

The background of the entire page is a photograph of a large, multi-story building with a prominent steeple, likely a church or school building. The building has a light-colored, shingled exterior and a dark roof. The scene is captured at sunset, with a warm, orange and pink sky. A large, dark teal shape, resembling a stylized musical note or a leaf, is overlaid on the left side of the image, partially obscuring the building. The word "NORFOLK" is written in large, white, serif capital letters across the top. The letter 'O' contains a small icon of a house with a musical staff and notes. The letter 'L' is highlighted in a bright pink color. A thin pink horizontal line is positioned below the word "NORFOLK".

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Welcome



Welcome to another summer filled with music at the Norfolk Chamber Music Festival!

With improvements to the Shed and new facilities across the grounds, this season is certainly the most momentous in my tenure as Director. For those who have been here before, you will certainly notice the improved audience experience, with air-conditioning and new bathrooms.

There is also a new building behind the Shed with 11 state-of-the-art rehearsal spaces, and Eldridge Barn has been converted into student housing. This building project reinforces our standing as one of the country's leading festivals for chamber music performance and training future generations of musicians. Thank you for helping us make this dream a reality!

Our theme for this summer's festival is *Instrumental Insights*, in all its myriad meanings. There are concerts focusing on specific instruments — David Shifrin and the Miró Quartet play a program centered on different aspects of the clarinet. Other concerts focus on the “Insights” portion of the theme, with a program featuring English composers from the late 19th and early 20th century, and another examining composers in their youth. It is my hope that the theme will cause you to hear familiar pieces in a new light, and to open your ears to unfamiliar ones.

We have an extremely talented and impressive group of fellows joining us this summer from around the country. The auditions for Norfolk have become increasingly competitive each year, and you will be amazed at the fellows' talent when you hear them on weekend Festival Artist concerts and the Emerging Artists Series.

There are several special events this summer. The first is our third *Musical Bridges* commission by composer Juhi Bansal, a world premiere to be performed on July 14, which will feature Hindustani vocalist Ranjana Ghatak and a piano quintet of festival artists and fellows. On August 4 we will bid farewell to longtime faculty the Emerson Quartet as they play their final Norfolk recital as a quartet. Our gala on August 12 will be led, conducted, and hosted by Norfolk resident and renowned Broadway musical director Ted Sperling as he leads us on a journey through Stephen Sondheim's life and greatest music.

Take a look through the program book — you will see some familiar names such as the Brentano Quartet, the Miró Quartet, pianists Boris Berman, Wei-Yi Yang and Robert Blocker; bassoonist Frank Morelli; clarinetist David Shifrin; and cellist Ole Akahoshi; as well as some new names appearing at Norfolk for the first time, including pianist Amy Yang; violinists Tien-Hsin Cindy Wu and Solomiya Ivakhiv; bassoonist Monica Ellis; and hornist Jeff Scott.

Finally, I'd like to congratulate Dean Robert Blocker on his tenure at the Yale School of Music. His support, along with the Ellen Battell Stoeckel Trust, and all of you, have made the new facilities and program possible. Thank you.

I look forward to enjoying the new Shed and all the music together this summer — *welcome!*

A handwritten signature in dark ink, appearing to read 'Melvin'.

Melvin Chen,
Director

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slightly off... but very good

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And...

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The Battell Arts Foundation, sponsors of the Emerging Artist Series;

Dean Robert Blocker and the entire Yale School of Music for their continuing and invaluable support of the Norfolk Chamber Music Festival;

And most of all, Ellen Battell Stoeckel, our founder and patroness.



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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, Sō 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.



(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.

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."



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

—SERGEI RACHMANINOFF

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Artist Spotlight

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 the 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 Daejon 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 Stoeger 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.

What is favorite non-musical pastime? What do you do to re-charge?

Reading is an important part of my life, more essential than a "pastime." For sheer relaxation, nothing compares with a walk on the beach!

When you fly, how do you pass the time?

This would depend on the length of the trip, but I'll watch a movie, read a paperback mystery, or simply be still. International flights always involve work-related things like studying or writing for upcoming meetings, answering emails, etc. with the possibility of getting a little sleep prior to arrival.

Is there a work that brings to mind a particular 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?

There are many works for different occasions. Choral music has always been a major influence on me, especially Bach's *St. Matthew Passion* and Brahms' *Requiem*. But the piece I recall from my childhood that has been my musical barometer is Mozart's incredibly beautiful A Major concerto, K. 488, which I first played at age 10.

Do you have any pre-performance traditions?

Arrive early, check the piano, look at the music and play through sections slowly.

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

Many of the skills we learn and develop as musicians are very important in all facets of our lives, including the discipline that one learns from practice and focus, the problem solving that we acquire by thinking of solutions that best suit our physical and/or emotional needs, the art of collaboration and respect that musicians learn in chamber music or other ensemble settings, the creative impulse and courage to try something new, and the commitment to an art that offers hope to you and to others who hear your work.

Artist Spotlight

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? Are there works that you would recommend as an introduction to the classical music/chamber music genres?

Your question reflects the importance of understanding your audience and having programs that engage them. I think that Melvin's creative and ambitious programming has opened new horizons for both devoted patrons and new concertgoers at Norfolk. Not everyone reads extensive program notes and artist bios, but a few thoughtful remarks from the stage, even with an example being played, can engage the audience and make the shared experience more personal. Presenters are tasked with knowing and understanding their respective audiences, and as I said earlier, that insight informs programming.

Do you have a favorite piece of music that you like to play? Would you share why it's a favorite?

Since childhood, I was drawn to the romantic character pieces and to all Mozart. Of course, J. S. Bach was omnipresent. A "favorite" piece has often shifted with different stages of my life, but one that remains constant is the Op. 90, G-flat Major Impromptu of Schubert.

If you could play in an ensemble with anyone from the past, no matter what the instrument, whom would you choose and why?

By the past, if you mean all of music history, my answer may surprise you. I would like to sing in Bach's choir for a service at St. Thomas with Johann Sebastian directing from the organ.

Was there a moment or circumstance that helped you decide to move from pursuing a career solely as pianist to combining arts/educational administration and performance?

The moment was actually my first academic appointment, a position I held at the age of 27 after completing my DMA and serving as a Captain in the U.S. Army. Through a series of circumstances, I was named Chair of the Fine Arts Division at Western Texas College. There I taught piano, music appreciation, music theory, directed the choir, and worked with four faculty colleagues in art and theater. It became clear to me that such a job opened doors for me to be a student advocate to the administration and Board of Trustees. I felt then and still believe that administrators enhance their work and advocacy by remaining active in their specific discipline(s).

Over your time as Dean of Yale School of Music, you've seen many changes at the Norfolk Music Festival. What are some of the best changes you've seen? What are your greatest hopes for Norfolk for the near and long-term future?

The Yale Summer School of Music — Norfolk Chamber Music Festival has evolved in unexpected ways since the mid-1990s. Having the right people in the right place at the right time is a critically important alignment for progress, and there are several individuals that come to mind.

Jim Nelson worked with three Directors as General Manager, and his imprint on each of them and the program is remarkable. First, he nurtured the Norfolk community, learned about their interests related to the Estate and its programs, and invited them inside the gates. His work with every aspect of the program informed the Directors and Trustees. Paul Hawkshaw's reclamation of Whitehouse and initiation of community programs was groundbreaking, and Melvin Chen has brought to his directorship much needed facility modernizations in student housing and most notably, the renovated Music Shed with air-conditioning and a newly constructed Music Shed Annex.

Anne-Marie Soullière, now the senior Trustee, has been devoted to Norfolk since her arrival at Yale over 50 years ago. Her care for the legacy so lovingly established by Ellen Battell Stoeckel is reflected in facilities and programming, and her sage wisdom when the Trust moved from Iron Bank to Yale's portfolio will always be remembered. Most recently, Trustee David Low comes to mind, for his development and financial acumen changed the calculus for strategic planning and renewal. These people, and many others with them, represent Norfolk programs and Yale at their very best.

What lies ahead? I hope the student enrollment and international artist roster for music can return to its status and well-being of earlier decades. The digital landscape will assist Norfolk leaders in their quest to have the world see Norfolk as a leading festival. During the academic year, I can imagine the possibility of an artist colony at Norfolk where creativity thrives and flourishes.

With determination and conviction, our dreams for Norfolk can become realities.

During your summer residency at Norfolk when you aren't music making, do you have a favorite pastime?

Renewed friendships from previous summers and lingering conversations at picnics by the brook immediately come to mind. Also the softball games!

Festival Artists



Robert Blocker *Dean*

Melvin Chen *Director*

Ole Akahoshi *cello*

William Berloni *Theatrical Animals*

Boris Berman *piano*

Robert Blocker *piano, Dean*

Melvin Chen *piano, Director*

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Juliet Papadopoulos *soprano*

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Raman Ramakrishnan *cello*

Jeff Scott *horn*

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Amy Yang *piano*

Wei-Yi Yang *piano*

Brentano Quartet

Mark Steinberg *violin*

Serena Canin *violin*

Misha Amory *viola*

Nina Lee *cello*

Emerson String Quartet

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Yale School of Music

Makana Medeiros *percussion*
Yale School of Music

Yuki Mori *trombone*
Yale School of Music

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June – August

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BATTELL ARTS FOUNDATION

*Proud to support the Norfolk Festival's
Emerging Artists Series for the 21st 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:

- * Scholarships for area young people to further enrich their studies in the visual, literary, and performance arts
- * Norfolk Chamber Music Festival's Emerging Artists' Series on Thursday evenings and Saturday mornings
- * Free community drawing classes
- * The publication of a literary magazine created by area young people
- * Joint enrichment programs and workshops for children from Botelle and Colebrook Elementary Schools
- * Public art works created by students at Yale Summer Art School
- * Two original one act plays, written and performed by local residents



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, PO BOX 661, NORFOLK, CT 06058

Emerging Artist Series New Music Workshop Concert

Norfolk Chamber Music Festival | Friday, June 30, 2023, 7:30 p.m.

Coriolan Overture (WORLD PREMIERE ARRANGEMENT)

Ludwig van Beethoven (1770 – 1827)
arr. Martin Bresnick (b. 1946)

Late Eclipses in the Sun and Moon (WORLD PREMIERE)

Stella G. Gitelman Willoughby* (b. 2000)

- i. Love, and be silent
- ii. Our darker purpose
- iii. A chance which does redeem all sorrows

gravity dances (WORLD PREMIERE)

Paul Novak* (b. 1998)

- i. stumbling dance
- ii. sinking dance
- iii. hurtling dance

• *intermission* •

Words Without Songs (WORLD PREMIERE)

Ben Rieke* (b. 2000)

Solitary Iceberg (WORLD PREMIERE)

Yeeun Sim* (b. 2002)

Spirals (WORLD PREMIERE)

Joey DeSanctis* (b. 1997)

In keeping with a 100-plus-year history of contemporary music in Norfolk, CT, the Norfolk Chamber Music Festival's acclaimed New Music Workshop is a 9-day summer program designed to provide young composers and instrumentalists the opportunity to work together preparing new works for performance. Overseeing the 2023 Workshop are composer Martin Bresnick and pianist Lisa Moore.

Directed by Martin Bresnick, the workshop includes seminars and lectures by prominent American composers and culminates in this public concert and recording in the Music Shed, the Festival's famed concert hall. Each year, four to six Composition Fellows are selected from an international pool of applicants, who then work with the faculty and the Norfolk Contemporary Ensemble.

Martin Bresnick *Director, New Music Workshop* — **Lisa Moore** *piano / conductor*

Norfolk Contemporary Ensemble*

Ning Zhang *clarinet* — Yuki Mori *trombone* — Makana Medeiros *percussion* — Liam Wooding *piano*
Lauren Conroy *violin* — Thomas Hung *cello* — Alyssa Peterson *double bass*

**Norfolk Festival Fellow*

About the Program

Lysenko: *Prayer for Ukraine* | 3 MINUTES

Barvinsky: Piano Trio No. 1 in a minor | 25 MINUTES

Tchaikovsky: *Souvenir de Florence*, Op. 70 | 35 MINUTES

MELVIN CHEN *Director:*

We are all aware that Russia invaded Ukraine in 2022, but conflict between these nations is longstanding, with cultural implications reflected in tonight's music.

The first work on the program, *Prayer for Ukraine*, was composed by Mykola Lysenko and is regarded as the spiritual anthem of Ukraine. His work centers around Ukrainian culture, including art and language. Tchaikovsky was impressed by Lysenko's opera and arranged a performance in Moscow; however the performance did not take place due to Lysenko's insistence that it be performed in its original language, Ukrainian.

Vasyl Barvinsky was a well-known Ukrainian composer and teacher who was arrested by the NKVD, a Soviet police force and the predecessor of the KGB, and was sent to a prison camp for 10 years. The police also confiscated and burned all of Barvinsky's manuscripts, and he spent the remainder of his life attempting to reconstruct his music. The piano trio you will hear is one of those pieces.

The second half of the program features the *Souvenir de Florence* by Russian composer Tchaikovsky. The title refers to the fact that one of the themes of the piece was composed while Tchaikovsky was in Florence, but the music is distinctly Russian!

Prayer for Ukraine

Text written in 1885 by OLEKSANDR KONYSKY

Lord, oh the Great and Almighty,
Protect our beloved Ukraine,
Bless her with freedom and light
Of your holy rays.

We pray, oh Lord Almighty,
Protect our beloved Ukraine,
Grant our people and country
All your kindness and grace.

With learning and knowledge enlighten
Us, your children small,
In love pure and everlasting
Let us, oh Lord, grow.

Bless us with freedom, bless us with wisdom,
Guide us into a kind world,
Bless us, oh Lord, with good fortune
Forever and evermore.

Norfolk Chamber Music Festival | Friday, July 7, 2023, 8 p.m.

Prayer for Ukraine

Mykola Lysenko
(1842 – 1912)

Joanne Lee* *flute* — Mickenna Keller* *oboe*
Alice McDonald* *clarinet* — Anjali Pillai* *bassoon*

Piano Trio No. 1 in a minor

Vasyl Barvinsky
(1888 – 1963)

- i. Andante sentimentale — Allegro energico
- ii. Andante
- iii. Allegro giocoso

Bogang Hwang* *piano* — Solomiya Ivakhiv *violin* — Ayoun Alexandra Kim* *cello*

• *intermission* •

Souvenir de Florence, Op. 70

Peter Ilyich Tchaikovsky
(1840 – 1893)

- i. Allegro con spirito
- ii. Adagio cantabile e con moto
- iii. Allegretto moderato
- iv. Allegro vivace

Samuel Andonian* *violin* — Serena Canin *violin*
Sofia Gilchenok* *viola* — Misha Amory *viola*
Elena Ariza* *cello* — Nina Lee *cello*

*Norfolk Festival Fellow

About the Program

Mozart: String Quartet No. 20 in D Major, K. 499, "Hoffmeister" | 20 MINUTES

MacMillan: *Memento* | 4 MINUTES

MacMillan: *For Sonny* | 5 MINUTES

Schumann: Piano Quintet in E-flat Major, Op. 44 | 30 MINUTES

MISHA AMORY *viola, Brentano Quartet:*

Mozart's K. 499 Quartet is subtitled the "Hoffmeister" Quartet, after his friend (and sometime publisher) Franz Hoffmeister. A more apt, descriptive title for the work might be the "Figaro" Quartet, after the extraordinary opera that Mozart composed in the same year. Like *The Marriage of Figaro*, the quartet is built around the key of D Major — in Mozart's music this is often a radiant place, shot through with life and joy. But more essentially, the two works share a particular and complex comic

sensibility: the onlookers enjoy the joke, the witty remark, the unsuspecting victim, but they sense at the same time a pathos, a shadow, or a sorrow underlying the moment. So much of the potency of Mozart's genius lies in this: his ability to simultaneously evoke laughter and tears in a single phrase, a single gesture.

>> *View complete program note at brentanoquartet.com*

JAMES MACMILLAN *composer:*

This (*For Sonny*) is a little miniature for string quartet written in memory of a little boy, the grandson of a friend, who died a few days after his birth. Throughout, the first violin plays a simple fragment, like a nursery rhyme, repeating over and over again, pizzicato. The other instruments provide an ever-changing context for this little tune, sometimes accompanying it with easy harmonies, sometimes straying into stranger territory.

A brief movement for string quartet, *Memento* was written in memory of a friend, David Huntley, the representative of Boosey & Hawkes in the USA, who died in 1994. It was premiered at his memorial concert in New York by the Kronos Quartet. The music is slow, delicate, and tentative and is based on the modality of Gaelic lament music and the Gaelic heterophony of psalm-singing in the Hebrides.

WEI-YI YANG *piano:*

This quintet is archetypal Schumann: it continuously shifts between grandiose confidence and twisted intimacy — Florestan vs. Eusebius in Schumann's poetic head. As if in a mini chamber concerto, the five parts constantly carry each other, yet always play off one another's sprouting morsels.

Happy memory... A few moons ago, this was the first piece that I performed on the Emerging Artists Series as a Norfolk Fellow (with Arianna String Quartet). My bit in a full circle.

Brentano Quartet

Norfolk Chamber Music Festival | Saturday, July 8, 2023, 8 p.m.

String Quartet No. 20 in D Major, K. 499, "Hoffmeister"

Wolfgang Amadeus Mozart

(1756 – 1791)

- i. Allegretto
- ii. Menuetto: Allegretto
- iii. Adagio
- iv. Allegro

Memento

James MacMillan

(b. 1959)

For Sonny

MacMillan

• *intermission* •

Piano Quintet in E-flat Major, Op. 44

Robert Schumann

(1810 – 1856)

- i. Allegro brillante
- ii. In modo d'una marcia, un poco largamente
- iii. Scherzo: Molto vivace
- iv. Allegro ma non troppo

Wei-Yi Yang *piano*

Brentano String Quartet | Mark Steinberg *violin* — Serena Canin *violin* — Misha Amory *viola* — Nina Lee *cello*

About the Program

Sheng: *Tibetan Dance* | 10 MINUTES

Bansal: *Tum ho Meri Zameen* (WORLD PREMIERE) | 15 MINUTES

Price: Piano Quintet in a minor | 28 MINUTES

MELVIN CHEN *Director:*

This program involves composers that draw on musical cultures outside the Western European tradition for their inspiration.

Bright Sheng writes that in the last movement of his *Tibetan Dance*, “the music is based on a Tibetan folk dance motive from Qinghai, a Chinese province bordered with Tibet, where I lived during my teenage years.”

In the world premiere of a new piece by Juhi Bansal, commissioned by the Norfolk Festival, a vocalist singing

in the Hindustani (or North Indian) classical tradition is integrated with a Western classical piano quintet.

Florence Price’s piano quintet, though rooted in a late Romantic classical style, is heavily influenced by traditional African American music. The third movement of Price’s work is based on the Juba, a dance brought to plantations in the American South by enslaved people from Africa.

JUHI BANSAL *composer:*

Tum ho Meri Zameen grew out of an earlier collaboration with Ranjana Ghatak, where we created music in response to stories from our communities about the women who inspire them. One of the strongest recurrent themes across the submissions was of sisterhood — of women coming together to uplift each other’s voices in support and celebration. *Tum ho Meri Zameen* (You are my Earth) celebrates the ways that we come together to share, to form bonds, and to strengthen each other.

The piece draws heavily on elements from the Hindustani tradition: piano takes on the role of tabla, setting and elaborating on the *taal* (the rhythmic cycle); strings weave in and out of melodic and rhythmic roles during various

sections. The performance will begin with an opening *alap* (an improvised section where the soloist explores the raag), which flows into the composition (on the lyrics “Tum ho meri zameen”). This is followed by improvised *taans* (playful, rhythmic figures that show the virtuosity of the voice) then a short, slow instrumental interlude. The final section is a *tarana*, where the vocalist sings on joyful syllables, blurring the line between voice as an instrument that shares meaning through text, and voice as pure instrument. The performance ends with a rendition of the *Shanti Mantra* (a prayer for peace) in *raag Bhairavi*.

In gratitude to Ranjana Ghatak for her friendship, teaching, and music.

Norfolk Chamber Music Festival | Friday, July 14, 2023, 8 p.m.

Tibetan Dance

Bright Sheng
(b. 1955)

- i. Prelude
- ii. Song
- iii. Tibetan Dance

Jieun Park* *piano* — **Alice McDonald*** *clarinet* — **Sory Park*** *violin*

Tum ho Meri Zameen

WORLD PREMIERE

Juhi Bansal
(b. 1984)

Ranjana Ghatak *voice* — **Melvin Chen** *piano* — **Eunseo Laura Lee*** *violin*
Miranda Werner* *violin* — **Lindan Burns*** *viola* — **Michael Zyzak*** *cello*

• *intermission* •

Piano Quintet in a minor

Florence Price
(1887 – 1953)

- i. Allegro non troppo
- ii. Andante con moto
- iii. Juba: Allegro — coda
- iv. Scherzo: Allegro non troppo

Melvin Chen *piano* — **Tong Chen*** *violin* — **Ashley Yoon*** *violin*

Natalie Clarke* *viola* — **Joan Herget*** *cello*

Tum ho Meri Zameen is a part of the Festival's Musical Bridges project, made possible through the generous support of the Desai Family Foundation. Musical Bridges is a multiyear project in which the Norfolk Chamber Music Festival commissions new works that place classical chamber music within a broader musical and cultural context.

*Norfolk Festival Fellow

About the Program

Haydn: String Quartet in C Major, Op. 33, No. 3, "The Bird" | 18 MINUTES

Beethoven: String Quartet in B-flat Major, Op. 130 | 40 MINUTES

MARK STEINBERG *violin, Brentano Quartet:*

On Haydn's Op.33, No. 3...

When Haydn published his Op. 33 quartets and claimed he had written them in a "new and special style" it was neither an empty boast nor necessarily particularly newsworthy; every new work the master wrote seems to reveal further, unforeseen facets of his fertile imagination. Haydn, often lauded for his considerable wit, is a prestidigitator extraordinaire, fully conversant in misdirection, taking

delight in, and exploiting fully, ambiguities of form and function. He lives in the Newtonian world of expected relationships, but as soon as one peers more closely, quantum weirdnesses start to crop up.

On Beethoven's Op. 130...

Most of us have felt at some point caught in the gap between feeling and expression, inchoate thought and language. Anyone feeling profound love or pain has likely searched in vain for words to convey the truest essence of those states. Even describing to another just why you find something amusing can be a challenge. It is by no means clear to what extent we need language to think, or whether there can be meaning in thoughts that transcends what can be translated into a formal language. When I write about music (including right now), I often feel I know just what I want to say until the moment comes when words must be found. The moment of writing sees the certainty of the thought evaporate. Was that certainty real or illusory? Does this suggest that there are thoughts that have a shape no

word can fit? The relationship between form or language and meaning is one that seems an obsession in Beethoven's Quartet in B-flat Major, Op. 130. Pushing the boundaries of what music can or perhaps can't do, Beethoven wrestles with these questions in ways that at times have the nature of curious puzzles, and at other times profoundly grapple with the association between intimate experience and art. As Wittgenstein investigates the link of language and thought, as Gödel asks what truths may escape any given formal system, so Beethoven uses music to refer to and ask questions of itself, writing in Op. 130 a precarious piece that investigates and attempts to define the limit of what can be expressed.

>> *View complete program notes at brentanoquartet.com*

Brentano Quartet

Norfolk Chamber Music Festival | Saturday, July 15, 2023, 8 p.m.

String Quartet in C Major, Op. 33, No. 3, "The Bird"

Franz Josef Haydn
(1732 – 1809)

- i. Allegro moderato
- ii. Scherzando: Allegretto
- iii. Adagio
- iv. Rondo: Presto

• *intermission* •

String Quartet in B-flat Major, Op. 130

Ludwig van Beethoven
(1770 – 1827)

- i. Adagio, ma non troppo — Allegro
- ii. Presto — L'istesso tempo
- iii. Andante con moto, ma non troppo
- iv. Alla danza tedesca: Allegro assai
- v. Cavatina: Adagio molto espressivo
- vi. Finale: Allegro

Brentano String Quartet | Mark Steinberg *violin* — Serena Canin *violin* — Misha Amory *viola* — Nina Lee *cello*

About the Program

Mozart: String Quartet in C Major, K. 465, "Dissonant" | 30 MINUTES

Shaw: *Microfictions, Volume 1* | 19 MINUTES

Dvořák: String Quartet in G Major, Op. 106 | 38 MINUTES

JOHN LARGESS *viola, Miró Quartet:*

In this program, we decided to put the focus on a new commission for the Miró by Pulitzer Prize-winning composer Caroline Shaw.

With *Microfictions* as the centerpiece, two works of the classical and romantic core repertoire serve as the program's

frame. Caroline's work, with its transparency, beauty and textures contrasts in a beautiful, modern way with the classical lightness of the Mozart Quartet, while the deeply natural musical images from Dvořák's homeland in his Opus 106 quartet also resonate with the vibrant poetic images in *Microfictions*.

Miró Quartet

Norfolk Chamber Music Festival | Friday, July 21, 2023, 8 p.m.

String Quartet in C Major, K. 456, "Dissonant"

Wolfgang Amadeus Mozart
(1756 – 1791)

- i. Adagio – Allegro
- ii. Andante cantabile
- iii. Menuetto: Allegro
- iv. Allegro molto

Microfictions, Volume 1

Caroline Shaw
(b. 1982)

- i. Under the hot sun, the road signs melted until they were the color of an unrhymed couplet, pointing to cadences left or north.
- ii. The photographs smeared into focus one by one, like organ pipes being tuned. Some of edges and corners were torn, but the tune was still visible.
- iii. The summer storm laughed and lilted and shouted until it found a shady spot, beneath an oak's dappled counterpoint.
- iii. & ½. Between the third and fourth movements, the second violinist stood up and said hello to the audience. Everyone was grateful to know which movement they were on.
- iv. The complete taxonomy of verse forms is buried in a cardboard box beneath a chord that fell from grace.
- v. Waking up on the early side that Tuesday, Miró noticed a bird repeating its solitary caption. The clouds nodded to the tempo of an undiscovered Mendelssohn song.
- vi. The mountains folded in among themselves, as the day grew on. Their songs could only be heard in heavy fragments, obliquely, from years and miles below.

• *intermission* •

String Quartet in G Major, Op. 106

Antonín Dvořák
(1841 – 1904)

- i. Allegro moderato
- ii. Adagio ma non troppo
- iii. Molto vivace
- iv. Finale: Andante sostenuto – Allegro con fuoco

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

About the Program

Handel: *Water Music* Suite No. 1 in F Major, HWV 348 | 25 MINUTES

Lennon/McCartney: *Beatles Songs* | 10 MINUTES

Bonis: Piano Quartet No. 1 in B-flat Major, Op. 69 | 26 MINUTES

MELVIN CHEN *Director:*

We're all familiar with the three B's — Bach, Beethoven, and Brahms. Here's an invitation to look at a different set of B's — Baroque, Berio, Beatles, and Bonis!

We'll start with some Baroque music, and then move to arrangements of Beatles songs by the 20th century Italian composer Luciano Berio. You will see that his

arrangements of these iconic songs use instrumentation that harkens back to the Baroque.

The second half of the program is devoted to a piano quartet by French composer Mélanie Bonis, who went by the name Mel Bonis so that her music would be taken as seriously as that of her male counterparts.

Michelle

Michelle, ma belle
These are words that go together well
My Michelle
Michelle, ma belle
Sont les mots qui vont très bien ensemble
Très bien ensemble
I love you, I love you, I love you
That's all I want to say
Until I find a way
I will say the only words I know
that you'll understand

Michelle, ma belle
Sont les mots qui vont très bien ensemble
Très bien ensemble
I need to, I need to, I need to
I need to make you see
Oh, what you mean to me
Until I do, I'm hoping you will know
what I mean
I love you

I want you, I want you, I want you
I think you know by now
I'll get to you somehow
Until I do, I'm telling you
so you'll understand
Michelle, ma belle
Sont les mots qui vont très bien ensemble
Très bien ensemble
And I will say the only words I know
that you'll understand
My Michelle

Ticket to Ride

I think I'm gonna be sad
I think it's today, yeah
The girl that's driving
me mad
Is going away
She's got a ticket to ride
But she don't care
She said that living with me
Is bringing her down, yeah
She would never be free
When I was around

She's got a ticket to ride
But she don't care
I don't know why
she's riding so high
She ought to think twice
She ought to do right by me
Before she gets to
saying goodbye
She ought to think twice
She ought to do right by me

I think I'm gonna be sad
I think it's today, yeah
The girl that's driving
me mad
Is going away, yeah

Ah, she's got a ticket to ride
She's got a ticket to ride
But she don't care
I don't know why
she's riding so high
She ought to think twice
She ought to do right by me
Before she gets
to saying goodbye
She ought to think twice
She ought to do right by me
She said that living with me
Is bringing her down, yeah
She would never be free
When I was around

Ah, she's got a ticket to ride
She's got a ticket to ride
But she don't care
My baby don't care

Yesterday

Yesterday, all my troubles seemed
so far away
Now it looks as though they're
here to stay
Oh, I believe in yesterday
Suddenly, I'm not half the man
I used to be
There's a shadow hanging
over me
Oh, yesterday came suddenly

Why she had to go I don't know
she wouldn't say
I said something wrong,
now I long for yesterday

Yesterday, love was such an easy
game to play
Now I need a place to hide away
Oh, I believe in yesterday

Mm mm mm mm mm mm mm

Norfolk Chamber Music Festival | Saturday, July 22, 2023, 8 p.m.

Water Music Suite No. 1 in F Major, HWV 348

George Frideric Handel

(1685 – 1759)

- i. Overture: Largo — Allegro
- ii. Adagio e staccato
- iii. Allegro
- iv. Andante
- v. (unmarked)
- vi. Air
- vii. Minuet

Stephen Taylor, Lauren M. Smith* *oboe* — **Duncan Henry*** *bassoon*
Jeff Scott, Aliceyn Covington* *horn* — **Alisa Crüger-Cain***, **Sam Friedman*** *trumpet*
Sory Park*, **Samuel Andonian***, **Ashley Yoon***, **Tong Chen*** *violin*
Natalie Clarke*, **Sofia Gilchenok*** *viola* — **Elena Ariza***, **Michael Zyzak*** *cello*
Zachary Merkovsky *double bass* — **Motti Fang-Bentov*** *harpsichord*

Beatles Songs

John Lennon (1940 – 1980)

Paul McCartney (b. 1942)

arr. Luciano Berio (1925 – 2003)

- i. Michelle I
- ii. Ticket to Ride
- iii. Yesterday
- iv. Michelle II

Adriana Zabala *voice* — **Anastasia Samsel***, **Joanne Lee*** *flute* — **Mickenna Keller*** *oboe* — **Alice McDonald*** *clarinet*
Sam Friedman* *trumpet* — **Miranda Werner*** *violin* — **Emily Rekrut-Pressey*** *viola*
Ayoun Alexandra Kim* *cello* — **Zachary Merkovsky** *double bass* — **Mia Venezia** *harp* — **Jieun Park*** *harpsichord*

• *intermission* •

Piano Quartet No. 1 in B-flat Major, Op. 69

Mélanie Bonis

(1858 – 1937)

- i. Moderato
- ii. Intermezzo — Allegretto tranquillo
- iii. Andante
- iv. Finale — Allegro ma non troppo

Amy Yang *piano* — **Tiffany Chang*** *violin* — **Lindan Burns*** *viola* — **Mari Nagahara*** *cello*

**Norfolk Festival Fellow*

About the Program

Still: *Miniatures* for Woodwind Quintet | 13 MINUTES

Brahms: Trio for Piano, Cello, and Clarinet in a minor, Op. 114 | 25 MINUTES

Schoenberg: *Verklärte Nacht* (Transfigured Night), Op. 4 | 30 MINUTES

MELVIN CHEN *Director:*

Each piece on this program has a specific musical inspiration.

William Grant Still's *Miniatures* for woodwind quintet contains five movements, each of which draws from African American, Latino, and Native American musical styles.

Brahms' clarinet trio was inspired by a specific musician — the clarinetist Richard Mühlfeld — whose playing

so captivated Brahms that he ended a self-imposed compositional retirement in order to write chamber music for clarinet.

And finally, Schoenberg's string sextet *Verklärte Nacht* (Transfigured Night) has as its inspiration a poem with the same title by Richard Dehmel.

Verklärte Nacht (Transfigured Night)

Poem by RICHARD DEHMEL from *Weib und Welt* (Woman and World)

Translation by Mary Whittall

Two people are walking through a bare, cold wood;
the moon keeps pace with them and draws their gaze.
The moon moves along above tall oak trees,
there is no wisp of cloud to obscure the radiance
to which the black, jagged tips reach up.
A woman's voice speaks:

"I am carrying a child, and not by you.
I am walking here with you in a state of sin.
I have offended grievously against myself.
I despaired of happiness,
and yet I still felt a grievous longing
for life's fullness, for a mother's joys

and duties; and so I sinned,
and so I yielded, shuddering, my sex
to the embrace of a stranger,
and even thought myself blessed.
Now life has taken its revenge,
and I have met you, met you."

She walks on, stumbling.
She looks up; the moon keeps pace.
Her dark gaze drowns in light.
A man's voice speaks:

"Do not let the child you have conceived
be a burden on your soul.
Look, how brightly the universe shines!
Splendour falls on everything around,
you are voyaging with me on a cold sea,
but there is the glow of an inner warmth
from you in me, from me in you.
That warmth will transfigure the stranger's child,
and you bear it me, begot by me.
You have transfused me with splendour,
you have made a child of me."

He puts an arm about her strong hips.
Their breath embraces in the air.
Two people walk on through the high, bright night.

Norfolk Chamber Music Festival | Friday, July 28, 2023, 8 p.m.

Miniatures for Woodwind Quintet

William Grant Still
(1895 – 1978)

- i. I Ride an Old Paint (USA)
- ii. Adolorido (Mexico)
- iii. Jesus is a Rock in the Weary Land (USA)
- iv. Yaravi (Peru)
- v. A Frog went a-Courtin' (USA)

Anastasia Samsel* *flute* — Lauren M. Smith* *oboe* — Nikki Pet* *clarinet*
Duncan Henry* *bassoon* — Franco Augusto Ortiz* *horn*

Trio for Piano, Cello, and Clarinet in a minor, Op. 114

Johannes Brahms
(1833 – 1897)

- i. Allegro
- ii. Adagio
- iii. Andante grazioso
- iv. Allegro

Boris Berman *piano* — Nikki Pet* *clarinet* — Michael Zyzak* *cello*

• *intermission* •

Verklärte Nacht (Transfigured Night), Op. 4

Arnold Schoenberg
(1874 – 1951)

- i. Grave
- ii. Molto rallentando
- iii. Pesante — Grave
- iv. Adagio
- v. Adagio

Minji Lee* *violin* — Miranda Werner* *violin* — Natalie Clarke* *viola* — John Largess *viola*
Joan Herget* *cello* — Joshua Gindele *cello*

*Norfolk Festival Fellow

About the Program

Haydn: String Quartet in B-flat Major, Op. 64, No. 3, Hob III: 67 | 27 MINUTES

Shulman: *Rendezvous* | 4 MINUTES

Goodman: *A Smooth One* | 3 MINUTES

King: *How Am I To Know* | 3 MINUTES

Lodge: *Temptation Rag* | 3 MINUTES

Mozart: Clarinet Quintet in A Major, K. 581, “Stadler’s Quintet” | 33 MINUTES

DAVID SCHIFF *composer/arranger:*

On Benny Goodman...

Over my forty year-long association with Chamber Music Northwest, I have composed many original works for the festival, along with several arrangements of music by other composers... So I was delighted when David Shifrin asked me to arrange some of his favorite Benny Goodman numbers for clarinet and string quartet.

Benny Goodman will always be remembered in terms of the Swing Era, and in particular, for two events that defined that era: his performance with his band at the Palomar Ballroom in Los Angeles on August 21, 1935 when he thrilled a huge, young audience of dancers with his hottest numbers, many of them arranged by Fletcher Henderson whose orchestra had perfected the idiom that became known as swing over the previous in decade; and the concert at Carnegie Hall on January 16, 1938, which brought big band jazz into the most hallowed venue of classical music for the first time, but which also featured black and white performers on the same stage, a rarity at

the time. The Benny Goodman Orchestra was joined on that evening by many of the most distinguished African American musicians of the time, including Cootie Williams, Harry Camey and Johnny Hodges, from the Duke Ellington Orchestra, and Lester Young, Freddie Green and Walter Page, from the Count Basie Orchestra (along with Count Basie himself). Goodman was a pioneer in desegregating jazz, most famously through his performances with a sextet that included Teddy Wilson, Lionel Hampton, and Charlie Christian.

With a background in klezmer, classical, and jazz idioms, Goodman also performed and recorded many works from the classical repertory, and premiered new classical compositions by Bartok, Poulenc, Copland and Bernstein. In all these endeavors, Goodman could immediately be identified by the warmly expressive sound of his clarinet, a sound that immediately inspired the young David Shifrin to take up that instrument.

On Alan Shulman and *Rendezvous*...

Cellist, composer and arranger Alan Shulman (1915- 2002), founded the Stuyvesant String Quartet with his brother, violinist Sylvan Shulman, in 1938. His remarkable range of musical endeavors included work with Arturo Toscanini and Arthur Fiedler, and in Carnegie Hall, Broadway, and Hollywood. In 1946, Benny Goodman asked the Stuyvesant Quartet to join him playing a movement of the Mozart

Clarinet Quintet on his weekly radio program. Alan Shulman suggested instead that Goodman commission him to write a short original work for clarinet and string quartet. Goodman agreed, and Shulman composed his beautiful and original *Rendezvous* with Benny, which was premiered over WEAFF radio in August of 1946.

Norfolk Chamber Music Festival | Saturday, July 29, 2023, 8 p.m.

String Quartet in B-flat Major, Op. 64, No. 3, Hob III: 67

Franz Josef Haydn
(1732 – 1809)

- i. Vivace assai
- ii. Adagio
- iii. Menuetto: Allegretto
- iii. Finale: Allegro con spirito

Rendezvous

Alan Shulman
(1915 – 2002)

Swing arrangements for clarinet and string quartet
arranged by David Schiff (b. 1945)

A Smooth One

Benny Goodman
(1909 – 1986)

How Am I To Know

Jack King
(1903 – 1943)

Temptation Rag

Henry Lodge
(1850 – 1924)

• *intermission* •

Clarinet Quintet in A Major, K. 581, “Stadler’s Quintet”

Wolfgang Amadeus Mozart
(1756 – 1791)

- i. Allegro
- ii. Larghetto
- iii. Menuetto
- iii. Allegretto con variazioni

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

David Shifrin *clarinet*

About the Program

Snider: *Drink the Wild Ayre* | 12 MINUTES

Mendelssohn: Viola Quintet in B-flat Major, Op. 87 | 30 MINUTES

Beethoven: String Quartet in e minor, Op. 59, No. 2, "Razumovsky" | 34 MINUTES

EUGENE DRUCKER *violin, Emerson String Quartet:*

Our programming is usually based on two opposing principles: similarity and contrast. This evening's concert is no exception. The stylistic links between Beethoven and Mendelssohn will be clear enough. The two works were composed within a few decades of each other; each has a four-movement overall structure, springing from the same Classical tradition, yet they vary greatly in mood and temperament. Opus 59 no. 2 is a product of Beethoven's middle period, whereas the Quintet was written toward the end of Mendelssohn's short life, after he had lost his beloved sister. Earlier, in his first published quartets, Mendelssohn had demonstrated a precocious and profound understanding of Beethoven's late works, at a time when they baffled most of their contemporaries.

SARAH KIRKLAND SNIDER *composer:*

Drink the Wild Ayre is my second string quartet. I wrote my first over twenty years ago, while poring over recordings by the Emerson String Quartet. At that time, I was new to composition and bought every CD of theirs I could find, obsessively studying counterpoint and voice-leading via their recordings. Their performances became my benchmark for the masterpieces they recorded; their sounds became synonymous, in my mind, with the composer's intent. For me, theirs was the definitive interpretation of all the great string quartets in history.

So, when the invitation to write this piece came in — the Emerson's final commission, to be performed during this, their final season — I nearly fell off my chair. I am still

We are very pleased to offer Sarah Snider's fine new quartet, commissioned by Music Accord and composed for us in our final season. Ms. Snider's harmonic language is quite different from that of Beethoven and Mendelssohn, of course, though its folk-inflected modal idiom is also different from most of the dissonant or atonal music written in the first half of the 20th century. As you listen to the unfolding of her piece, you will be aware of the two centuries that have passed since the time when Beethoven and Mendelssohn were active. Music history, like any history, is full of changing perspectives — revolutions, counter-revolutions and reconsiderations of the past.

awestruck and humbled to have written this piece for some of my earliest heroes.

The title is a playful nod to one of the most famous quotes by their transcendentalist namesake essayist/philosopher/poet, Ralph Waldo Emerson: "Live in the sunshine, swim the sea, Drink the wild air's salubrity." An ayre is a song-like, lyrical piece. The title seemed an apt reference not only to the lilting, asymmetrical rhythms of the music's melodic narrative, but also to the questing spirit, sense of adventure, and full-hearted passion with which the Emerson has thrown itself into everything it has done for the past 47 years. Here's to the singular magic of these artistic giants, and the new adventures that await them.

Emerson String Quartet

Norfolk Chamber Music Festival | Friday, August 4, 2023, 8 p.m.

Drink the Wild Ayre

Sarah Kirkland Snider
(b. 1973)

Viola Quintet in B-flat Major, Op. 87

Felix Mendelssohn
(1809 – 1847)

- i. Allegro vivace
- ii. Andante scherzando
- iii. Adagio e lento
- iv. Allegro molto vivace

Steven Tenenbom *viola*

• *intermission* •

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

Ludwig van Beethoven
(1770 – 1827)

- i. Allegro
- ii. Molto Adagio: Si tratta questo pezzo con molto di sentimento
- iii. Allegretto — Maggiore (*Thème russe*)
- iv. Finale: Presto

Emerson String Quartet | Eugene Drucker *violin* — Philip Setzer *violin* — Lawrence Dutton *viola* — Paul Watkins *cello*

About the Program

Mendelssohn: Overture to *A Midsummer Night's Dream*

for Piano, Four Hands, Op. 61 | 12 MINUTES

Strauss: Suite in B-flat Major for 13 Wind Instruments, Op. 4 | 25 MINUTES

Enescu: Octet in C Major for Strings, Op. 7 | 40 MINUTES

MELVIN CHEN *Director:*

Is there something that the works of young composers have in common? This evening's music was written by composers in their youth.

Mendelssohn, known as a child prodigy, composed the Overture to *A Midsummer's Night's Dream* when he was only 17. Richard Strauss composed his Suite for Winds

at the ripe old age of 20. And Enescu wrote his massive, decadent, and searingly intense String Octet when he was 18 years old. This piece is so dense and complicated that the original premiere was delayed because five rehearsals was not sufficient to prepare the piece.

Norfolk Chamber Music Festival | Saturday, August 5, 2023, 8 p.m.

Overture to *A Midsummer Night's Dream* for Piano, Four Hands, Op. 61

Felix Mendelssohn

(1809 – 1847)

Jieun Park* *piano* — Bogang Hwang* *piano*

Suite in B-flat Major for 13 Wind Instruments, Op. 4

Richard Strauss

(1864 – 1949)

- i. Praeludium (Allegretto)
- ii. Romanze (Andante)
- iii. Gavotte (Allegro)
- iv. *Introduktion und Fuge* (Andante cantabile — Allegro con brio)

Anastasia Samsel*, Joanne Lee* *flute* — Mickenna Keller*, Lauren M. Smith* *oboe*

Alice McDonald*, Nikki Pet* *clarinet* — Frank Morelli, Anjali Pillai* *bassoon* — Duncan Henry* *contrabassoon*

William Purvis, Lily Judge*, Aliceyn Covington*, Franco Augusto Ortiz* *horn*

• *intermission* •

Octet in C Major for Strings, Op. 7

George Enescu

(1881 – 1955)

- i. *Très modéré*
- ii. *Très fougueux*
- iii. *Lentement*
- iv. *Mouvement de Valse bien rythmée*

Eunseo Laura Lee*, Sory Park*, Samuel Andonian*, Ashley Yoon* *violin*

Steven Tenenbom, Sofia Gilchenok* *viola* — Raman Ramakrishnan, Elena Ariza* *cello*

*Norfolk Festival Fellow

Open House at the Festival

Sunday, August 6, 2023

11 a.m. – 4 p.m.	Art Show: Norfolk Artists & Friends	at Art Barn
1 p.m. – 2:30 p.m.	Tours of Whitehouse	at Whitehouse
1:30 p.m.	Concert for Children	at the Music Shed
2 p.m.	Ice Cream Social	at the Music Shed
3 p.m.	Performance: Broadway Tails	at the Music Shed

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Broadway Tails

Norfolk Chamber Music Festival | Sunday, August 6, 2023, 3 p.m.

THIS AFTERNOON'S PERFORMANCE WILL BE PRESENTED WITHOUT INTERMISSION.

Broadway Tails — The Story of Shelter Dogs Becoming Superstars

William Berloni *animal trainer/behaviorist*

World renowned trainer/behaviorist William Berloni has been turning shelter animals into entertainment celebrities for the last 45 years. Today he will share some fun stories and demonstrate his humane training techniques.

Stay after the performance to meet some of the superstar dogs, have your questions answered, and participate in a book signing.

About the Program

Britten: *Phantasy* for Oboe, Violin, Viola, and Cello, Op. 2 | 13 MINUTES

Finzi: *Eclogue* for Piano and String Orchestra, Op. 10 | 11 MINUTES

Elgar: Piano Quintet in a minor | 40 MINUTES

MELVIN CHEN *Director:*

This program explores the beauty and richness of early 20th-century English composers.

Benjamin Britten was one of England's most influential composers. His *Phantasy* quartet, written when Britten was a young man, showcases the musical qualities for which he is known — a master craftsman who combined beauty with a modernist sensibility.

The *Eclogue*, by Gerald Finzi, was originally the second movement of a never completed piano concerto. The piece has a distinctly English pastoral quality that is especially beautiful.

And the final piece, the piano quintet of Edward Elgar, is full of lyricism and pride juxtaposed with starkness and mystery.

BENJAMIN BRITTEN *composer*

In 1951 on the county of his birth:

“Suffolk, with its rolling, intimate countryside; its heavenly Gothic churches, big and small; its marshes, with those wild sea-birds; its grand ports and its little fishing villages. I am firmly rooted in this glorious county.”

DIANA MCVEAGH *Music critic, Gerald Finzi biographer:*

“There could hardly be a more determinedly English musician in his work, his musical outlook, his tastes and recreations, his way of life, than Finzi. And what is remarkable is how self-made that life was.”

EDWARD ELGAR *composer*

On his home in Northern England:

“People who talk of the spread of music in England and the increasing love of it, rarely seem to know where the growth of the art is really strong and properly fostered: some day the press will awake to the fact, already known abroad and to some few of us in England, that the living center of music in Great Britain is not London, but somewhere further North.”

Eclogue: A short pastoral poem, usually in dialogue, on the subject of rural life and the society of shepherds, depicting rural life as free from the complexity and corruption of more civilized life. The eclogue first appeared in the *Idylls* of the Greek poet Theocritus (c. 310–250 BC), generally recognized as the inventor of pastoral poetry.

— from *Encyclopedia Britannica*

Norfolk Chamber Music Festival | Friday, August 11, 2023, 8 p.m.

Phantasy for Oboe, Violin, Viola, and Cello, Op. 2

Benjamin Britten

(1913 – 1976)

- i. Andante alla marcia
- ii. Allegro giusto
- iii. A Tempo comodo e rubato
- iv. Molto piu lento
- v. Tempo primo: Andante alla marcia

James Austin Smith *oboe* — **Minji Lee*** *violin*
Emily Rekrut-Pressey* *viola* — **Ole Akahoshi** *cello*

Eclogue for Piano and String Orchestra, Op. 10

Gerald Finzi

(1901 – 1956)

Robert Blocker *piano*

*violin** **Samuel Andonian** — **Tong Chen** — **Eunseo Laura Lee** — **Minji Lee**
Sory Park — **Miranda Werner** — **Ashley Yoon** — **Tiffany Chang**

*viola** **Lindan Burns** — **Natalie Clarke** — **Sofia Gilchenok** — **Emily Rekrut-Pressey**

*cello** **Elena Ariza** — **Joan Herget** — **Ayoun Alexandra Kim** — **Michael Zyzak** — **Mari Nagahara**

double bass to be announced

• *intermission* •

Piano Quintet in a minor

Edward Elgar

(1857 – 1934)

- i. Moderato
- ii. Adagio
- iii. Andante — Allegro

Melvin Chen *piano* — **Tien-Hsin Cindy Wu** *violin* — **Sory Park*** *viola*
Milena Pajaro-van de Stadt *viola* — **Michael Zyzak*** *cello*

**Norfolk Festival Fellow*

2023 Festival Gala Chairs

Rohit & Kay Desai

Vice-Chairs

Molly Ackerly & Michael Sconyers • Joyce Ahrens
Jeffrey Alexander • Allie & Pete Anderson • Elizabeth Bailey
Emily P. Bakemeier & Alain G. Moureaux • Les & Sara Bluestone
Ms. Elizabeth Borden • Mrs. William G. Brown, Jr.
John & Denise Buchanan • Burlington Construction
Andra Moss & Peter Chaffetz • George Cronin
Jean Crutchfield & Robert Hobbs • Robert Loper & Robert Dance
Donna & Dr. Richard A. Davis • Andrew G. De Rocco
Rohit & Katharine Desai • Karen DiYanni
Fleur Fairman & Tim Wallach • Valerie Fitch & Ed Flanders
John Garrels • Elisabeth C. Gill • Barbara G. Gridley
Coleen Hellerman • Gerry & Barbara Hess • Betsy & Christopher Little
David Low • Susan MacEachron & Michael Halloran
John Martin & Donna Marconi • Richard & Barbara Moore
John Perkins & Hope Dana • Frank L. Peterson & Roger Mitchell
Sally & Drew Quale • Sandra & Richard Rippe • Michael Selleck
Dotty Smith & Lionel Goldfrank • Howard A. Sobel & Ileene Smith
Anne-Marie Soullière & Lindsey Kiang • Martin Tandler & Maura May
Roger Tilles • Alex & Patricia Vance • Abby Wells

*Festival
Gala* | Isn't It Bliss? Sondheim on Love

Norfolk Chamber Music Festival | Saturday, August 12, 2023, 8 p.m.

THIS EVENING'S CONCERT WILL BE PRESENTED WITHOUT INTERMISSION.

Ted Sperling *musical director and host*
Scarlett Strallen AND **Bryce Pinkham** *vocalists*
Josh Clayton *orchestrations*
Lacey Erb *projection design*

Love is in the Air CUT FROM *A Funny Thing Happened on the Way to the Forum*

Stephen Sondheim
(1930 – 2021)

On YOUNG LOVE

Love I Hear FROM *A Funny Thing Happened on the Way to the Forum*
So Many People FROM *Saturday Night*

On DATING

Barcelona FROM *Company*
Agony FROM *Into the Woods*
The Girls of Summer FROM *The Girls of Summer*

On COMMITMENT

Happiness FROM *Passion*
Live Alone and Like It FROM THE FILM *Dick Tracy*
The Best Thing that Ever Has Happened to Me FROM *Road Show*

On ENGAGEMENT

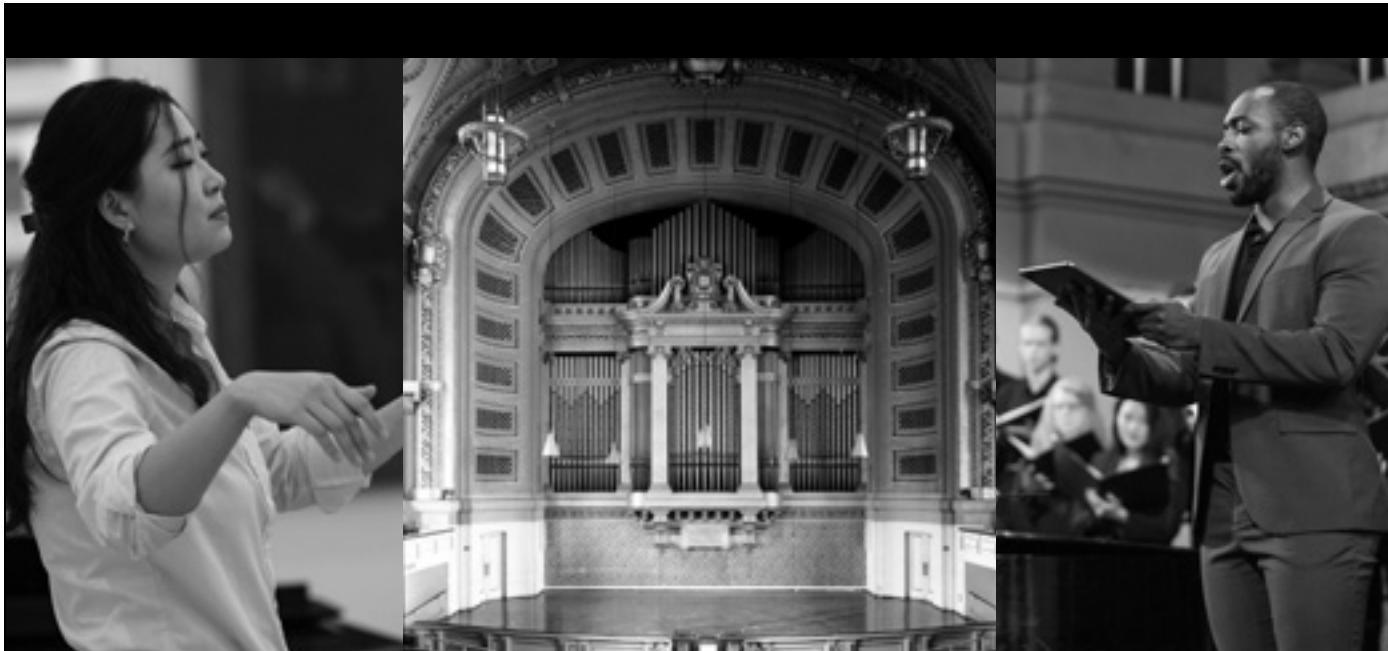
By the Sea FROM *Sweeney Todd*
Getting Married Today FROM *Company*

On TROUBLE

Moments in the Woods FROM *Into the Woods*
Good Thing Going FROM *Merrily We Roll Along*
Losing My Mind FROM *Follies*

On RECONCILIATION OR SEPARATION

Move On FROM *Sunday in the Park With George*
Send in the Clowns FROM *A Little Night Music*
Being Alive FROM *Company*



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Season Finale: Choral Cantata

Norfolk Chamber Music Festival | Saturday, August 19, 2023, 4 p.m.

THIS AFTERNOON'S CONCERT WILL BE PRESENTED WITHOUT INTERMISSION.

Sweet is the Work

Robbins Battell
(1819 – 1895)

Lobgesang (Hymn of Praise), Op. 52

Felix Mendelssohn
(1809 – 1847)

- i. Sinfonia: Maestoso con moto — Allegretto un poco agitato — Adagio religioso
- ii. *Alles was Odem hat lobt den Herrn* (All men, all things, all that have life and breath)
- iii. *Saget es, die ihr erlöst seid durch den Herrn* (Sing ye praise)
- iv. *Sagt es, die ihr erlöst seid vor dem Herrn* (All ye that cried unto the Lord)
- v. *Ich harrete des Herrn* (I waited for the Lord)
- vi. *Strick des Todes hatten uns umfassen* (The sorrows of death)
- vii. *Die Nacht ist vergangen* (The Night is departing)
- viii. *Nun danket alle Gott* (Let all men praise the Lord)
- ix. *Drum sing' ich mit meinem Liede* (My song shall be always Thy mercy)
- x. *Ihr Völker! bringet her dem Herrn Ehre und Macht* (Ye nations, offer to the Lord)

Jeffrey Douma *conductor*

Juliet Papadopoulos *soprano* — **Sandy Sharis** *mezzo-soprano* — **Matthew Newhouse** *tenor*

Litchfield County Choral Union, Matthew Cramer *Interim Director*

Norfolk Festival Chamber Orchestra

and members of

Connecticut Chamber Choir — Consonare — Greenwich Choral Society

Hartford Chorale — Mendelssohn Choir of Connecticut

New Haven Chorale — New Haven Oratorio Choir — Yale Camerata

Festival Artists



Cellist **OLE AKAHOSHI** (NCMF '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. **20th Season at Norfolk**



"Radiant and transcendent," the music of **JUHI BANSAL** weaves together themes celebrating musical and cultural diversity, nature and the environment, and strong female role models. Her music draws upon elements as disparate as progressive metal, Hindustani music, spectralism, sound design and choral traditions to create deeply expressive, evocative sound-worlds. As an Indian composer brought up in Hong Kong, her work draws subtly upon both those traditions, entwining them closely and

intricately with the gestures of western classical music. Recent projects include *Love, Loss and Exile*, a song cycle on poetry by Afghan women commissioned by Songfest; *Songs from the Deep*, a new orchestral work inspired by humpback whale songs commissioned by the Oregon Mozart Players; *Waves of Change*, a digital experience on womanhood, identity and clash of cultures inspired by the story of the Bangladesh Girls Surf Club; and *Edge of a Dream*, an opera about Ada Lovelace, daughter of infamous poet Lord Byron and a 19th century pioneer in computing commissioned by Los Angeles Opera. Recent seasons include commissions from the Los Angeles Philharmonic, Beth Morrison Projects, the New York Virtuoso Singers, Heidi Duckler Dance Theatre, the Oakland East Bay Symphony, and AIDS Quilt Songbook 20th Anniversary project. Her music is regularly performed throughout the U.S., Europe, and Asia and is available on the Naxos, Albany, and Roven Records labels.

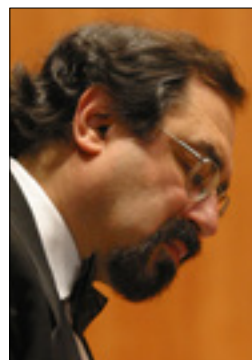
First Season at Norfolk | juhigansal.com



WILLIAM BERLONI was a 20-year-old apprentice at the Goodspeed Opera House when a producer offered him his big break. All Berloni had to do was find and train a dog to play Sandy in the original production of *Annie*. What Berloni didn't know was that this was a bigger challenge than it seemed. Animal performances in movies or television can be stitched together using different takes, different camera angles, even different animals. To perform in a featured role, an animal actor

would have to be trained to ignore the distraction of the audience and respond to the same cues the same way night-after-night, just like his human counterparts. It had never been done before. Berloni found his dog at a local animal shelter – beginning his commitment to using rescued animals. With persistence, patience, and trial-and-error, he developed humane training techniques. *Annie* became a huge hit and Sandy became "the longest running dog on Broadway." Since then, Berloni and his handlers have provided animals of all species and sizes, found in shelters, humane societies, or rescue leagues, for Broadway, off-Broadway, national tours, regional theatres, special events, the New York City Ballet, motion pictures, television and commercials. When their careers are over, the animals return to Berloni's Connecticut farm. In addition to his work as a trainer, he is currently a behavior consultant to the Humane Society of New York. He has a BFA in theatre, and is a published author and actor.

First Season at Norfolk | theatricalanimals.com



A performer well known to audiences in fifty countries on six continents, **BORIS BERMAN** regularly appears with orchestras, on recital series, and at festivals around the world. He studied at the Moscow Tchaikovsky Conservatory with distinguished pianist Lev Oborin. An active recording artist and GRAMMY® award nominee, Berman was the first pianist to record Prokofiev's complete solo piano works. Some of Berman's other acclaimed recordings

include all of Scriabin's piano sonatas and a performance of piano works by Shostakovich that received the Edison Classic Award (the Dutch equivalent of the GRAMMY®). His double CD of Debussy Preludes and other works on *Palais des Degustateurs* label has received the "Choc" mark from France's *Classica* magazine. His double CD of Brahms Piano works has been released by the same label. At the Yale School of Music, Berman teaches a studio of graduate students, coaches chamber groups, and heads the Piano Department. He is the Artistic Director of the School's Horowitz Piano Series and frequently gives solo and collaborative performances as part of that series and others. Berman regularly performs and coaches at the

Norfolk Chamber Music Festival — Yale Summer School of Music, teaches masterclasses throughout the world, and adjudicates national and international competitions. Berman has authored two books published by the Yale University Press: *Prokofiev's Piano Sonatas: A Guide for the Listener and the Performer* (2008) and *Notes from the Pianist's Bench* (2000; electronically enhanced edition 2017). These books were translated into several languages. He is also the editor of the critical edition of Prokofiev's piano sonatas (Shanghai Music Publishing House). **29th Season at Norfolk | borisberman.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 USA 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. **6th Season at Norfolk**

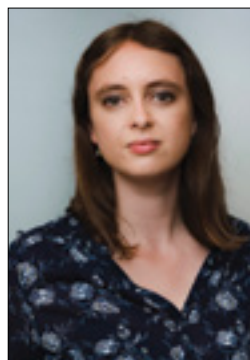


ROBERT BLOCKER is internationally regarded as a pianist, for his leadership as an advocate for the arts, and for his extraordinary contributions to music education. A native of Charleston, South Carolina, he debuted at the historic Dock Street Theater (now home to the Spoleto Chamber Music Series). He 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 Daejon 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 Stoeger 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.

18th Season at Norfolk | robertblocker.org



Musicologist and violinist **LYNETTE BOWRING** specializes in the instrumental repertoire of the Italian Renaissance and Baroque. She has contributed to a number of scholarly journals including *Early Music*, and has coedited an essay collection titled *Music and Jewish Culture in Early Modern Italy*. Bowring earned a PhD in musicology from Rutgers University, a Master of Music in musicology from the University of Manchester (UK), and a Bachelor of Music from the Royal Northern College of Music (UK), where she studied violin. Bowring has been serving as an adjunct faculty member at The Juilliard School, teaching courses in Renaissance and Baroque music history. She has also taught at Westminster Choir College and in the music and English departments at Rutgers University. She continues to perform as a Baroque violinist.

Second Season at Norfolk

Festival Artists



Since its inception in 1992, the **BRENTANO 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 (now the Bowers Program), 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 has 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, mezzosoprano 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."

11th Season at Norfolk | brentanoquartet.com



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, Albany Records, and Bridge Records among others.

27th Season at Norfolk | martinbresnick.com

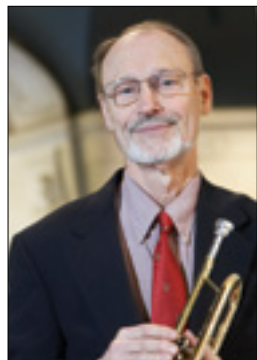


A native of Tennessee, pianist (as well as violinist and violist) **MELVIN CHEN** has performed as a soloist and chamber musician at major venues throughout the USA, Canada, and Asia. His performances have been featured on radio and television stations around the globe, including KBS television and radio in Korea, NHK television in Japan, and NPR in the USA. 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 (NCMF '96, '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

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.

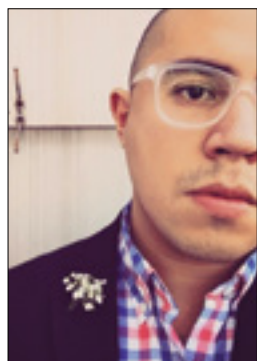
14th Season at Norfolk | melvinchen.com



In 2019, trumpeter **ALLAN DEAN** retired from the Yale School of Music after 31 years. He is still actively performing with the Berkshire Bach Society. In the early music field he was a founding member of Calliope: A Renaissance Band and the New York Cornet and Sacbut Ensemble. He was also a founding member of Summit Brass. Dean was a member of the New York Brass Quintet for 18 years and free lanced in New York City for over 20 years. Dean

performs and teaches each summer at the Norfolk Chamber Music Festival in Norfolk, Connecticut. He was a frequent soloist with Keith Brion's New Sousa Band, the Speleto and Casals Festivals, the Banff Centre (Canada), and *Musiki Blekinge* (Sweden), among others. He can be heard playing both modern trumpet and early brass on over 80 recordings. On early instruments he has recorded with Calliope, The New York Cornets and Sacbuts, The Waverly Consort, The Ensemble for Early Music, and The Smithsonian Chamber Players. Dean lives in the Berkshire Mountains of Western Massachusetts with his wife, Julie Shapiro, an artist, and his daughter, Eloisa, a writer. He is an avid tennis player and practices hatha yoga daily.

37th Season at Norfolk | allanjdean.com



As conductor, **MATTHEW DOUGLAS CRAMER** presents concerts that seek not to escape our world, but to engage with it. His programming often introduces works to both audiences and performers, building compelling narratives predicated on the power of words and their juxtaposition. He views the role of conductor as curator — one who compiles in such a way as to draw connections which further illuminate. Cramer's programming is often concerned with ethical and political themes. Equally

at home on either side of the podium, Cramer is an active performer of early and contemporary music as both soloist and ensemble singer. Most recently he presented a recital of *airs de cours* and lute songs with harpsichordist Stephen Gamboa-Diaz in New Haven, CT and made his *St. John Passion* (Bach) debut as Pilatus and bass aria soloist with Chatham Baroque in Columbus, OH. Prior to moving to the Midwest, Cramer was a sought-after choral musician in Connecticut. His interest in early music has led him to experiences as a member of the Carnegie Hall Chamber Chorus and a summer at the American Bach Soloists

Academy in San Francisco. While at Yale, Cramer was a member of the prestigious Yale Schola Cantorum performing throughout the northeastern USA as well as on international tours to Norway, Estonia, Latvia, Russia, and India, as well as recording two albums for the Hyperion label. He holds degrees from The Hartt School and Yale University and has recently completed coursework towards his DMA in choral conducting at Northwestern University.

First Season at Norfolk | matthewcramermusic.com



JEFFREY DOUMA has appeared as a guest conductor with choruses and orchestras on six continents, presented at state, divisional, and national conventions of the American Choral Directors Association and National Collegiate Choral Association, frequently serves as a clinician at festivals and master classes, and has been an ensemble member and tenor soloist with many of the nation's leading professional choirs. Douma's original compositions are published by G.

Schirmer and Boosey & Hawkes. Douma serves in many roles at the Yale School of Music. As the Marshall Bartholomew Professor in the Practice of Choral Music, he heads the graduate choral program and teaches a studio of graduate-level conductors. He is also Director of the Yale Glee Club, which under his direction was hailed by *The New York Times* as "one of the best collegiate singing ensembles". Douma is the founding Director of the Yale Choral Artists, the Artistic Director of the Yale International Choral Festival, and the Music Director of the Yale Alumni Chorus, which he has led on many international tours. A champion of new music, Douma established the Yale Glee Club Emerging Composers Competition and Fenno Heath Award. He has premiered new works by many composers and serves as editor of the Yale Glee Club New Classics Choral Series, which is published by Boosey & Hawkes. Previously, he served as Director of Choral Activities at Carroll College and taught at Smith College, St. Cloud State University, and the Interlochen Center for the Arts. Douma earned a Bachelor of Music from Concordia College (Moorhead, MN) and a Doctor of Musical Arts degree in conducting from the University of Michigan. He currently serves as Director of Music at the Unitarian Society of New Haven. **4th Season at Norfolk**

Festival Artists



Bassoonist **MONICA ELLIS** is a founding member of the twice GRAMMY-nominated wind quintet Imani Winds, that for over a quarter century has dazzled audiences around the world. As the daughter of a jazz saxophonist father and fashionista mother, she was raised in a house full of go-getters. A natural organizer, Ellis is the co-artistic and executive director for Imani Winds and its annual chamber music festival, and treasurer for its non-profit foundation.

Her teachers include Mark Pancerev, of the Pittsburgh Symphony, the city where she was raised; George Sakakeeny at Oberlin College Conservatory (BM); and Frank Morelli at the Juilliard School (MM) and Manhattan School of Music (PS). She has performed and recorded with dozens of world-renowned artists and organizations spanning genres and styles, from the likes of Wayne Shorter to the Chamber Music Society of Lincoln Center. As a celebrated educator, Monica has given master classes and solo performances across the country and is on the faculty of Manhattan School of Music and Curtis Institute of Music. Monica is a frequent commentator on critical discussions regarding race, gender, and entrepreneurship in classical music. She is on the Orchestra of St. Luke's Educational Advisory Committee and is a board member for Concert Artists Guild and the International Double Reed Society. Ellis religiously watches *Jeopardy!*, loves home decorating, and resides in the historic village of Harlem in New York City with the greatest joy of her life: her 8-year-old son, Oden.

[First Season at Norfolk](#) | [imaniwinds.com](#)



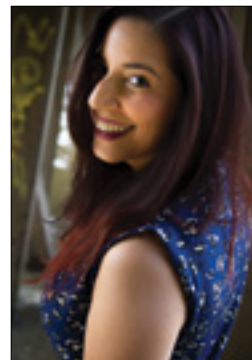
The **EMERSON STRING QUARTET** presents its final season of concerts during 2022-23, disbanding after more than four decades as one of the world's premier chamber music ensembles. The Quartet — Eugene Drucker *violin*, Philip Setzer *violin*, Lawrence Dutton *viola*, Paul Watkins *cello* — has made more than 30

acclaimed recordings, and has been honored with nine GRAMMYs (including two for Best Classical Album), three Gramophone Awards, the Avery Fisher Prize, and *Musical America's* "Ensemble of the Year" award. As part of their larger mission to keep the string quartet form alive and relevant, they have commissioned and premiered works from some of today's most esteemed composers and have partnered in performance with leading soloists such as Renée Fleming, Barbara Hannigan, Evgeny Kissin, Emanuel Ax, Mstislav Rostropovich, and

Yefim Bronfman, James Galway, Edgar Meyer, Menahem Pressler, Leon Fleisher, André Previn, and Isaac Stern, to name a few.

The Quartet's extensive discography includes the complete string quartets of Beethoven, Mendelssohn, Brahms, Bartók, Webern, and Shostakovich, as well as multi-CD sets of the major works of Haydn, Mozart, Schubert, and Dvořák. In its final season, the Quartet will record Schoenberg's Second Quartet with Barbara Hannigan for release in 2023, with the sessions video documented by Mathieu Amalric for a short film. *Deutsche Grammophon* will also reissue its box set of *Emerson Complete Recordings* on the label, with two new additions. Formed in 1976 and based in New York City, the Emerson String Quartet was one of the first quartets whose violinists alternate in the first violin position. The Quartet, which takes its name from the American poet and philosopher Ralph Waldo Emerson, balances busy performing careers with a commitment to teaching, and serves as Quartet-in-Residence at Stony Brook University. In 2013, cellist Paul Watkins — a distinguished soloist, award-winning conductor, and devoted chamber musician — joined the original members of the Quartet to form today's group. In January of 2015, the Quartet received the Richard J. Bogomolny National Service Award, Chamber Music America's highest honor, in recognition of its significant and lasting contribution to the chamber music field.

[10th Season at Norfolk](#) | [emersonquartet.com](#)



RANJANA GHATAK was born and raised in London and started learning North Indian singing while growing up in a musical household. She studied with Indian musicians in London, including Tripti Das, Manisha Smith, Nitai Dasgupta, Gauri Bapat (Bharitya Vidya Bhavan), and Fida Hussain Khan. As a teenager after hearing her favorite vocalist - Padmabhushan Pandit Ajoy Chakrabarty - perform in London, she decided to pursue her passion for singing

by training at Shrutinandan, an Indian classical music academy in Kolkata, India. Since then Ghatak has explored traditional music in to juxtaposition to sacred vocal music with contemporary instrumentation. She has performed at Bath International Music Festival, London Jazz Festival, and Wigmore Hall among others. Collaborations include with the London Philharmonic, Royal Philharmonic, Nitin Sawhney, Jesse Bannister, and Jason Singh. In July 2022, she was invited to perform in the opening ceremony of the Commonwealth Games. Ghatak's solo album *Butterfly Effect* was released in September 2020. Ghatak has presented education concerts at London's Barbican Center and several workshops and education projects for other arts venues across the UK. In 2018, she was artist-in-residence at the Chitresh Das Institute (CDI) in San Francisco where she lived before returning to London at the end of 2020. [First Season at Norfolk](#) | [ranjanaghatak.com](#)



SCOTT HARTMAN is one of the preeminent trombonists of today, performing throughout the USA, 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 USA 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 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.

21st Season at Norfolk



Ukrainian violinist **SOLOMIYA IVAKHIV** is a chamber musician, collaborator, educator, and champion of new music. Concertizing internationally, her wide range of repertoire includes the premiere of numerous new works for violin. Her solo album, *Ukraine: Journey to Freedom – A Century of Classical Music for Violin and Piano*, was featured in the Top 5 New Classical Releases on the iTunes billboard. Her albums *Mendelssohn Concertos* and *Haydn and Hummel*, both

with pianist Antonio Pompa-Baldi, conductor Theodor Kuchar, and the Slovak National Symphony, were featured in the Top Classical New Releases on Spotify. In addition, *Mendelssohn Concertos* was Album of the Week on WCLV (Cleveland, OH) as well as WFMT (Chicago, IL); *Haydn and Hummel* was broadcast nationwide on NPR. Ivakhiv showcases the poetic and rhapsodic style of Ukrainian, American, British, and French composers on her soon-to-be-released album *Poems and Rhapsodies*. The album includes *American Rhapsody*, a lyrical romance for violin and orchestra portraying the beauty of the American landscape written by GRAMMY-winning composer Kenneth Fuchs. In addition to studio recordings, Ivakhiv's

performances are regularly broadcast on National Public Radio, Voice of America Radio, WRTI, KUNR, Ukrainian National Radio and Television, Netherland Public Radio and Chinese Hunan Television. Her principal teachers include the late Joseph Silverstein, Pamela Frank, Philip Setzer, Ani Kavafian, and the late Rafael Druian.

First Season at Norfolk | solomiyaivakhiv.com

The **LITCHFIELD COUNTY CHORAL UNION** was established in 1899 by Carl and Ellen (Battell) Stoeckel and in memory of Ellen Battell Stoeckel's father, Robbins Battell, who throughout his life was an outstanding figure in the musical life of Northwestern Connecticut. In 1906, after five years of concerts, the Music Shed was erected on the Stoeckel's Norfolk estate. The building, lined with California redwood, was and remains today a concert hall of remarkably fine acoustic quality. In 1951, the Litchfield County Choral Union was reorganized and has since presented a concert each year at the Music Shed of a major choral work accompanied by an orchestra.



A native of the NYC / NJ metro area, **ZACHARY MERKOVSKY** is a versatile double bassist and musician. He is section bass with the York Symphony Orchestra in York, PA. In addition to symphonic literature, Merkovsky is also devoted to chamber music, electronic music, contemporary music, and improvisation. Merkovsky is a Teaching Artist with the Youth Orchestras of Essex County and has worked as a mentor and sectional coach with other youth orchestras in New

Jersey. He also maintains a private studio of bass students. Currently, Merkovsky is at the Yale School of Music where he is working toward a Master of Musical Arts degree. He also holds a Master of Music in orchestral performance from Manhattan School of Music. His major teachers include Donald Palma, Orin O'Brien, and Linda McKnight.

Third Season at Norfolk

Festival Artists



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. For the past twenty years the Quartet 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 a 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 of *Home* 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. Recent highlights include performances at the Phillips Collection, the Green Music Center, Chamber Music Northwest, and the Chamber Music Society, 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 the 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 twentieth century.

8th Season at Norfolk | miroquartet.com



Pianist **LISA MOORE'S** playing has been singled out for its "life and freshness (*The New York Times*). This multi-faceted pianist and avid collaborator was a silver medalist in the 1981 Carnegie Hall International American Music Competition, and as the founding pianist ('92-'08) of the Bang On A Can All-Stars, Moore won *Musical America's* 2005 Ensemble of the Year award. She has released 10 solo discs and more than thirty collaborative discs. Her 2016 disc *The Stone People* was named among *The*

New York Times Top Classical Albums and Naxos Critics' Choice. Over her 40-year career she has collaborated with more than 200 composers. Moore has played with the Chamber Music Society of Lincoln Center, New York City Ballet, American Composers Orchestra, and is a current member of Grand Band, Ensemble Signal, TwoSense, Tempus Duo, and the Paul Drescher Double Duo. As a concerto soloist, Moore has performed with many of the world's great ensembles including the London Sinfonietta, Australian Chamber Orchestra, and Philharmonia Virtuosi, among others. She has appeared at the Royal Albert Hall, La Scala, Carnegie Hall, and the Sydney Opera House. Born in Australia, Moore grew up in Canberra, London, and Sydney, starting piano lessons at age 6. Her formal studies continued at the Sydney Conservatorium, University of Illinois (BM), Eastman School of Music (MM), SUNY Stonybrook (DMA), and in Paris for a year with Yvonne Loriod. Since 1997 Moore has been a regular guest at the Australian National Academy of Music. Moore is a Steinway Artist.

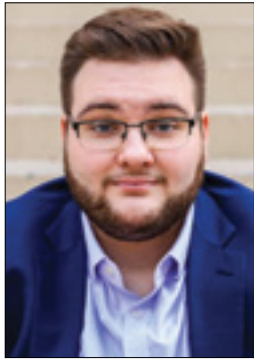
17th Season at Norfolk | lisamoore.org



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 Manhattan School of Music (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 as good as it gets." *Gramophone* 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*.

28th Season at Norfolk | morellibassoon.com



Tenor **MATTHEW NEWHOUSE** received his Bachelor of Music degree from Baylor University School of Music and is currently working on his Master of Music degree at the Yale Institute of Sacred Music. His awards include first prize at TEXOMA NATS (2019), the Dean's Award for Outstanding Performance, *Semper Pro Musica* Winner, and Voces8 USA Scholar. In December 2021, he performed George Frideric Handel's *Messiah* with Apollo's Fire and

the New York Philharmonic Orchestra. In May 2022, he sang in Boston J.S. Bach's Cantata BWV 37 with Emmanuel Music under the direction of Ryan Turner. He currently lives in Boston, Massachusetts.

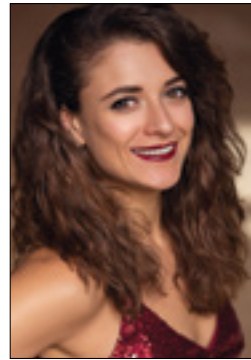
First Season at Norfolk



TARA HELEN O'CONNOR (NCMF '89) is a charismatic performer noted for her artistic depth, brilliant technique, and colorful tone spanning every musical era. Recipient of an Avery Fisher Career Grant, a two-time Grammy nominee and the first wind player chosen to participate in The Bowers Program (formerly CMS Two), she is now a Season Artist of the Chamber Music Society of Lincoln Center. A William S. Haynes flute artist, O'Connor regularly participates in the

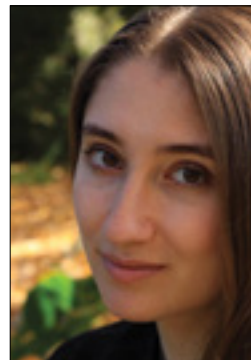
Santa Fe Chamber Music Festival, Music@Menlo, Spoleto Festival USA, Chamber Music Northwest, Mainly Mozart Festival, the Banff Centre, and Bravo! Vail Valley Music Festival among others. Along with her husband violinist Daniel Phillips, she is co-artistic director of the Music From Angel Fire Festival in New Mexico. A member of the woodwind quintet Windscape and the legendary Bach Aria Group, O'Connor is a founding member of the Naumburg Award-winning New Millennium Ensemble. She has premiered hundreds of new works and has collaborated with the Orion String Quartet, St. Lawrence Quartet and Emerson Quartet. O'Connor has appeared on A&E's Breakfast for the Arts, Live from Lincoln Center and has recorded for *Deutsche Grammophon*, EMI Classics, Koch International, CMS Studio Recordings with the Chamber Music Society of Lincoln Center and Bridge Records. A sought-after pedagogue, O'Connor serves on the faculty at the Purchase College Conservatory of Music, Bard College Conservatory of Music, and the Contemporary Performance Program at Manhattan School of Music. In September 2023, O'Connor will join the faculty of the Yale School of Music as Visiting Associate Professor, Adjunct, of Flute. She lives with her husband, and their two miniature dachshunds, Chloé and Ava.

Second Season at Norfolk | tarahelenoconnor.com



Violist **PAJARO-VAN DE STADT** has appeared as a soloist with the Tokyo Philharmonic Orchestra, the Jacksonville Symphony, and the Sphinx Chamber Orchestra, and has performed in recitals and chamber music concerts throughout the United States, Latin America, and Europe, including an acclaimed 2011 debut recital at London's Wigmore Hall. Pajaro-van de Stadt was the founding violist of the Dover Quartet and played in the group from 2008-2022. During her time in the

group, the Dover Quartet was the First Prize-winner and recipient of every special award at the 2013 Banff International String Quartet Competition and winner of the Gold Medal and Grand Prize in the 2010 Fischhoff Chamber Music Competition. Her numerous awards also include First Prize of the Lionel Tertis International Viola Competition and top prizes at the Sphinx Competition and the Tokyo International Viola Competition. With the Dover Quartet, Pajaro-van de Stadt was on the faculty at The Curtis Institute of Music and Northwestern University's Bienen School of Music. First beginning as a violin student, she began studying viola with Michael Klotz at the Bowdoin International Music Festival in 2005. Pajaro-van de Stadt graduated from the Curtis Institute of Music, where she studied with Roberto Díaz, Michael Tree, Misha Amory, and Joseph de Pasquale. She received a master's degree from Rice University's Shepherd School of Music, where she studied with James Dunham. **Second Season at Norfolk**



Greek-American soprano, **JULIET PAPAPOPOULOS**, discovered a love for early music while singing with NYC's Voyces as a child and continued her classical training at Fiorello H. LaGuardia High School of Music and Art. She graduated *summa cum laude* from SUNY Purchase's opera program in May 2022 and is now pursuing her Master of Music studies in the Early Music Voice program at Yale University. Papadopoulos's recent performances and honors include playing

Susanna in W.A. Mozart's *Le Nozze di Figaro* and winning SUNY Purchase's Concerto Competition. She has performed with Carnegie Hall's *The Somewhere Project* at Symphony Space and on Broadway with Kristen Chenoweth. Other recent accomplishments include playing Belinda in Purcell's *Dido and Aeneas* and Constance in Francis Poulenc's *Dialogues of the Carmelites*. She has performed as a soprano soloist for Mozart's *Exsultate Jubilate*, Antonio Vivaldi's *Gloria*, Ralph Vaughan Williams' *Dona Nobis Pacem*, Schubert's *Magnificat*, Johannes Brahms' *Liebeslieder Waltzes*, and Carl Philipp Emanuel Bach's *Magnificat*.

First Season at Norfolk

Festival Artists



American stage and screen actor **BRYCE PINKHAM** is perhaps best known for originating the role of Monty Navarro in the Broadway production of *A Gentleman's Guide to Love and Murder*. The performance earned him a GRAMMY nomination, as well as a Tony nomination for "Best Performance by a Leading Actor in a Musical." Pinkham went on to star as Peter Patron in the Broadway revival of *The Heidi Chronicles*, for which he was nominated for an Outer Critics Circle Award, as well

as the Drama League Award for "Distinguished Performance." In the fall of 2016, he returned to Broadway, leading the cast of Universal Pictures and Roundabout Theater's *Holiday Inn*, performing in the role originally played by Bing Crosby in the classic 1942 movie. Recent film and television appearances include performances in the Robert DeNiro comedy *The Comedian* and Baz Lurman's Netflix drama *The Get Down*, as well as a regular role in the PBS series *Mercy Street*. Pinkham is a recipient of the prestigious Leonore Annenberg Fellowship and with fellow actor Lucas Caleb Rooney, he co-founded *Zara Aina*, a nonprofit organization devoted to helping at-risk children expand their capacity for achievement through theatrical performance and storytelling. The duo regularly travel to Madagascar to help empower at-risk students through theatrical storytelling techniques and performance and provide them with much-needed medical and educational assistance. Pinkham is a graduate of the Yale School of Drama and Boston College.

First Season at Norfolk



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 Lieberson'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.

36th Season at Norfolk



Cellist **RAMAN RAMAKRISHNAN** is a former founding member of the Horszowski Trio and the Daedalus Quartet. With the Daedalus, Ramakrishnan won the grand prize at the 2001 Banff International String Quartet Competition and performed throughout North America, Asia, and Europe. With the Deedalus he has been in residence at the Chamber Music Society of Lincoln Center, the University of Pennsylvania, and Columbia University. Ramakrishnan has given solo

recitals in New York, Boston, Seattle, and Washington, D.C., and has performed with the Boston Chamber Music Society, and at the Aspen, Charlottesville, Four Seasons, Lincolnshire (UK), Marlboro, Mehli Mehta (India), Oklahoma Mozart, 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, Ramakrishnan 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 violist Melissa Reardon. He plays a Neapolitan cello made by Vincenzo Jorio in 1837. **Third Season at Norfolk**



JEFF SCOTT served as hornist of the Oberlin-founded ensemble Imani Winds for more than 20 years, a position that took him to Carnegie Hall, Walt Disney Concert Hall, the Kennedy Center, and countless other prominent stages. In 2017, the Imani was honored with a permanent installation at the Smithsonian Museum of African American History. Since 1995 Scott has been a member of the Alvin Ailey American Dance Theater and Dance Theater of Harlem, and he

has performed numerous times with the Jazz at Lincoln Center Orchestra under the direction of Wynton Marsalis. He was an orchestra member for *The Lion King's* Broadway run from 1997 to 2005, as well as the 1994 revival of *Show Boat*. In the studio, Scott has performed on movie soundtracks by Terence Blanchard and Tan Dun and has collaborated with the likes of Chick Corea and Chris Brubeck among others. Scott has toured with the backing ensembles of Barbra Streisand and Luther Vandross. A native of Queens, NY, Scott started the horn at age 14, receiving an anonymous gift scholarship to begin his private study and formal introduction to music theory with the Brooklyn College Preparatory Division.

An even greater gift came from his first private teacher Carolyn Clark, who taught the young Scott for free during his high school years, giving him the opportunity to study music when resources were not available. Scott is a graduate of the Manhattan School of Music and earned a master's degree from the State University of New York at Stony Brook under William Purvis.

First Season at Norfolk | musicbyjeffreyscott.com



Mezzo-soprano **SANDY SHARIS**, received her Bachelor of Music degree in from Furman University and her Master of Music degree from Ohio State University. She is now pursuing an MMA degree at the Yale Institute of Sacred Music. Sharis was named first place winner in the Great Lakes region of the National Association of Teachers of Singing artist competition and the Wilson Vocal Competition at Ohio State. She was also a finalist in the Kentucky Bach Competition. Sharis is

delighted to join the Yale Voxtet and especially enjoys performing in the choral and early music genres. Her summer festival appearances include *Festival Lyrique de Bellelle-en-Mer* (France), Norfolk Chamber Music Festival (Yale), International Baroque Institute at Longy, Aquilon Music Festival, and Duke Chapel ChorWorks. She has performed in the Duke Chapel Bach Cantata Series, as a staff singer at All Saints' Episcopal Church in Atlanta, Georgia, and will join Seraphic Fire and the Voces8 US Scholars Programme during the 2022-2023 season.

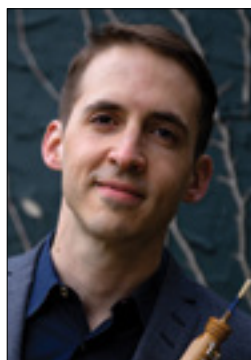
First Season at Norfolk



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. Formerly 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.

21st 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. As a Fulbright Scholar he studied 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 Music Institute, and the New York City Department of Education. Smith's principal teachers are Stephen Taylor, Christian Wetzel, Humbert Lucarelli, and Ray Still.

Second Season at Norfolk | jamesaustinsmith.com

Festival Artists



TED SPERLING has maintained an active and successful career in the theater and concert worlds for thirty-five years. He is the Artistic Director of MasterVoices and the music director of the most recent Broadway revival of *My Fair Lady*. Sperling won the 2005 Tony and Drama Desk Awards for his orchestrations of *The Light in the Piazza*, for which he was also music director. Other Broadway credits as music director/

conductor/pianist include *Fiddler on the Roof*, *The King and I*, *South Pacific*, *Guys and Dolls*, *The Full Monty*, *Les Misérables*, and *Sunday in the Park with George* among others. Sperling was also an original cast member of the Broadway musical *Titanic*, playing bandleader Wallace Hartley. He has conducted the scores for the films *The Manchurian Candidate* and *Everything Is Illuminated*, and directed the short film *Love Mom*, starring Tonya Pinkins, which has been shown in five international festivals. Active as both conductor and director Sperling's highlights include *Show Boat* with the NY Philharmonic; *The Pirates of Penzance*, *A Chorus Line*, and *Cabaret* for the Public Theater; and *The Firebrand of Florence*, *The Grapes of Wrath*, *Babes in Toyland*, Bach's *St. John Passion*, Purcell's *Dido and Aeneas*, and Gluck's *Orfeo ed Euridice* for MasterVoices. Sperling has directed and conducted artists including Glenn Close, Anne Hathaway, Kevin Kline, Martin Short, Eric Idle, Linda Lavin, Harvey Fierstein, Eddie Redmayne, Kelli O'Hara, Bryn Terfel, Randy Newman, and Nathan Gunn among others. Sperling's television appearances include many *Live from Lincoln Center* broadcasts, as well as a *Saturday Night Live* Christmas show with Michael Bubl . Recently he appeared as Steve Allen in *The Marvelous Mrs. Maisel*.

First Season at Norfolk | tedsperling.net



SCARLETT STRALLEN has starred in productions on Broadway, London's West End, and is a frequent soloist on the concert stage. Recent Broadway appearances include Gwendolyn in *Travesties*, the title role in *Mary Poppins*, one she also played in the West End, and as Sibella Hallward in *A Gentleman's Guide to Love and Murder*. Additional theater credits include the title role in *Nell Gwynn* at Chicago Shakespeare Theatre, *Pirates of Penzance* at Barrington Stage Company, *Macbeth* at the Armory

in New York, *Candide* at the Menier Chocolate Factory, *A Chorus Line* at The London Palladium, *Singin' in the Rain* at Chichester Festival Theatre and The Palace Theatre London, which garnered her an Olivier Award nomination for Best Actress in a Musical, *She Loves Me* at the Chocolate Factory, and *Passion* at Donmar Warehouse. In 2014, Scarlett received the 'Whatsonstage' award for best actress in a musical for *A Chorus Line* at the London Palladium and *Candide* at the

Menier. A frequent soloist with orchestras around the world, Strallen made her German debut at the *Philharmonie* in Berlin with the John Wilson Orchestra. Recent appearances include performances at the Royal Albert Hall, an arena tour of Sweden with Peter Joback, and a Sky television broadcast from London's Royal Albert Hall at the BBC Proms with the John Wilson Orchestra which was also broadcast on BBC television. Strallen recorded *Something's Gotta Give* with Simon Keenleyside for the Chandos label. Film and television credits include *Beyond The Sea* and the title role in the BBC production of *Mary Poppins*. **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 a soloist and

chamber musician at major festivals such 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. **15th Season at Norfolk**



STEVEN TENENBOM, viola, has enjoyed a widely varying career as a soloist, chamber musician, and teacher of the next generation of talented musicians. He has appeared as a guest artist with the Guarneri and Emerson string quartets and the Kalichstein-Laredo-Robinson and Beaux Arts trios. He is the violist of the Orion String Quartet, which is quartet-in-residence at Mannes College of Music and the Santa Fe Chamber Music Festival. He is also a co-founder

of the exciting piano quartet OPUS ONE. Tenenbom is a member of the viola faculty of The Juilliard School and the Bard College Conservatory of Music. He is also the coordinator of string chamber music at the Curtis Institute of Music. Among his many recordings are the complete Beethoven and Kirchner quartets with the Orion Quartet and Mozart viola quintets with the Guarneri Quartet. Born in Phoenix, Arizona, Tenenbom's teachers included Max Mandel, Heidi Castleman, Milton Thomas at USC, and Michael Tree and Karen Tuttle at the Curtis Institute of Music. He and his wife, violinist Ida Kavafian, live in Connecticut where they breed, raise, and show champion Vizsla purebred dogs.

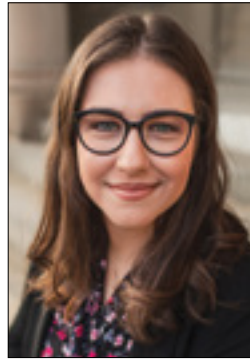
Second Season at Norfolk



MIA VENEZIA, harp, is based in the New Haven, CT and Philadelphia, PA areas. She began studying music at the age of five and is currently pursuing a master's degree in harp performance from Yale University under June Han's tutelage. Previously, she studied at Northwestern University with the Lyric Opera of Chicago principal harpist Lynn Williams and at Carnegie Mellon University with Pittsburgh Symphony Orchestra principal harpist Gretchen Van Hoesen.

Venezia has performed with the New Haven Symphony, Pittsburgh Symphony Orchestra, Chamber Orchestra of Pittsburgh, Northwest Indiana Symphony Orchestra, and Lansdale Symphony Orchestra. A passionate educator, Venezia has a private studio in which she hopes to inspire and foster the next generation of harpists.

First Season at Norfolk



STEPHANIE VENTURINO'S research focuses on 20th- and 21st-century French music, the history of music theory, and music theory and aural skills pedagogy. She has contributed scholarship to the peer-reviewed journal *Theoria: Historical Aspects of Music Theory* and the edited collections *Debussy Studies 2* (Cambridge University Press) and *Arabesque without End: Across Music and the Arts, from Faust to Shabrazad* (Routledge). She regularly presents her research at leading professional

conferences in the United States and abroad. Equally at home on the concert stage, Venturino has extensive ensemble, chamber, and solo experience. She has been a member of the Eastman Saxophone Project, the Eastman Wind Ensemble, and Musica Nova. At the Yale School of Music, Venturino is Assistant Professor, Adjunct, of Music Analysis and Musicianship. Venturino holds performer's certificate in classical saxophone performance from the Eastman School of Music and a PhD in music theory from Eastman. **First Season at Norfolk**



Praised by *The Seattle Times* as "Simply marvelous" and Taiwan's *Liberty Times* for "astonishingly capturing the spirit of the music," violinist **TIEN-HSIN CINDY WU** enjoys a versatile career as a soloist, chamber musician, and educator throughout North America, Europe and Asia. Wu has collaborated in concerts with renowned artists such as Yefim Bronfman, James Ehnes, Lynn Harrell, Leila Josefowicz, Cho-Liang Lin, Midori, Thomas Quasthoff, Yuja

Wang, and members of the Alban Berg, Emerson, Guarneri, Miró, and Tokyo string quartets at prominent venues such as the Kennedy Center, Library of Congress, Carnegie Hall, Lincoln Center, and festivals such as Bridgehampton Chamber Music Festival, Great Lakes Chamber Music Festival, La Jolla Summerfest, Marlboro Music Festival, Music@Menlo, and Santa Fe Chamber Music Festival. She has also collaborated as a guest violist with the Dover, Orion, and Shanghai quartets. Cindy is a recipient of many awards including the Milka Violin Artist Prize from the Curtis Institute of Music, and third prize at the International Violin Competition of David Oistrakh. She has taught at the Thornton School of Music of the University of Southern California, and curated programs for the Da Camera Society in Los Angeles as the Artistic Partner. She is currently the Music Director of New Asia Chamber Music Society, the Director of Chamber Music at the Hidden Valley Music Seminars, and the creator of Sunkiss'd Mozart. Cindy plays on a 2021 Samuel Zygmuntowicz violin and a 2015 Stanley Kiernoziak viola.

First Season at Norfolk | thcindywu.com

Festival Artists



Hailed by the *New York Concert Review* as "a magnificent artist and poet," **AMY YANG** is a seasoned soloist, chamber musician, and pedagogue. Recent engagements include collaborations with the Saint Paul Chamber Orchestra and Patricia Kopatchinskaya, National Youth Orchestra of USA, participating in the Mitsuko Uchida Workshop at Carnegie Hall, and returning to Weill Recital Hall, Kennedy Center, and Gardner Museum. Upcoming engagements include soloing

with Tuscaloosa Symphony, performing with Dover Quartet, and appearing on Philadelphia Chamber Music Society and Schneider Concert Series. Major engagements include soloing with Houston Symphony; collaborating with Jasper, Amphion, Aizuri, and Daedalus Quartets; premiering music by Pulitzer Prize winner Caroline Shaw, Avner Dorman, Ezra Laderman; and appearing at Marlboro Music Festival, Ravinia Festival, Verbier Academy, and Caramoor. The Associate Dean of Piano Studies and Artistic Initiatives at The Curtis Institute of Music, Yang also serves as Chamber Music Coach at The University of Pennsylvania. Yang is an alumna of Curtis Institute of Music, The Juilliard School, and Yale School of Music. In her spare time, she enjoys painting, drawing, and reading poetry and neuroscience.

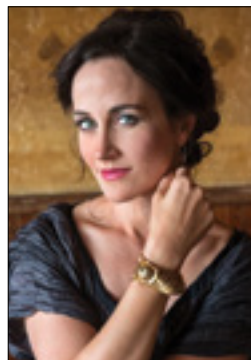
First Season at Norfolk | amyjyang.com



Pianist **WEI-YI YANG** (NCMF '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.

14th Season at Norfolk



Mezzo-soprano **ADRIANA ZABALA** enjoys a dynamic career performing and recording new and traditional repertoire, from opera and concert works to oratorios and German, French, American, and Spanish songs. She has appeared with such renowned ensembles as the Minnesota Opera, San Diego Opera, Seattle Opera, Opera Saratoga, Handel and Haydn Society, and Saint Paul Chamber Orchestra, and at National Sawdust and the New York Festival of Song. An enthusiastic champion

of new music, Zabala performed in the premiere of Kevin Puts and Mark Campbell's *The Manchurian Candidate* with the Minnesota Opera and in the USA premiere of Philip Glass' *Waiting for the Barbarians* with the Austin Lyric Opera. She has created several roles, including Sister James in Douglas Cuomo and John Patrick Shanley's *Doubt*, whose world-premiere production by the Minnesota Opera was broadcast on PBS' *Great Performances*. Zabala is associate professor adjunct of voice at the Yale School of Music. Previously she served as associate professor of voice at the University of Minnesota, where she created and led the annual global seminar *Vive les Arts!* in Paris. As a Fulbright Scholar Zabala studied *Lieder* at the *Hochschule für Musik und Darstellende Kunst "Mozarteum"* in Salzburg, Austria.

First Season at Norfolk | adrianazabala.com

New Music Fellows



Violinist **LAUREN CONROY** is a recent graduate of The Juilliard School where she completed her MM degree studying with Donald Weilerstein and Li Lin. Conroy performs works spanning traditional to modern repertoire and has attended several festivals and residencies including Bowdoin International Music Festival Fellowship, Avaloch Farm Music Institute, and The Banff Centre. Conroy is attending the NYU Gallatin School's Master of Arts program as a Koppenaal Scholar concentrating on contemporary classical music research, performance, and access. She has co-produced several multidisciplinary projects including Juilliard's Future Stages and the NYC Ballet's Choreographic Institute and is an Artist-in-Residence at Motive Brooklyn. Conroy is a founding member of The Glass Clouds Ensemble whose mission is to amplify the message of environmentalists through new music. The ensemble is supported by the Presser Foundation, Lower Manhattan Culture Council, Albert Gallatin Founders Fund, and The Juilliard School's Project Grant.

laurenjconroy.com



JOEY DESANCTIS is a multi-faceted composer based in the greater NYC area. His musical journey began at age three when he began learning the piano and drums. By age eight he was performing, which ignited his passion for performance. DeSanctis became an active musician in his community, playing multiple instruments and in many ensembles. Inspired and influenced by popular and jazz musicians, he started composing his own music. Throughout his education, DeSanctis collaborated with many artists developing his skills in composition and performance, as well as in recording, producing, and engineering. His classical training and love for commercial music led him to explore media composition and film scoring. DeSanctis is currently studying classical composition and piano at SUNY Purchase, where he continues to hone his skills under mentors. Also a structural engineer, he holds a bachelor's degree in civil engineering and mathematics from Manhattan College.



STELLA G. GITELMAN WILLOUGHBY is an eight-time ASCAP Morton Gould Young Composer Award winner as well as a national and international award-winning composer from Cambridge, Massachusetts. She writes for solo instruments, voice, chamber ensembles, and symphony orchestra. Valuing the unique qualities of each instrument and performer, Gitelman Willoughby strives to create works that highlight their unique sound and embraces opportunities for her music to be performed in, and heard by, the public. She works collaboratively with musicians, dancers, filmmakers, and performance artists. She has completed commissions for concert programs, recording projects, music festivals, dance, film, audition repertoire, performance and public art installations, student musicians, and to accompany historical and liturgical texts. Her compositions are licensed in the US and around the world. Gitelman Willoughby is a senior at Berklee College of Music majoring

in composition with a self-designed minor in music archives. She is a member of Phi Beta Kappa. | mobi7.com/stella/



THOMAS HUNG, cellist, began his musical journey with his parents and flourished under the guidance of esteemed mentors including Paul Watkins, Yo-Yo Ma, Ray Wang, and David Finckel. Graduating with distinction from the Hong Kong Academy of Performing Arts (HKAPA) and Yale School of Music (YSM), he is now making his mark as a soloist, recitalist, and chamber musician worldwide. Notable performances include performing for the Nobel Prize Award ceremony with Gustavo Dudamel, the Hong Kong Philharmonic Orchestra Gala Finale, and his debut recital in the Hong Kong City Hall. His musical achievements have garnered recognition, including the Home Affairs Bureau's Commendation, the Bernard van Zuiden Music Prize (HKAPA), and the Harriet Gibbs Fox Memorial Prize (YSM). Hung's passion extends to the appreciation of all art forms. He enjoys spending time visiting museums and indulging in wine-tasting.



Percussionist **MAKANA MEDEIROS** performs in genres ranging from jazz, classical, and contemporary music. As a chamber musician, Medeiros has performed with ensembles such as the Yale Percussion Group, New Music New Haven, Eastman Percussion Ensemble, Eastman Jazz Combos, and Nief-Norf Summer Festival as well as with established artists such as Pamela Z, Caroline Shaw, and Eighth Blackbird. He has held leadership positions and participated in peer-managed ensembles such as Versicolor New Music at Yale University. Medeiros is currently pursuing an MM degree at the Yale School of Music under the tutelage of Robert van Sice. In his free time, Medeiros loves going to baseball games and occasionally riding his skateboard. At home in Virginia with his family, he loves to play with his golden retrievers Bodhi, Ella, Kalo, and Loke.



From Ann Arbor, Michigan, trombonist **YUKI MORI** is currently studying at Yale University with Scott Hartman. He is a graduate of the University of Michigan School of Music, Theatre and Dance and previously studied with David Jackson, Dennis Wilson, and Jonathan Holtfreter. His musical endeavors include being named a finalist for the International Trombone Association Trombone Quartet competition, performing concertos with the University of Michigan Philharmonia Orchestra, Detroit Youth Symphony, and the Sewanee Summer Music Festival Orchestra, and participating in several fellowship orchestra festivals including Chautauqua. Mori has previously served as the principal trombonist of the Adrian Symphony Orchestra and is an active performer in several genres including jazz, musical theatre, pop, chamber, and contemporary settings. During his free time, Mori can be found at a baseball or ice hockey game near you, obsessing over something minute, or having an existential crisis during a University of Michigan sporting event.

New Music Fellows



The "spellbinding" (*Washington Post*) music of Chicago-based composer **PAUL NOVAK** immerses listeners in shimmering and subtly crafted musical worlds full of color, motion, light, and magic. Rejecting grandiose narratives, his work is driven by a love of small things — miniature forms, delicate soundscapes, and condensed ideas — and guided by a sense of empathy for the

performers playing his music. Novak has received honors from the American Academy of Arts and Letters, ASCAP Foundation, Red Note Competition, League of Composers, Lake George Music Festival, and National Association of Composers of the USA, among others. Recent commissions include projects with American Composers Orchestra, Music from Copland House, Lynx, Blackbox Ensemble, and Kinetic Ensemble; other recent collaborators include the Austin Symphony, Sandbox Percussion, Ekmeles, Quince, Left Coast Ensemble, and *Quatuor Diotima*. In his free time, Novak enjoys rock climbing, poetry (reading and writing), and cuddling with his cat Spoons. | paulnovakmusic.com



ALYSSA PETERSON grew up in La Crosse, Wisconsin and is currently studying classical double bass performance at the New England Conservatory under Donald Palma. Her most recent engagements have included: Mahler's Symphony No. 2, the regional premiere of Gabriela Frank's *Conquest Requiem*, Lutosławski's Concerto for Orchestra, and Brahms'

Tragic Overture, all performed in Boston's Symphony Hall. In addition to classical repertoire, Peterson enjoys exploring contemporary pieces written for solo double bass. *Sonata Enigmatica* by Gottfried Von Einem and *Quicquam* by Paul Angerer remain her favorites. Outside of the concert hall, she's a frequent at the bouldering gym and hopes to receive her belay certification this summer. Peterson can almost always be found with a cup of coffee in her hands and frequents her local coffee shops with her friends.



BEN RIEKE (b. 2000) is a composer and pianist from Naperville, Illinois. He recently graduated from Indiana University with BM degrees in music composition, studying with P. Q. Phan, David Dzubay, Claude Baker and Don Freund, and piano performance, studying with Roberto Plano. At IU, he also obtained a BS in computer science. He has previously won awards from

Kaleidoscope Chamber Orchestra, ASCAP, Tribeca New Music, and NYC's Metropolitan Youth Orchestra, and has participated in master classes with Georg Friedrich Haas, Du Yun, and David Ludwig. Ensembles and musicians that have performed Rieke's work include JACK quartet, Wet Ink Ensemble, Bent Frequency, the Resonance Collective, Indiana University Concert Orchestra, Juilliard Orchestra, and Irvine Arditti. He is currently enrolled in Juilliard's Master of Music program, studying composition with Andrew Norman. Among other interests are a lasting passion for rock music and a morbid fascination with artificial intelligence, his specialization during computer science studies. | benrieke.com



YEEUN SIM is a composer and pianist from South Korea. She aims to create various musical atmospheres, inspired by nature, paintings, books, and imaginative spaces to draw emotions from her audience. Sim's main objective as a musician is conveying her messages through her music while considering its influence for diverse audiences. Sim won a first place in Call for

Scores by Liminal Space Ensemble, second prize in the Golden Key Piano Composition Competition and was a finalist of the ASCAP Morton Gould Composer Award and Fidelio International Piano Composition Contest. She participated in the RED NOTE New Music Festival, Mostly Modern Festival, and master classes by Bright Sheng, Missy Mazzoli, and Jessie Montgomery. She has worked with Hub New Music, Tacet(i) Ensemble, and Neave Trio. Sim is currently pursuing her bachelor's degree in composition at the Peabody Institute of the Johns Hopkins University, studying with Dr. Kevin Puts. | composeryeunsim.com



LIAM WOODING is a pianist from New Zealand. He has performed as a soloist and collaborating musician in concerts across an eclectic range of styles and genres. After initial piano studies in New Zealand, he completed further studies at the Australian National Academy of Music as a student of Timothy Young. This year Wooding is a Fulbright scholar at the University of

California — San Diego. Wooding features on the album *Play Pen* (2019) and appears on Lachlan Skipworth's ARIA-nominated album *Chamber Works Vol. II* (2022). With vocalist Stephanie Acraman he recorded the complete Cabaret Songs of William Bolcom, which will be released by Rattle Records later this year. A keen netball player, Wooding has found a home away from home with the Santa Monica Spirits netball team and looks forward to winning the national tournament with them in November!

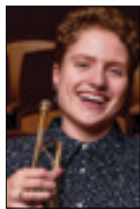


A native of Qingdao, China, **NING ZHANG** encountered the clarinet after pursuing a career as a professional ping pong athlete for a decade. With her passion for music, just two years later, Zhang was awarded first prize at the National Youth Music Competition of China. In the following years, she had continued success winning major competitions

including the Vandoren Emerging Artist Competition, the National Society of Arts and Letters Competition, and the Adelphi Chamber Orchestra Solo Competition. Zhang's passion for music extends beyond solo clarinet playing. She has been invited as a guest performer at various international music festivals, including Verbier Music Festival, Bowdoin International Music Festival, and many others. In May 2023, Zhang was appointed as the guest Principal Clarinetist of the Changsha Symphony Orchestra. Zhang is currently pursuing her DMA degree at The Juilliard School, under the celebrated clarinetist Charles Neidich.

Chamber Music Fellows

LOOKING GLASS BRASS



ALISA CRÜGER-CAIN is a junior at Cleveland Institute of Music (CIM) studying trumpet with Michael Sachs and Michael Miller. She has placed in numerous competitions including first prize in the CIM concerto competition, first prize in the International Women's Brass Conference solo trumpet competition, honorable mention in the Boston

Symphony Orchestra Fidelity Investments Concerto Competition, and first prize in the Phillips Academy Concerto Competition. Next February she will be soloing with the Asheville Symphony Orchestra for their 2023/24 masterworks series. At home with her family during the summer, she enjoys supervising her family's ever-growing chicken farm while reading a book in the shade. Recently she has been enjoying the genres of magical realism and historical fiction. Mornings, she likes to begin her day by speeding through the scenic roads of central MA on a bike or by foot, and many evenings she watches murder mysteries with friends and family (the Swedish series *Wallander* is a favorite).



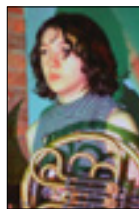
SAM FRIEDMAN is a trumpet player and composer currently working in New York City. He is pursuing an MM in contemporary performance from the Manhattan School of Music, where he studies with Brandon Ridenour. He holds a BM in composition and trumpet performance from the Oberlin

Conservatory of Music, where he studied trumpet with Roy Poper and composition with Stephen Hartke, Jesse Jones, Michael Frazier, and Elizabeth Ogonek. He has attended festivals such as Norfolk New Music Workshop, Imani Winds Chamber Music Festival, Stockholm Chamber Brass Academy, and Mostly Modern Festival. He has performed in master classes with Mark Gould, Peter Evans, Jack Sutte, Stephen Burns, and Billy Ray Hunter. Friedman is interested in expanding the range of artistic possibilities of the trumpet and is fascinated by the roles that music and sound can play in our relationship to the environment.



MEREDITH FULLER (she/her) is a DMA tuba student studying at the Peabody Institute. In addition to working towards her doctorate, she serves as the Adjunct Tuba-Euphonium Professor at Penn State University. Fuller began playing the tuba in fourth grade when she volunteered to make a sound on the instrument. Her elementary band teacher picked her because she was a

girl and she was small. The rest is history. In 2017 and 2019, she placed in the IWBC Susan Slaughter Solo Tuba Competition and in 2022, she placed first overall. Fuller has traveled internationally with her quintet, Looking Glass Brass, and performs and teaches in Baltimore Public City Schools with her tuba-euphonium duo, 5"Two. While pursuing a high level of performance, she also values educational outreach and advocacy for marginalized groups in the brass and tuba community. In addition to tuba, Fuller likes to spend time with her cat and do yoga.



LILY JUDGE is a recent graduate of Oberlin College and Conservatory where she studied horn with Jeff Scott and Roland Pandolfi. She has regularly performed with the Oberlin Orchestra, Chamber Orchestra, Contemporary Music Ensemble, and Sinfonietta; however, her favorite way to play her horn is in a chamber setting. Judge often spends summers with

her quintet Looking Glass Brass and has attended festivals such as the Stockholm Chamber Brass Academy, the Madeline Island Seminar for Advanced Wind Chamber Music, and the Atlantic Brass Quintet Summer Seminar. Lily's biggest musical inspirations are Sarah Willis, Yuja Wang, and Björk. Outside of music, she's an avid amateur graphic designer, creative director, and cook, and is passionate about public transit, pomegranates, and frolicking outside.



ALEX RUSSELL wanted to be a percussionist on the day they were choosing instruments in 6th-grade band class, but being a shy kid, he ended up at the back of the line and was left with the trombone. Much to the vexation of his neighborhood, he took a liking to the instrument and, with the help of several excellent teachers, including Chris Gagne, Don Lucas, and

Ohtae Kwon, began to make sounds that one could reasonably call music. In the fall of 2021, he began studying with Toby Oft at the New England Conservatory. Alex loves the interplay between individuality and collaboration that chamber music brings. He is thrilled to be attending Norfolk this summer, where he can explore the possibilities further and give some relief to his weary neighbors.

Chamber Music Fellows

TRIO RAI



Founded in 2019, **TRIO RAI** is a Boston based piano trio formed at the New England Conservatory. The Trio has studied extensively under the guidance of Miriam Fried, Nicholas Kitchen, Kim Kashkashian, Ayano Ninomiya, Lucy Chapman, Vivian Weilerstein, and Merry Peckham. In 2021, the Trio was awarded the

bronze medal at the renowned Fischhoff Chamber Music Competition. Trio Rai has previously studied at Ravinia's prestigious Steans Music Institute and will spend the summer 2023 at the Perlman Chamber Workshop and Norfolk Festivals. Named after the Japanese kanji for "trust and reliance," Trio Rai seeks to build meaningful relationships with audience members and the music they perform while enjoying the process of exploring the great works of the piano trio repertoire.

Born in Arizona, **TIFFANY CHANG** began playing violin at the age of three. She is a prize winner of various state and national competitions, including the Brevard Concerto Competition, Interlochen Concerto Competition, and the 2017 NEC Dorothy Bates Violin Competition. Chang served as concertmaster of the New England Conservatory Philharmonia and Symphony. An avid chamber musician, she has performed at chamber festivals across the country. Chang has performed alongside coveted musicians including Miriam Fried, Paul Biss, Nick Cords, and Melissa Reardon, among others. Chang will pursue her doctoral degree at the CUNY Graduate Center this fall. She plays a 1768 Testore violin on generous loan from the Ravinia Steans Institute.

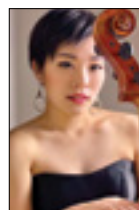
Born in Beijing, China and raised in Tel-Aviv, Israel, pianist **MOTTI FANG-BENTOV** owes his artistic palette to a multicultural east-west background. His Israeli teachers, ingrained in him the artistic sensibilities of the rich musical tradition of Israel and Russia. Past performances include appearances as a soloist with the Israeli Philharmonic Orchestra and the Jerusalem Symphony Orchestra. Fang-Bentov is the winner of numerous prizes and competitions including Pnina Zaltsman and Ashdod Piano Competitions. Fang-Bentov previously served in the Israel Defense Forces, completed undergraduate and graduate studies at the New England Conservatory and now pursues a graduate diploma at NEC as a Presidential Scholar.

Japanese-American cellist **MARI NAGAHARA**, has distinguished herself as a promising young talent. An avid chamber musician, she has spent summers at the Ravinia Steans Institute, Norfolk Festival, and Taos School of Music. Mari has studied with pedagogues Paul Katz, Natasha Brofsky and graduated from the New England Conservatory. She is now pursuing a masters degree at the *Hochschule für Musik und Tanz Köln* under the tutelage of Gabriel Schwabe and performed as part of *l'Académie Studio de l'Orchestre de Paris* in 2023.



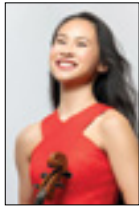
Armenian-American violinist **SAMUEL ANDONIAN** is a graduate of The Juilliard School and the New England Conservatory, where he studied with Catherine Cho and Donald Weilerstein. This fall, Andonian will begin studies as a doctoral fellow at the CUNY Graduate Center. He has been a soloist with orchestras including the Boston Pops Orchestra, has performed at the

BSO's season-opening gala, and on NPR's *From the Top*. As a chamber musician, Andonian has participated in NEC's Honors Chamber Music program, won the junior silver prize in the Fischhoff Competition, and has attended festivals such as The Perlman Music Program's Chamber Music Workshop and Kneisel Hall Chamber Music Festival. Additionally, Andonian has been a concertmaster of the NEC orchestras, the Boston Youth Symphony, and the New York Classical Players. Important to his musical purpose has been working with Music for Food, a musician-led initiative that collects donations from their performances to fight food insecurity in local communities. | samuelandonianviolin.com



CELLIST ELENA ARIZA is rapidly establishing herself as one of today's most creative and community-driven cellists. Ariza was recently a featured cellist on Yo-Yo Ma's groundbreaking Music Art Life project and has been a guest artist on NPR's national radio show *From the Top*. She has performed with luminaries such as Itzhak Perlman, Vivian Weilerstein, Christopher

O'Riley, and Michael Tilson Thomas. She is fiercely committed to community activism and has organized fundraiser events for the 2011 Tōhoku tsunami, the 2021 Haitian earthquake, and most recently, for those affected by the Russian war in Ukraine. An incoming doctoral student at The Juilliard School, Ariza is currently studying under the tutelage of Astrid Schween and Joel Krosnick. She previously received an Artist Diploma from Juilliard and attended the Columbia-Juilliard Exchange Program, majoring in computer science. She remains active as a coder in her free time. | elenaariza.com



LINDAN BURNS earned her BM in viola performance at The Juilliard School and is currently pursuing her MM, studying with Misha Amory and Hsin-Yun Huang. She is a proud recipient of the Jerome L. Greene Fellowship. She has been Principal Violist of the Juilliard Orchestra since 2021, and currently serves as an Ear Training Fellow. Burns has

attended numerous music festivals including the Young Artist's Program National Arts Centre in Ottawa, Castleman Quartet Program, Perlman Music Program ("Littles"), Next Festival of Emerging Artists, Yellow Barn Young Artist's Program, and Taos School of Music. Passionate about interdisciplinary arts, Burns enjoys collaborating with musicians, composers, and choreographers. She has worked with Nadia Sirota, Mike Block, Miranda Cuckson, Jessica Meyer, Aaron Kernis, and violin/cello duo Arkai. Hobbies outside of music include rock climbing, ballroom dancing, hiking, and horseback riding. | lindanburns.com



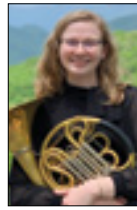
Violinist **TONG CHEN** hails from Shanghai and is an avid soloist and chamber musician. Chen has participated in music festivals including Verbier Music Festival, Bowdoin International Music Festival, Four Seasons Chamber Music Winter Workshop, International Musicians Seminar at Prussia Cove, and the Perlman Music Program. As a chamber musician,

he has performed with Ida Kavafian, Colin Carr, Paul Biss, and Vivian Weilerstein. Chen was also coached by the members of Juilliard String Quartet, Borromeo String Quartet, and Merry Peckham. Chen received BM and MM degrees and a graduate diploma from the the New England Conservatory under Miriam Fried, Paul Biss, and Donald Weilerstein. Other important mentors also include Qing Zheng and Itzhak Perlman.



NATALIE CLARKE is a violist from the Chicago suburbs and is an active solo and chamber performer. She is currently in her first year of master's studies at The Juilliard School studying with Misha Amory. She received her undergraduate degree in 2022 from Juilliard, studying with Heidi Castleman and Hsin-Yun Huang. She has received gold medals at the Fischhoff

National Chamber Competition and Rembrandt High School Music Competition. Her chamber group has been featured on WFMT's *Introductions* and NPR's *From the Top*. Clarke has also received the silver medal at the Saint Paul String Quartet Competition and has been recognized at Walgreens and DePaul Concerto Competitions. Clarke attended the Bowdoin Summer Music Festival in 2022 as a part of the fellowship program, the Aspen Summer Music Festival in 2019 as a New Horizons Fellow and in 2021 as an ACA Fellow. Clarke enjoys traveling and exploring new places, cooking, and playing a variety of sports.



Hello! I am **ALICEYN COVINGTON** and am in the third year pursuing my passion for music education and horn performance at the Eastman School of Music studying with Peter Kurau. I am from Blairsville, GA and love to be outside. I really enjoy hiking, ultimate frisbee, card games, and cats!



Violist **SOFIA GILCHENOK** holds the Tobe Amsterdam Fellowship as a student of Hsin-Yun Huang and Misha Amory at the Curtis Institute of Music. She grew up on a small farm in eastern CT and attended Juilliard's Pre-College Program for six years. Gilchenok enjoys cooking and designing jewelry (she owns over 100 pairs of earrings, the majority of which she made herself).

From a young age, Gilchenok enjoyed Irish fiddling and in the summer of 2021, brought it back to join the Resonance Festival. In the final concert, she sang an impromptu arrangement of Elvis' *Can't Help Falling in Love* with Time for Three and Peter Dugan. Gilchenok has performed solo with several orchestras and is an avid chamber musician, having attended festivals such as Kneisel Hall and Music@Menlo. She joined the 2022 Artosphere Festival Orchestra with the Dover Quartet and performed Dvořák's String Quartet Op. 105 with their cellist, Camden Shaw.



DUNCAN HENRY was born and raised in Minnesota, finding his love for music and the bassoon quite by accident through his middle school's band program. He attended St. Olaf College as an undergraduate where he studied bassoon and computer science. Through the St. Olaf Orchestra, he was fortunate enough to meet his fiancé who plays the bassoon of the string family (the cello). Aside from playing the bassoon, Henry enjoys composing music and exercise, having found both to enrich the mind and body. In his spare time, Henry prefers relaxing activities where he can connect with others. This includes taking walks and building tabletop puzzles with other people.



Canadian cellist **JOAN HERGET** graduated from the New England Conservatory as a Presidential Distinction Award student of Laurence Lesser and will begin her master's degree at the Curtis Institute of Music this fall. Herget was awarded first place in the 2022 NEC Lower Strings Concerto Competition and performed as a soloist with the NEC Philharmonia.

She has also performed as a soloist with the Calgary Civic Symphony on two occasions and placed first in the Frank Simpson Concerto Competition and CDA Young Artist Competition. She placed first on two separate occasions in the National Finals of the Canadian Music Competition. Herget attended the Perlman Music Program, the Ashkenasi/Kirshbaum Chamber Music Seminar at the Heifetz Institute, and Morningside Music Bridge. She recently participated in the IMS Prussia Cove master class series in England and will attend the

Chamber Music Fellows

Open Chamber Music session this fall. Herget is a major foodie, an avid appreciator of architectural and natural beauty, and has a green thumb.



BOGANG HWANG is a pianist pursuing her MM degree under the tutelage of Fabio Bidini at the Colburn Conservatory of Music, where she completed her Artist Diploma. She has won prizes in many competitions such as Eumag Chunchu Competition, Eumyoun Piano Competition, and Korean Liszt Competition. Recently, she was a prize winner of the 71st Wideman International Piano Competition. She has appeared as a soloist with the Pasadena Symphony Orchestra under the baton of Nicholas McGegan. In 2024, she will be performing as a soloist with the Colburn Orchestra. As a chamber musician, Hwang is one of the founders of Sonarsix, which was appointed as Colburn Artist and prize winner from Fischhoff National Chamber Music Competition. Previously, she studied with Ick-choo Moon at Seoul National University. Besides music, she enjoys watching TV shows and reading mystery novels.



MICKENNA KELLER is currently a MMA student at the Yale School of Music, studying with Stephen Taylor. She recently received her MM from Yale. In 2020, she received her BM in music performance at the University of Michigan where she studied with Dr. Nancy Ambrose King. In conjunction with oboe, she completed a minor in history of art. Working with arts organizations like the Yale University Art Gallery as a Wurtele Gallery Teacher and the Detroit Civic Youth Ensembles as a mentor, Keller works to synthesize her passion for visual and musical art. She acknowledges that she is a guest on the land of the Mohicans and thanks them for sharing this area with her.



Cellist **AYOUN ALEXANDRA KIM** is an active chamber musician, soloist, and advocate for community engagement through music. In 2022, she became the prize winner of the Yamaha Young Performing Artist Competition, Artist Presentation Society Competition, and the Musicians Club of Women Competition. Kim has attended festivals such as Sarasota Music Festival, Kneisel Hall, Orford Academy, *AlpenKammerMusik*, *Verão Classico*, and *Sommerakademie Mozarteum*, performing for cellists such as Laurence Lesser, Steven Doane, Myung-Wha Chung, Frans Helmerson, Gary Hoffman, and Maria Kliegel. In 2022, she was invited to the Vivace Music Foundation as a junior faculty member. As an orchestral musician, she has been invited to attend the Spoleto Festival in 2023. Kim received her bachelor's and master's degrees from the Juilliard School under the tutelage of Natasha Brofsky and Astrid Schween. In the fall, she will be continuing her studies at the San Francisco Conservatory of Music as an Artist Diploma candidate. ayounalexcello.com



EUNSEO LAURA LEE is a violinist at the Curtis Institute of Music (2017–2023). Growing up in a musician family, Lee began violin at age 4. Lee was awarded first prize in the 2014 Seoul Baroque Competition (South Korea) and first prize in the 2014 Ewah & Kyunghyang String Competition (South Korea). International competitions include second prize in the 2014 Schoenfeld International String Competition (Harbin, China); third prize in the 2015 Zhuhai International Mozart Competition (China); and the Special Prize at the (2016) Young Tchaikovsky International Competition (Novosibirsk, Russia). Lee had her debut recital at the Korea Kumho Art Hall in 2015. As a chamber musician, she participated in the 2021 Daejeon Chamber Music Trio Festival (South Korea, Daejeon), and the 2022 Kneisel Chamber Music Festival. She also participated in the Curtis Symphony Orchestra, Philadelphia (2017–2023) and was the concertmaster of Curtis Symphony Orchestra (2022–2023). Lee's teachers include Ida Kavafian (2017–2023) and Benjamin Beilman (2022–2023). | brunch.co.kr/@4151f9b31603422



JOANNE LEE started playing the flute at the age of 10 with Min Park and Brad Garner. She attended Chetham, music school in England, from the ages 12 to 19 studying with Katherine Bryan. During her studies at Chetham, Lee was winner of the annual concerto competition at the age of 12 and recipient of the Leverhulme Scholarship from the National Children's Orchestra of Great Britain in the same year. She was also a prize winner of the British Flute Society. Lee was in the woodwind final of BBC Young Musician of the Year 2016, which was broadcast live. Lee has performed in renowned halls such as the Bridgewater Hall, Wigmore Hall, and Barber Institute of the Arts. She has performed in the Leeds recital series twice as a soloist. Lee performed as a soloist with the Alderley Edge Symphony Orchestra and has participated in master classes with renowned artists such as Carol Wincenc, Denis Bouriakov, Michael Cox, Paul Edmund Davies, and Robert Winn.



MINJI LEE began playing the violin at 6 years old and made her debut with the Suwon Philharmonic Orchestra at 10 years old. She has won numerous competitions including second prize at the Bales Violin Competition and third prize at the Iona Fehér International Violin Competition. She has participated in many festivals including the Taos School of Music and she most recently served as principal 2nd violin of the NYSOS. An avid chamber musician, her quartet was a top prize winner at the 2023 Plowman and Glass City Chamber Music Competitions. Lee completed a BM degree at the New England Conservatory with Soovin Kim and a MM degree at the CIM under Jaime Laredo, Malcolm Lowe, and Jan Sloman. She will pursue her MMA degree at Yale School of Music beginning this fall. In her spare time, she enjoys playing board games with her friends and hanging out with her dog and family.



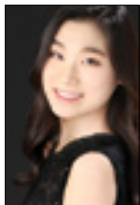
ALICE McDONALD just completed her second year of undergraduate studies at The Juilliard School as a student of Charles Neidich. She attended Juilliard's Pre-College from 2018-2021, where she studied with Alan Kay and previously, she studied with Curt Blood in the Hartt School's Community Division.

McDonald has participated in festivals including the Boston University Tanglewood Institute, the National Symphony Orchestra Summer Music Institute, and Yellow Barn's Young Artists Program. McDonald has appeared on NPR's *From the Top*, was named a National YoungArts Foundation Finalist in classical music, won the Juilliard Pre-College Open Concerto Competition, and was a finalist in Juilliard's Copland Clarinet Concerto Competition. Recently, McDonald was among a small number of students who traveled to the Royal Academy of Music in London to perform and record an all-Stravinsky program under the direction of Barbara Hannigan. Outside of her musical studies, McDonald enjoys drawing portraits and writing poetry.



Originally from Lima, Peru, horn player **FRANCO AUGUSTO ORTIZ** grew up in Miami, Florida before attending the Oberlin Conservatory of Music. He graduated from the Yale School of Music in 2003. Ortiz has performed with the Youngstown Symphony Orchestra and at the Aspen Music Festival. Throughout his career, Ortiz has studied with Roland Pandolfi,

William Purvis, and Geoffrey Pilkington.



JIEUN PARK, born in Korea, began playing piano at the age of four. She studied under the tutelage of Jane Hayes in Canada for a year at the age of 7. She made her official recital debut at the age of 12 through the Kumho Prodigy Concert and performed in the US, Canada, France, Spain, Italy, China, and most recently the Bahamas. She distinguished herself by winning top prizes in prestigious competitions, such as the 40th Delia Steinberg International Competition, 5th Marbella International Competition, and Orbetello International Competition. Park is currently studying at the Yale School of Music with Dean Robert Blocker. She previously graduated *summa cum laude* from Seoul National University studying with Hyoung-Joon Chang, who is now the president of Seoul Arts Center.



Born in Gwangju, South Korea, **SORY PARK** began playing the violin at the age of five, encouraged by her aunt who is also a violinist. After formal musical studies at the Yewon Arts School and Seoul Arts High School in Korea, she continued her studies with Soovin Kim at New England Conservatory. She recently graduated from The Juilliard School where she studied with

Ronald Copes, and she will start studying with Ani Kavafian at

the Yale School of Music. She was the top prize winner at several national and international competitions, including the 2019 Stulberg International String Competition in Michigan, and the 2017 Ilona Feher International Violin Competition in Hungary. She has participated in several music festivals including Perlman Music Program, Yellow Barn, Music@Menlo, Heifetz Music Institute, and Bowdoin Music Festival. Park has participated in master classes given by Itzhak Perlman, Aaron Rosand, Ayano Ninomiya, Ian Swensen, Sheryl Staples, the Borromeo String Quartet, and many others.



NIKKI PET, clarinetist, is a DMA student at the Yale School of Music, studying with David Shifrin. She also holds an MM in clarinet performance from the Yale School of Music and a BA in computer science from Columbia University, where she participated in the Juilliard Exchange program, studying with Alan Kay. Pet has received awards

including the Philip Francis Nelson Prize, Horatio Parker Memorial Prize, Yale CCAM Studio Fellowship, Columbia University Performing Arts League Special Project Grant, Columbia University Arts Initiative Student Arts Grant, and Rapaport Prize. A focus of Pet's musical work is creating multimedia performances dedicated to engaging audiences unfamiliar with classical music, using the help of artificially intelligent technology. Live and digital productions include Prokofiev's *Peter and the Wolf*, Bach's Second Violin Partita, and Joan Tower's *Wings*. These performances (and more!) can be found on Pet's website. Pet's hobbies include following the NHL, crocheting, and bullet journaling. | claripet.com



ANJALI PILLAI was born in India and moved to the United States with her family when she was three months old. She resided in Southern California until coming to the east coast to study at the Yale School of Music with Frank Morelli for her master's. Previously, she attended UCLA and obtained her BM in bassoon performance while studying with John Steinmetz. She studied privately with Dr. Carolyn Beck during her gap year and high school years. In her spare time, Pillai enjoys

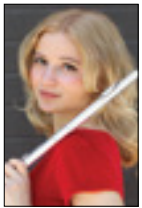
reading, going to concerts, and spending time with her younger siblings. Next year, she will return to Yale to pursue an MMA degree in bassoon performance. She is looking forward to spending the summer at Norfolk!!

Chamber Music Fellows



Originally from Winnipeg, MB, **EMILY REKRUT-PRESSEY** just completed her MM degree at the Yale School of Music where she won the Chamber Music Competition for the second consecutive year with her viola, flute, and harp trio. During her undergraduate studies at the University of Toronto and McGill University, Rekrut-Pressey split her time

between viola and varsity track and field. While she no longer runs as fast as she can competitively, she runs slower for fun and is always happy to swim, bike, or throw a frisbee. Last summer Rekrut-Pressey participated in the Kneisel Hall Summer Music Program where she most notably consumed 14 pounds of peanut butter in less than 8 weeks. In previous summers she played with The National Youth Orchestra of Canada where she unremarkably ate a regular amount of peanut butter. Ask Rekrut-Pressey about her favorite peanut butter brand or Haydn Quartet today!



Flutist **ANASTASIA SAMSEL**, from Guilford, CT, is the Julius Baker Fellow at the Curtis Institute of Music, studying under Jeffrey Khaner. This year, Samsel has played in performances with The Philadelphia Orchestra and the Curtis Symphony Orchestra. In March, Samsel was awarded first place in the 2023 Flute Society of Greater Philadelphia

Young Artist Competition. Last summer, Samsel enjoyed a fellowship at the Sarasota Music Festival, as well as playing in the Aspen Festival Orchestra and Chamber Symphony as a student at the Aspen Music Festival and School.



LAUREN M. SMITH is an oboist and multi-faceted musician from Baton Rouge, Louisiana. She is a recent honors graduate from the Louisiana State University School of Music and Roger Hadfield Ogden Honors College. Smith has performed with the Baton Rouge Symphony Orchestra, Chautauqua Music School Festival Orchestra, Rapides Symphony Orchestra,

Acadiana Symphony Orchestra, Louisiana State University Symphony Orchestra, and others. She is the founder of Quintet Rouge, a woodwind quintet based in Baton Rouge, Louisiana, and is an active performer in ensembles and churches throughout the state of Louisiana. Smith will continue her studies at the Eastman School of Music in the fall in pursuit of a master's degree in oboe performance and literature. Her teachers include Richard Killmer, Johanna Cox Pennington, and Titus Underwood. She also teaches lessons and enjoys conducting and writing.



Violinist and violist **MIRANDA WERNER**, 23, is currently pursuing her MM at the Yale School of Music (YSM), where she is a student of Soovin Kim. Last year she graduated with High Distinction and Music Honors from Indiana University, where she studied violin with Mark Kaplan and viola with Mark Holloway. Werner has spent many summers cultivating

her love for chamber music, first at Greenwood Music Camp, and more recently at the Heifetz Institute Chamber Music Seminar and the Taos School of Music. In her spare time, Werner works as a Teaching Artist for YSM's Music in Schools Initiative, helping to foster musical growth for students in New Haven public schools. She also enjoys playing with her cat, getting lost in nature, and trying out new banana bread recipes. Someday she hopes to publish a memoir exploring her non-traditional educational path and the challenges of long-distance childhood friendships.



ASHLEY YOON (19) is violinist and active chamber musician from Charleston, SC. She is a senior studying with Joseph Lin at The Juilliard School for her bachelor's degree. She is a recipient of the CV Starr and Malino Scholarships. Yoon recently performed at the Metropolitan Museum of Art and is the winner of the American Protégé International Competition. In

2019 she was invited to play at Carnegie Hall. Yoon's mentors include Juliette Kang and Robert McDonald. She has attended the Taos School of Music (2022), YellowBarn, Great Mountains Festival, Morningside Music Bridge, and the Four Seasons Chamber Music Festival. Outside of her musical adventures, Yoon is an avid reader and swimmer, with a deep appreciation of nature and art. She is ruminating on the possibility of pursuing a JD degree one day and is also a food connoisseur.



Beginning his studies at age 4, cellist **MICHAEL ZYZAK** made his solo debut at age 9 with the Louisville Orchestra. In 2009, Zyzak was unanimously awarded the first prize winner of the David Popper International Cello Competition as well as first prize at the Louisville Young Artist, Fox Valley Young Artist, Rising Star Young Artist Southeast Missouri, and Dayton Philharmonic Concerto Competitions. He was also awarded second prize at the 2016 Eisemann International Young Artists Competition and third prize at the 2016 Lynn Harrell Concerto Competition. At 18, Zyzak won a position as substitute cellist for the Chicago Symphony Orchestra. Zyzak has also appeared as a soloist with the Blue Ash Orchestra, Southeast Missouri Orchestra, and Fox Valley Orchestra. Over the years, he's had the privilege of playing for distinguished cellists such as Janos Starker, Lynn Harrell, and Clive Greensmith. In addition, he has attended the Taos School of Music and the Heifetz Chamber Music Seminar.

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Our greatest appreciation and thanks to the individuals and organizations who have made this transformative project possible.

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*Contributions are from
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