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Dear Friends,

A very warm welcome to you from the Norfolk Chamber Music Festival! I’m delighted that you are joining us for another summer of wonderful music in the historic Music Shed.

Last summer we brought online the new air conditioning system and bathrooms in the Shed; this summer I hope you have a chance to peruse our newly opened gift shop, and have a refreshment from the rebuilt concessions booth. The Fellows and Festival Artists are already enjoying the new green room spaces as well as the rehearsal rooms in the Shed Annex.

This summer, it is a thrill for us to celebrate composer Charles Ives, a lifelong Connecticut resident and Yale graduate. The theme of this summer, Charles Ives and the American Tradition, acknowledges the 150th anniversary of Ives’ birth and his monumental contributions to American music. The programs under the umbrella of this theme also examine various aspects of American music as well as its history and influences. I think you will find the concerts informative, entertaining, and amusing — I highlight a program centered on composers Ives liked and disliked and another featuring composers with side hustles, as examples.

Please join us for two special events this summer. On July 20, we will have our annual Gala concert featuring the dynamic Imani Winds. Winners of a 2024 GRAMMY® Award, this woodwind quintet has pushed the boundaries of the wind quintet genre and expanded the notion of classical music through their innovative programming, thoughtful collaborations, and community engagement. The following week, on July 27, will be the world premiere performance of the latest Musical Bridges commission from renowned jazz musician and MacArthur winner Vijay Iyer. This exciting performance is part of a program entitled “American Music’s Current Generation,” which will include, in addition to the Iyer world premiere, music by important American composers Valerie Coleman, Chris Theofanidis, and Jessie Montgomery, along with Ives’ The Unanswered Question. You won’t want to miss these two events!

You will want to hear our class of amazingly talented Fellows! Selected by very competitive nationwide auditions, they hail from major conservatories and universities from around the country. They’ll be playing alongside their faculty mentors on Friday evenings, and you can hear them in their own groups on the Thursday and Saturday Emerging Artist Series concerts each week.

The Festival Artists include musicians who are Norfolk regulars, like the Brentano and Dover Quartets, pianist Boris Berman, clarinetist David Shifrin, bassoonist Frank Morelli, and horn player William Purvis, among many others. We’re fortunate to welcome some artists new to the Festival, such as violinist Daniel Phillips, flutist and composer Valerie Coleman, and pianist Rieko Aizawa. Also making their debut as Festival Artists are the Parker Quartet — they are Norfolk alums from the early 2000s!

Many thanks to the Ellen Battell Stoeckel Trust and the Yale School of Music with new Dean José García-León for their support. Thanks also to the Desai Family Foundation for their continued sponsorship of the Musical Bridges project and to the Yale Institute of Sacred Music for their underwriting of the Choral Workshop. Finally, heartfelt thanks to all of you!

Melvin Chen,
Director
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The Norfolk Chamber Music Festival — Yale School of Music wishes to express its gratitude to the many individuals and organizations that have helped to make this season possible.

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Paul & Susan Hawkshaw
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And...

The Festival volunteers who are so generous with their time, enthusiasm, and spirit;
The citizens of Norfolk who share their lovely community with our Fellows, artists, and audiences;
The Battell Arts Foundation, sponsors of the Emerging Artist Series;
Dean José García-León 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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17th Annual Art Exhibition

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Festival History

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 Honourary 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, and 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 Honourary 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 83rd season, the Norfolk Chamber Music Festival — 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, Fischoff, M-Prize, and Banff competitions.

The Fellows perform on the Emerging Artist Showcase series, which is offered free to the public throughout the summer, as well as join their faculty mentors on our Chamber Music Friday concert series. The community of music lovers supports the young performers and becomes their most enthusiastic advocate.

Over the years, while Norfolk has become a symbol of quality in chamber music performance and professional study, thousands have enjoyed the picturesque environment of the Ellen Battell Stoeckel Estate and the excellence of one of America’s most distinguished musical traditions. In both the school and in our concerts, we work every day to honor the spirit of Ellen and Carl Stoeckel, as stated in a concert program from June 1922: “the sole object being to honour the composer and his work, under the most elevated conditions.”
In the time of Charles Ives

This summer we celebrate American music and its influences with a special emphasis on the work and legacy of Charles Ives, in observation of the 150th anniversary of his birth. Below are a few things that happened in the time of Charles Ives.

1874 Charles Ives is born in Danbury, CT
The original Madison Square Garden opens in New York City • First Chautauqua Camp held in New York • Verdi Requiem & Mussorgsky's Boris Godunov premiered • New compositions: Bruckner 4th Symphony; Johann Strauss Jr. Die Fledermaus; Mussorgsky Pictures at an Exhibition; Tchaikovsky 1st Piano Concerto • Gustav Holst & Arnold Schoenberg are born

1894 Ives enters Yale University
American Academy in Rome begins • Tiffany patents process for staining glass • Iceberg lettuce introduced by the Burpee Company • 1st chili pepper powder introduced • Hershey's Chocolate Company incorporated • New compositions: Brahms two Clarinet Sonatas (his last instrumental works); Mahler 2nd Symphony; Debussy Prélude à l’après-midi d’un faune; Dvořák Humoresque; Richard Strauss Also sprach Zarathustra

1898 Ives graduates from Yale University; begins career in Insurance Industry; begins writing Central Park in the Dark for orchestra
Spanish-American war • Goodyear Tire Co. founded • Sousaphone introduced by C. G. Conn • Bronx Zoo opens • Pepsi-Cola introduced • George Gershwin is born • Books: Henry James Turn of the Screw; H. G. Wells War of the Worlds • New compositions: Elgar Enigma Variations; Richard Strauss Ein Heldenleben

1902 Ives “quits music” and resigns as a church organist
AAA Founded • Crayola crayons invented • Rhodes Scholars program begins • 1st motion picture theater opens in Los Angeles, CA • Flatiron Building opens in New York City • Mt. Washington Hotel opens in New Hampshire • Algonquin Hotel opens in New York City • Animal Crackers introduced • Teddy Bear created • Books: Hound of the Baskervilles • Enrico Caruso makes his first sound recording • New compositions: Mahler 5th Symphony; Debussy Pelléas et Mélisande • Popular songs: In the Good Ol’ Summertime; Bill Bailey Won’t You Please Come Home; Scott Joplin Ragtime Dance & Elite Syncopation

1906 Ives finishes Central Park in the Dark
San Francisco earthquake • Dow Jones Industrials breaks 100 for the first time • Excavation begins on Panama Canal • 1st electric train operated out of Grand Central Terminal • the word “allergy” is coined • 1st radio broadcast of music & voice • Sears Roebuck Co. started • Victrola introduced • Dmitri Shostakovich is born • Music Shed in Norfolk opens • Books: Galsworthy Forsyte Saga • New compositions: R. Strauss Elektra; Schoenberg two Chamber Symphonies • Popular songs: Anchors Aweigh

1907 Ives begins Ives & Company Insurance, which later become Ives & Myrick — the largest insurance agency in U.S.
Niemann Marcus opens first store • United States motorcar production reaches 43,000, up from 25,000 in 1905 • 1st taxi meters in New York City • Union Station in Washington, DC opens • Paris Exhibition of cubists • Busiest all-time year at Ellis Island • New compositions: Mahler 8th Symphony • Richard Strauss' Salome premiers at the Met (J.P. Morgan and other Met Board members condemn the opera as indecent, cancel remaining performances and refund tickets to patrons) • Edvard Grieg dies • Popular songs: Glow Worm, The Caissons Go Rolling Along
1908  Ives marries Harmony Twitchell; writes *Unanswered Question*

Chicago Cubs win the World Series, will not win again for 108 years • Ford Model T introduced • First Mothers’ Day • Tea bags introduced • Melitta drip coffee maker invented • First Times Square “ball drop” • Mahler 7th Symphony premiered • Elliot Carter and Olivier Messiaen are born • NEW COMPOSITIONS: Mahler *Das Lied von der Erde*; Bartók 1st String Quartet; Ravel *Ma mère L’Oye*; Percy Grainger *Country Gardens* • books: L.M. Montgomery *Anne of Green Gables*; K. Grahame *Wind in the Willows*; E.M. Forster *Room With A View*

1910  Ives writes *Three Places in New England*

Albert Fuller (Fuller Brush Co.) advertises for first door-to-door salesmen • Halley’s comet appears • Mark Twain dies • Neon lighting for signs invented • Unites States has 1,000 miles of concrete road, up from 144 miles in 1900 • Minnesota Mining & Manufacturing (3M) formed • Boy Scouts of America founded • Hallmark Cards started • Samuel Barber is born • NEW COMPOSITIONS: Stravinsky *Firebird*

1916  Ives begins writing *Concord Sonata*

First major US shopping mall opens • Boeing and Lockheed both begin production • 1st radio news broadcast • Harvard’s annual tuition raised to $200 having been at $150 for 47 years • *Saturday Evening Post* buys its first Norman Rockwell picture • 1st USPSA Tournament • *Star Spangled Banner* sung at Fenway Park for the first time at any ball game • Milton Babbitt is born • NEW COMPOSITIONS: Prokofiev 1st Symphony (“Classical”) • POPULAR SONGS: *La Cucaracha; I Ain’t Got Nobody*

1927  Ives tells his wife, Harmony: “I can’t compose anymore.”

Average annual income of US wage-earners is $1,000 • Middle-class families with incomes of $3,000 or more generally have domestic help • 60% of US homes have electricity • Charles Lindbergh flies across the Atlantic • Pan American Airways founded • Trans-Atlantic telephone service begins — $75 for 3 minutes (average worker earns $25 per week) • Dow Jones ends year at 202.40, up from 157.20 at year end 1926 • NEW COMPOSITIONS: Rachmaninoff 4th Piano Concerto; Weill *Mahagonny*; Shostakovich *The Nose* • POPULAR SONGS: *Ain’t She Sweet; I’m Lookin’ Over a Four Leaf Clover; S’Wonderful*

1947  Ives wins Pulitzer Prize

Marshall Plan proposed • UFOs first make headlines • phrase “Cold War” coined by Bernard Baruch • the “Doomsday Clock” is introduced on the cover of the *Bulletin of Atomic Scientists* • *Meet the Press* (radio version) begins • Dow Jones Industrials 181.16 — up from 177.20 at end of 1946 • Jackie Robinson signs with the Brooklyn Dodgers • 1st World Series broadcast on television (NY Yankees win over Brooklyn Dodgers) • NASCAR begins • NEW COMPOSITIONS: Varèse *Étude pour espace*; Poulenc Flute Sonata; Barber *Knoxville: Summer of 1915*; Britten *Albert Herring* • POPULAR ENTERTAINMENT: *Miracle on 34th Street* (film); *Howdy Doody* (television); *Finian’s Rainbow*; *Streetcar Named Desire* (Broadway)

1954  Charles Ives dies

“Brown v. Board of Education” case tried in Supreme Court • *Sports Illustrated* magazine started • Elvis Presley makes his first commercial recording (*That’s All Right Mama*) • Marilyn Monroe marries Joe DiMaggio • The Dow Jones Industrials finally surpass the previous high of 381.17 (November 23, 1929) and close the year at 404.39 (1953 closed at 280.8) • NEW COMPOSITIONS: Shostakovich *Festival Overture*; Cage *34’ 46.776” For A Pianist*, for prepared piano; Britten *Turn of the Screw*; Bernstein *Serenade*

Courtesy of Jim Nelson and Answers.com plus other sources.
Two-time GRAMMY® nominee and Avery Fisher Career Grant recipient, flutist TARA HELEN O’CONNOR (NCFM ’89) is a charismatic performer noted for her artistic depth, brilliant technique, and colorful tone spanning every musical era.  

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

The one guilty pleasure that I always travel with is a tiny zippered bag filled with my favorite tea and a silver travel mug. I’m quite particular about the brand, and I bring a few different kinds from the same maker. My husband always teases me that the tea that I drink has to come all the way from Paris, but it is my favorite and that first morning cup is a treasured ritual. As flexible as I am, this is one thing that I cannot do without.

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

Ever since I can remember, I’ve always had some kind of project to do when I travel. When I was a child, my dear father would always question what was in the extra bag I carried to the car for our family vacation. He was incredulous as to why I needed all the books, music, flute, recording devices, and puzzles on our family vacation. For me, fear of boredom was real, and I was always super motivated to work; an avid multitasker, utterly unable to relax. So when I travel now, I always have a project. It could be working on some score on the computer, cueing a part that I am working on, studying scores, or reading a book. If I have true leisure time, I might be knitting something and listening to an audible book or podcast at the same time. Driving is also a great time to listen to books and podcasts. The books I choose reflect what I’m interested in at the current moment. The topics run the range from history, autobiographical, current events, and mysteries to fiction, and I’m always happy to take a recommendation from a colleague.

What is one of your favorite pieces of music to listen to and to play?

For me, the music of Bach is always a favorite and in particular the Mass in b minor. There is this sense of order with infinite variety. From the very opening of the Kyrie, his music immediately touches the heart in a deeply visceral way. All at once we experience the full range of emotion and we understand what it means to be human.

What is your favorite concert hall (aside from the Music Shed of course) to perform in and why?

Including our beautiful Music Shed here in Norfolk, I have had the great fortune to perform in many wonderful concert halls in the world. One of my absolute favorites is Symphony Hall in Boston. The sound is simply gorgeous and it has a beautiful glow and warmth. You can hear really well on stage and in the hall. It is a magical place. One thing I love about performing is the tremendous feeling of excitement you get from the community of listeners who have chosen to be with you in that space for those few hours. To be together in that shared moment fills me with gratitude each and every time. I have met so many great people over the years and have established new and wonderful friendships. I always look forward to seeing them again and sharing a meal together when I return.

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

I’m always excited to walk out on stage and play the flute. I have loved it from the first moment I had one in my hands. I remember the excitement of opening the case the very first time, and I still have that feeling when I pick up my instrument each day. Simply seeing the tube in the case before I assemble it brings me unimaginable joy and I just can’t wait to play it. So when I walk on stage, I bring that excitement with me. The time for worry and concern is over. I have faith in my process of preparation and I am excited to share what I have learned with the audience. Performers are a conduit for the composers’ thoughts, ideas and emotions so I always want to do my best to represent their intentions. As I walk out on stage my goal is always to be in the headspace to do what I’ve practiced daily.

Do you have any pre-concert traditions?

I never thought of myself as having a pre-concert ritual, but when I look back on what I do before a concert, I see an unwavering pattern emerge. If possible, I like to be in the dressing room an hour before to get myself organized. I like to steam the wrinkles out of my clothes, fix my hair, and do my makeup. Then I like to make a cup of tea if it’s available, and study my parts and warm up. The last thing I do before I walk to the stage is change into my concert clothes. I find that I’m quite particular after all!!!

(Continued on page 12)
Artist Spotlight

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

Being a musician, especially starting at a young age, teaches you how to problem solve and how to focus while you hone your craft. Playing chamber music has taught me how to be a better listener, how to provide better support for a colleague, how to share responsibility, how to be consistent, and importantly how to be flexible. These tools are just a few that are essential for every musician. Additionally, all of these tools are so important for daily life and living with others in a shared community.

What about the way classical music is presented to the world would you like to see change or evolve?

I'm pretty passionate about music and I love playing concerts and listening to my incredible colleagues. It makes me wish that concerts were more accessible to everyone. Orchestra, opera and chamber concert tickets are really expensive. Presenters are always talking about trying to build audiences, attracting younger audiences etc and yet the format hasn't changed much. The cost of these events is often prohibitive for young families who want to bring their children to hear great music but cannot afford to do so.

I remember when my husband’s group, the Orion String Quartet, presented the complete quartets of Beethoven. The Chamber Music Society of Lincoln Center had this brilliant idea of making it free to the city. Tickets were to be picked up at a specific time on a specific day. There were six concerts in total and the tickets for all six events were gone in three hours. Over six thousand seats. On the days of the concerts, the line for tickets that had been turned back went all the way to Amsterdam Avenue with people hoping to just get in to hear even just a little of it.

I went to these concerts and what was fascinating was that it was filled with people from the community who had NEVER BEEN to a concert. People who couldn’t afford to come were now sitting in a hall with their children hearing one of the great quartets play the complete works of Beethoven. Obviously, arts organizations can’t do this all the time, but why not more? Why not again?

Another friend started a series at Town Hall called “Free for All.” Over now, but it was brilliant and exciting. Wouldn’t it be great to have corporate support for more of these types of events for our communities? We need to think about how we can support our community and how to make art more accessible.

Let’s also start building audiences really early! Let’s get more instruments in schools in the hands of young people. We already know that music is important in the development of the brain on many levels. Google it. It’s fascinating. Instruments should be offered to each and every child, everywhere. Imagine that community. If you want people to love the arts and care about the arts, and if you want funding to continue for the arts, share it early and often! It will then become an essential part of their lives.

While we think of concerts as being in these grand halls, I think it’s interesting to consider alternative spaces in which audiences can see and listen to concerts. Many of my colleagues are doing exactly this as they present their own series in unconventional venues. Some offer concert events which include meals or wine tasting, etc. Maybe, the answer is not to just sit and wait for your audience to come to your space to hear a concert. Maybe, we as musicians need to understand our own communities better and how we can bring great art to our audiences.

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

I recently attended a dinner event which introduced a number of new people to the world of chamber music. Held in a dining room with about 45 people, we spoke to the audience, played a few works and then joined them at their tables sharing a meal and conversation. Everyone at my table totally enjoyed the concert and asked so many questions including ‘who is the leader,’ ‘how do you stay together,’ etc. Then someone said that they weren’t a musician and never attended a chamber concert because they didn’t feel like they were knowledgeable enough about the art form. I asked if they enjoyed what they just heard and they replied that they did! I asked them why? They replied that they loved the way it sounded and that it had so many emotions. They liked watching the musicians have a conversation. I said “exactly.” That is what we like about it too! You don’t need to know everything about a subject to enjoy it. Our tastes develop based on the experiences in which we chose to partake. If we like it, we repeat it.

How and why something speaks deeply to us is an incredibly unique experience. My advice is to go and listen. There is bound to be something you love and something you might not like. Your experience is no different than ours. Attending concerts and listening to music allows us to be transported into another realm. A great place to start might be Bach’s Brandenburg Concerto No 3. It’s really fun, it has lots of fast notes, a really short second movement (just two chords), and then it’s off and running into the third movement. Everyone is really busy and it’s a blast. Then go and see it live. Guaranteed, you’ll be hooked!
José García-León  Dean  
Melvin Chen  Director

Rieko Aizawa  piano  
Ole Akahoshi  cello  
Felicia Barber  conductor  
Chad Beebe  percussion  
Boris Berman  piano  
Mary Elizabeth Bowden  trumpet  
Melvin Chen  piano  
Kevin Cobb  trumpet  
Valerie Coleman  flute  
Patrick Curtis  double bass  
Jeffrey Douma  conductor  
  Director, Chamber Choir and Choral Conducting Workshop  
Jeffrey Grossman  harpsichord  
Scott Hartman  trombone  

Brentano Quartet  
Mark Steinberg  violin  
Serena Canin  violin  
Misha Amory  viola  
Nina Lee  cello  

Parker Quartet  
Daniel Chong  violin  
Ken Hamao  violin  
Jessica Bodner  viola  
Kee-Hyun Kim  cello  

Dover Quartet  
Joel Link  violin  
Bryan Lee  violin  
Julianne Lee  viola  
Camden Shaw  cello  

Imani Winds  
Brandon Patrick George  flute  
Toyon Spellman-Diaz  oboe  
Mark Dover  clarinet  
Monica Ellis  bassoon  
Kevin Newton  horn  

Norfolk Chamber Choir and Orchestra  

Norfolk Contemporary Ensemble  

Composers In Residence  
Martin Bresnick  
  Director, New Music Workshop  
Dayton Hare  
Vijay Iyer  

Pre-Concert Conversations  
Paul Berry  
Lynette Bowring  
Seth Monahan  
Stephanie Venturino  

Master Classes  
Katherine Balch  composer  
Allan Dean  trumpet  
Aaron Jay Kernis  composer  
David Lang  composer  
Peter Oundjian  violin, conductor  
James Sinclair  conductor, Ives scholar  
Christopher Theofanidis  composer  

Artists and programs are subject to change without notice.
Fellowship Recipients

New Music Workshop

Adeline DeBella  flute  
Manhattan School of Music

Emmett Edwards  guitar  
Yale School of Music

Darius Farhoumand  bassoon  
Yale School of Music

Beatrice Ferreira  composition  
Guildhall School of Music and Drama, London

Lyndon Ji  piano  
Yale School of Music

Ella Kaale  composition  
University of Southern California

Jeremy Klein  viola  
The Juilliard School

Matthew Osterholzer  composition  
University of Michigan, Ann Arbor

Schyeok (Joseph) Park  composition  
University of Toronto

Sydney Pexton  soprano  
New England Conservatory of Music

Danial Sheibani  composition  
University of Toronto

Misha Swersey  composition  
The Juilliard School

FREE EVENTS

Emerging Artist Series
The extraordinary Norfolk Fellows bring their talent and enthusiasm to the Music Shed.

New Music: June 28 • 7:30 pm
Chamber Music: July 6 – Aug 10
Thursdays 7:30 pm • Saturdays 10:30 am

Pre-Concert Conversations at Battell House
Fridays, July 5 – August 9 • 7 pm
Yale School of Music professors
Paul Berry, Lynette Bowring, Stephanie Venturino, Seth Monahan

Saturdays, July 6, 13, 27 – August 10 • 7 pm
With Festival Director Melvin Chen

norfolkmusic.org
Chamber Music Session

Calvin Alexander  
*violin*  
New England Conservatory of Music  
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ALEX AND PATRICIA VANCE

Gretchen Berendt  
thorn  
Yale School of Music

Mia Kim Bernard  
*cello*  
The Juilliard School

Lindan Burns  
*viola*  
The Juilliard School  
PAUL AND SUSAN HAWKSHAW SCHOLARSHIP

Alec Chai  
*oboe*  
Yale School of Music

Darwin Chang  
*violin*  
New England Conservatory of Music

Hsiang-Hsin Ching  
*viola*  
Peabody Institute of Johns Hopkins University  
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RICHARD AND BARBARA MOORE

Natalie Clarke  
*viola*  
The Juilliard School  
SPONSORED BY  
LEILA AND DANIEL JAVITCH

Eric Evans  
*trumpet*  
Yale School of Music

Darius Farhoumand  
*bassoon*  
Yale School of Music

Sofia Gilchenok  
*viola*  
Curtis Institute of Music  
CLEMENCE CLARKE MOORE SCHOLARSHIP

Miles Goosby  
*cello*  
The Juilliard School  
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PHILLIDA ROSNICK

Connor Higley  
*tuba*  
Yale School of Music

Isabelle Jamois  
*flute*  
Peabody Institute of Johns Hopkins University

Vibha Janakiraman  
*violin*  
The Juilliard School

Ji Sun Jung  
*cello*  
University of Southern California  
ALDO AND ELIZABETH PARISOT SCHOLARSHIP IN MEMORY OF  
HARRIS GOLDSMITH

Roi Karni  
*clarinet*  
The Juilliard School  
2006 CENTENARY COMMITTEE SCHOLARSHIP

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*flute*  
Colburn Conservatory of Music  
SPONSORED BY  
ANNE-Marie SOULIÈRE AND LINDSEY KIANG

Chi-Jo Lee  
*piano*  
Colburn Conservatory of Music  
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Robert Levinger  
*piano*  
Yale School of Music  
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*trumpet*  
Yale School of Music  
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ANDREW DE ROCCO

William Sands  
*horn*  
Yale School of Music  
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SUSAN CAUGHMAN

Nathaniel Strothkamp  
*violin*  
Yale College  
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Elisabeth Tsai  
*piano*  
Yale School of Music

Tucker Van Gundy  
*bassoon*  
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Amber Wang  
*horn*  
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Miranda Werner  
*violin*  
Yale School of Music  
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Annie Winkelman  
*oboe*  
Shepherd School of Music, Rice University  
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SUKEY WAGNER

Ashley Yoon  
*violin*  
The Juilliard School  
SPONSORED BY THE  
FISHMAN FAMILY SCHOLARSHIP

Davis You  
*cello*  
New England Conservatory of Music

Nicole Yun  
*violin*  
The Juilliard School

Blues Zhang  
*violin*  
The Juilliard School
<table>
<thead>
<tr>
<th>Name</th>
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<tr>
<td>Samuel Ary</td>
<td>tenor</td>
<td>University of Notre Dame</td>
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<td>Emma Bowler</td>
<td>mezzo-soprano</td>
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<td>Even Brock</td>
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<td>countertenor</td>
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<td>Alex Whittington</td>
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<td>Yale School of Music</td>
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<tr>
<td>Liyao Yu</td>
<td>mezzo-soprano</td>
<td>Cincinnati Conservatory of Music</td>
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Festival Administration

Administration & Staff

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Natalie Frascarelli  Recording Engineer
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Tiffany Wong  Administrative Intern

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Brian Daley  Piano Curator
Erik Diehl  Chief Piano Technician and Curator
Joseph DiBlasi  Piano Tuner
Patricia Fellows  Facilities Manager
Jeff Hartley  Chef

Contact The Festival

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TEL  860.542.3000
EMAIL  norfolk@yale.edu
WEB  norfolkmusic.org

June – August
MAIL  PO Box 545
      Norfolk, CT 06058
STREET  Battell Stoeckel Estate
        20 Litchfield Road
        Norfolk, CT 06058

September – May
MAIL  PO Box 208246
      New Haven, CT 06520
STREET  98 Wall Street
        New Haven, CT 06511

Ellen Battell Stoeckel Trust

Anne-Marie Soullière  Trustee
David N. Low  Trustee
Scott Strobel  Trustee (Yale University)
Jack Beecher  Director of Operations
John Hester  Estate Manager

Yale University

Maurie McInnis  President
Scott Strobel  Provost
Emily P. Bakemeier  Vice Provost for Arts and Faculty Affairs
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 Artist Series on Thursday evenings and Saturday mornings
* Free community drawing classes
* The publication of a literary magazine created by area young people
* Botelle School musical
* Norfolk Library Puppet Festival
* Litchfield County Choral Union-2024 season
* Scholarship for graduating high school student to pursue the arts in college

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.
Emerging Artist Series
New Music Recital

Norfolk Chamber Music Festival | Friday, June 28, 2024, 7:30 p.m.

THIS EVENING’S WORLD PREMIERES FEATURE A SELECTION OF TEXTS BY CHARLES IVES.

**Tom Sails Away**

Charles Ives (1874 – 1954)

*Sydney Pexton soprano – J. J. Penna piano*

“The Alcotts” from Piano Sonata No. 2, “Concord Sonata”

*Ives*

*Lisa Moore piano*

**Tom Sails Away (world premiere)**

*Misha Swersey* (b. 2002)

**nothing sounds right (world premiere)**

*Ella Kaale* (b. 2003)

• intermission •

**A Certain Kind Of Waiting (world premiere)**

*Beatrice Ferreira* (b. 1994)

**Over There (world premiere)**

*Matthew Osterholzer* (b. 2002)

**Old Red Shawl (world premiere)**

*Danial Sheibani* (b. 2003)

i. Very Pleasant

ii. Rather Sad

**PSALM 73 (world premiere)**

*J. S. Park* (b. 2003)

i. Goodness of God

ii. The Cage

* Norfolk Festival Fellow

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 2024 Workshop are composer Martin Bresnick and pianist/conductor Lisa Moore.

Directed by Martin Bresnick, the workshop includes seminars and lectures by prominent American composers and culminates in this public concert 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. They work with the faculty on new works to be premiered by the Norfolk Contemporary Ensemble.

**Martin Bresnick** Director, New Music Workshop – **Lisa Moore** piano, conductor – **J.J. Penna** piano

**Norfolk Contemporary Ensemble**

* Sydney Pexton soprano – Adeline DeBella flute – Darius Farhoumand bassoon – Lyndon Ji piano

*Emmett Edwards guitar – Jeremy Klein viola*
About the Program

Ives: *Hallowe’en* for Piano Quintet  3 MINUTES
Varèse: *Octandre*  7 MINUTES
Franck: Piano Quintet in f minor  36 MINUTES

MELVIN CHEN  *Festival Director:*

Charles Ives has a reputation as one of the earliest modernist composers, reveling in dissonance and discord. The great musicologist Richard Taruskin, however, argues that Ives’ sensibilities lie closer to nostalgia and a longing for a purer, less modern world. This program highlights composers that Ives had a particular respect and affinity for, including Beethoven and Franck, and juxtaposes their music against a modernist that Ives disliked, Edgard Varèse. In 1943, Ives began an unsent letter to Varèse: “Varèse — go to hell!” Ironic, given that today one sees Ives’ music as more similar to Varèse’s than Franck’s.

CHARLES IVES on *Hallowe’en*

“It is a take-off of a Halloween party and bonfire — the elfishness of the little boys throwing wood on the fire, etc, etc… it is a joke even Herbert Hoover could get.”

On Varèse’s *Octandre* ...

The title refers to the work’s eight-player ensemble as well as the word’s actual meaning. Octandria: a class of plants comprising all those having flowers with eight stamens. (*Merriam-Webster*)

On César Franck ...

“Ives’s special favorite composer was Franck…love of Franck followed in part from Ives’s background as an organist: he kept a reproduction of Jeanne Rongier’s famous portrait of Franck seated at the organ tacked to the door of his music studio.”

— Excerpt from *The New York Times*, May 2004
Norfolk Chamber Music Festival | Friday, July 5, 2024, 8 p.m.

**Charles Ives and the American Tradition**

Ives: Likes & Dislikes

**Hallowe’en for Piano Quintet**  
Charles Ives  
(1874 – 1954)

Chi-Jo Lee* piano – Blues Zhang* violin – Calvin Alexander* violin  
Sofia Gilchenok* viola – Ji Sun Jung* cello

**Serenade in D Major for Flute, Violin, and Viola, Op. 25**  
Ludwig van Beethoven  
(1770 – 1827)

i. Entrata: Allegro  
ii. Tempo ordinario d’un Minuetto  
iii. Allegro molto  
iv. Andante con variazioni  
v. Allegro scherzando e vivace  
vi. Adagio – Allegro vivace disinvolto

Tara Helen O’Connor flute – Miranda Werner* violin – Lindan Burns* viola

**Octandre**  
Edgard Varèse  
(1883 – 1965)

i. Assez lent  
ii. Très vif et nerveux  
iii. Grave – Animé et jubilatoire

Tara Helen O’Connor flute – Annie Winkelman* oboe – Nicole Martin* clarinet  
Darius Farhoumand* bassoon – William Sands* horn – Eric Evans* trumpet  
Scott Hartman trombone – Zachary Merkovsky double bass

• intermission •

**Piano Quintet in f minor**  
César Franck  
(1822 – 1890)

i. Molto moderato quasi lento – Allegro  
ii. Lento, con molto sentimento  
iii. Allegro non troppo, ma con fuoco

Rieko Aizawa piano – Nicole Yun* violin – Ashley Yoon* violin  
Hsiang-Hsin Ching* viola – Emily Mantone* cello

* Norfolk Festival Fellow
About the Program

Haydn: String Quartet in G Major, Op. 33, No. 5, Hob III: 41
Schnittke: Piano Quintet
Mendelssohn: String Quartet No. 3 in D Major, Op. 44, No. 1

SERENA CANIN violon, Brentano Quartet:

Our two programs this summer offer a good balance of light and dark, with most of the darkness concentrated in the middle works, the striking Piano Quintet by Alfred Schnittke on tonight’s program and the stunning Quartet No. 8 by Dmitri Shostakovich that we’ll be performing next Saturday (7/13). I am struck by how deeply these works explore feelings of grief and despair. Schnittke’s grief is intensely personal; he writes in response to the death of his mother, whose heart beats eerily through this haunting work. Shostakovich’s despair, while also personal (he embeds his own musical signature — D-S-C-H — in every movement) is perhaps more philosophical; he writes in memory of the victims of fascism and war, and what emerges is a searing expression of the human condition.

How do composers give form to grief? Of course, the answer depends very much on the composer, but Schnittke and Shostakovich here share some common ground. Both works are structured in five movements, played mostly without pause. I see a loose connection to the five stages of grief, the music traversing an arc from numbness to rage, and finally, a sort of acceptance. Both are imbued with personal imagery and details. Each contains a waltz, ironically, the most sentimental of dances. Dissonance is used potently and freely, but each contains snippets of simple, childlike music that penetrate a heavy atmosphere, a stark reminder of our fall from innocence. I am excited to bring these two compelling and profound works of art to Norfolk. By entering the music and experiencing another’s grief, we expand our own human understanding.
String Quartet in G Major, Op. 33, No. 5, Hob III: 41

i. Vivace assai
ii. Largo e cantabile
iii. Scherzo
iv. Finale

Piano Quintet

i. Moderato
ii. In Tempo di Valse
iii. Andante
iv. Lento
v. Moderato pastorale

Rieko Aizawa  

*piano*

• intermission •

String Quartet No. 3 in D Major, Op. 44, No. 1

i. Molto Allegro vivace
ii. Menuetto: un poco Allegretto
iii. Andante espressivo ma con moto
iv. Presto con brio

Franz Josef Haydn
(1732 – 1809)

Alfred Schnittke
(1934 – 1998)

Felix Mendelssohn
(1809 – 1847)

BRENTANO QUARTET  
Mark Steinberg  
Serena Canin  
Misha Amory  
Nina Lee  

SATURDAY, JULY 6 | 23
About the Program

Boccherini: "La Musica Notturna delle strade di Madrid" 11 MINUTES
Bartók: *Contrasts* for Violin, Clarinet, and Piano, Sz. 111 18 MINUTES
Ives: Violin Sonata No. 4, “Children’s Day at the Camp Meeting” 10 MINUTES
Brahms: Piano Quartet No. 1 in g minor, Op. 25 43 MINUTES

Charles Ives drew on numerous American folk materials in his compositions, and it is this characteristic that helps define his particular style. He was far from the only composer to use folk music from his native country; in this concert, folk music from different regions is highlighted by each of the composers on the program. Ives’ Fourth Sonata for Violin and Piano, “Children’s Day at the Camp Meeting,” draws upon church hymns sung at the children’s services. Boccherini’s quintet describes the nighttime sounds of a busy Madrid, including popular dances and beggars singing Spanish folk songs. Both Bartók and Brahms use music of the Roma in their pieces, to energetic and raucous effect.

MELVIN CHEN  Festival Director:

BÉLA BARTÓK  composer:

“Folk melodies are the embodiment of an artistic perfection of the highest order; in fact, they are models of the way in which a musical idea can be expressed with utmost perfection in terms of brevity of form and simplicity of means.”

CHARLES IVES  composer:

“...at the summer Camp Meetings in the Brookside Park, the children (more so the boys) would get marching and shouting the hymns — as ‘Work While the Day Is...’ ‘Bringing in the Sheaves’ (not in this sonata), ‘Gather at the River,’ etc. And the slow movement recalls a serious time for children, ‘Yes, Jesus Loves Me.’"
String Quintet in C Major, Op. 30, No. 6, (G. 324)
"La Musica Notturna delle strade di Madrid"
(The night music of the streets of Madrid)

i. Le campane de l’Ave Maria
ii. Il tamburo dei Soldati
iii. Minuetto dei Ciechi
iv. Il Rosario (Largo assai – allegro – largo come prima)
v. Passa Calle (Allegro vivo)
vi. Il tamburo
vii. Ritirata (Maestoso)

Ashley Yoon* violin – Blues Zhang* violin – Hsiang-Hsin Ching* viola
Ji Sun Jung* cello – Miles Goosby* cello

Contrasts for Violin, Clarinet, and Piano, Sz. 111

i. Verbunkos (Recruiting Dance)
ii. Pihenő (Relaxation)
iii. Sebes (Fast Dance)

Robert Levinger* piano – David Shifrin clarinet – Calvin Alexander* violin

Violin Sonata No. 4, “Children’s Day at the Camp Meeting”

i. Allegro
ii. Largo
iii. Allegro

Mark Steinberg violin – Melvin Chen piano

• intermission •

Piano Quartet No. 1 in g minor, Op. 25

i. Allegro
ii. Intermezzo: Allegro ma non troppo
iii. Andante con moto

Elisabeth Tsai* piano – Vibha Janakiraman* violin
Natalie Clarke* viola – Mia Kim Bernard* cello

* Norfolk Festival Fellow
About the Program

Haydn:  String Quartet in b minor, Op. 33, No. 1, Hob III: 37  18 MINUTES
Shostakovich:  String Quartet No. 8 in c minor, Op. 110  21 MINUTES
Beethoven:  String Quartet No. 6 in B-flat Major, Op. 18, No. 6  24 MINUTES

SERENA CANIN  violin, Brentano Quartet:

Our program tonight offers a good balance of light and dark, with most of the darkness concentrated in the middle work, the stunning Quartet No. 8 by Dmitri Shostakovich. I am struck by how deeply this work explores feelings of grief and despair. Shostakovich’s despair, while also personal (he embeds his own musical signature — D-S-C-H — in every movement) is perhaps more philosophical; he writes in memory of the victims of fascism and war, and what emerges is a searing expression of the human condition.

How do composers give form to grief? Of course, the answer depends very much on the composer.

Shostakovich structured the quartet in five movements, played mostly without pause. I see a loose connection to the five stages of grief, the music traversing an arc from numbness to rage, and finally, a sort of acceptance. It is imbued with personal imagery and details, including a waltz, ironically, the most sentimental of dances. Dissonance is used potently and freely, but it also contains snippets of simple, childlike music that penetrate a heavy atmosphere, a stark reminder of our fall from innocence.

I am excited to bring this compelling and profound work of art to Norfolk. By entering the music and experiencing another’s grief, we expand our own human understanding.
Norfolk Chamber Music Festival | Saturday, July 13, 2024, 8 p.m.

The Brentano Quartet

String Quartet in b minor, Op. 33, No. 1, Hob III: 37

1. Allegro moderato
2. Scherzo
3. Andante
4. Finale

Franz Josef Haydn
(1732 – 1809)

String Quartet No. 8 in c minor, Op. 110

1. Largo
2. Allegro Molto
3. Allegretto
4. Largo
5. Largo

Dmitri Shostakovich
(1906 – 1975)

• intermission •

String Quartet No. 6 in B-flat Major, Op. 18, No. 6

1. Allegro con brio
2. Adagio, ma non troppo
3. Scherzo: Allegro
4. La Malinconia: Adagio – Allegretto quasi allegro

Ludwig van Beethoven
(1770 – 1827)

BRENTANO QUARTET  Mark Steinberg violin – Serena Canin violin – Misha Amory viola – Nina Lee cello
About the Program

Bloch: *From Jewish Life*  8 MINUTES
Beach: Piano Trio in a minor, Op. 150  15 MINUTES
Stravinsky: Septet  12 MINUTES
Dvořák: String Quintet in E-flat Major, Op. 97, "American"  35 MINUTES

MELVIN CHEN  *Festival Director:*

American classical music has long been indebted to the European tradition. This concert features European composers that had major influence on the American music scene. While Czech composer Antonín Dvořák was head of the first music conservatory in the United States, he encouraged American composers to use folk music to create a national style. Swiss-born Ernest Bloch was the president of the Cleveland Institute of Music and the San Francisco Conservatory, while writing his distinctive works. Amy Beach, the lone American composer on the program, was educated in the European tradition at the New England Conservatory. At the conservatory she studied with German pianist Carl Baerman, a pupil and friend of Franz Liszt, among other European musical luminaries.

ANTONÍN DVOŘÁK  *composer:*

On using American folk songs as the basis for a national style.

“Undoubtedly the germs for the best in music lie hidden among all the people that are commingled in this great country. The music of the people is like a rare and lovely flower growing amidst encroaching weeds. Thousands pass it, while others trample it under foot, and thus the chances are that it will perish before it is seen by the one discriminating spirit who will prize it above all else. The fact that no one has as yet arisen to make the most of it does not prove that nothing is there.”
**From Jewish Life**

i. Prayer  
ii. Supplication  
iii. Jewish Song

Melvin Chen *piano* – Paul Watkins *cello*

**Piano Trio in a minor, Op. 150**

i. Allegro  
ii. Lento expressivo  
iii. Allegro con brio

Chi-Jo Lee* piano* – Daniel Phillips *violin* – Ji Sun Jung* cello*

**Septet**

i. Quarter note = 88  
ii. Passacaglia  
iii. Gigue

Roi Karni* clarinet* – Frank Morelli *bassoon* – Gretchen Berendt* horn* – Elisabeth Tsai* piano
Miranda Werner* violin* – Hsiang-Hsin Ching* viola* – Miles Goosby* cello

• *intermission* •

**String Quintet in E-flat Major, Op. 97, "American"**

i. Allegro non tanto  
ii. Allegro vivo  
iii. Larghetto  
iv. Finale: Allegro giusto

Blues Zhang* violin* – Vibha Janakiraman* violin*  
Lindan Burns* viola* – Steven Tenenbom* viola* – Paul Watkins* cello*

* Ernest Bloch  
**Ernest Bloch**  
(1880 – 1959)

* Amy Beach  
**Amy Beach**  
(1867 – 1944)

* Igor Stravinsky  
**Igor Stravinsky**  
(1882 – 1971)

* Antonín Dvořák  
**Antonín Dvořák**  
(1841 – 1904)

* Norfolk Festival Fellow
2024 Festival Gala Chairs
Caitlin Macy & Jeremy Barnum

Vice-Chairs
Allie & Pete Anderson • Alain Moureaux & Emily Bakemeier
Jack & Barbara Beecher • Frederick & Candace Beinecke
Amy & Peter Bernstein • Les & Sara Bluestone
Ms. Elizabeth Borden • Mrs. William G. Brown, Jr.
John & Denise Buchanan • Susan Caughman
Andra Moss & Peter Chaffetz • Able Halpern & Helen L. Chung-Halpern
Peter Coffeen & Stephen Getz • George Cronin
Jean Crutchfield & Robert Hobbs • Andrew De Rocco
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Karen DiYanni • John Garrels • Alex & Kirsten Glantz
Dotty Smith & Lionel Goldfrank • Paul & Susan Hawkshaw
Jerry & Barbara Hess • Carlene Laughlin
Robert Loper and Robert Dance • David Low
Susan MacEachron & Michael Halloran • John Martin & Donna Marconi
Kim & Judy Maxwell • Gigi Noyes
Sally & Drew Quale • Nancy & James Remis
Curtis & Kathy Robb • Phillida Rosnick
Julia Shin & Tano Santos • Anne-Marie Soulière & Lindsey C.Y. Kiang
Timothy A. Steinert & Lixia Zhang
Martin Tandler & Maura May • Roger Tilles
This evening’s concert will be presented without intermission.

**BLACK AND BROWN II:**
*A celebration of composers of color*

*I Said What I Said* *

*I Said What I Said* *Damien Geter*  
(b. 1980)

**Giants** †

i. Bessie Smith  
ii. Cornel West  
iii. Herbie Hancock

**Aires Tropicales**

i. Afro  
ii. Habanera  
iii. Contradanza

**BeLoud, BeLoved, BeLonging** ‡

**I Wish I Knew How It Would Feel To Be Free**

*Written for Imani Winds. Commissioned by Anima Mundi Productions, Chamber Music Northwest and the Oregon Bach Festival. Premiered April 28, 2022 in Portland, OR.*

† *Commissioned by Imani Winds and Shriver Concert Hall Series. Premiered May 14, 2023.*

‡ *Commissioned by Imani Winds with support from the Concert Artists Guild Richard Weinert Award, the Imani Winds Foundation and the Kaufman Music Center. Premiered October 26, 2022 in New York City.*

**IMANI WINDS**  
Brandon Patrick George *flute* – Toyin Spellman-Diaz *oboe* – Mark Dover *clarinet*  
Monica Ellis *bassoon* – Kevin Newton *horn*
About the Program

Mozart: String Quartet No. 16 in E-flat Major, K. 428     29 MINUTES
Janáček: String Quartet No. 2, "Intimate Letters"     28 MINUTES
Schubert: String Quartet No. 14 in d minor, D. 810, “Death and the Maiden”     38 MINUTES

CAMDEN SHAW  cello, Dover Quartet:

This evening’s program really stems from the relationship between Janáček’s "Intimate Letters" and Schubert’s "Death and the Maiden," both incredibly passionate and personal quartets. In both cases, the composers were working through a serious emotional difficulty: in the case of Janáček, his unrequited obsession with a woman outside his marriage; and Schubert, the knowledge of his own imminent death. Though the subject material and musical languages of these pieces are worlds apart, the use of music as a catharsis or thought experiment for the composer is rarely so explicit as in the case of these two works, and it is extraordinarily intimate to explore them in the same evening. The Mozart, amidst all this darkness, is one of his most hopeful and joyful quartets, reminding us of the magic in the world beyond our personal struggles, and rounding out the evening with a third distinct musical language — effortlessly playful, wise, and whimsical.
String Quartet No. 16 in E-flat Major, K. 428

Wolfgang Amadeus Mozart
(1756 – 1791)

i. Allegro non troppo
ii. Andante con moto
iii. Menuetto: Allegro
iv. Allegro vivace

String Quartet No. 2, "Intimate Letters"

Leoš Janáček
(1854 – 1928)

i. Andante
ii. Adagio
iii. Moderato
iv. Allegro

• intermission •

String Quartet No. 14 in d minor, D. 810,
“Death and the Maiden”

Franz Schubert
(1797 – 1828)

i. Allegro
ii. Andante con moto
iii. Scherzo: Allegro molto – Trio
iv. Presto

DOVER QUARTET  Joel Link violin – Bryan Lee violin – Julianne Lee viola – Camden Shaw cello
About the Program

Montgomery: *Voodoo Dolls* 5 MINUTES
Coleman: *Red Clay* AND *Mississippi Delta* 5 MINUTES
Theofanidis: *O Vis Aeternitatis* 14 MINUTES
Coleman: *Tzigane* 9 MINUTES
Ives: *The Unanswered Question* 5 MINUTES
Iyer: *Variations on a Theme by Ornette Coleman* 15 MINUTES

MELVIN CHEN  *Festival Director:*
This concert showcases the quality and diversity of the current generation of great American composers. The accomplished individuals who wrote these works represent only a very small slice of an entire generation. Besides the important world premiere of a piece by the renowned jazz musician and composer Vijay Iyer, we will also feature a couple of pieces by the exciting Valerie Coleman, in addition to a 2000 Norfolk Festival commission from Yale faculty member Christopher Theofanidis. The hope is that this sampling of recently composed American music will increase your appetite for more!

VALERIE COLEMAN  *composer:*
*Red Clay* is a short work that combines the traditional idea of musical scherzo with living in the South. It references the background of my mother's side of the family that hails from the Mississippi delta region. From the juke joints and casino boats that line the Mississippi river, to the skin tone of kinfolk in the area: a dark skin that looks like it came directly from the red clay. The solo lines are instilled with personality, meant to capture the listener's attention as they wail with "bluesy" riffs that are accompanied ("comped") by the rest of the ensemble. The result is a virtuosic chamber work that merges classical technique and orchestration with the blues dialect and charm of the south.

Inspired by Ravel's work for violin, and in the tradition of virtuoso string showpieces, by Sarasate, *Tzigane* is a high-charged, passionate journey through woodwind virtuosity.

CHRISTOPHER THEOFANIDIS  *composer:*
*O Vis Aeternitatis* for piano quintet was commissioned by the Norfolk Chamber Music Festival and Meet the Composer for Speculum Musicae. It is in one movement and lasts approximately fourteen minutes. The title is taken from the Medieval antiphon *O Power Eternity* of Hildegard von Bingen, and in fact the opening three notes of that antiphon, the intervals of a perfect fifth and minor second, figure prominently in my piece. If some of the drone textures and phrasing are influenced by Hildegard, the harmonies and melodic inflections are decidedly more eastern in character, a quality which is present in much of my music.

CHARLES IVES  *composer:*
From the foreword to *The Unanswered Question:*
The strings play *ppp* throughout with no change in tempo. They are to represent "The Silences of the Druids - Who Know, See and Hear Nothing." The trumpet intones "The Perennial Question of Existence," and states it in the same tone of voice each time. But the hunt for "The Invisible Answer" undertaken by the flutes and other human beings, becomes gradually more active, faster and louder through an *animando* to a *con fuoco.* This part need not be played in the exact time position indicated. It is played in somewhat of an impromptu way; if there be no conductor, one of the flute players may direct their playing, "The Fighting Answerers", as the time goes on, and after a "secret conference", seem to realize a futility, and begin to mock "The Question" - the strife is over for the moment. After they disappear, "The Question" is asked for the last time, and "The Silences" are heard beyond in "Undisturbed Solitude."
Voodoo Dolls
Nicole Yun* violin – Nathaniel Strothkamp* violin
Sofia Gilchenok* viola – Emily Mantone* cello

Red Clay AND
Mississippi Delta
Valerie Coleman flute – Alec Chai* oboe – Roi Karni* clarinet
Tucker Van Gundy* bassoon – Gretchen Berendt* horn

O Vis Aeternitatis
Robert Levinger* piano – Miranda Werner* violin – Darwin Chang* violin
Natalie Clarke* viola – Davis You* cello

Tzigane
Valerie Coleman flute – Annie Winkleman* oboe – Nicole Martin* clarinet
Darius Farhoumand* bassoon – William Sands* horn

• intermission •

The Unanswered Question
Danielle Kim* flute – Isabelle Jamois* flute – Annie Winkelmann* oboe
Roi Karni* clarinet – Kevin Cobb trumpet – Vibha Janakiraman* violin
Blues Zhang* violin – Lindan Burns* viola – Ji Sun Jung* cello

Variations on a Theme by Ornette Coleman (WORLD PREMIERE)
Melvin Chen piano – Isabelle Jamois* flute – Nicole Martin* clarinet
Chad Beebe percussion – Calvin Alexander* violin – Mia Kim Bernard* cello

Variations on a Theme by Ornette Coleman 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.

O Vis Aeternitatis (2000) was Commissioned by the Norfolk Chamber Music Festival for Speculum Musicae.

* Norfolk Festival Fellow
About the Program

Fanny Mendelssohn: String Quartet in E-flat Major 22 MINUTES
Felix Mendelssohn: Octet for Strings in E-flat Major, Op. 20 33 MINUTES

MELVIN CHEN  Festival Director:

Felix and Fanny Mendelssohn had a rich and complicated relationship as brother and sister. Both were the recipient of a thorough musical education, and there is every indication that Fanny was as talented a composer as her precocious younger brother. While Felix was rightfully lauded as a prodigy and a musical genius, Fanny also composed many fine works, but her pursuit of composing was discouraged by her father as only an "ornament."

Similarly, Felix refused to help his sister find a publisher for her music. In this program we hear Felix's genius, particularly in the Octet, which he composed when he was sixteen, as well as Fanny's prodigious talent. Her String Quartet, written years after the Octet, is in the same key and is reminiscent of her brother's piece – clearly she liked it!

A letter to Fanny Mendelssohn from her father, written just before her 15th birthday:

"What you wrote to me in one of your earlier letters concerning your musical activities in relation to Felix was as well thought out as expressed. Perhaps for him music will become a profession, while for you it will always remain but an ornament; never can and should it become the foundation of your existence and daily life; ... you have proved by your joy in the acclaim which he has won for himself, that in his situation you would be able to earn the same for yourself. Remain fast in this conviction and conduct, they are feminine and only the feminine ornaments women."

A letter to his mother in 1837.

"I cannot persuade Fanny to publish anything because it is against my views and convictions. We have previously spoken a great deal about it, and I still hold the same opinion. I consider publishing something serious, and believe that one should do it only if one wants to appear as an author one's entire life and stick to it. Fanny, as I know her, possesses neither the inclination nor calling for authorship. She is too much a woman, as is proper, for that, and looks after her house and thinks neither about the public nor the musical world. Publishing would only disturb her in these duties."

On a set of Fanny Mendelssohn's art songs published under his name.

"[They are among] the very best we possess of Lieder."
Meet the Mendelssohns
Norfolk Chamber Music Festival | Friday, August 2, 2024, 8 p.m.


Danielle Kim* flute – Annie Winkelmann* oboe – Alec Chai* oboe – Roi Karni* clarinet
Nicole Martin* clarinet – Frank Morelli* bassoon – Tucker Van Gundy* bassoon – Darius Farhoumand* contrabassoon
William Purvis* horn – William Sands* horn – Jacob Rose* trumpet

String Quartet in E-flat Major

i. Adagio ma non troppo
ii. Allegro
iii. Romanze
iv. Allegro molto vivace

Ashley Yoon* violin – Serena Canin* violin
Natalie Clarke* viola – Emily Mantone* cello

• intermission •

Octet for Strings in E-flat Major, Op. 20

Calvin Alexander* violin – Nathaniel Strothkamp* violin – Daniel Chong* violin
Ken Hamao* violin – Sofia Gilchenok* viola – Jessica Bodner* viola
Ji Sun Jung* cello – Kee-Hyun Kim* cello

Part of

A WEEKEND IN NORFOLK

* Norfolk Festival Fellow
Mozart: String Quartet in e minor, K.417d [fragment] 1 MINUTE

Iyer: *Mozart Effects* 8 MINUTES

Beethoven: String Quartet No. 12 in E-flat Major, Op. 127 37 MINUTES

Dvořák: Piano Quintet in A Major, Op. 81 32 MINUTES

VIJAY IYER composer

In 1993, a short research article was published in *Nature* claiming that listening to Mozart could induce a short-term IQ boost in the area of "spatial task performance." The control conditions in the experiment were "relaxation" and "silence," not "Brahms" or "Ellington," so there was nothing in the study to show that this effect was unique to Mozart. (On the other hand, for all they knew, the effect could have been wholly specific to the Sonata for Two Pianos in D Major, K. 448, the only piece used in the study.)

Nonetheless, sensationalized news about "the Mozart effect" touched off a nationwide Mozart frenzy. Something about that brazenly Eurocentric claim "Mozart makes you smarter" seemed to offer a quick fix for everything wrong in America. Adding to the furor, the governor of Georgia at the time decreed that every baby born in the state would receive a Mozart CD upon leaving the hospital. The self-help industry had a field day: You too can touch the untouchable genius of a great master! Unlock your true potential while you sleep! It was good old-fashioned snake oil — let's call it Wolfgang's revenge.

Finally, in 2007 a Requiem for the Mozart effect arrived, in the form of a thorough scientific review published by the Federal Ministry of Education and Research in Germany. The conclusion: if we experience any cognitive boost at all from passive listening, it is very brief, very small, and equal for all types of music. But null results are never newsworthy, so word didn't quite get around; the story was buried in a pauper's grave. Few have been disabused of the idea of the Mozart effect today, and those who have still wish it to be true anyway.

For a composer, to be tasked with "finishing" an unfinished piece by Mozart is to serve as the punchline to a joke. There was no one I told about this commission who didn't burst out laughing. Perhaps we are all Salieri, still haunted by those infernal cackles — Wolfgang's revenge, yet again.

I thank the Brentano String Quartet for this opportunity, inherent comedy and all.

PARKER QUARTET

On Beethoven, from the Quartet's *Beethoven: Illuminated* series, available on YouTube.

A major narrative theme that runs through much of Beethoven's music is the musical playing out of struggle, conflict, and the eventual triumph over this adversity. This narrative, whether it is of a personal or universal nature, is a quintessential element of Beethoven's music. This narrative of the hero can be discerned from the structure of the piece both on a large and small scale, and in how moments of tension are created and eventually resolved, not only in the harmony, but in aspects of rhythm and form as well. Along this journey of conflict and resolution we experience the whole gamut of human emotions from extroverted, confident, and heroic, to deeply personal, intimate, vulnerable, and even spiritual.

Beethoven's Quartet in E-flat Major, Op. 127, is the first of his five late string quartets, all written in the last three years of his life. It shares many of the same narratives and sonorities as the Eroica symphony, both being in what he considered the heroic key of E-flat major.
String Quartet in e minor, K.417d [fragment]  
Wolfgang Amadeus Mozart  
(1756 – 1791)

*Mozart Effects*  
Vijay Iyer  
(b. 1971)

String Quartet No. 12 in E-flat Major, Op. 127  
Ludwig van Beethoven  
(1770 – 1827)

i. Maestoso – Allegro
ii. Adagio, ma non troppo e molto cantabile – Andante con moto –  
  Adagio molto espressivo – Tempo 1
iii. Scherzo: Vivace
iv. Allegro – Allegro comodo

• intermission •

Piano Quintet in A Major, Op. 81  
Antonín Dvořák  
(1841 – 1904)

i. Allegro, ma non tanto
ii. Dumka: Andante con moto – Vivace
iii. Scherzo (Furiant): Molto vivace
iv. Finale: Allegro

Max Levinson piano

**PARKER QUARTET**  
Daniel Chong *violin* – Ken Hamao *violin* – Jessica Bodner *viola* – Kee-Hyun Kim *cello*
About the Program

Glass: Brass Sextet  8 MINUTES
Ives: Piano Trio  25 MINUTES
Borodin: String Quartet No. 2 in D Major  29 MINUTES

MELVIN CHEN  Festival Director:

This program is dedicated to composers who also had other jobs. Charles Ives, in addition to his huge influence on American music, was also an influential figure in the insurance industry. His insurance work laid the foundation for modern estate planning. The accompanying composers on this program also worked in other jobs and fields while writing music.

Alexander Borodin was a noted chemist who made important discoveries in organic chemistry, while composing well-known works such as the “Polovtsian Dances.” While Philip Glass didn't have as distinguished a second career as Ives and Borodin, he did work as a taxi driver in New York City for several years, while he composed his opera Einstein on the Beach.

PHILIP GLASS  composer:

Glass was at times a New York cabbie and a plumber, which often led to unusual encounters.

"I had gone to install a dishwasher in a loft in SoHo. While working, I suddenly heard a noise and looked up to find Robert Hughes, the art critic of Time magazine, staring at me in disbelief. ‘But you're Philip Glass! What are you doing here?’ It was obvious that I was installing his dishwasher and I told him I would soon be finished. ‘But you are an artist,’ he protested. I explained that I was an artist but that I was sometimes a plumber as well and that he should go away and let me finish."

And after the successful premiere of Glass' opera Einstein on the Beach: “I vividly remember the moment, shortly after the Met adventure when a well-dressed woman got into my cab. After noting the name of the driver, she leaned forward and said: ‘Young man, do you realize you have the same name as a very famous composer?’”

— From The Guardian, November 2001

CHARLES IVES  composer:

“My business experience revealed life to me in many aspects that I might otherwise have missed. In it one sees tragedy, nobility, meanness, high aims, low aims, brave hopes, faint hopes, great ideals, no ideals... And it has seemed to me that the finer sides of these traits were in the majority. The fabric of existence weaves itself whole.

You cannot set an art off in the corner and hope for it to have vitality, reality and substance. There can be nothing exclusive about a substantial art. It comes directly out of the heart of experience of life and thinking about life and living life. My work in music helped my business and work in business helped my music."

On Alexander Borodin...

“Borodin's musical work was never more than relaxation from his scientific work.” — Encyclopedia Brittanica

“Borodin attended the first international congress of chemistry in Karlsruhe, and he was among the founders of the Russian Chemical Society in 1868. He published 42 articles and was a friend of Dmitri Mendeleev, the scientist who described the periodic system. In 1872, Borodin started the first medical courses for women in Russia.”

— Journal of the Norwegian Medical Association
Brass Sextet

i. Hymn
ii. Ballad
iii. Finale

Jacob Rose* trumpet – Eric Evans* trumpet – Amber Wang born
William Purvis born – Jude Morris* trombone – Connor Higley* tuba

Piano Trio

i. Moderato
ii. TSIAJ (This Scherzo Is A Joke)
iii. Moderato con moto

Robert Levinger* piano – Darwin Chang* violin – Miles Goosby* cello

• intermission •

String Quartet No. 2 in D Major

i. Allegro moderato
ii. Scherzo: Allegro
iii. Notturno: Andante
iv. Finale: Andante – Vivace

Nathaniel Strothkamp* violin – Serena Canin violin
Sofia Gilchenok* viola – Davis You* cello

* Norfolk Festival Fellow
About the Program

Telemann: Concerto for 3 Oboes, 3 Violins, and Continuo  
in B-flat Major, TWV 44:43, TWV 44:43  8 MINUTES
Vivaldi: Concerto for Two Cellos in g minor, RV 531  10 MINUTES
Bach: Concerto for Two Violins in d minor, BWV 1043  14 MINUTES
Bach: Keyboard Concerto No. 7 in g minor, BWV 1058  12 MINUTES
Vivaldi: Concerto for Four Violins in b minor, RV 580  7 MINUTES
Telemann: Concerto for Violin and 3 Horns in D Major, TWV 54:D2  10 MINUTES

MELVIN CHEN  Festival Director:

The Baroque concerto was a form of entertainment often performed at social gatherings and celebrations. Here we offer a selection of concerti for your entertainment and also as a celebration of all the great music we've heard performed this summer. Please enjoy!
Concerto Night!

Norfolk Chamber Music Festival | Saturday, August 10, 2024, 8 p.m.

Concerto for 3 Oboes, 3 Violins, and Continuo
in B-flat Major, TWV 44:43

Georg Philipp Telemann
(1681 – 1767)

Concerto No. 3 for 3 Oboes, 3 Violins, and Continuo

i. Allegro

* Norfolk Festival Fellow

Stephen Taylor, Annie Winkelman*, Alec Chai*

ii. Largo

Darwin Chang*, Miranda Werner*, Nicole Yun*

iii. Allegro

double bass Patrick Curtis

Concerto for Two Cellos in g minor, RV 531

Antonio Vivaldi
(1678 – 1741)

Concerto No. 2 for Two Cellos

i. Allegro (moderato)

* Norfolk Festival Fellow

Ole Akahoshi, Miles Goosby*

ii. Largo

iii. Allegro

Concerto for Two Violins in d minor, BWV 1043

Johann Sebastian Bach
(1685 – 1750)

Concerto No. 1 for Two Violins

i. Vivace

* Norfolk Festival Fellow

Tai Murray, Katie Hyun

ii. Largo, ma non tanto

iii. Allegro

• intermission •

Keyboard Concerto No. 7 in g minor, BWV 1058

Bach

Concerto No. 7 for Violin and Continuo

i. [no tempo marking]

* Norfolk Festival Fellow

Boris Berman

ii. Andante

iii. Allegro assai

Concerto for Four Violins in b minor, RV 580

Antonio Vivaldi

Concerto for Four Violins

i. Allegro

* Norfolk Festival Fellow

Vibha Janakiraman*, Calvin Alexander*

Blues Zhang*, Ashley Yoon*

ii. Largo – Larghetto –

Adagio – Largo

iii. Allegro

Concerto for Violin and 3 Horns in D Major, TWV 54:D2

Georg Philipp Telemann
(1681 – 1767)

Concerto No. 5 for Violin and 3 Horns

i. Allegro

* Norfolk Festival Fellow

William Purvis, Gretchen Berendt*, Amber Wang*

ii. Grave

Serena Canin

iii. Presto

* Norfolk Festival Fellow
GRADUATE STUDY IN

CHORAL CONDUCTING • ORGAN
VOICE: ART SONG AND ORATORIO

at Yale Institute of Sacred Music and Yale School of Music

with
FELICIA BARBER
JEFFREY BRILLHART
JEFFREY DOUMA
JEFFREY GROSSMAN
DAVID HILL
MARTIN JEAN
WALDEN MOORE
TAMOKO NAKAYAMA
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THIS AFTERNOON’S CONCERT WILL BE PRESENTED WITHOUT INTERMISSION.

*Musica Dei donum optimi*  
Musica Dei donum optimi

*Die mit Tränen säen*  
Die mit Tränen säen

*Beatus vir*  
Beatus vir

*Venite populi, KV 260 (248a)*  
Venite populi, KV 260 (248a)

FROM *Ich hatte viel Bekümmernis*, BWV 21

i. Sinfonia

ii. Chorus

*Domine ad Adiuvandum*, Op. 19, No. 1  
Domine ad Adiuvandum, Op. 19, No. 1

*Elegischer Gesang*, Op. 118  
Elegischer Gesang, Op. 118

*There Is Sweet Music Here*  
There Is Sweet Music Here

*Tuttarana*  
Tuttarana

*Archive Alive*  
Archive Alive

*whereof one cannot speak* (WORLD PREMIERE)  
whereof one cannot speak (WORLD PREMIERE)

*Ain’a That Good News!*  
Ain’a That Good News!

*Done Made My Vow to the Lord*  
Done Made My Vow to the Lord

Roland de Lassus (1532 – 1594)

Johann Hermann Schein (1586 – 1630)

Giacomo Perti (1661 – 1756)

Wolfgang Amadeus Mozart (1756 – 1791)

Johann Sebastian Bach (1685 – 1750)

Isabella Leonarda (1620 – 1704)

Ludwig van Beethoven (1770 – 1827)

Stephen Chatman (b. 1950)

Reena Esmail (b. 1983)

Ayanna Woods (b. 1993)

Dayton Hare (b. 1996)

William Dawson (1899 – 1990)

Lena McLin (1928 – 2023)

Jeffrey Douma  Director, conductor – Jeffrey Grossman harpsichord, piano

and the Norfolk Festival Chamber Choir and Orchestra

*Sponsored by* Yale INSTITUTE OF SACRED MUSIC
Festival Artists

RIEKO AIZAWA has performed in major concert halls throughout the US, Canada, and Europe, including New York’s Lincoln Center, Boston’s Symphony Hall, Chicago’s Orchestra Hall, Vienna’s Konzerthaus, and Wigmore Hall in London. At age 13, Aizawa was brought to the attention of conductor Alexander Schneider on the recommendation of the pianist Mitsuko Uchida. Schneider engaged Aizawa as soloist with his Brandenburg Ensemble at the opening concerts of Casals Hall in Tokyo. Later that year, Schneider presented her in debut concerts at the Kennedy Center and Carnegie Hall with his New York String Orchestra. An avid chamber musician, Aizawa was the youngest-ever participant at the Marlboro Music Festival, and she has performed with string quartets such as the Guarneri and Orion Quartets. She is a founding member of the Horzowski Trio and of the prize-winning Duo Prism. Since 2010, Aizawa has been the artistic director of the Alpenglow Chamber Music Festival in Colorado. Aizawa’s solo debut recording 24 Preludes: Scriabin and Shostakovich was released by Altus in Japan to rave reviews. Aizawa was the last pupil of Mieczyslaw Horszowski at the Juilliard School. She also studied with Seymour Lipkin and Peter Serkin at The Juilliard School. Aizawa lives in New York City, and she is on the faculties of Bard College and Brooklyn College. Aizawa is a Steinway Artist.

First Season at Norfolk  |  riekoaizawa.com

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, Yo-Yo Ma, 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 the legendary Pierre Fournier. Later he continued studies with Aldo Parisot and Janos Starker. Akahoshi is director of the GRAMMY® Award-nominated Yale Cellos, principal cellist of the Sejong Soloists, and cellist with the Horszowski Trio. He is also on the faculty at the Manhattan School of Music and the Yale School of Music.

21st Season at Norfolk

FELICIA BARBER served for the past nine years as Director of Choral Activities at Westfield State University (MA). Barber, whose research includes effective teaching strategies, fostering classroom diversity, incorporating equity and justice initiatives in choral curricula, and the linguistic performance practice of African American spirituals, has contributed to such periodicals as the American Choral Directors Association’s Choral Journal and has authored A New Perspective for the Use of Dialect in African American Spirituals: History, Context, and Linguistics (Rowman & Littlefield, 2021). She has given presentations on topics related to diversity in choral music and implicit bias in classical music at institutions across the United States. At the Yale School of Music and Yale Institute of Sacred Music, Barber serves as Associate Professor, Adjunct, of Choral Conducting and conducts the Yale Camerata. Barber is regularly engaged as a guest conductor at festivals around the country. She earned her master’s in choral music education from Mansfield University (PA), and a PhD in music education and choral conducting from Florida State University.

First Season at Norfolk

CHAD BEEBE is a percussionist establishing a holistic and multifaceted career as both a soloist and chamber musician, with a passion for both standard and contemporary repertoire. With a vibrant chamber music experience, Beebe has had the opportunity to perform with ensembles and festivals such as the Yale Percussion Group, New Music New Haven, Peabody Percussion Group, and the Norfolk Chamber Music Festival. His extensive playing experience is matched by his dedication to teaching and musical outreach. His work as a Music in Schools Teaching Artist demonstrates his commitment to nurturing young talents and spreading the joy of making music. He received his BM in percussion performance and music education at the University of North Texas with Mark Ford, Christopher Deane, and Paul Rennick, and received his MM at the Peabody Institute with Robert Van Slyke. Beebe is continuing his education in the MMA program at the Yale School of Music.

First Season at Norfolk
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 Préludes 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, teaches master classes 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).

**30th Season at Norfolk | borisberman.com**

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**MARY ELIZABETH BOWDEN** is praised for her “splendid, brilliant” playing (*Gramophone*). A Gold Medal Global Music Award Winner, Opus Klassik Nominee, and Yamaha Performing Artist, Bowden works to establish a new repertoire for the trumpet through creative commissioning projects and award-winning albums. Bowden has released two acclaimed recordings on Summit Records: her debut album, *Radiance* (featuring new American works), and her second solo album, *Rêverie* with the Kassia Ensemble. In summer 2024, Bowden will release a new solo album made up entirely of trumpet concerti by living composers on Cedille Records. Among her many creative projects, Bowden is a founding member and artistic leader of Seraph Brass, an ensemble of America’s top female brass players. In her many creative projects, Bowden is a founding member and artistic leader of Seraph Brass, an ensemble of America’s top female brass players that was awarded the 2019 American Prize in Chamber Music. Bowden currently is Principal Trumpet of the Artosphere Festival Orchestra and is a member of the Iris Collective. She also founded the Chrysalis Chamber Players.

**2nd Season at Norfolk | maryelizabethbowden.com**

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**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.

**Third Season at Norfolk**
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 performing 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.”

12th 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, 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.

28th 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’s piano sonatas, and Gorden’s *Orpheus and Eurydice*. 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 of the Yale School of Music as Professor in the Practice of Piano (also serving as Deputy Dean until 2024). In September of 2016, Chen began as Director of the Norfolk Chamber Music Festival.

KEVIN COBB was born in Bowling Green, Ohio, and made his first solo appearance at age 15 with the Toledo Symphony Orchestra. He joined the American Brass Quintet in 1998 and has since been an active performer with many of New York's leading music organizations, including the New York Philharmonic, the Metropolitan Opera, and the New York City Ballet. Cobb has also performed with orchestras throughout the United States. In addition to his solo recording *One: American Music for Unaccompanied Trumpet* (Summit Records) and those made with the American Brass Quintet, Cobb appears on recordings by the St. Louis Symphony Orchestra, Kansas City Symphony, and the Metropolitan Opera Brass. Cobb also holds teaching positions at The Juilliard School, the Yale School of Music, the State University of New York at Stony Brook, the Aspen Music Festival and School, and the Colorado Summer Music Festival.

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Internationally acclaimed, GRAMMY®-nominated composer and flutist VALERIE COLEMAN is one of the most performed living composers in the world. Named *Performance Today’s* 2020 Classical Woman of the Year, her works have garnered multiple awards including the Van Lier Fellowship Award, Herb Alpert Awards’ Ragdale Prize, and MAPFund. In addition to multiple commissions at Carnegie Hall and with the Philadelphia Orchestra, Coleman’s works have been performed by the Metropolitan Opera, New York Philharmonic, Los Angeles Philharmonic, Boston Symphony Orchestra, Chicago Symphony Orchestra, National Symphony Orchestra, and BBC Symphony Orchestra among many others. Coleman is the founder of the acclaimed ensemble Imani Winds and holds positions at The Juilliard School, Tanglewood Institute, and Manhattan School of Music. Her works appear on the labels Deutsche Grammophon, Sony Classical, Naxos, Cedille Records, and eOne. Her music is published by Theodore Presser and her own company, VColeman Music. As a chamber musician, Coleman has performed throughout North America and Europe alongside the Dover Quartet, Orion String Quartet, Miami String Quartet, Harlem String Quartet, Yo-Yo Ma, members of the Los Angeles Chamber Orchestra, and jazz legend Paquito D’Rivera. A laureate of Concert Artists Guild, she is a former member of the Chamber Music Society of Lincoln Center CMS Two.

First Season at Norfolk | melvinchen.com

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First Season at Norfolk | americanbrassquintet.org

PATRICK CURTIS hails from Northport, NY. He has been playing the double bass since the age of 9, after Tchaikovsky's *1812 Overture* piqued his interest in orchestral music. His professional path began at The Juilliard School’s Pre-College program where he studied with New York Philharmonic principal Eugene Levinson and Philharmonic bassist Rion Wentworth. In Juilliard’s undergraduate program he studied with Timothy Cobb. After finishing his studies at Juilliard, Curtis began pursuing his master's at the Yale School of Music where he is working with Donald Palma. Before arriving in Norfolk for this summer’s chamber festival, Curtis attended Music Academy of the West in Santa Barbara, CA where he studied with Nico Abondolo. When not playing bass, Curtis loves mountain biking at his local nature preserves, as well as hiking, golfing, reading history and poetry, riding horses, meditation, video games, and spending time with his family, friends, and pets.

First Season at Norfolk

First Season at Norfolk | valeriecoleman.com

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First Season at Norfolk | valeriecoleman.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. He also serves as Director of Music at the Unitarian Society of New Haven.

5th Season at Norfolk

Named one of the great string quartets of the last 100 years by BBC Music Magazine, the two-time GRAMMY®-nominated DOVER QUARTET — Joel Link violin, Bryan Lee violin, Julianne Lee viola, Camden Shaw cello — is one of the world’s most in-demand chamber ensembles. The Dover Quartet is the Penelope P. Watkins Ensemble in Residence at the Curtis Institute of Music and holds additional residencies at the Bienen School of Music at Northwestern University and the Walton Arts Center’s Artosphere Festival. The group’s awards include a stunning sweep of all prizes at the 2013 Banff International String Quartet Competition, grand and first prizes at the Fischoff Chamber Music Competition, and prizes at the Wigmore Hall International String Quartet Competition. Its honors include the prestigious Avery Fisher Career Grant, Chamber Music America’s Cleveland Quartet Award, and Lincoln Center’s Hunt Family Award.

A sought-after ensemble, recent collaborators include Emanuel Ax, Inon Barnaton, Ray Chen, the Escher String Quartet, Bridget Kibbey, Anthony McGill, Edgar Meyer, the Pavel Haas Quartet, Roomful of Teeth, and Davóne Tines.

A sampling of the Quartet’s highly acclaimed recordings includes Beethoven Complete String Quartets (Cedille Records); The Schumann Quartets (Azica Records), which was nominated for a GRAMMY® for Best Chamber Music/Small Ensemble Performance; Voices of Defiance: 1943, 1944, 1945 (Cedille Records); and an all-Mozart debut recording (Cedille Records) featuring the late Michael Tree — long-time violist of the Guarneri Quartet.

The Dover Quartet draws from the lineage of the distinguished Guarneri, Cleveland, and Vermeer quartets. Its members studied at the Curtis Institute of Music, Rice University’s Shepherd School of Music, the New England Conservatory, and the Conservatoire Supérieur de Musique et de Danse de Paris. They were mentored by Shmuel Ashkenasi, James Dunham, Norman Fischer, Kenneth Goldsmith, Joseph Silverstein, Arnold Steinhardt, Michael Tree, and Peter Wiley.

Formed at Curtis in 2008, the Dover Quartet’s name pays tribute to Dover Beach by fellow Curtis alumnus Samuel Barber. First Season at Norfolk | doverquartet.com
Keyboardist and conductor JEFFREY GROSSMAN specializes in vital, engaging performances of music of the past, through processes that are intensely collaborative and historically informed. As the artistic director of the acclaimed Baroque ensemble the Sebastians, in recent seasons Grossman has directed concerts including Bach’s St. John and St. Matthew Passions and Handel’s Messiah from the organ and harpsichord, in collaboration with TENET Vocal Artists. He is a frequent performer with TENET, the Saint Paul Chamber Orchestra, and numerous other ensembles across the country. Recent seasons include his conducting operas of Haydn and Handel with Juilliard Opera, leading Monteverdi’s Vespers of 1610 with the Green Mountain Project in New York and Venice, and conducting a workshop of a new Vivaldi pastiche opera for the Metropolitan Opera. As musical director for the 2023 and 2019 Boston Early Music Festival Young Artists Training Program, he conducted Jacquet de La Guerre’s Cephale et Procris and Handel’s Orlando from the harpsichord. For thirteen seasons, he toured portions of the rural United States with artists of the Piatigorsky Foundation, performing outreach concerts to underserved communities. A native of Detroit, Michigan, Jeffrey can be heard on the Avie, Gothic, Naxos, Albany, Soundspells, Métier, and MSR Classics record labels. Grossman teaches performance practice at Yale University.

First Season at Norfolk | jeffreygrossman.com

In his music, composer DAYTON HARE (NCFM ’21) strikes a balance between lyricism and color, narrative and atmosphere. Often drawing inspiration from the natural world, Hare hopes to raise questions about our relationship to our environment and elevate undervalued beauty found around us. He has received fellowships from the Fulbright Program, the National Orchestral Institute + Festival, the Conservatoire américain de Fontainebleau, and the Norfolk Festival’s New Music Workshop. His work has been performed by Bent Frequency, Mammoth Trio, the Yale Percussion Group, Utari Duo, and others. Upcoming projects include commissions for the Norfolk Chamber Music Festival and Yale Planetary Solutions Climate Week. Hare received a Master of Music from the Yale School of Music, and bachelor’s degree in music composition and English literature from the University of Michigan. During 2024–25, he will be in residence at the Fondation des États-Unis in Paris as the recipient of the Fulbright-Harriet Hale Woolley Award in the Arts, where he will compose music that engages with the city’s climate change mitigation efforts.

First Season at Norfolk | daytonhare.github.io

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, Hartmann has performed in all 50 of the 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 Simón Bolivar Symphony, Bursa State Symphony Orchestra (Turkey), the National Symphony of Taiwan, the Daejeon Philharmonic (South Korea), and the Korean Orchestra (Seoul, South Korea). Hartman heads the trombone department at Yale University. Each summer, Hartman performs and coaches brass chamber music at the Norfolk Chamber Music Festival, the Raphael Mendez Brass Institute, and the Chautauqua Music Festival.

22nd Season at Norfolk
Festival Artists

Violinist **KATIE HYUN** has been described as “a virtuoso by any measure” (*The Berkshire Review*). Passionate about incorporating different styles, her debut recital with Astral Artists in Philadelphia featured a showcase of virtuosic works on both the Baroque and modern violins (going back and forth between the two). Among her festival appearances are Chamber Music Northwest, Bravo! Vail, Mostly Mozart, and Chuncheon (South Korea). In addition to solo and chamber performances throughout the United States, Hyun serves as concertmaster of NOVUS Trinity Wall Street. On Baroque violin, she frequently appears with the Trinity Baroque Orchestra and Seraphic Fire. Hyun is founder and director of the Quodlibet Ensemble, a collective of string players and creators dedicated to creating musical experiences that engage, entertain, and invite people to invest in their communities. As someone who feels very strongly about social justice, Hyun serves on the faculty of Musicambia, an organization that brings music education to correctional facilities. In addition, Quodlibet is partnering with VotesArt to make voter registration information available in future events and help spread the message that every voice matters. Hyun was a founding member of the award-winning Amphon String Quartet, which was on the roster of The Chamber Music Society of Lincoln Center’s CMS Two. The quartet’s debut CD was also featured on *The New York Times* ‘Best of 2015’ list.

First Season at Norfolk | katiehyun.com

**IMANI WINDS** —
Brandon Patrick
George flute, Toyin Spellman-Diaz oboe,
Mark Dover clarinet,
Monica Ellis bassoon, Kevin Newton
*born* — is the 2024 GRAMMY® winner in the Classical Compendium category for Jeff Scott’s *Passion for Bach and Coltrane* released on their recently formed record label, Imani Winds Media. Celebrating over a quarter century of music making, the three time GRAMMY®-nominated group has led both a revolution and evolution of the wind quintet through their dynamic playing, adventurous programming, imaginative collaborations, and outreach endeavors that have inspired audiences of all ages and backgrounds.

The ensemble’s playlist embraces traditional chamber music repertoire and newly commissioned works from voices that reflect historical events and the times in which we currently live. Twenty-six seasons of full-time touring have brought Imani Winds to virtually every major chamber music series, performing arts center, and summer festival in the US, and their international presence includes concerts throughout Asia, Brazil, Australia, England, New Zealand, and Europe.

Appointed in 2021 as Curtis Institute of Music’s first ever Faculty Wind Quintet, Imani Winds’ commitment to education runs deep. The highly successful Imani Winds Chamber Music Festival is an annual summer program devoted to musical excellence and career development for pre-professional instrumentalists and composers. In 2019, the group extended their mission even further by creating the non-profit organization, Imani Winds Foundation, which exists to support, connect, and uplift their initiatives and more.

Imani Winds’ travels through the jazz world are highlighted by their multi-faceted association with luminary musicians and composers Wayne Shorter, Paquito D’Rivera, and Jason Moran. They are regularly heard on all media platforms including NPR, American Public Media, the BBC, *The New York Times*, and *The Wall Street Journal*. To date, one of Imani Winds’ most humbling recognitions is a permanent presence in the classical music section of the Smithsonian National Museum of African American History and Culture in Washington, DC.

First Season at Norfolk | imaniwinds.com
Described by *The New York Times* as a “social conscience, multimedia collaborator, system builder, rhapsodist, historical thinker and multicultural gateway,” composer-pianist VIJAY IYER has earned a place as one of the leading music-makers of his generation. His honors include a MacArthur Fellowship, a Doris Duke Performing Artist Award, a United States Artist Fellowship, and the Alpert Award in the Arts. His newest album, *Compassion* (ECM, 2024), features his acclaimed trio with drummer Tyshawn Sorey and bassist Linda May Han Oh. His lush, expansive collaboration with Arooj Aftab and Shahzad Ismaily, *Love in Exile* (Verve, 2023), received two GRAMMY® nominations and was named among the best albums of the year in *Pitchfork* and *The New York Times*. Iyer’s musical language is indebted to the great composer-pianists from Duke Ellington and Thelonious Monk to Alice Coltrane and Geri Allen, the rhythmic traditions of South Asia and West Africa, and the African American creative music movement of the 60s and 70s. An active composer for classical ensembles and soloists, Iyer’s works have been premiered by the Brentano Quartet, Imani Winds, the Parker Quartet, Bang on a Can All-Stars, The Silkroad Ensemble, Sō Percussion, Orpheus Chamber Orchestra, LA Philharmonic, London Philharmonic, and virtuosoi Matt Haimowitz, Mishka Rushdie Momen, Claire Chase, Inbal Segev, Sarah Rothenberg, Shai Wosner, and Jennifer Koh. He recently served as composer-in-residence at London’s Wigmore Hall, music director of the Ojai Music Festival, and artist-in-residence at New York’s Metropolitan Museum of Art. Iyer is a tenured professor at Harvard University, with a joint appointment in the Department of Music and the Department of African and African American Studies. He lives in New York City. Iyer is a Steinway Artist.

**First Season at Norfolk | vijay-iyer.com**

A recipient of the Andrew Wolf Award, an Avery Fisher Career Grant, and first prize in the 1997 Dublin International Piano Competition, the first American to achieve this distinction, MAX LEVINSON teaches Collaborative Skills to piano majors and coaches chamber music ensembles at New England Conservatory. Levinson has appeared as a soloist with the Los Angeles Philharmonic, St. Paul Chamber and Boston Pops orchestras, as well as the St. Louis, Detroit, San Francisco, Baltimore, Oregon, Indianapolis, Colorado, and Utah symphony orchestras. He has performed in chamber music concerts with Pinchas Zukerman, Richard Stoltzman, Tokyo, Vermeer, Mendelssohn and Borromeo Quartets and has appeared at major music festivals, including the Santa Fe, Marlboro, Tanglewood, and Mostly Mozart. Levinson has given recitals throughout the U.S. and Europe in such venues as New York’s Alice Tully Hall, Washington D.C.’s Kennedy Center, London’s Wigmore Hall, Zürich’s Tonhalle, Musée d’Orsay (Paris) and NEC’s Jordan Hall. Recordings of his work can be found on N2K Encoded Music, Warner Classics, and Stereophile record labels. On the faculty of the New England Conservatory the Boston Conservatory at Berklee, Levinson is also artistic director for the San Juan Festival (Colorado) and has instructed master classes at Harvard, the Royal Irish Academy, MIT, the University of Washington, Rutgers, and Brigham Young University. Born in the Netherlands and raised in Los Angeles, Levinson began studying piano at age five. He attended Harvard University, graduating cum laude with a degree in English Literature, and later completed his graduate studies at the New England Conservatory of Music.

**First Season at Norfolk**

ZACHARY MERKOVSKY, double bass, maintains an active freelance and teaching career in and around the New York metro area. He is a member of the Allentown Symphony Orchestra and the York Symphony Orchestra and often plays with the Harrisburg Symphony Orchestra, The Syracuse Orchestra, Pegasus: The Orchestra, the Albany Symphony Orchestra, and the New York Classical Players, among others. In addition to symphonic literature, Merkovsky is also devoted to contemporary and chamber music. He is one half of Doubles Duo, where he and Jillian Honn work to broaden the chamber repertoire for oboe and double bass. Merkovsky has also spent three summers with the Lucerne Contemporary Festival Orchestra and the Norfolk Chamber Music Festival as a guest artist. He holds degrees from Yale School of Music, Manhattan School of Music, and Montclair State University, where he studied with Donald Palma, Orin O’Brien, and Linda McKnight, respectively.

**Fourth Season at Norfolk**
Festival Artists

Dr. SETH MONAHAN'S research focuses on issues of musical meaning, interpretation, and epistemology. His graduate work addressed the intersection of form and narrative design in the symphonies of Gustav Mahler, a project which gave rise to multiple published essays and culminated with the book Mahler's Symphonic Sonatas (Oxford University Press, 2015). More recently, his interests have turned to the rhetoric of music analysis itself, with a special focus on agency ascription and anthropomorphic metaphor. Monahan's other research interests include harmony and voice-leading in Wagner's late style, musical energetics, embodiment studies, and form in Classical/Romantic instrumental music. He has published several essays on undergraduate theory teaching and is currently developing a series of instructional videos for undergraduate music theory. These and other initiatives have earned him numerous distinctions for his teaching. At the Yale School of Music, Monahan teaches theory classes in the core track of Musicianship and Analysis. He previously served as Associate Professor of Music Theory and Chair of the Music Theory Department at the University of Rochester's Eastman School of Music. Monahan earned a BM in composition from the University of the Arts in Philadelphia, where he also studied guitar, an MM in music theory from Temple University, and a PhD from Yale University.

First Season at Norfolk

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 ten 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, and American Composers Orchestra. She is a current member of Grand Band, Ensemble Signal, TwoSense, Tempus Duo, and the Paul Dresher 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.

18th 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 and at 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 a 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, the woodwind ensemble in residence at Manhattan School of Music. 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.

29th Season at Norfolk | morellibassoon.com

Described as "superb" by The New York Times, violinist TAI MURRAY has established herself as musical voice of a generation. Appreciated for her elegance and effortless ability, Murray creates a special bond with listeners through her personal phrasing and subtle sweetness. Winner of an Avery Fisher Career Grant in 2004, Murray was named a BBC New Generation Artist (2008 through 2010). As a chamber musician, she was a member of Lincoln Center's Chamber Music Society II (2004-2006). Murray has performed as a guest soloist on the main stages world-wide, performing with leading ensembles such as the Indianapolis Symphony Orchestra, Royal Liverpool Symphony Orchestra, and all of the BBC Symphony Orchestras. She is also a dedicated advocate of contemporary works. Among others, she performed the world premiere of Malcolm Hayes' violin concerto at
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 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 and Live from Lincoln Center. She 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 joined 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.

Third Season at Norfolk | taraheleonoconnor.com

Internationally recognized for their “fearless, yet probing beautiful” (The Strad) performances, the GRAMMY® Award-winning PARKER QUARTET (NCMF ’03) — Daniel Chong violin, Ken Hamao violin, Jessica Bodner viola, Kee-Hyun Kim cello — has distinguished itself as one of the preeminent ensembles of its generation. Recent seasons included performances around the United States and Europe including London’s Wigmore Hall, Konzerthaus Berlin, and the Philadelphia Chamber Music Society among others.

Their 20th anniversary was marked in the 2022-23 season with The Beethoven Project, a multi-faceted initiative which includes performances of the complete cycle of Beethoven’s string quartets; the commissioning of six composers to write encores inspired by Beethoven’s quartets; the creation of a new video library spotlighting each Beethoven quartet; and bringing Beethoven’s music to nontraditional venues around the Quartet’s home base of Boston, including homeless shelters and youth programs.

Committed to working with composers of today, among the Quartet’s recent commissions are works by Augusta Read Thomas, Felipe Lara, and Vijay Iyer. Additionally, the Quartet regularly collaborates with a diverse range of artists which have included pianists Menahem Pressler and Vijay Iyer, members of the Silkroad Ensemble, and violinist Kim Kashkashian. The Quartet also continues to be a strong supporter of Kashkashian’s project Music for Food, participating in concerts throughout the United States for the benefit of various food banks and shelters. Their newest release for ECM Records includes Dvořák’s Viola Quintet and György Kurtág’s Six Moments Musicaux, and Officium breve in memoriam.

Members of the Parker Quartet serve as Artists-in-Residence at Harvard University; hold a visiting residency at the University of South Carolina; and are faculty at the Banff Centre. During the 23-24 season they were involved in a visiting residency at the Walnut Hill School for the Arts in Natick, MA, working with gifted high school musicians. Based in Boston, the Parker Quartet’s numerous honors include winning the Concert Artists Guild Competition, the Grand Prix and Mozart Prize at France’s Bordeaux International String Quartet Competition, and Chamber Music America’s prestigious Cleveland Quartet Award.

First Season at Norfolk | parkerquartet.com
Festival Artists

Pianist J.J. PENNA (NCFM '96) has performed extensively with a variety of eminent singers, including Kathleen Battle, Carolyn Blackwell, Measha Brueggergosman, David Daniels, Denyce Graves, Ying Huang, Susan Narucki, Roberta Peters, Florence Quivar, and Andreas Scholl. He has held fellowships at the Tanglewood Music Center, Banff Centre for Arts and Creativity, Norfolk Chamber Music Festival, Music Academy of the West, and the San Francisco Opera's Merola Opera Program. Penna is a recital and art-song coach in the Yale Opera program at the Yale School of Music. He also teaches at the New England Conservatory, the Ravinia Festival's Steans Music Institute, and Carnegie Hall's SongStudio. Devoted to the teaching of classical song literature, Penna has been on the faculties of The Juilliard School, Norfolk Chamber Music Festival/Yale Summer School of Music, Bowdoin International Music Festival, Westminster Choir College at Rider University, and the Vancouver International Song Institute. He received his training under Martin Katz, Margo Garrett, and Diane Richardson.

First Season at Norfolk

Violinist DANIEL PHILLIPS enjoys a versatile career as a chamber musician, solo artist, and teacher. A graduate of the Juilliard School, his major teachers were his father Eugene Phillips, Ivan Galamian, Sally Thomas, Nathan Milstein, Sandor Vegh, and George Neikrug. Since winning the 1976 Young Concert Artists Competition, he has performed as a soloist with many orchestras, including the Pittsburgh, Houston, New Jersey, Phoenix, San Antonio, and Yakima symphonies. He appears regularly at the Spoleto USA Festival, Santa Fe Chamber Music Festival, Chamber Music Northwest, Chesapeake Music Festival, the International Musicians Seminar in England, Marlboro Music Festival, and Music from Angel Fire, where he is co-artistic director. He has served on the faculty of the Heifetz Institute and the St. Lawrence String Quartet Seminar at Stanford. He was a member of the renowned Bach Aria Group and has toured and recorded in a string quartet for Sony with Gidon Kremer, Kim Kashkashian, and Yo-Yo Ma. A judge in the 2022 Leipzig Bach Competition and 2018 Seoul International Violin Competition, Phillips is a professor at the Aaron Copland School of Music at Queens College and on the faculties of the Mannes College of Music, Bard College Conservatory, and The Juilliard School. He lives with his wife, flutist Tara Helen O'Connor, and their two dachshunds on Manhattan's Upper West Side.

First Season at Norfolk

A native of Pennsylvania, horn player WILLIAM PURVIS enjoys a multifaceted 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 a conductor. His 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 where he is coordinator of winds and brass and also serves as the director of the Morris Steinert Collection of Musical Instruments.

37th Season at Norfolk

In constant demand as an orchestral soloist, recitalist, and chamber music collaborator, clarinetist DAVID SHIFRIN, has appeared as a 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. One of only three wind players to have been awarded the Avery Fisher Prize since the award’s inception in 1975, Shifrin is also the recipient of a Solo Recitalist Fellowship from the NEA. He has received three GRAMMY® nominations – for his 1989 recording of the Copland Clarinet Concerto with the Chamber Music Society of Lincoln Center (Angel/EMI); Ravel’s Introduction and Allegro with Nancy Allen, Ransom Wilson, and the Tokyo String Quartet (Angel/EMI); and his recording for Delos of the Mozart Clarinet Concerto which also received a 1987 Record-of-the-Year award from Stereo Review. Since 1989, Shifrin has been an artist member of the Chamber Music Society of Lincoln Center, and from 1992-2004, he was its Artistic Director. From 1981-2020, he also led Chamber Music Northwest as music director. At the Yale School of Music, Shifrin is Professor in the Practice of Clarinet and serves as Artistic Director of the 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 a conductor. His 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 where he is coordinator of winds and brass and also serves as the director of the Morris Steinert Collection of Musical Instruments.

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37th Season at Norfolk
Yale School of Music's Chamber Music Society and Yale in New York series. Shifrin performs on MoBa cocobolo wood clarinets made by Backun Musical Services and Légère premium synthetic reeds.

22nd Season at Norfolk  | davidshifrin.com

Consistently acclaimed for his exquisite tonal beauty and superb artistry, pianist BORIS SLUTSKY has appeared on nearly every continent as a soloist and recitalist, collaborating with eminent conductors and major orchestras in the United States, Europe, Canada, Israel, Latin America, and Asia. He has won first prizes in the Kosciuszko Foundation Chopin Piano Competition, the San Antonio International Keyboard Competition, and the William Kapell International Piano Competition, where he also received the Audience Prize and the William Backhaus Award. An avid chamber musician, Slutsky’s almost three decades of chamber music collaborations include the critically acclaimed recording of Schumann’s Sonatas for Violin and Piano with Ilya Kaler (Naxos) as well as performances with many other renowned artists. At the Yale School of Music, Slutsky is Professor of Piano. Previously, Slutsky was a faculty member at the Peabody Institute of Johns Hopkins University, visiting faculty at the Bienen School of Music at Northwestern University, and Visiting Professor of Piano at the Eastman School of Music. He has also served as a jury member of many international piano competitions and presented master classes throughout North America, Europe, and Asia. His students have won prizes at numerous prestigious international events. Born in Moscow to a family of musicians, Slutsky received his early training at Moscow’s Gnessin School for Gifted Children as a student of Anna Kantor and completed his formal studies at The Juilliard School and the Manhattan School of Music. In addition, he has worked for many years with his mentor Alexander Eydeleman.

First 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.

Third 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 at 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.

First Season at Norfolk
Festival Artists

**STEPHANIE VENTURINO**

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. From the Eastman School of Music Venturino holds a performer’s certificate in classical saxophone performance and a PhD in music theory.

Second Season at Norfolk

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**PAUL WATKINS**

Acclaimed for his inspirational performances and eloquent musicianship, cellist PAUL WATKINS enjoys a distinguished career as a soloist, chamber musician, and conductor. Appointed principal cellist of the BBC Symphony Orchestra at age 20, he performs regularly as a concerto soloist with major orchestras throughout the world. A dedicated chamber musician, Watkins was a member of the Nash Ensemble from 1997 to 2013, and the Emerson String Quartet from 2013 until 2023. With the Emerson he travelled extensively, performing at major international festivals including Tanglewood, Aspen, Ravinia, Edinburgh, Berlin, and Evian and collaborated with artists such as Emanuel Ax, Yefim Bronfman, Renee Fleming, and Evgeny Kissin. After 44 successful seasons, the Quartet decided to retire. An extensive series farewell tour culminated in their final performances at New York Lincoln Center (October 2023) which was filmed for a documentary by acclaimed filmmaker Tristan Cook, and the release of their final recording of Berg, Chausson, Schoenberg, and Hindemith. In 2014, Watkins was appointed Artistic Director of the Great Lakes Chamber Music Festival in Detroit and in 2018 Visiting Professor of Cello at the Yale School of Music. Watkins also maintains a busy career as a conductor and has conducted all the major British orchestras and many others in the USA, Europe, Australia, and Japan. Watkins has made over 70 recordings, including 18 solo albums for Chandos. He plays on an instrument made by Domenico Montagnana and Matteo Goffriller in Venice, circa 1730.

9th Season at Norfolk | paulwatkinsmusic.com
ADELINE DeBELLA is a contemporary flutist, vocalist, and chamber musician based in New York City. She is interested and active in commissioning and performing works for alto and bass flutes, bringing their lush sonorities and extended timbral possibilities to new audiences. DeBella is a Trevor James Low Flutes artist. Additionally, she is a founding member of Dice Trio, an ensemble committed to experimental and interdisciplinary performance works for flute, saxophone, and trumpet. She recently graduated from the Contemporary Performance Program at the Manhattan School of Music, studying under Tara Helen O’Connor. Outside of music, DeBella is a plant mom, train enthusiast, and lover of learning about all things. You will find her recharging in the sunshine during the summer and waltzing through museums or inventing in the kitchen during the winter. | adelinedebella.com

EMMETT EDWARDS is a guitarist and composer from Greensboro, North Carolina. Outside of music, Edwards is an avid hiker and most recently climbed Tanzania’s Mount Kilimanjaro in 2023. He is a martial arts enthusiast and holds a second degree black belt in Tae Kwon Do. He plays electric guitar for the New Haven-based band DOGBOY, whose music ranges from hip hop to metal and funk. He is a lifelong metal head and grew up on the music of Black Sabbath, Mastodon, and Tool. Edwards is currently pursuing a Master of Music degree in classical guitar at the Yale School of Music where he studies under Benjamin Verdery.

DARIUS FARHOUMAND is a bassoonist at the Yale School of Music. He graduated with a Bachelor of Music from New York University, a Master of Arts in music education with Pre-K-12 teaching certification also from NYU, and most recently a Master of Music degree from the Yale School of Music. His primary teachers include Frank Morelli, Mark Timmerman, and Kim Laskowski. Based in New Haven, CT, Farhoumand performs with the Yale Philharmonia, YSM’s New Music New Haven, and Lunchtime Chamber Music series. He has earned frequent appearances in prestigious venues such as Carnegie Hall’s Isaac Stern Auditorium and Weill Recital Hall as well as most recently at the Chamber Music Society of Lincoln Center. Farhoumand has performed and recorded across North America and internationally from Montreal and Los Angeles to Budapest, Prague, and more. In his spare time, he enjoys comic books, singing opera, and practicing his German with friends.

BEATRICE FERREIRA is a Canadian-American composer and string improvisor currently based in London. With a style described as “atmospheric, surreal…[and] occasionally unnerving – perhaps better to say haunted” (Spectrum Culture), she draws upon contemporary and traditional materials to destabilize our perceptions of extramusical sound. With over a decade of experience writing for solo, concert, and theatre settings, Ferreira has established herself in the contemporary music scene as a skilled yet playful voice. Her works have premiered at Southbank Centre, Snape Maltings, Barbican Centre, National Sawdust, and Domaine Forget de Charlevoix. In addition to her work as a composer, she is an experienced string improvisor. Past work has included collaboration with Montreal projects Alex Rand and The Weather Holds. Ferreira holds an MA from the Guildhall School of Music and Drama in opera making and writing, and a BM in composition from McGill University’s Schulich School of Music. She was named a finalist in SOCAN (2021) and BMI (2020). soundcloud.com/beatrice-ferreira

Pianist LYNDON JI is currently studying in the Doctor of Musical Arts program at the Yale School of Music under the guidance of Wei-Yi Yang. Previously, he completed his Artist Diploma at the Indiana University Jacobs School of Music and his Master of Music at the University of Michigan, studying with Roberto Plano and Logan Skelton, respectively. During his former time at Yale as an undergraduate (BS in Math) and employee (Swensen Fellow), he studied piano with Elizabeth Parisot and Wei-Yi Yang. In recent seasons, he has performed for the American Liszt Society annual conference and been invited to the Bowdoin International Music Festival (Fellowship), Mozarteum Summer Academy, and Gijón Piano Festival (Fellowship), among others. His numerous awards include the Grand Prize at the 2023 Chicago International Music Competition. Outside of music, Lyndon enjoys cooking, home-barista’ing for his wife, and attempting to train his two cats (…usually failing).

The music of ELLA KAALE (b. 2003) is perpetually chasing cathartic release, characterized by collagism, abstraction, and polarity, has been performed by the UCLA Philharmonia, the USC Thornton Symphony, TAK Ensemble, CORVUS, Hub New Music, Pacific Chamber Orchestra, the Bergamot Quartet, and Schroeder Umansky Duo. Kaale is an alumna of the NYO-USA’s Composer Apprenticeship, Hear Now Music Festival, Composing in the Wilderness, and New Music on the Point. She has been featured on ScoreFollower. She is a composition teaching assistant with the Los Angeles Chamber Orchestra’s Meet the Music initiative, where she teaches elementary students in LAUSD classrooms. She is a rising senior pursuing a BM in composition at the University of Southern California Thornton School of Music, where she has studied with Christopher Trapani, Ted Hearne, and Andrew Norman. In her non-composing time, Ella is organizing her Taylor Swift vinyl collection, watching Jeopardy!, or napping with her pet corgi, Laika. ellakaale.com
New Music Fellows

**JEREMY KLEIN** is currently studying at The Juilliard School, where he is pursuing his Master of Music degree as a student of Misha Amory and Heidi Castleman. Klein completed his Bachelor of Music degree at Juilliard and previously studied with Mark Lakirovich at the New England Conservatory Preparatory School. Klein has attended music festivals including Aspen, Bad Leonfelden, Bowdoin, Norfolk, PMP, Rome, Sarasota, Toronto, and Vivace. He has received important coaching and mentoring from Victoria Chiang, James Dunham, Hsin-Yun Huang, Thomas Riebl, Steven Tenenbom, and Phillip Ying, among others. He has performed concertos by Bartók and Telemann with orchestras in Italy and Ukraine and has collaborated with living composers on the premieres of many solo and chamber works. He has performed and recorded in other genres, including Jewish music and film soundtracks. Dedicated to community engagement, he has performed and taught in such venues as public schools, nursing homes, and prisons.

**MATTHEW OSTERHOLZER** (b. 2002) is a composer and pianist from Ann Arbor, MI. A fervent supporter of new music, his own compositions are deeply inspired by his extensive experience premiering the music of his peers as well as the privilege of witnessing countless premieres as an audience member. His music seeks to be not only an avenue for individual self-expression but also a vessel for the collective imagination and meaning-making that emerge from a broader musical community. Osterholzer received his bachelor’s in composition (and his bachelor’s in psychology) at the University of Michigan, where he studied composition with Evan Chambers, Michael Daugherty, Roshanne Etezady, Kristin Kuster, and Erik Santos. When not composing or performing, Osterholzer can be found researching, writing about, or talking about psychology, following his interests in childhood development and neurodiversity. | matthewosterholzer.weebly.com

**SEHYEOK (JOSEPH) PARK**, and I am a composer from Toronto, Canada. I was born in the city of Busan in South Korea, where I lived until I was 10 years old. Because of this, a lot of the urban Korean culture, such as K-pop, modern cinema, and street culture is an integral part of my identity. Although, if there was one genre of music that I am currently crazy about, it would be J-pop and city pop, which is a name for J-pop from around the 70s and 80s. I’m also trying to get into Björk’s music right now! In my spare time, I like to watch movies (like 2001: A Space Odyssey), lift weights, and play basketball. I especially love to talk about people’s taste in cinema. I would like to be well-versed in the more esoteric regions of this art form for sure! | jsparkcomposer.com

**SYDNEY PEXTON** is a soprano from Salt Lake City, Utah. She is currently pursuing a master’s degree at the New England Conservatory, studying with Carole Haber. She most recently sang the role of Little Red in NEC’s Outreach production of Little Red Riding Hood. Pexton received her undergraduate degree from Utah Valley University where she was able to work with distinguished pedagogues such as Dr. Melissa Heath, Dr. Isaac Hurtado, and Dr. Reed Criddle. Growing up in Utah, Pexton was able to rock climb, mountain bike, practice yoga, and snowboard to her heart’s content! Whenever she’s back in Utah, her favorite thing to do is take her dog, Enzo, on walks. She is also Trader Joe’s #1 fan. | sydneypexton.com

From composing the soundtrack for an Amazon Prime series to receiving prestigious commissions, **DANIAL SHEIBANI**’s work resonates across film, TV, theater, dance, and visual art. An Iranian Canadian composer, conductor, vocalist, and teacher, he delves into the depths of the human psyche, inviting listeners on a voyage of introspection and revelation. With an unwavering passion for collaboration, he has worked with the National Youth Orchestra of Canada, University of Toronto Opera and Symphony Orchestra, the Verona Quartet, and many more. Recipient of esteemed accolades including the SOCAN Young Composers Award and the Lloyd Bradow Prize, Sheibani’s compositions work to induce memories from the lives of his listeners and introduce them to new worlds of sensation and thought. Beyond his composing endeavors, Sheibani cofounded the Blank Canvas Sound Collective, where he serves as conductor and director of finance. In his free time, he enjoys experimenting in the kitchen, cooking dishes inspired by various cultural cuisines. | DanialSheibani.com

From New York, NY, **MISHA SWERSEY** is a pianist and composer with a compositional style that is a unique blend of contemporary classical music mixed with other genres ranging from jazz to rock. His works have been performed at venues across the country, from the Walt Disney Theatre in Orlando to Le Poisson Rouge in downtown Manhattan. Musicians from internationally recognized ensembles such as Metropolis Ensemble have performed his works, as well as musicians from The Juilliard School, Manhattan School of Music, and the Orlando Philharmonic. He graduated from The Juilliard School in May 2024 with a BM in composition, having studied there with Eric Ewazen, Andrew Norman, and most recently, Amy Beth Kirsten. Outside of composing, Swersey frequently plays gigs with his sister Amira (a singer-songwriter), enjoys cooking, and has been an avid skier since he was 6.
CALVIN ALEXANDER has performed across the United States, Switzerland, and South Korea with the Dallas Symphony Orchestra, Korean Chamber Orchestra, and Sion Festival Orchestra. A grand prize winner of the Dallas Symphony Orchestra's Concerto Competition, Alexander has won top prizes in the Tibor Junior, Cooper, and YoungArts competitions. He is currently pursuing his bachelor's at Harvard, where he serves as concertmaster of the Harvard-Radcliffe Orchestra, an opinion writer for the Crimson, and Outreach Director for HARMONY, a musical education program for Cambridge youth. He is also pursuing his master's at the New England Conservatory studying with Donald Weilerstein. In his free time, Alexander enjoys taking long walks, journaling, and reading fiction, philosophy, and social theory. He also acts in Broadway touring productions of Billy Elliot, A Christmas Story, and Matilda from ages seven to eleven. Inspired by his incredibly generous mentors, Alexander hopes to pursue a career in pedagogy and/or chamber music.

GRETCHEN BERENDT is an avid orchestral and chamber musician from Wampum, Pennsylvania. She began studying horn at the age of 10, quickly developing a love for the instrument. In May of 2023, Berendt graduated from the Eastman School of Music earning a Bachelor of Music in horn performance and the esteemed Performer's Certificate. Currently, Berendt is pursuing a Master of Music in horn performance at the Yale School of Music under the tutelage of William Purvis. Other notable teachers include Peter Kurau, Maura McCune Corvington, and Mark Houghton. Since 2013, Berendt has enjoyed participating in various summer festivals. In 2019, she toured Europe as a member of the National Youth Orchestra. From 2020-2022, she attended the National Orchestral Institute + Festival. Last summer, she attended the School of Music at the Chautauqua Institution. In her free time, Gretchen enjoys knitting, crocheting, sewing, reading, and playing with her cat, Sammy.

MIA KIM BERNARD is a versatile nineteen-year-old cellist currently pursuing her bachelor's degree at The Juilliard School under the tutelage of Astrid Schween as a scholarship student. She is comfortable performing various styles of music as a soloist, chamber musician, and orchestra member. She has performed at prestigious venues such as Weill Recital Hall, Alice Tully Hall, Symphony Space, Barre Opera House, and Chandler Music Hall. As a featured artist, Bernard has performed with the Vermont Philharmonic, New Amsterdam Symphony Orchestra, New York Chamber Players Orchestra, and Manhattan School of Music Precollege Symphony Orchestra, among others. She is an experienced chamber musician who has performed in ensembles of various instrument combinations and styles. As an orchestral musician, she performed under the batons of Manfred Honeck, Xian Zhang, Bertrand de Billy, Donald Runnicles, and Kevin John Edusei. In her spare time, Bernard enjoys swimming, drawing, and being an amateur photographer.

LINDAN BURNS earned her BM and MM in viola performance at The Juilliard School, studying with Misha Amory and Hsin-Yun Huang as a Greene Fellowship recipient. She served as an Ear Training Fellow and was a Principal Violist of the Juilliard Orchestra. 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, Taos School of Music, Norfolk Chamber Music Festival, and HIMI USA. Passionate about interdisciplinary arts, Burns enjoys collaborating with musicians and composers. She has worked with Nadia Sirota, Mike Block, Miranda Cuckson, Jessica Meyer, violin/cello duo Arkai, Ellen Taaffe Zwilich, Libby Larsen, and Aidan Gold. Burns will be pursuing her Post-Baccalaureate Diploma at the Curtis Institute of Music in the fall. Her hobbies outside of music include reading, rock climbing, ballroom dancing, hiking, and horseback riding.

ALEC CHAI is an oboist from Colorado Springs, CO. A recent graduate of the Yale School of Music, Chai studied with Stephen Taylor and was named a winner of the Yale School of Music Chamber Music Society Competition as well as a recipient of the YSM Alumni Association Prize. He was recently chosen to be the first Young Artist by the New York Artists Guild and recently performed in recital at Lincoln Center. Chai also attended Yale University for his undergraduate studies, where he received a BS in chemistry with distinction along with several university-wide awards for his contributions to the arts. In his freshman year, he became just the third oboist to be chosen as winner of the William Waite Concerto Competition and performed Bohuslav Martinů's Oboe Concerto with the Yale Symphony Orchestra. He was previously a winner of YoungArts and represents Yamaha USA as a Yamaha Young Performing Artist.
DARWIN CHANG began violin lessons at age four and entered The Yehudi Menuhin School at age 12 where he studied with Diana Galvydyte, Ning Kam, Ioan Davis, and David Dolan. He has performed a wide range of repertoire around London and abroad, most notably with Joji Hattori as well as Leland Cheng and the Sinfonia Varsovia at the Warsaw Opera House.

An avid chamber musician, Chang has performed in venues including New England Conservatory’s Jordan Hall, the Menuhin Hall, BBC Radio, and King’s Place London, and alongside pianists Ashley Wass and Charles Owen. With a keen interest in historical instruments and early music, Chang also plays Baroque violin and has been studying with Susanna Ogata from the Handel and Haydn Society. Recently he was part of the Connecticut Early Music Festival. Chang is currently pursuing his bachelor’s degree at the New England Conservatory, under the tutelage of Donald Weilerstein.

HSIANG-HSIN CHING, a Taiwanese foodie/recording engineer, is trying to be a violist. Ching likes to be fed, play around with faders and buttons, and sometimes make noises with a wooden box. In the past year she has developed a little bit of a photography skill to post on Instagram. She’s usually friendly outside of ping pong tables.

NATALIE CLARKE is a violist from the Chicago suburbs and is an active solo and chamber performer. She is currently pursuing her master’s degree 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 Fischoff 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 the Walgreens and DePaul Concerto Competitions. Clarke attended the 2023 Norfolk Chamber Music Festival and is beyond grateful to be back. In addition to playing the violin, she enjoys traveling and exploring new places, cooking, and playing a variety of sports.

Born in Philadelphia, PA, ERIC EVANS started his musical journey at the age of seven when he started taking piano lessons. His family moved to South Florida when he was in sixth grade, which is where he first picked up the trumpet. Throughout middle and high school, Evans began to flourish on trumpet, being selected to multiple All-State ensembles.

Evans did his undergraduate at the University of Miami, where he studied with Craig Morris. Around this time, he began to become very interested in the worlds of chamber and contemporary music.

Following his undergraduate degree, this spring Evans received his Master of Music at the Yale School of Music under the tutelage of Kevin Cobb. Next year, Evans will participate in Bard Conservatory’s Advanced Performance Studies program where he will study with Edward Carroll. Outside of music, Evans is a former baseball player and an avid Philadelphia sports fan.

DARIUS FARHOUMAND is a bassoonist at the Yale School of Music. He graduated with a Bachelor of Music from New York University, a Master of Arts in music education with Pre-K-12 teaching certification also from NYU, and most recently a Master of Music degree from the Yale School of Music. His primary teachers include Frank Morelli, Mark Timmerman, and Kim Laskowski. Based in New Haven, CT, Farhoumand performs with the Yale Philharmonia, YSM’s New Music New Haven, and Lunchtime Chamber Music series. He has earned frequent appearances in prestigious venues such as Carnegie Hall’s Isaac Stern Auditorium and Weill Recital Hall as well as most recently at the Chamber Music Society of Lincoln Center. Farhoumand has performed and recorded across North America and internationally from Montreal and Los Angeles to Budapest, Prague, and more. In his spare time, he enjoys comic books, singing opera, and practicing his German with friends.

Violist SOFIA GILCHENOK recently graduated from the Curtis Institute of Music and will begin a master’s degree this fall at The Juilliard School as a student of Misha Amory, holding a full-tuition Greene Fellowship. She recently worked with Tabea Zimmerman in the Kronberg Academy’s 2023 Masterclasses and is the principal violist of Symphony in C. An avid chamber musician, Gilchenok has performed with members of the Brentano and Dover Quartets, among others. Gilchenok grew up on a farm in eastern CT and loves cooking, creating gourmet recipes (as well as her basically world-famous chocolate chip cookies), and designing jewelry. From the age of seven, she has enjoyed Irish fiddling and brought it back in the summer of 2021 to enjoy Irish fiddling and brought it back in the summer of 2021 to join the inaugural Resonance Festival. In the final concert, she sang an impromptu arrangement of Elvis’ Can’t Help Falling in Love with GRAMMY® and Emmy-winning ensemble Time for Three and pianist extraordinaire Peter Dugan.
MILES GOOSBY is a cellist currently based in New York City where he is pursuing his master’s degree at The Juilliard School under the tutelage of Natasha Brofsky. He recently earned his bachelor's degree from the Manhattan School of Music. Goosby grew up in Memphis, Tennessee and began playing the cello at the age of eight. He is the son of an African-American father and a Korean mother and has an older brother and sister. Goosby was an avid athlete growing up, playing varsity football and soccer in addition to being a cellist. Goosby is most passionate about playing chamber music and has taken part in programs such as The Tackàs Quartet Seminar at the Music Academy of the West and The Robert Mann String Quartet Institute. Outside of the cello, Goosby enjoys playing sports, spending time with friends, and eating delicious food.

Isabelle Jamois, a recently-appointed Haynes Young Artist, graduated this year with a Bachelor of Music in flute performance from the Peabody Institute where she studied with Marina Piccinini. She was recently inducted into the Pi Kappa Lambda Society and earned the Evergreen House Foundation Scholarship and Arrowood Prize. In addition to performing in Peabody’s traditional ensembles, she performed regularly in the Peabody Old Bay New Music ensemble and recently the ECCE in New York City as part of their spring concert. In 2023, Jamois founded Aura Winds, a Baltimore-based woodwind quintet, who performed in venues including the Peabody Institute, First Unitarian Church of Baltimore, Walters Art Museum, and Peabody Preparatory. Last summer, she attended “The Complete 21st Century Flutist: The Global Artist,” a flute intensive in Mondovi, Italy, and the Eastern Music Festival in 2022. This fall, Jamois will pursue a Master of Music in flute performance at Rice University studying with Marianne Gedigian. | isabellejamoisflute.com

18 year old violinist VIBHA JANAKIRAMAN is a musician whose artistic purpose lies at the intersection of chamber music, pedagogy, cultural heritage, and a love for mathematics. She is a student of Itzhak Perlman and Catherine Cho at The Juilliard School, where she is a proud recipient of a full-tuition Kovner Fellowship. Janakiraman was named a 2023 Presidential Scholar in the Arts and gave a solo performance at The White House. This June, Janakiraman served as a guest artist at the C’est Bon Music Academy, where she taught, performed, and shared her cultural connection to South Indian Classical Music. A devoted chamber musician at heart, Janakiraman has performed with numerous groups at The Perlman Music Program and The Juilliard School. She is passionate about teaching, physics, math, linguistics, and writing. Janakiraman plays on an 1855 J.B. Vuillaume, generously on loan through the Tarisio Trust: Eric Sun-Karen Law Vuillaume Fellowship. | vibhajanakiraman.com

Connor Higley is a graduate of the Yale School of Music, where he completed his Master of Music in tuba performance. He graduated from the University of Michigan – Ann Arbor in 2021 with undergraduate degrees in economics and tuba performance. Studying music at these two world-class institutions has provided him with the opportunity to perform a large range of repertoire. He has performed in a wide variety of ensembles and has had the opportunity to premier several new works by contemporary composers. During his time at the University of Michigan, he was involved in the premieres of several new works for orchestra and band. Additionally, his background in economics has given him unique insights into arts administration and the new challenges faced by arts organizations in the 21st century. A Patron Services intern at the Interlochen Arts Academy in 2023, he worked alongside touring artists to provide an enjoyable concert performance experience.

Korean-American cellist JI SUN JUNG is an active soloist, chamber musician, and orchestra member. Her many activities as an orchestra member include current section cellist at Long Beach Symphony Orchestra, substitute member of the LA Phil, Pacific Symphony Orchestra, and she also won the LACO-USC Mock Audition to play with the LA Chamber Orchestra. Jung also served as principal cellist of the USC Symphony Orchestra and the Bob Cole Conservatory Symphony Orchestra. Jung participated in the Tanglewood Music Festival last year and served as principal cellist with the orchestra as well. As a soloist, Jung won the USC Thornton School of Music Concerto Competition and will perform with the USC Thornton Symphony in October, 2024. Another recent accomplishment was the Bob Cole Conservatory of Music Concerto Competition and a performance with the Bob Cole Conservatory Orchestra. Jung has also participated in master classes with Sheku Kanneh-Mason, Steven Isserlis, Seth Parker Woods, and David Requiro.

A clarinetist from Jerusalem, ROI KARNI is a graduate of The Juilliard School (MM), where he studied under the guidance of Prof. Charles Neidich. After successfully winning an audition in October 2023, Karni will start playing as principal clarinetist of the Detroit Opera. A curious musician, Karni plays many different styles of music, including performing on period instruments, Klezmer, and jazz. He collaborates with dancers, actors, and also composes his own music. Karni has performed as a soloist, chamber musician, and orchestra member at venues such as Carnegie Hall and has been awarded first prize in several competitions. He has appeared in music festivals in Europe, including the Spivakov Festival in Moscow; Russia; the opening ceremony of the Dresden Synagogue; the Klezmer Festival in Jerusalem; and ISA festival in Austria. Karni has been a recipient of the America Israel Cultural Foundation scholarship since 2013. Outside of music Karni enjoys making handmade pasta, reading, and playing basketball. | roikarnimusic.com
**CHAMBER MUSIC FELLOWS**

**DANIELLE KIM** is a flutist from Northern Virginia who has studied with teachers from all around the world throughout her international childhood, including Qatar and India. Recently she won first place at the William C. Byrd Young Artist Competition and the Artist Presentation Society Competition. Kim performed Carl Reinecke’s Flute Concerto with the Flint Symphony Orchestra in their 2022–2023 season and will perform a solo recital presented by the Artist Presentation Society in the fall of 2024. She was a fellow at Spoleto Festival USA, NYO-USA, and BUTI. Kim received her Master of Music degree from The Colburn School studying with Jim Walker and her Bachelor of Music degree from the University of Michigan under the tutelage of Amy Porter. Outside of music performance Kim is currently a personal assistant to internationally renowned contemporary artist Claire Chase.

**CHI-JO LEE**, currently pursuing her Artist Diploma in piano performance at the Colburn Conservatory of Music, where she previously received her master’s degree, studying with Fabio Bidini. She made her recital debut in 2015 and has won prizes in competitions in Asia and the United States, including the Wideman International Piano Competition, The Odyssiad Festival and Competition, the Eslite chamber music audition in Taiwan, and the concerto competitions at Indiana University and Colburn. Lee is an alumna of Indiana University Jacobs School of Music, where she studied with pianist André Watts, and was the recipient of three scholarships. In 2024, she was been invited to perform at the La Jolla Music Society and has collaborated with LA opera musicians. Her performances were previously reviewed positively by *The San Diego Union-Tribune* and the *Santa Barbara Independent*. Lee is currently a keyboard harmony instructor at the Colburn Academy.

Since age 14, pianist **ROBERT LEVINGER** has engaged with orchestras around the US. Most recently, he performed on separate occasions Beethoven’s Fourth Concerto and Prokofiev’s First Concerto with the La Crosse Symphony Orchestra. Past accolades of note include the distinction of national finalist in the MTNA Steinwayway and Sons Young Artist Competition and semifinalist in the New Orleans and San Jose International Piano Competitions. Chamber music and collaborations are a crucial part of Levinger’s musical life. For nearly half of 2022, Levinger spent his time performing as a part of Lincoln Center Stage, a piano quartet ensemble performing aboard Holland America Cruise Lines. In addition, he received a piano fellowship at the Kneisel Hall Chamber Festival in Maine in 2019 and 2021. Studying with Wei-Yi Yang, he is a recent graduate of the Yale School of Music. This fall, he will commence doctoral studies at Northwestern University, studying with James Giles.

**EMILY MANTONE** is pursuing her Master of Musical Arts degree from the Yale School of Music under the tutelage of Paul Watkins. She previously earned her Bachelor of Music and Master of Music degrees from The Juilliard School. Mantone and her collaborative partner, pianist Umi Garrett, recently completed a recording of Beethoven’s complete cello sonatas. The duo’s debut album is set to be released on Navona Records in the fall of 2024. Mantone has spent summers as a member of the Britt Festival Orchestra in Jacksonville, Oregon, led by former Music Director Teddy Abrams, the Aspen Music Festival, where she served as principal cellist of the Aspen Opera Orchestra; The National Orchestral Institute + Festival at the University of Maryland; and the Boston University Tanglewood Institute. Mantone was principal cellist of the New York Youth Symphony and is a graduate of the Manhattan School of Music Pre-College. | emilymantonecellist.com

**NICOLE MARTIN** is currently pursuing her master’s under the instruction of David Shifrin at the Yale School of Music. Martin’s career has consisted of a wide array of musical endeavors. Most recently, Martin was selected as the winner of the Woolsey Hall Concerto Competition, where she will perform the Magnus Lindberg Clarinet Concerto with the Yale Philharmonic in October. Martin regularly performs with a multitude of orchestras, most notably as a substitute clarinetist with the Cleveland Orchestra. She has also participated in multiple summer festivals, including being a featured contemporary soloist at ChamberFest Cleveland and a fellow at the Sarasota Music Festival. In addition to music, Martin studied neuroscience in college, where she conducted research regarding music’s impact on the taste of wine and cheese. She also has a passion for wildlife, growing up raising chickens and rabbits at her family home in Maine.

**JUDE MORRIS** is a New England and Tri-State-based trombonist currently holding the position of Principal Trombone of Symphony New Hampshire. He is pursuing his master’s at the Yale School of Music with Scott Hartman. He received his Bachelor of Music at the Manhattan School of Music under the tutelage of Dr. Per Brevig, where he performed as one of the concerto soloists in Martin’s Concerto for 7 Winds. Morris is active in all genres of music and can be seen performing in concert halls as well as on the dance floor. Outside of music, he is also a published and awarded photographer as well as an avid film camera collector.
I am JACOB ROSE and I grew up, for the most part, in Minneapolis, Minnesota after living in Wisconsin for the first four years of my life. I went through school doing well in academics, and music was my main outside-of-school activity. It became a pretty natural and well-loved hobby as both my parents are quite musical and were encouraging. I studied trumpet performance at the University of Mary Washington under Chris Gekker, and I’ve played consistently with the University of Maryland Wind Ensemble, Wind Orchestra, and Symphony orchestra, with the previous three years being split between the Wind Orchestra and Symphony Orchestra. I was fortunate enough to be accepted to the Yale School of Music, where I just completed my first year of study with Kevin Cobb.

WILLIAM SANDS is a rising young artist hailing from Pittsburgh, Pennsylvania. He began studying horn at the age of eight and quickly demonstrated an innate talent for the instrument. In high school he studied with Robert Lauver. His pursuit of musical excellence led him to the Eastman School of Music, where he studied under Peter Kurau, Maura McCune Corvington, and Jacke Muzyk. Sands continued his musical education at the Yale School of Music under the guidance of William Purvis.

As a dedicated orchestral musician, Sands has had the privilege of performing with the Eastman Wind Ensemble, Yale Philharmonia, New Music New Haven, the Amo Brass Quintet, the Syracuse Orchestra, the Buffalo Philharmonic Orchestra, and the Harrisburg Symphony Orchestra. Outside of music, he works as a software engineer for the Pittsburgh based company Gumband. | willsandsmusic.com

NATE STROTHKAMP is a twenty-year-old violinist from Portland, Oregon. A current student of Wendy Sharp at Yale University, Nate has appeared as a soloist with the Oregon Symphony, Yale Symphony Orchestra, Beaverton Symphony Orchestra, and Portland Youth Philharmonic. He attended the YellowBarn, Moritzburg, Spoleto, New York String Orchestra Seminar, Chamber Music Northwest, and Bowdoin festivals among others and was chosen as a co-winner of the 2023 Yale Symphony Orchestra William Waite Concerto Competition. Strothkamp is a rising junior pursuing music, education studies, and American studies while playing in a piano quintet and serving as sub-concertmaster of the Yale Symphony Orchestra. He enjoys working as a Teaching Artist with the Yale School of Music’s Music in Schools Initiative, searching for the best coffee around, spending time with his dogs Moose and Molly, and honoring his Oregonian roots by hiking and spending time outdoors whenever possible.

ELISABETH TSAI began playing the piano at age seven. As a teenager, she garnered awards from various local and international competitions and had the opportunity to appear in solo and orchestra performances across the United States. In recent years, she has focused more on expanding her repertoire, with an ongoing project of learning and performing the complete Beethoven piano sonatas. Tsai recently earned a Master of Music as well as a Master of Musical Arts at the Yale School of Music, where she studied with Boris Berman, and will begin Artist Diploma studies at the Guildhall School of Music and Drama starting in the fall. Tsai is passionate about chamber music as well as solo performance and was recently invited to the Smithsonian Chamber Society to perform Beethoven piano trios on period instruments. She was also a teaching artist at Neighborhood Music School in New Haven from 2023-2024.

Bassoonist TUCKER VAN GUNDY is entering his second year of study with Frank Morelli at the Yale School of Music and was previously a student of Kristin Wolfe Jensen at the University of Texas at Austin. An avid chamber musician, Van Gundy is a founding member of the Cover to Cover Wind Quintet, an Austin-based collective that creates new ways for audiences of all ages to experience classical music. He is also passionate about education and serves as content editor for Musicandthebassoon.com, a free, comprehensive online method for bassoonists. In past summers, Van Gundy has been a fellow at the Sarasota Music Festival and Round Top Festival Institute. Outside of music, Van Gundy’s favorite activities include cooking for friends and collecting knick-knacks. He looks forward to working with new and familiar faces this summer and exploring the beautiful town of Norfolk!

Born in Taipei, Taiwan, AMBER WANG is a performer and active orchestral horn player. Her musical path began as a participant in a children’s choir during her kindergarten years. Piano studies followed at the age of six. In 2015, Wang was recommended for admission to the advanced musical class of the Affiliated Senior High School of the National Taiwan Normal University as an exam-exempted student. This was followed by studies at The Juilliard School Pre-College Division with Prof. Javier Gandara. In 2022, Wang received her Bachelor of Music degree from the Manhattan School of Music under the guidance of Prof. Michelle Baker. She has just received her Master of Music degree from the Yale School of Music under the tutelage of Prof. William Purvis. In her spare time, Wang enjoys hiking, baking, and watching movies.
MIRANDA WERNER (violin/viola) holds her MM in violin performance from the Yale School of Music, and her BM in violin performance with high distinction and music honors from Indiana University. She has studied violin with Soovin Kim and Mark Kaplan and viola with Nicholas Cords and Mark Holloway. This fall, she will pursue her second master's degree at Yale, studying viola with Prof. Ettore Causa. Werner has attended festivals such as the Taos School of Music, Norfolk Chamber Music Festival, and Heifetz Chamber Music Seminar. She has earned principal orchestral positions as both a violinist and violist, including concertmaster of the Yale Philharmonia and Associate Principal viola at the 2022 NY String Orchestra Seminar. She was awarded runner-up in the Indiana University Viola Competition (2022) and her ensemble, the Uni Quintet, won second prize at the 2023 Coltman Chamber Music Competition. When not practicing, Werner can be found taking walks in nature and playing with her cat.

ANNIE WINKELMAN is a recent graduate of the Shepherd School of Music at Rice University and is excited to begin her graduate studies at the Yale School of Music in the fall. A North Carolina native, she loves spending time in the outdoors, particularly cycling and hiking. When not practicing or making reeds, she also enjoys crocheting, cooking, and exploring new restaurants.

ASHLEY YOON was first dazzled by the magic and conviction of the violin from a CD of Vivaldi's Four Seasons, which her kindergarten teacher would play every day during nap time. (She never slept.) Yoon, a 20-year-old violist from Charleston, SC just earned her Bachelor of Music from The Juilliard School studying with Joseph Lin. In the fall she will be attending Rice University for a master’s degree. She is a current recipient of the C.V. Starr and Malino Scholarships. Yoon was invited to perform at Carnegie Hall in 2019 as the winner of the American Protege Competition. Alongside her musical pursuits, she has a passion for books, swimming, humanitarian pursuits, studying law, (cycles of) nature, museums, religions, fruit, and the late Beethoven quartets. She has attended Norfolk (2023), Taos School of Music (2022), YellowBarn, Great Mountains Festival, Morningside Music Bridge, and the Four Seasons Chamber Music Festival.

Cellist DAVIS YOU received his Bachelor of Music under the guidance of Laurence Lesser and Paul Katz at the New England Conservatory, previously studying with Jonathan Koh and Irene Sharp. He has been recognized as a top prizewinner and laureate of competitions including the Hudson Valley Philharmonic String Competition, National YoungArts Foundation Competition, Borromeo Quartet Guest Artist Award Competition, and NEC Honors Ensemble Competition. As a performer, You has appeared on notable programs across the nation, including NPR’s From the Top radio show, the San Francisco International Piano Festival, the Wellesley Chamber Players Series, and the Taos Chamber Music Festival. During his time at NEC, You was also a member of Quartet Luminera, a string quartet which was awarded the silver medal at the 2023 Fischoff Chamber Music Competition. You will join the San Francisco Symphony as a new member of the cello section in the upcoming 2024-2025 season. | davisyou.com

NICOLE YUN, a 21-year-old violinist at The Juilliard School, is currently studying under the guidance of Donald Weilerstein and Catherine Cho. Growing up in California, she developed a deep appreciation for nature, which she still enjoys today. Now living in Seoul, Korea, she has embraced city life while still finding solace in nature. Known for her leisurely approach to meals, Yun particularly enjoys Greek yogurt topped with tons of honey and frozen blueberries. Recently, she has found joy in reading books, expanding her interests beyond music. In her remaining free time, Yun loves taking sunset walks, often accompanied by her camera to capture the beauty around her. She finds peace in listening to music during these walks, allowing her to unwind and appreciate the moment.

BLUES ZHANG, 19, is from Hong Kong and currently pursuing his bachelor’s at The Juilliard School under the tutelage of Catherine Cho. He previously studied with Martin Beaver at the Colburn Music Academy. Zhang was a winner of the 2021 Colburn Academy Concerto Competition and a finalist in the 2023 Juilliard Concerto Competition. An avid orchestral and chamber musician, he served as the concertmaster of Colburn Academy Virtuosi and the Hong Kong Camerata Strings. His festival appearances include Kneisel Hall, Yellow Barn Young Artist Program, and the New York String Orchestra Seminar. In chamber music settings, Zhang has worked with members from the Azuri, Emerson, Juilliard, and Brentano string quartets. Zhang is a recipient of the Hong Kong Jockey Club Music and Dance Fund, Greendale Scholarship, Dorothy Delay Scholarship, and Mai Family Scholarship. In his spare time, he likes exploring restaurants in New York City, hiking, and watching TV shows with friends.
SAMUEL ARY is a tenor who has a passion for making music with others through teaching voice, singing as a soloist, and performing in choral and small chamber ensembles around the world. His goal as an educator and performer is to move others to enjoy music and music-making through genuinely meaningful and emotional experiences. Ary holds a Bachelor of Music in voice performance from the University of Notre Dame. He is a Staff Singer at Church of the Incarnation in Dallas, TX, where he serves in ministry through music at one of the country’s largest Episcopal parishes. When not singing or teaching, he enjoys doing landscaping, hiking, fishing, playing the piano, reading, and spending time with his cat.  | jeremyedelstein.com

EMMA BOWLER, mezzo-soprano, is an ardent lover of ensemble singing, taking every chance she has to communicate through challenging and moving compositions. She completed her undergraduate degree in vocal performance at Southern Virginia University, where she honed her craft and developed a passion for chamber music. Bowler furthered her studies at the University of Redlands pursuing a Master of Music in vocal chamber music, working closely with esteemed mentor Christopher Gabbitas. Outside of her musical endeavors, Bowler enjoys reading fiction, doing paint by numbers, taking scenic walks in her Virginia neighborhood, and sharing her love for singing with friends.

EVAN BROCK is a senior-year music major at Yale University interested in choral singing and conducting. They are super excited to be participating in their first year at Norfolk. Brock has a particular love for Baroque music, and their favorite composer is Dietrich Buxtehude. Their passions include anime, video games, board games, Dr. Pepper, and Ra Paul's Drag Race. Much to the annoyance of their family, they like overtone singing while doing the dishes.

THOMAS BURTON is a dynamic young leader in Canada’s choral scene. Praised for his innovative programming and dynamic presence on the podium, he is in demand nationally as an adjudicator, guest conductor, and clinician. Burton is a member of the choral faculty at the University of Toronto and serves as Artistic Director of the Orpheus Choir of Toronto as well as RESOUND Choir - Durham Region. Raised in Wolfville, Nova Scotia, he is co-conductor of the award-winning, Halifax-based Eastern Horizon Chamber Choir. Burton is an accomplished choral singer and sings regularly with such ensembles as Voces Boreales, the Nathaniel Dett Chorale, and the Toronto Mendelssohn Singers. He holds degrees in trombone performance and choral conducting from McGill University and the University of Michigan, respectively.

When not making music, Burton enjoys reading, staying active, and spending time with friends and family. | orpheuschoirtoronto.com

Bass-baritone T.J. CALLAHAN (he/him/his) is inspired by the collaborative power of the voice and specializes in creating compelling performances of ensemble music from all eras. Currently active in Baltimore, MD, he performs with leading area choirs including the Emmanuel Choir and NEXT ensemble. In 2023 made his operatic debut with Peabody Opera Theatre as Adonis in Venus and Adonis. He was previously based in England where he performed at Stour Music and Music at Oxford. He sings with premier vocal ensembles including the Byrd Ensemble and RADIUS. He studied solo voice and ensemble singing under Robert Hollington at the University of York and completed his Master of Music in historical performance at Peabody Conservatory in 2024. His favorite workplace is a cathedral choir stall, and he has sung in the choirs of York Minster and Washington National Cathedral. Callahan enjoys spending the warmer days cycling to local bakeries and watching baseball.  | tjbass.com

Born in Taiwan, ANN CHEN is pursuing a DMA in choral music at the University of Southern California. Chen taught in Vancouver public schools for five years while serving as Choirmaster of St. John's Shaughnessy Anglican Church for eight years. She has been the assistant conductor at St. Paul the Apostle Catholic Church, L.A. since 2021. At USC, she was the conductor of Apollo Chorus and University Chorus. Chen is also the co-founder of Exilio. Chen was selected to conduct in the 2022 Toronto Mendelssohn Choral Conductors’ Symposium and the Norfolk Chamber Music Choral Festival. She was selected to be one of the conductors in the 12th European Academy for Choral Conductors and 2023 Romano Gandolfi International Competition for Choral Conductors. When Chen has time, she loves visiting nature for some fresh air.

ELIZABETH ANN McCROHAN DALY is a conductor, soprano, and music educator with a bachelor’s degree in music education from Syracuse University and a master’s in choral conducting from Georgia State University where she studied with Dr. Deanna Joseph. As a conductor, Daly co-founded the Atlanta Festival Consort, a collaboration of early musicians, where she co-artistic-directed their inaugural concert with the Amethyst Baroque Ensemble. She has also served as co-conductor of Voces Amicis, a semi-professional choir in the Atlanta area, and has substitute taught the choirs at Agnes Scott College. Daly also recently appeared in the opera chorus of the Atlanta Baroque Orchestra’s production of Dido and Aeneas, taught aural skills at GSU, and presented her research on nun-composers of the Italian Renaissance at multiple conferences. In her free time, Daly enjoys making ravioli by hand, caring for her plants, and hiking in upstate NY with her husband.
Baritone and conductor **BYRON DE LEON** has just finished his first year working on a Master of Music in choral conducting at Mason Gross School of the Arts, Rutgers University. There he assists the Rutgers Glee Club, Kirkpatrick Choir, and University Choir while also singing in choirs in the New Jersey/New York City area. As an alumnus of the Young People’s Chorus of New York City, De Leon now teaches elementary school choir in public schools through the organization. He holds a Bachelor of Music in voice performance from Ithaca College where he co-founded Ithaca College’s Vocal Chamber Music ensemble. Outside of music, De Leon can be seen with his three huskies Bella, Bruno, and Cielito.

**HANNAH DUFF** is a conductor, educator, pianist, and soprano based in Rochester, New York. She holds a master’s degree in choral conducting from the Eastman School of Music, where she was an assistant conductor for Repertory Singers, Treble Chorus, and Eastman Opera Theater. Duff is the music director and pianist at Summerville Presbyterian Church. She teaches undergraduate music theory at Eastman and recently won the Eastman Teaching Assistant Award for Excellence in Teaching. Outside of conducting Duff is a yoga instructor specializing in movement and mindfulness for musicians and climbers. When she’s not at rehearsal, you can find her recruiting her friends to climb, run, hike, practice yoga, and drink a lot of coffee.

**JEREMY EDELSTEIN** is a conductor, singer, composer, and writer based in Seattle, WA. He has sung with and directed ensembles across the country and feels equally at home with singers and instrumentalists in a variety of genres, and collaborating across art forms. Currently, he serves as artistic director of the Twinbird Project, a flexible vocal ensemble interested in presenting innovative concert programs in unconventional spaces. Poetry, fresh air, new music, and good coffee are the keys to his heart. Edelstein came to the Northwest by way of Chicago, where he earned a master’s degree in choral conducting at Northwestern University under the mentorship of GRAMMY®-winning conductor Donald Nally. He also holds degrees in English literature and music education from Penn State. | jeremyedelstein.com

**CAMI EVERITT** is a soprano based in Austin, TX with a deep passion for chamber singing and choral music. She received her BM in vocal performance from the University of North Texas in May 2020, and completed graduate study in the University of Redlands’ vocal chamber music program. Recent engagements include performances with the Dallas Chamber Choir, Austin Cantorum, Inversion Ensemble, San Antonio Chamber Choir, and Conspirare Symphonic Choir. She has also been selected to participate in choral intensives such as Seraphic Fire’s Professional Choral Institute and Baylor’s International Choral Conductor Academy Young Artist program. While classically trained, she has experience singing in a variety of styles such as musical theatre, pop, and jazz. In her free time, Everitt loves to read, go on walks, and spend time with friends, family, and her cat, Evie.

My name is **JIABAO GUO**, and I’m studying choral conducting as a first year master’s student at the Eastman School of Music. I graduated from Central Conservatory of Music in Beijing in 2018 with a bachelor’s degree in music education. I have a great passion for traveling and enjoy exploring different cultures, so besides my musical life, most of my time is spent on traveling. I have traveled to over twenty countries and still look forward to visiting more. In the upcoming summer, I will go to Paris and watch the opening ceremony and series of competitions of the 2024 Olympics. How exciting! (You’re welcome to join my future exploration plan!) I also have a great interest in architecture, LEGO’s, and photography. I believe that architecture is frozen music, and music is flowing architecture.

**CLAIRE HERZOG** is a versatile soprano passionate about education, performance, creativity, and collaboration. She holds a Master of Music in vocal performance and a bachelor’s degree in vocal/choral music education from Missouri State University. She is a voice professor at Evangel University in Springfield, Missouri. From chamber choirs to jazz combos and operas to bluegrass jams, Herzog loves exploring musical colors and stylizations. Notable recent performances include her debut with Ozarks Lyric Opera as the genre-bending principal role of Käthchen in Black Rider, collaboration with the Missouri Philharmonic Orchestra for the Heart on the Wall song cycle by Robert Owens, and recital as a guest clinician with the Barnsley Youth Choir in England. Currently, she is co-creating the soundtrack for an independent film by Citrus Studios and will soon be recording an album of original lullaby duets, utilizing her diverse skills as a vocalist, violinist, guitarist, and composer. | claireherzog.com
I am **JACQUELINE KASKEL** a soprano originally from South Florida and a recent graduate of Yale University with a Bachelor of Arts in English language and literature. In pursuit of music this summer, I attended the Patti and Allan Herbert Program at Salzburg through the Frost School of Music. Though I have spent most of my life singing in choirs and performing in operas, I am above all else a writer. I spend my free time writing stories and reading fictional novels of all genres. One of my life goals is to write and publish a novel. Outside of academics, I am an avid athlete, training for triathlons and road races year-round. I started off as a runner before adding in biking and swimming following a back injury. I hope to compete in a half Ironman in the next few years after establishing my post college career. | jacquelinekaskel.com

**ÖMER AZIZ KAYHAN**, a passionate conductor born in 1997, hails from Istanbul, Türkiye. His musical journey began as a singer with the Rezonans choir in 2015. He then pursued studies in music and economics at Cornell University where he later worked as an assistant conductor. Furthering his education, Kayhan studied score reading and orchestral conducting under the guidance of Dr. Mark Shapiro. In May 2022, Kayhan collaborated with flautist James Strauss in Vienna, recording Mozart’s flute concertos. Selected for prestigious festivals like the Mostly Modern Festival and the Aspen Music Festival, he premiered many new music compositions and Barber's *Reincarnations* with the GRAMMY®-nominated Seraphic Fire choir. Kayhan has a deep affinity for both orchestral and choral repertoire and finds his passion in choral-orchestral works. Having graduated from Eastman with an MM in 2024, Kayhan’s recent performances feature Mozart’s *Requiem* and Fanny Hensel’s *Hiob Cantata*. Kayhan’s pursuits beyond music include rock-climbing, hiking, and reading. | omerazizkayhan.com

**MAHIMA KUMARA** (she/her) is an MM candidate in choral conducting at the Yale School of Music. She graduated from Yale College in 2020 with a BA in statistics and data science and an education studies certificate, after which she taught with the Yale Music in Schools Initiative as part of the Yale Glee Club Service Through Music Fellowship. Kumara grew up in State College, Pennsylvania and returns to New Haven from Boston, where she worked in health policy research at Brigham and Women’s Hospital and was a conductor with the Boston Children’s Chorus and Tactus Ensemble Cambridge. She is also a pianist and Carnatic vocalist. In all her work Kumara aims to center educational equity and inclusive community music-making. In her free time, she enjoys reading and trail running.

**MICHAEL MANGANIELLO** is on the faculty of Peabody Preparatory and a doctoral candidate at the Peabody Conservatory, where they study with Bill Sharp, Beth Willer, and Patrick O’Donnell. They work as a Teaching Assistant and Senior Peer Career Coach at the Peabody LAUNCHPad in the Department of Professional Studies and is the Operations Manager for the Opera Baltimore. Manganiello graduated from Peabody in 2021 with a master’s degree in vocal performance and pedagogy and from SUNY Fredonia in 2012, where they earned concurrent bachelor’s degrees *cum laude* in vocal performance and dance with a minor in visual art/new media. They perform regularly with their friend and collaborative keyboardist Stephanie Baird, showcasing the duo’s innovative programmes which push the boundaries of the song recital, inspired by themes that examine the core of human experience. If the temperature is above 50 degrees, Manganiello is probably outside planting native wildflowers and heirloom tomatoes. | mangojello.com

**MICHAEL MCCORMICK** currently serves as the Choral Specialist at Princeton University where he is the Associate Conductor of the Glee Club and Chamber Choir. Additionally, he serves as the Music Director of *Ars Musica* Chorale in Ridgewood, NJ and Director of Music at St. Mark’s Episcopal Church, Basking Ridge. As a singer, McCormick has performed alongside the Philadelphia Orchestra, New York Philharmonic, and Orchestra of St. Luke’s. He has also sung with the choirs at St. Bart’s NYC, Christ Church Park Avenue, Downtown Voices, and Trinity Church Princeton. McCormick has served as a conducting fellow with Berkshire Choral International as well as ICTP at University of Cincinnati. When not making music, he enjoys exploring the local restaurant scene, riding his bike, cooking, and spending time with his wife, Noël, and cat, Penelope.

As a native Texan, there is little **RYAN ROGERS** wouldn’t do for some queso and a margarita. Originally hailing from San Antonio, Rogers studied at the University of Houston (#GoCoogs) and taught high school choir in the Houston area for three years before attending the Yale Institute of Sacred Music for his MM in choral conducting. While at Yale, Rogers served as Assistant Conductor of the Yale Glee Club, Director of the Glee Club Chamber Singers, and Senior Menu Consultant for House of Naan. Currently, Rogers is pursuing a doctorate at Indiana University in Bloomington, IN, where he enjoys running at nearby parks, sampling espresso martinis around town, and living a mere 7 hours and 20 minutes from the nearest Whataburger. | RyanRogersMusic.com
LEAH ROSENMAN (she/her) is a mezzo-soprano and recent graduate of Williams College hailing from Longmeadow, MA. In 2022, she was a winner of the Berkshire Symphony Soloist Competition. She has appeared with the Mediterranean Opera Studio and Festival, the Aspen Music Festival's Seraphic Fire Professional Choral Institute, and the Amherst Early Music Festival. Rosenman has also appeared as a soloist with the Williams College Concert and Chamber Choirs and the Northern Berkshire Chorale. Her opera roles include Tisbe in Rossini’s La Cenerentola and the Third Lady in Mozart’s Die Zauberflöte. This fall, she will begin a degree in music administration and leadership at the Eastman School of Music. In her free time, Rosenman loves nerding out over choral music, writing poetry, taking walks, reading, and showing everyone pictures of her cat, Jojo. She is thrilled to be singing with the Norfolk Chamber Music Festival!

ALISSA RUTH SUVER has an active career as a teacher, conductor, and singer. She sings with professional choral ensembles around the country, including the Santa Fe Desert Chorale, Skylark, Ensemble Altera, Conspirare, Ensemble Iona, ensemble viii, The Crossing, and True Concord. She also has a wealth of high school choral teaching experience, most recently at Timber Creek High School in Fort Worth, Texas. When not making music, Suver enjoys running, cooking, reading, exploring farmers’ markets, and doing yoga. Suver holds a Bachelor of Music in education from Capital University in her home state of Ohio, and she is currently pursuing her Master of Music in choral conducting at Baylor University in Waco, TX, where she lives with her husband Brent and their cat Frankie. | lissaruthsuver.com

MAXWELL TROCHLIL is a renowned tenor from Minnesota. He earned his Bachelor of Music in vocal music education from Concordia College in Moorhead, MN, and a Master of Sacred Music in voice from the University of Notre Dame. He has dazzled audiences with solo performances in both opera and concert repertoire. Notable roles include Nero in Monteverdi’s L’incoronazione di Poppea, Miles in Missy Mazzoli’s Proving Up, and the disciple Simon in the world premiere of René Clausen’s The Passion of Jesus Christ. As a young artist, Trochlil sang as a member of the US Voces8 Scholars program and will be returning for a second season this upcoming year. In addition to performing, Trochlil currently serves as the organist at Good Shepherd Lutheran Church in South Bend while also teaching voice lessons at the University of Notre Dame. During his freetime, Trochlil enjoys walks, going to the movie theater, and cheering on the Minnesota Timberwolves!

ALEX WHITTINGTON (they/she) is a second-year MM candidate in choral conducting at Yale University, where they also received their MA in musicology and their BA in music. Their primary area of study is Puerto Rican choral music, focusing on editionmaking and reconstructions of works by Felipe Gutiérrez y Espinosa. Alex was a Teaching Artist with the Yale School of Music’s Music in Schools Initiative and has performed with ensembles such as the Yale Baroque Opera Project and the Yale Collegium Musicum. For the 2023–2024 academic year, they served as the director of the Marquand Chapel Choir at the Yale Divinity School and as the interim music director of Christ and Holy Trinity Episcopal Church in Westport, Connecticut. Outside of academics, Whittington enjoys spending their time playing Pokemon and practicing yoga, and their favorite musical artists include James MacMillan, Villano Antillano, and Beyoncé.

LI YAO YU is a conductor and mezzo-soprano who holds a bachelor’s degree in voice and choral conducting. She graduated with a master’s degree in choral conducting from the University of Cincinnati College-Conservatory of Music. She served as the Assistant Director for the UC Chorus Women’s Choir and was formerly the Assistant Director of the Cincinnati Youth Choir. Recently, she made her debut as a guest director for the Shenzhen Symphonic Choir and collaborated with the Guiyang Symphonic Orchestra in China for their New Year’s performance of Orff’s Carmina Burana. Outside of her professional musical pursuits, she loves clouds.
Our greatest appreciation and thanks to the individuals and organizations who have made this transformative project possible.

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