and Bachelor of Music degrees from Northwestern University. He spent a year as a Fulbright Scholar in Leipzig, Germany at the *Hochschule für Musik und Theater* "Felix Mendelssohn-Bartholdy" and is an alumnus of Ensemble Connect, a collaboration of Carnegie Hall, The Juilliard School, the Weill

Artist Biographies

Music Institute and the New York City Department of Education. Smith's principal teachers are Stephen Taylor, Christian Wetzel, Humbert Lucarelli and Ray Still. Follow him on Instagram @jaustinsmith. | *First Season at Norfolk* | jamesaustinsmith.com



DONALD SOSIN and **JOANNA SEATON** are among the world's foremost silent film musicians, bringing their unique blend of keyboards, vocals and percussion to major film festivals (New York, Telluride, San Francisco, Seattle, Houston, TriBeCa, Denver) — and museums

(MoMA, MOMI, BAM, MFA Boston, the Berlin *Filmmuseum*, and Moscow's Lumiere Brothers Gallery). Other venues include the Yorkshire Silent Film Festival (UK), Asia's largest film and music festival in Jecheon, South Korea, the Thailand Silent Film Festival, the University of Calgary, and the Banff Center. They appear frequently at Yale, Brown, and Emory Universities, as well as the National Gallery of Art. Commissions include two songs for the Chicago Symphony Chorus. Sosin's orchestral commissions include the San Francisco Chamber Orchestra, MoMA and Bologna's *Il Cinema Ritrovato*. His orchestral score for *Sherlock Holmes* (1916) was premiered in Odessa (Ukraine) for 15,000 spectators. Sosin and Seaton have created scores for over 60 silent film DVDs on the Criterion, KinoLorber, Milestone, Flicker Alley, and European labels. Sosin holds composition degrees from the University of Michigan and Columbia University. Seaton holds a degree in theatre arts from Cornell University. They have taught songwriting and silent film music workshops in many schools and university workshops including in Syracuse, Denver, and San Francisco, as well as masterclasses for professionals in Connecticut and Italy. Sosin and Seaton met working on a musical on 42nd Street. They travelled with the Broadway tour of *Joseph and the Amazing Technicolor Dreamcoat* for 14 months, teaching over 1,000 children to sing, dance, and act in the show. They have two musical children, Nicholas and Mollie, and live in Lakeville, CT. | *First Season at Norfolk*



Oboist **STEPHEN TAYLOR** holds the Mrs. John D. Rockefeller III solo oboe chair with the Chamber Music Society of Lincoln Center. He is also solo oboe with the New York Woodwind Quintet, the Orchestra of St. Luke's, the St. Luke's Chamber Ensemble (where he is co-director of chamber music) and the American Composers Orchestra among others. He also plays as co-principal oboe with the Orpheus Chamber

Orchestra. He appears regularly as soloist and chamber musician at such major festivals as Spoleto, Chamber Music Northwest, and Schleswig-Holstein. *Stereo Review* named his recording on *Deutsche Grammophon* with Orpheus of Mozart's *Sinfonia Concertante* for winds as the Best New Classical Recording. Included among his more than 200 other recordings is the premiere of Elliott Carter's Oboe Quartet, for which Taylor received a GRAMMY® nomination. Taylor is a faculty member of The Juilliard School. He also teaches at SUNY Stony Brook and the Manhattan School of Music. The Fromm Music Foundation at Harvard University awarded him a performer's grant in 1981. Taylor joined the faculty of the Yale School of Music in the fall of 2005. | *13th Season at Norfolk*



CHRISTOPHER THEOFANIDIS is one of the more widely performed American composers of his generation. He regularly writes for a variety of musical genres, from orchestral and chamber music to opera and ballet. His work, *Rainbow Body*, loosely based on a melodic fragment of Hildegard of Bingen, has been programmed by over 120 orchestras internationally.

Theofanidis' works have been performed by such groups as the New York Philharmonic, the London Symphony, the Philadelphia Orchestra, the Orpheus Chamber Orchestra and the Moscow Soloists. His Symphony No. 1 has been released on disc by the Atlanta Symphony. Theofanidis has written widely for the stage, from a work for the American Ballet Theatre, to multiple dramatic pieces, including *The Refuge* for the Houston Grand Opera and *Heart of a Soldier* with Donna DiNovelli for the San Francisco Opera. His large-scale piece *The Here and Now*, for soloists, chorus, and orchestra was nominated for a GRAMMY® award in 2007. Theofanidis is currently on the faculty of Yale University, has taught at the Peabody Conservatory and The Juilliard School, and is a fellow of the US-Japan's Leadership Program. | *11th Season at Norfolk* | theofanidismusic.com



RANSOM WILSON has long been recognized internationally as one of the greatest flutists of his generation. After graduation from the Juilliard School, he spent a year in Paris as a private student of Jean-Pierre Rampal. In 1976 he gave his official debut concert in New York City, with Rampal as his guest artist. An exclusive recording contract with Angel/EMI followed soon thereafter, along with extensive

performances all over the world. As flute soloist, he has appeared in concert with some of the greatest orchestras and artists of our time, including the Chicago Symphony, Philadelphia Orchestra,

San Francisco Symphony, London Symphony, Frederica von Stade, Jessye Norman, Nadja Salerno-Sonnenberg, Jean-Pierre Rampal, Sir James Galway and Robin Sutherland. Turning increasingly to a career in orchestral and operatic conducting, Wilson founded Solisti New York orchestra in 1981, with which he has appeared as conductor in hundreds of concerts and recordings. More recently he has conducted two productions at the New York City Opera, and has been a member of the musical staff at the Metropolitan Opera since 2006. Additionally, Wilson is artistic director and conductor of the ensemble Le Train Bleu. He has appeared as guest conductor with England's London Symphony Orchestra and Hallé Orchestra, the Hermitage State Orchestra in Russia, the Cracow Philharmonic (Poland), the Saint Paul Chamber Orchestra, Los Angeles Chamber Orchestra, San Francisco Chamber Symphony, and Orchestra of St. Luke's among many others. Wilson hails from Tuscaloosa, Alabama, and is an Artist of the Chamber Music Society of Lincoln Center, Professor of Flute at Yale University, Assistant Conductor at the Metropolitan Opera, and Artistic Director of Le Train Bleu ensemble. | *18th Season at Norfolk* | ransomwilson.com



Noted for his fluency of playing, and expressive warmth (*Boston Musical Intelligencer*, *Melrose Free Press*), cellist **JACQUES LEE WOOD** (Norfolk '08) enjoys an active and varied musical career. His passion for teaching and research complements a performance career that explores a broad range of interests: from historically informed performance on baroque cello to commissioning and performing new works on modern and

electric cello. Wood is a founding member of the Boston-based *Antico Moderno*, a period chamber ensemble that commissions new works for period instruments, StringLab, a duo with guitarist Simon Powis (Norfolk '07), and the NYC-based bluegrass band Cathedral. An avid chamber musician, Wood is currently a member of the Pedroia String Quartet, resident musician and cellist of the Sumner Quartet, and recent member of Trio Klaritas. He often appears with A Far Cry, Yale *Schola Cantorum*, Trinity Baroque Orchestra, *Bachsolisten* Seoul, Bach Collegium Japan, Firebird Ensemble, and Handel and Haydn Society. Wood has been a visiting artist at the Norfolk Chamber Music Festival, the Great Mountains Festival (South Korea), Korea Strings Research Institute, and International Musical Arts Institute among others. He has recorded on the Hyperion and Parma labels, and is currently recording with the Pedroia Quartet under the Parma/Naxos labels. Wood completed his BM at the New England Conservatory of Music under Laurence Lesser, and holds an MM and DMA from Yale University, where he studied with Aldo Parisot. | *6th Season at Norfolk* | jacquesleewood.com

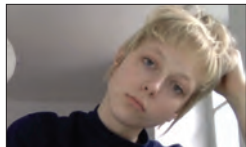


Pianist **WEI-YI YANG** (Norfolk '94) has earned worldwide acclaim for his captivating performances and imaginative programming. Winner of the gold medal in the San Antonio International Piano Competition, he has appeared on the stages of Lincoln Center, the Kennedy Center, and major venues across America, Asia, Europe and Australia. Most recently, he was praised by *The New York Times* in a "sensational" performance of Messiaen's

Turangalila-Symphonie at Carnegie Hall. Born in Taiwan of Chinese and Japanese heritage, Yang studied first in the United Kingdom, and then in the US with renowned Russian pianists Arkady Aronov at the Manhattan School of Music and Boris Berman at Yale. Yang's performances have been featured on NPR, PBS, *Association Relative à la Télévision Européenne*, the Australian Broadcasting Company, and on recordings by Ovation, Albany Records, Renegade Classics, and the Holland-America Music Society. A dynamic chamber musician, Yang is a frequent guest artist at festivals across the US from Norfolk to Napa Valley and abroad, including Germany, Serbia, Montenegro, and Mexico. He has adjudicated at the Isidor Bajic Piano Memorial Competition, the San Antonio International Piano Competition, and the Concert Artists Guild auditions. In 2004, Yang received his doctorate from Yale, where he joined the faculty in 2005.

| *12th Season at Norfolk*

Fellow Biographies



ERIKA BELL is a Los Angeles-based composer drawn to intuition, preference, and the personal. She frequently derives from objects, found text, and sounds. She juxtaposes strict notation with elements of openness in the use of time and material. Her work often slowly and methodically unravels, placing an importance on pacing to allow for a full immersion to the audible phenomenon of beating, cyclical melodic/harmonic loops and washes of texture. Bell has had work performed at the Göteborg Art Sounds Festival (Sweden), and — in Los Angeles — the Walt Disney Concert Hall, Zebulon, The Dog Star Festival, the wulf., and Human Resources among others. | erikabell.com



YU-TING CHENG is an award-winning clarinetist and composer. She has captivated audiences since 2003 after winning the first prize at Taipei Student Music Competition and the most prestigious national music competition Hsing-Tien Kong Young Artist Award. She was selected to be outstanding alumna by Taiwan Chapter Society of Peabody Institute Alumni in 2016. As a composer, Cheng's *Haya* for solo clarinet and electronics was accepted by the 2016 Electronic Music Midwest Festival (KS) and the 2018 New York City Electroacoustic Music Festival. In 2016, she was invited to present a TEDx Talk on the composition process of *Haya* at Stony Brook University.



JORDYN GALLINEK is an American composer, educator, and bassoonist based in New York. She began studying music at the age of eight, discovering a passion for composition soon after exploring every instrument she encountered. Gallinek graduated from NYU with a BM in composition and an MA in music education, and is currently pursuing her master's in composition at The Juilliard School studying with Christopher Rouse. Praised by Rouse as "a great talent" and her mother as "better than expected," Jordyn's works have been performed in the United States and Asia, notably by the Juilliard Orchestra, Oregon Wind Quintet, and Cassatt String Quartet. | jordyngallinek.com



BALDWIN GIANG (b. 1992, Philadelphia) is a composer whose music aims to empower communities of audiences and performers by creating concert experiences that are opportunities for collective wonder and judgment. His music has been heard in venues such as Carnegie Hall, Symphony Center, and *Chateau de Fontainebleau*, performed by groups including

the Albany Symphony, New York Youth Symphony, Curtis Symphony Orchestra, Civic Orchestra of Chicago, International Contemporary Ensemble, JACK quartet, Spektral Quartet, and Arditti Quartet. Giang is a graduate of Yale University and the University of Michigan-Ann Arbor, and is currently a PhD candidate and Fellow at the University of Chicago. | baldwingiang.com



Violist **BETHANY HARGREAVES** has performed as a solo, chamber, and orchestral musician across North America, China, Europe, and Israel. Hargreaves has participated

in festivals including the Kneisel Hall Chamber Music Festival, Perlman Music Program, and Taos School of Music. She has collaborated in concert with Itzhak Perlman, Peter Salaff, Donald Weilerstein, and members of the Cleveland Orchestra. Hargreaves is a member of the Hartford Symphony Orchestra and regularly collaborates with the New York Classical Players and Noree Chamber Soloists. She has studied at the Cleveland Institute of Music and The Juilliard School. Ms. Hargreaves is currently studying at the Yale School of Music with Ettore Causa.



From The Woodlands, TX, **SCOTT LEGER** is a first-year Horn Fellow at the New World Symphony. In addition to performances in Miami Beach at the New World Center, Leger has

performed with the Omaha Symphony, South Dakota Symphony, and Tanglewood Music Center Orchestra. He enjoys performing in a variety of capacities including as a soloist, chamber musician, and orchestral ensembles. As an arranger, Leger seeks to adapt old repertoire, shaping them for new ensembles and audiences. He received his Master of Music from the Yale School of Music and his Bachelor of Music in music education and performance from Southern Methodist University in Dallas, TX. | scottlegerhorn.com



Named one of CBC's (Canada) "30 Hot Canadian Classical Musicians Under 30," violinist **GREGORY LEWIS** has appeared with the Winnipeg, Kitchener-Waterloo, Thunder Bay, University of

Manitoba, and Consortium Aurora Borealis symphony orchestras. His spring 2019 engagements include a recital at the Lincoln Center with the United Nations Chamber Music Society, a Carnegie Hall recital with the Yale in New York series, a Scandinavian tour with Juilliard415, and a fellowship at the Toronto Summer Music Chamber Music Institute. Lewis graduated from the Yale School of Music this spring, where he completed his Master of Music degree with Ani Kavafian as a George W. Miles Fellow.



DANIEL MCGEE is currently, pursuing his undergraduate degree at the New England Conservatory where he studies with Kati Agocs, as well as with composer / pianist Timo Andres (Norfolk '04) in New York. Recently

McGee was a recipient of a New York Youth Symphony First Music commission where his Piano Quintet received its world premiere at Carnegie Hall. Following this quintet is his Piano Quintet 2 which was premiered at Jordan Hall (Boston). Upcoming projects include a violin concerto and a new chamber work for Escape Ensemble through the Escape2Create program. | danmcgeemusic.com



JACOB SCHAFER is a violinist from Nashville, Tennessee. Now based in Houston, Texas, he is a Young Artist with Da Camera of Houston and a core member of Houston's

new music ensemble Loop38. In 2018 he was a New Fromm Player at Tanglewood Music Center, where he presented the American premieres of works by Julian Anderson and Oliver Knussen. Other composers he has worked with include Thomas Adès, Matthew Aucoin, John Harbison, and George Lewis. Schafer holds a Bachelor of Arts from Yale University and a Master of Music from Rice University where he is now pursuing doctoral studies with Paul Kantor. | jacobschaferviolin.com



NICHOLAS SHAHEED occasionally writes music. His music is sometimes electric, and sometimes acoustic. His music has been performed publicly, often at events with long names

such as New Music On The Point, the Sō Percussion Summer Institute, and the Society for Electro-Acoustic Music in the United States National Conference. In addition to music, he enjoys the cartoons of Don Hertzfeldt and sporadic attempts at recreational number theory. When he is not doing any of those things he can be found engineering software at Google Cloud in the Seattle area, where he moved after living in Lawrence, Kansas for twenty-four years. | nicholasshaheed.com



Bassoonist **ANDREW SLEDGE** is currently pursuing a Master of Music at the Yale School of Music, where he studies with Frank Morelli. He holds a Bachelor of Music from Vanderbilt University's

Blair School of Music, where he studied with Peter Kolkay and Laura Hauser. While there he received the Vanderbilt Founder's Medal for highest honors of his class. A passionate educator, Sledge serves as a teaching artist in the New Haven Public Schools through the Yale School of Music's Music in Schools Initiative. When not playing the bassoon, he can be found honing his Guitar Hero technique.



MAX VINETZ (b. 1996) is a composer whose recent work has drawn inspiration from the intersection between traditional, popular, and improvisatory forms and aesthetics. He recently graduated from

Yale University, where he was the founder of the New Music Cooperative at Yale College and the Yale Undergraduate Chamber Orchestra. Vinetz is currently pursuing his Master of Music in composition at The Shepherd School of Music, where he teaches theory and ear training in the preparatory division as a Brown Fellow. In his spare time, he mostly watches *Bon Appétit* videos and thinks about his cats, Bentley and Nori. | maxvinetz.com



Pianist **YIFEI XU** has been described as an "incredibly passionate and logical pianist" and "an amazing demonstration of prodigious skills." She has participated / performed in Aspen

Music Festival, Mostly Modern Festival, Amalfi Coast Piano Festival, and Merkin Concert Hall. Winner of Vivo International Music Competition, she has also received Roy M. Rubinstein Award and was honored by the Eisenberg / Fired Concerto Competition. Recent highlights include a contemporary chamber orchestra concert at Greenfield Hall and Fellowship to the Norfolk Chamber Music Festival. Xu earned both a Bachelor of Music and an Master of Music from the Manhattan School of Music where she is now pursuing her Doctor of Musical Arts with Dr. Marc Silverman.

Fellow Biographies



Cellist **JOHN BELK** is going into his third year as a master's student at Rice University, where he studies with Desmond Hoebig. He recently performed the Walton Cello Concerto

with The Orchestra Now led by Leon Botstein. He has had the opportunity to collaborate with distinguished musicians and composers including Peter Serkin, David Shifrin, and Joan Tower. Belk completed bachelor's degrees in music performance and computer science at the Bard College Conservatory, where he studied with Peter Wiley. When he's not practicing, Belk can usually be found spending time with his extremely lazy and extremely lovable golden retriever Hobbes. | *Clement Clarke Moore Scholarship*



Originally from Philadelphia, **CLARE BRADFORD** has studied cello since the age of four. She enjoyed her first solo debut with the Pittsburgh Symphony at the age of seven, and

since then has appeared in chamber and solo performances in Alice Tully Hall, The Guggenheim, Heinz Hall, Jordan Hall, the Kimmel Center, and the Tobin Center. Bradford has spent her summers at the Aspen Music Festival, Heifetz International Music Institute, Bowdoin International Music Festival, and Kyoto International Music Festival. Bradford received her Bachelor of Music in cello performance at New England Conservatory and has recently completed her master's degree at The Juilliard School as a student of Joel Krosnick. | *Aldo And Elizabeth Parisot Scholarship In Memory Of Harris Goldsmith* | clarebradford.com



Praised by the *Huffington Post* for her "lithe and penetrating line," **SARRAH BUSHARA** is an oboe performance student of Richard Woodhams and a composition student of David Ludwig at

the Curtis Institute of Music. A native of Eden Prairie, Minnesota, Bushara has won prizes in competitions locally, nationally, and internationally. She was a member of the 2015 and 2016 National Youth Orchestra of the United States of America, performing multi-city tours of China and Europe. Other recent summer engagements include the Cuban American Youth Orchestra, the Colorado College Summer Music Festival, and the Atlantic Music Festival. Bushara currently serves as co-principal oboe of the Curtis Symphony orchestra and as a substitute oboist with the Philadelphia Orchestra. | *Paul And Susan Hawekshaw Scholarship*



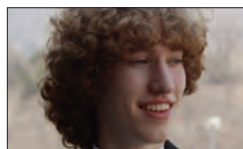
TIFFANY CHANG, age 20, is currently studying at the New England Conservatory with Miriam Fried. Born in Arizona, Chang began playing the violin at the age of three after seeing her

older brother playing the instrument. She has been a prize winner for various state competitions as well as concerto competitions at summer festivals. In addition to competing, Chang was a member of Music For Cure, a volunteer club at her high school where she performed hour-long concerts with her classmates at local senior homes. Outside of music, she enjoys bingeing her favorite shows and going to the gym. | *Clement Clarke Moore Scholarship*



HUDSON YE-HYUNG CHUNG, born in Jerusalem into a Korean family, began playing the violin at age six, and at 12, made his debut with the Jerusalem Symphony Orchestra. Israel's fifth

president, Itzhak Navon, became Chung's patron for his studies at the Jerusalem Academy of Music and Dance. Chung appeared with the Sejong Soloists in 2009, for its 10 Annual Benefit Concert alongside with guest artist, Gil Shaham. He has won first place awards in the Israeli-American Foundation Sharett scholarship program (Tel Aviv, 2006); *Kukmin Daily News*, (Seoul); Youngsan Young Artist (Seoul); and New York International Music Competitions. Having studied at The Juilliard School and the Yale School of Music, he currently studies with Miriam Fried at the New England Conservatory.



MICHAEL DAVIDMAN started piano lessons at five years old at the Greenwich House Music School, from 2005-2015 piano performance with Efreim Briskin at Manhattan

School of Music, conducting with Jonathan Strasser (2009-2015), and conducting with David Gilbert (2013-2015). Davidman is presently studying piano with Robert McDonald at Curtis Institute of Music. As soloist, he has performed with the Philadelphia Orchestra, Symphoncity, and Monterey Symphony, Millikin Decatur Symphony Orchestra, West Point Orchestra, Ithaca College Orchestra, Summit Music Festival Orchestra, and Yonkers Philharmonic Orchestra, amongst others. Davidman completed his fourth and final year of The Chopin Foundation of the United States Scholarship program. | *2006 Centenary Committee Scholarship* | pianistmichael.instantcore.com/web/home.aspx



JORDAN DINKINS completed her undergraduate degree at the Peabody Institute in May 2019 as a student of Denise Tryon. She was a finalist in the 2018 International Horn Society Solo

Competition and was awarded honorable mention in the Yamaha Young Artist Competition. An avid chamber musician, Dinkins was a member of Aeris Brass and Zenith Winds, both named Peabody Honor Ensembles. She has studied chamber music with Josef Burgstaller, Seth Knopp, and Michael Kannen, and has worked with the Jupiter String Quartet.



Iranian-American flutist, **AMIR HOSHANG FARSI**, was born and raised in the San Francisco Bay Area. He started flute at the age of 14 and received his bachelor's degree from the Peabody

Conservatory and his master's degree from the Yale School of Music. Farsi was the former second flute of the Washington Chamber Orchestra, principal flute of Occasional Symphony and has taught several clinics around the Bay Area. He has also performed under the prolific conductors such as Marin Alsop, David Robertson, Peter Oundjian, Leon Fleisher, and Ignat Solzhenitsyn. Farsi's primary flute teachers are renowned soloists Ransom Wilson and Marina Piccinini. | *Sponsored By Sukey Wagner*



Born in Tamsui, Taiwan, pianist **PO-WEI GER** is currently studying at the Yale School of Music with Melvin Chen. He studied with Ming-Hui Lin in Taiwan before coming to United State to

pursue a Bachelor of Music degree at Manhattan School of Music with Solomon Mikowsky. As a soloist Ger has performed with orchestras such as the Cuban National Symphony Orchestra. He also loves chamber music and has performed in numerous venues, including a masterclass with Gilbert Kalish at the Chamber Music Society of Lincoln Center. Outside of music Ger loves to cook, despite his friends' often concern over the final product. | *Sponsored By John Garrels And Anne Garrels*

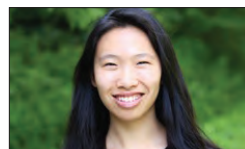


Violist **BETHANY HARGREAVES** has performed as a solo, chamber, and orchestral musician across North America, China, Europe, and Israel. Hargreaves has participated in festivals including the

Kneisel Hall Chamber Music Festival, Perlman Music Program, and Taos School of Music. She has collaborated in concert with Itzhak Perlman, Peter Salaff, Donald Weilerstein, and members of the Cleveland Orchestra. Hargreaves is a member of the Hartford

Symphony Orchestra and regularly collaborates with the New York Classical Players and Noree Chamber Soloists. She has studied at the Cleveland Institute of Music and The Juilliard School.

Ms. Hargreaves is currently studying at the Yale School of Music with Ettore Causa. | *Sponsored By James And Nancy Remis*



Pianist **HILDA HUANG** became the first American to win the first prize in the 2014 Leipzig International Bach Competition. Her performances of the music of Johann Sebastian Bach and more

recently Ludwig van Beethoven have been hailed for achieving "philosophical depths" (*Westdeutsche Allgemeine Zeitung*) and for possession an "alluring extroversion" (*New York Concert Review*). Huang studies with Melvin Chen at the Yale School of Music, where she will begin her Master of Musical Arts degree in the fall of 2019. She is in the process of recording her debut solo album, *Hilda Huang Plays Bach*, and is a 2019 Soros Fellow. | *hildahuang.com*



An Iowa native, **ELENI KATZ** is studying at the Yale School of Music for her master's degree, under the mentorship of Frank Morelli. This year she was a semifinalist in the Meg Quigley Vivaldi

Competition under Professor Marc Vallon. In Katz's free time she enjoys practicing yoga, hiking, and cooking with friends. Katz has also attended the IMANI and Madeline Island Chamber Music Festivals, the Brevard Music Center, Chautauqua Institution, and played with the National Repertory Orchestra this past summer. Eleni received a Bachelor of Music in bassoon performance from the University of Wisconsin at Madison.



South Korean violinist **IN-AE LEE** began studying the violin at the age of five. She has since then been the winner of many competitions including the CBS Broadcast Music Competition,

International Violin Competition of the Music Association of Korea, and the Haydn International Competition. Lee has participated in masterclasses by Cho-Liang Lin, Mikhail Kopelman, Stefan Milenkovich, and Kyung Sun Lee. She has collaborated in chamber concerts with distinguished artists such as the Escher Quartet, Andres Diaz, Chee Yun Kim, Ignace Jang, and the Sejong Soloists. Lee is currently pursuing Bachelor of Music degree at The Juilliard School with Hyo Kang.

Fellow Biographies



From The Woodlands, TX, **SCOTT LEGER** is a first-year Horn Fellow at the New World Symphony. In addition to performances in Miami Beach at the New World Center, Leger has performed with the Omaha Symphony, South Dakota Symphony, and Tanglewood Music Center Orchestra. He enjoys performing in a variety of capacities including as a soloist, chamber musician, and orchestral ensembles. As an arranger Leger seeks to adapt old repertoire, shaping them for new ensembles and audiences. He received his Master of Music from the Yale School of Music and his Bachelor of Music in music education and performance from Southern Methodist University in Dallas, TX. | scottlegerhorn.com



Born in Qingdao, China, **ZHENWEI LI** received his Bachelor of Music from the Shanghai Conservatory where he studied clarinet with Professor Zhao Zengmao, graduated from the Curtis Institute in 2017. Li is now pursuing a master's degree at the Boyer College of Music under the guidance of Ricardo Morales, principal clarinetist of the Philadelphia Orchestra. Li has won the second prize of the Hong Kong International Clarinet Competition and China Golden Bell Music Competition — the highest award in the Chinese music world — and placed first in the Hong Kong Chamber Music Competition in 2017. Li has performed with the Shanghai Symphony Orchestra and Opera, and in 2018 joined the Philadelphia Orchestra's sub-list. | *Sponsored By Katherine Moore*



GRANT LUHMANN'S work explores the intersection of his interests in composition, music technology, and performance. His compositions have been commissioned and performed by oboist

Roger Roe of the Indianapolis Symphony Orchestra, the Bloomington Symphony Orchestra (MN), and the Confluss Duo in venues ranging from National Sawdust in NYC to the Château de Fontainebleau in France and the Sjunby Castle in Finland.

| *John And Astrid Baumgardner Scholarship* | grantluhmann.com



Originally from Boston Massachusetts, **GABRIEL MAIRSON** is currently pursuing a graduate degree at Yale University. A student of William Purvis, Mairson has also studied with Denys

Derome and John Zirbel of the Montreal Symphony. A winner of McGill University's chamber music competition, Gabriel and his woodwind quintet took part in a week-long residency at the Royal Conservatory in the Hague. This is his first summer at Norfolk where he is excited to continue exploring chamber music repertoire and studies with William Purvis. In his spare time, Mairson enjoys long distance biking and baking bread.



Trumpeter **MELISSA MUÑOZ**, from San Antonio, Texas, is currently pursuing her Master of Music degree at the Yale School of Music. She served as a boat musician for The Contemporary Austin, performing with a brass quintet that sailed down Lake Marina at sunset. As a member of the 5 O'Clock Brass Quintet, she was featured on Bernstein's *Mass* with the University of Texas Wind Symphony. Melissa commissioned a trio for trumpet, marimba, and xylophone in 2017 and takes a keen interest in brass and percussion collaborations. Melissa loves spending time outdoors biking, hiking, and taking long walks on the beach.



HAERIM OH, a nineteen-year-old violinist from Daejeon, South Korea, started playing when she was four. Oh has participated in many violin competitions both domestically and internationally.

She has won several prizes including first place in Ewha Music Competition Violin Section and fifth place at in Munetsugu Angel Violin Competition (Korea). She has performed with Bucheon Symphony Orchestra (Korea) and has held individual recitals at the Seoul Kumho Art Hall. Oh has participated in many festivals such as the SUMMIT Music Festival, the Lienzo Norte Music Festival (Spain) and Kneisel Hall Chamber Music Festival. She is currently studying at New England Conservatory with Miriam Fried.



Oboist **HYUNGJU OH**, born in Seoul, Korea, is currently in her second year of a master's program at the Manhattan School of Music studying with Stephen Taylor. She has performed as a *piri*

(Korean double reed instrument) soloist and has served as a substitute oboist with the Korean Symphony Orchestra. While she was an undergraduate student at Korea National University of Arts, Oh performed with the Seoul Metropolitan Youth Orchestra as a rotating section member.



TANNER PORTER is a composer-performer from California. In her "original art songs that are by turns seductive and confessional" (Steve Smith, *The New Yorker*), Porter's passion for

storytelling manifests in her setting of original poetry. Her love for the cross-mingling of art forms often brings her to incorporate her own artwork and animations into scores and performances. Porter received a Bachelor of Music in composition from the University of Michigan, and is pursuing a Master of Music in composition from the Yale School of Music. Upcoming commissions include works for Albany Symphony, the chamber ensemble Conduit, and the New York Youth Symphony. | *John And Astrid Baumgardner Scholarship* | tannerporter.com



EMMA RESMINI is Principal Flute of the Hartford Symphony Orchestra. She has soloed with the Philadelphia Orchestra, National Symphony, Dallas Symphony, and Pittsburgh Symphony.

She was an NPR *Performance Today* Young Artist in Residence. She is pursuing a Master of Music at The Juilliard School as a proud Kovner Fellow, and her bachelor's degree is from the Curtis Institute of Music. Resmini is an avid cook and crossfitter, and an affirmed "crazy dog lady," with the goal of one day filling her life with as many dogs as can fit in the house. | emmaresmini.com



Originally from the Philadelphia area, two-time marathon finisher **ERIC RIZZO** began playing piano at age three and trumpet at age nine. Holding degrees from the New England Conservatory and

the Yale School of Music, Eric is now an active freelance musician throughout New England. He has performed at the Eastern Music Festival, Texas Music Festival, One World Symphonic Festival, and will soon be attending the Lake George Music Festival. A passion for travel has also led him to perform on three continents.



Bassoonist **ANDREW SLEDGE** is currently pursuing a Master of Music at the Yale School of Music, where he studies with Frank Morelli. He holds a Bachelor of Music from Vanderbilt

University's Blair School of Music, where he studied with Peter Kolkay and Laura Hauser, and received the Vanderbilt Founder's Medal for highest honors of his class. A passionate educator, Sledge serves as a teaching artist in the New Haven Public Schools through the Music in Schools Initiative. When not playing the bassoon, Sledge can be found honing his Guitar Hero technique.



TOMSEN SU, cellist, is currently pursuing his Bachelor of Music degree under the guidance of Joel Krosnick at The Juilliard School of Music. His current records in life include eating two medium

Domino's pizzas in one sitting and playing over 60 hours of *Smash Ultimate* on the week of its release. An avid chamber musician, Tomsen has attended the Taos School of Music and Kneisel Hall Chamber Music School and Festival. Tomsen performs on a Carl Becker cello generously on loan from the Colburn Collection and a Giovanni Lucchi bow from the Maestro Foundation.



The **THALEA STRING QUARTET** (Christopher Whitley *violin*, Kumiko Sakamoto *violin*, Luis Belloirín *viola*, Titilayo Ayangade *cello*) is dedicated to bringing timeless music to audiences from all walks of life. From living rooms to concert

stages around the world, the Thalea String Quartet aims to connect with audiences on a musical, emotional, and personal level, from first time listeners to string quartet aficionados. They are devoted to building a new and diverse audience for chamber music through innovative programming and community engagement. The Thalea String Quartet has performed throughout North America, Europe, and China, and has appeared in a number of world-famous concert halls, including the Kennedy Center, Massey Hall, and Weill Hall. The Thalea String Quartet were top prize winners at both the 2018 Fischhoff National Chamber Music Competition and the 2018 Chamber Music Yellow Springs Competition. They were the first quartet-in-residence at the San Francisco Conservatory of Music from 2015-17 and were recently named the Young Professional String Quartet at the Butler School of Music, where they study with the highly acclaimed Miró Quartet (Norfolk '98). They also serve as Associated Artists at the Queen Elisabeth Music Chapel for the 2018/19 season, where they are mentored by the Artemis Quartet. They are managed in North America by Lisa Sapinkopf Artists.

| thaleastringquartet.com



Praised for their "huge range of dynamics, massive sound, and spontaneity" (*American Record Guide*), the **VIANO STRING QUARTET** won Third Prize at the 2018 Wigmore Hall International String Quartet Competition along with the Sidney

Griller award for best performance of the compulsory work, Thomas Adès *The Four Quarters*, and the Haydn Prize for the best performance of a Haydn string quartet. The Quartet was formed in 2015 at the Colburn Conservatory of Music in Los Angeles and have since performed with world-class musicians such as Emanuel Ax, Elisso Virsaladze, Paul Coletti, and Martin Beaver. As firm believers in community engagement, in recent years the quartet has participated in the "Play It Forward" Residency in Bellingham, WA, a residency at the North Michigan University, and repeat performances of "Over the Top," a Musical Encounter Interactive performance for thousands of children in Los Angeles. Highlights of the upcoming 2019-20 season include the quartet's debut at the Schneider Concert Series at The New School in NYC and the Vancouver Chamber Music Society. The Quartet works primarily with Martin Beaver, Clive Greensmith,

and Arnold Steinhardt, and will be the Quartet-in-Residence at the Colburn Conservatory beginning in fall 2019. The Viano String Quartet won the Silver Medal at the 2018 Fischhoff National Chamber Music Competition and Third Prize at the 9th Osaka International Chamber Music Competition in 2017.

| *Louise Willson Scholarship* | vianostringquartet.com



SHUHAN WANG was born in Nanjing, China. At the age of 12 she enrolled at Middle School Affiliated to Shanghai Conservatory of Music as a violist under the tutelage of Professor Li Sheng. A keen

chamber musician, Wang was a participant of 'Music Prodigy Search' program at the Shanghai Oriental Art Center. She also attended the Chamber Music Art Week Invitational competition of Shanghai Conservatory of Music. At this performance she received a prize as part of the Phoenix Quartet. In the fall of 2018, Wang began her Bachelor of Music degree studies at The Juilliard School under the guidance of Professor Hsin-Yun Huang and Misha Amory.



A native of Kenosha, WI, **WILLIAM WORTLEY** attended the Eastman School of Music earning his Bachelor of Music and Performer's Certificate studying with Mark Kellogg and Larry

Zalkind, and earned his Master of Music and Master of Musical Arts from the Yale School of Music while studying with Scott Hartman. Wortley has been a member of chamber groups that have been laureates of the American Trombone Workshop, ITEC Chamber Competition, as well as semifinalists in the M-Prize competition. As an orchestral musician, he has performed with the Charleston Symphony and the Syracuse Symphoria. In his spare time, Wortley enjoys playing sports and reading.



CHERRY CHOI TUNG YEUNG, a 22-year-old Hong Kong born violinist, is currently studying at The Juilliard School with Ida Kavafian. She has been admitted to the highly selective accelerated

program, where she will finish both the bachelor's and master's programs in only four years. She recently won a position in the San Diego Symphony and has been admitted to the Curtis Institute of Music. Yeung has received numerous awards including the Hudson Valley Philharmonic String Competition, Alice & Eleonore Schoenfeld International String Competition, The Juilliard School Violin Concerto Competition, New York Philharmonic Global Academy Competition, among others. | *Sponsored By David Low And Dominique Labaussois*



ZIQI YUE, clarinet, is currently pursuing her master's degree with David Shifrin at Yale School of Music. Yue graduated from the Mannes School of Music under the professional study diploma program with

Charles Neidich. In the July 2016, she was invited by the Harbin Old Synagogue Concert Hall to perform a solo recital. In 2015, she was invited by the Yong Siew Toh Conservatory (Singapore) to play a concert led by Jason Lai. Yue studied at the Yong Siew Toh Conservatory of Music with Professor Yue Ma, principal clarinet of the Singapore Symphony Orchestra. She was the first prize winner of 2014/2015 conservatory concerto competition.



AIDAN ZIMMERMANN currently studies tuba performance at the Yale School of Music. Originally from The Woodlands, TX, Zimmermann hopes to one day return to Texas to teach music

and eat delicious BBQ. Aidan has held artist residency at the Banff Centre in Canada with the Stamps Brass Quintet, his former brass quintet. He has performed with local orchestras such as New Jersey Symphony, Albany Symphony, Hudson Valley Philharmonic, The Orchestra Now, Schenectady Symphony Orchestra, Bard Symphony, and more. On his free time, Aidan enjoys lifting weights, discovering new podcasts to binge, cross country road-trips, and maintaining a craft beer blog. | aidanzimmermann.com



HARIN AMIRTHANATHAN

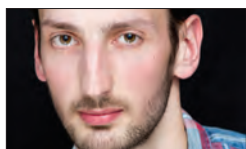
is a tenor and conductor from Sri Lanka. He pursues a multi-faceted career as a singer, choral conductor, educator, and designer. He received

degrees from the Northumbria University at Newcastle and the Royal Schools of Music in London. Harin is currently Choral Director of the Colombo Philharmonic Choir and Chorusmaster of the Chamber Music Society of Colombo. He has directed and co-founded numerous community and professional groups, including Vox One and Contempo, an award-winning all female chorus. He takes great pride in his outreach choral projects constantly striving to raise the standards of choral music and communicating a message of hope through music in Sri Lanka.



At home as a soloist, conductor, or an ensemble member, **IAN BANNERMAN** gets his hands on as much vocal music as possible. While earning a bachelor's in voice performance from

The University of British Columbia, Bannerman performed with the Vancouver Chamber Choir, *musica intima*, Arkora, Early Music Vancouver, and more. Passionate about collaborative and self-directed musicianship, Bannerman has formed and performed in numerous small conductorless ensembles. He completed his MM degree studying choral conducting at the University of Alberta in May of 2019. While in Alberta Ian has performed with Pro Coro Canada, Luminous Voices, Early Music Alberta, and Voicescapes.



QUINTIN BEER is a London-based conductor and bass-baritone, recently pursuing his MA in choral conducting from the Royal Academy of Music, studying under Patrick Russell. It is

not his first time in the USA, having spent three very pleasurable months in 2012 singing in The Saint Thomas Choir of Men and Boys under the late John Scott. A graduate of Cambridge University, Beer sang in the choir of St. John's College and was an Assistant Conductor for the University. Beer hopes to share his love of airports, dogs, and obscure English composers with the other Norfolk Fellows this summer. | quintinbeer.com



HENRY BRANSON, tenor, began his musical training at the age of nine as a chorister with the North Carolina Boys Choir. He received a Bachelor of Music in music education from

Furman University, and recently completed his Master of Music in choral conducting from East Carolina University. Branson's primary interests lie in early music. While at Furman, he directed The Twelve Peers, an ensemble dedicated to the performance of early and contemporary music. At ECU, his master's project consisted of editing and conducting Charpentier's *Messe Pour Les Trépassés* with a period orchestra. Beyond music, Branson is a baseball enthusiast and an avid fan of Carolina basketball.



SIEW WOON CHOY is a choral conductor, music educator and soprano. In 2010, she received the Kodály Certificate in Music Education (Kodály Institute, Lizst Ferenc Academy

of Music) at the Kodály Seminar Asia. Choy conducts several school choirs in Singapore, and hopes that young choristers will find music-making as joyous and fulfilling as she did when growing up. As a singer, she enjoys collaborating with musicians and composers in improvised performances. Choy is also an avid film photographer, and loves traveling and hiking. She is also a huge foodie, and has recently found the joy of cooking!



CLAIRE CLYNE, conductor and soprano, recently returned to the US after living and studying in Europe. During her time in the UK, Clyne served as conductor of The Founder's

Choir and assistant conductor of the Royal Holloway Symphony Orchestra, leading tours to Poland, France, and Germany. A native of California, Clyne holds an Master of Music in Orchestral Conducting from Royal Holloway, University of London, an Master of Music in Choral Conducting from Boston Conservatory, and a Bachelor of Music Education from Dallas Baptist University. When not working on musical things, Clyne enjoys cycling, swimming, hiking, and spending time in nature with family and friends.

Fellow Biographies



Soprano **MARISA CURCIO** is a native of Ballston Spa, NY. She recently graduated from Westminster Choir College where she sang with Westminster Choir and Westminster Kantorei. She is a teacher, choral director, and liturgical musician in New Jersey and Pennsylvania, working at St. Paul's Episcopal Church in Chestnut Hill, Philadelphia, and as a section leader for the Episcopal Church at Princeton University. When she is not performing, Curcio enjoys sight-reading obscure 16th-century madrigals and motets, cycling, and eating peanut butter directly from the jar with a spoon.



KATHRYN DAVIDSON, alto, is a choral education and flute performance major at the University of North Texas under the tutelage of Dr. Carol Wilson and Dr. Mary Karen Clardy. Davidson is a member of and featured soloist with

Collegium Singers and A Cappella Choir under the direction of Richard Sparks and Allen Hightower, and has been a soloist with the UNT Symphonic Band on James Barnes' Ninth Symphony under Dennis Fisher. She actively performs early music, masterworks, and new compositions with the Highland Park Chorale, the Dallas Choral Festival, and the Boston Early Music Festival. Davidson is an avid reader of Stephen King novels and enjoys hiking.



REINA DICKEY, mezzo-soprano, is a master's student in choral conducting at Temple University. Prior to graduate work, Reina was an associate director at Walnut Hills

High School, a public academic magnet school in Cincinnati, OH where she directed, assisted, and accompanied 7th-12th grade choirs. She also worked as children's choir director and choral accompanist at Epiphany United Methodist Church in Loveland, OH. Dickey graduated *summa cum laude* from Miami University (Oxford, OH) in music education with an emphasis in piano. In her free time, Dickey enjoys hiking with her fiancé, Luke, and listening / contributing to their eclectic vinyl collection.



MICHAEL FOLLIS (voice, bass) is a senior at the University of Texas at Austin studying vocal performance under renowned professor of voice Dr. Cynthia Morrow. He is involved in many ensembles in the Austin area, including the University of Texas Chamber Singers, Austin Cantorum, and the Schola of St. Matthew's Episcopal Church. In 2019, Follis was named Director of the Longhorn Singers, the official choir of the University of Texas. He has performed as soloist in numerous masterworks with the University of Texas Chamber Singers, including Herbert Howell's *Requiem* and Jennifer Higdon's *Ruminations* for orchestra and chamber chorus.



NATE MAY is a composer and performer whose interest in human ecosystems has impelled explorations of a wide variety of sounds and interactions. Raised in Huntington, West Virginia, much

of his work stems from a "fascination, love, and respect for the people" of Appalachia (Soapbox), including his oratorio *State*, the result of interviews he conducted with Appalachian migrants in Cincinnati. His chamber and orchestral music has been performed by the International Contemporary Ensemble, Wild UP, the Yale Philharmonia, Patchwork Duo, and many others. Currently pursuing a Doctor of Musical Arts in composition at the Yale School of Music, he holds a bachelor's degree in jazz piano from the University of Michigan. | *John And Astrid Baumgardner Scholarship*



AUSTIN MCWILLIAMS, counter-tenor, recently completed his Master of Music in choral conducting at Western Michigan University under Kimberly Dunn Adams.

There, he conducted university operas and designed a recital on HIV/AIDS awareness and prevention in collaboration with several community organizations. Austin is on the artistic and conducting staff of the Ad Astra Music Festival in Kansas and is faculty at Missouri Scholars Academy. In 2017, he earned his Bachelor of Science in computer engineering at the University of Illinois at Urbana-Champaign, where he studied electronic music synthesis with Lippold Haken. | austinmcwilliams.com



ZACH REECE is a bass-baritone from Springfield, Missouri, where he is currently seeking a degree in music education from Missouri State University. He sings in the Missouri State University

Chorale, and has toured with the ensemble to South Africa, Scandinavia, and China. This May, the MSU Chorale recorded an album for commercial release. Reece has sung as a recording artist for Walton Music and Choristers Guild and is the associate conductor of the First & Calvary Presbyterian Chancel Choir.



Born and raised in Southern California, **ERIC D. REYES** developed a love of music at an early age. As a Mexican-American conductor, pianist, and baritone, he seeks to make music that

communicates beauty and brings about unity. A graduate from Moody Bible Institute, Reyes holds a degree in piano performance and is currently pursuing a master's degree in choral conducting at the University of Michigan. When not making music, he enjoys traveling, reading, and spending quality time with friends. Eric is grateful for family, friends, and mentors who ceaselessly inspire him, namely Dr. Eugene Rogers and Dr. Xiangtang Hong. SDG.



A native of Atlanta, Georgia, **SANDY SHARIS** is a master's student in vocal performance and pedagogy at The Ohio State University. She is equally involved in solo and ensemble

work and currently studies voice under Dr. Scott McCoy. Among Sharis' summer training experiences are the *Festival Lyrique de Belle-Île-en-Mer*, Aquilon Music Festival, and the International Baroque Institute at Longy. Outside of music, she enjoys foreign language study, exercise, and her work as a personal trainer. Sandy has studied voice with Dr. Bruce Schoonmaker and Mr. Bradley Howard, and she received her Bachelor of Music degree in vocal performance from Furman University.



JUSTIN SHEN, tenor, is the Associate Choir Director at Clear Falls High School in League City, Texas. He is a native of Waco, Texas, a town famous for a cola — Dr. Pepper (which he hates).

In May 2017, he graduated *summa cum laude* from the Moores School of Music at the University of Houston with a degree in music education. Alongside teaching, Justin is active in the Houston choral arts scene — performing with ensembles like Houston Chamber Choir, Cantare Houston, Houston Symphony Chorus, and more. He loves dogs, Coca Cola, and the walk from the fridge to the bed.



AARON TAN is a Canadian organist, engineer, and pianist. His primary musical tutelage has been with John Tuttle, David Palmer, and Joel Hastings. He has also coached with

Huw Lewis and Martin Jean. Tan currently serves as Organ Scholar at Church of the Resurrection, New York City, and as a Director of Music for the Berkeley Divinity School at Yale. As a scientist, Aaron holds a Ph.D. in materials science from the University of Michigan, studying soft matter. Aaron also enjoys gardening (when possible!) and typography. | aarontan.org



KAORU TANI is choral conductor and singer in Japan. In 2010, she received a bachelor's degree in vocal music at the Kunitachi College of Music in Tokyo. She further studied

choral and orchestral conducting under Erwin Ortner at the University of Music and Performing Arts in Vienna from 2011 to 2014. She continued to study choral conducting under Johannes Prinz at the University of Music and Performing Arts in Graz and was awarded an Master of Arts in choral conducting in 2017. Tani is a leading conductor of the Hugo Distler *Vokalensemble*, vocalconsort initium, and Tokyo Bay Youth Choir. | tanikaoru.com



EVAN TIAPULA, bass baritone, is currently pursuing a Bachelor of Music in both vocal performance and composition at the Oberlin Conservatory of Music. Accepted at age fifteen as the

youngest-ever member of the San Francisco Symphony Chorus, he performs regularly under conductors Michael Tilson Thomas and Ragnar Bohlin. He has received honors in composition from the National YoungArts Foundation and NextNotes. Originally from Brisbane, California, Tiapula appeared in the San Francisco Opera Children's Chorus before joining the San Francisco Conservatory of Music Pre-College Program. Tiapula now studies privately with tenor Salvatore Champagne and his interests include Renaissance poetry and music journalism.



Soprano **LAUREN TOMPKINS** is a cantor and staff singer at the Cathedral of the Sacred Heart in Richmond, VA. She has performed as a soloist for the Richmond American Guild of

Organists and Williamsburg Choral Guild, and is member of several professional vocal ensembles, including the Schola Cantorum at the Cathedral of the Sacred Heart, and the Virginia Chorale of Norfolk. Recent engagements include: Leonard Bernstein's *Chichester Psalm*, and soprano soloist in JS Bach's *Jesu Meine Freude*. In 2017, Lauren won second prize at the Virginia National Association of Teachers of Singing Competition. On her days off, she enjoys riding rollercoasters with her kids and snuggling her Siamese cat.



Soprano and Texas native, **ANDREA WALKER** graduated from the University of Houston with a degree in vocal performance. She enjoys singing with professional ensembles

in Houston including the Houston Chamber Choir. In addition to performing as a soloist and ensemble singer, she is a passionate church musician serving as a cantor at the Cathedral of the Sacred Heart and Associate Music Director at St. John Vianney Catholic Church. Andrea is thrilled to begin her Master of Music in voice at the Yale Institute of Sacred Music this fall. In her spare time, she enjoys singing in a barbershop quartet and traveling.



CHRISTOPHER WATSON, tenor and conductor, has been Director of Music at Trinity College in Melbourne since January 2017. He has made over 500 appearances with

the Tallis Scholars, and in 2007, made his Carnegie Hall debut with Theatre of Voices, giving the world premiere of David Lang's *little match girl passion*, the recording of which won a Grammy®-Award. Having moved to the other side of the world, Watson is now enjoying a life largely free of airports and full of liturgical music making in a city with one of the great cricket grounds, and many beaches and wineries within easy reach.



ANDREW WHITLOW is a conductor and tenor with interests ranging from sacred chamber music to barbershop. He holds a Bachelor of Music in church music and an Master of Music in choral

conducting from Furman University and East Carolina University respectively. Whitlow has held several directorship positions including his duties as Music Director of St. Andrew's Episcopal Church in Rocky Mount, NC. With a dual interest in philanthropy and music, he has organized and musically directed multiple benefit concerts of Renaissance choral music that have raised money for various charitable organizations such as Save the Children.



MADELEINE WOODWORTH, conductor, grew up singing and playing organ at Grace Episcopal Church in Oak Park, Illinois. In a series of musical epiphanies, she discovered her love of

piano at age 11 (after five years of lessons), her fascination with the organ at age 13 (at a Pipe Organ Encounter), and her passion for choral conducting at age 19 (at Eastman). As a gymnast, Woodworth developed an interest in body awareness, which now informs her keyboard and conducting technique. When not making music, Wordworth enjoys snuggling with her cat Tigger, traveling, playing board and video games, and making bad puns.



GLORIA YIN is a conductor and alto from London, UK. She received a Bachelor of Arts from Princeton University — where she studied mathematics, of all things. She also

received a Certificate in Piano Performance and the Isidore & Helen Sacks Memorial Prize for extraordinary achievement in the arts. Yin has since decided that being a mathematician was not the life for her, and is pursuing conducting full-time. She currently remains based in Princeton, where she studies conducting with Gabriel Crouch and singing with David Kellett. In her spare time Yin enjoys exploring the American wilderness, baking pies, and learning the organ.

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The following are named as members of the Cupola Society for their leadership gifts to the Music Shed Restoration and will be recognized in perpetuity in the base of the restored cupola.



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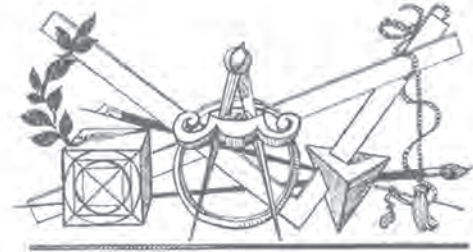


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