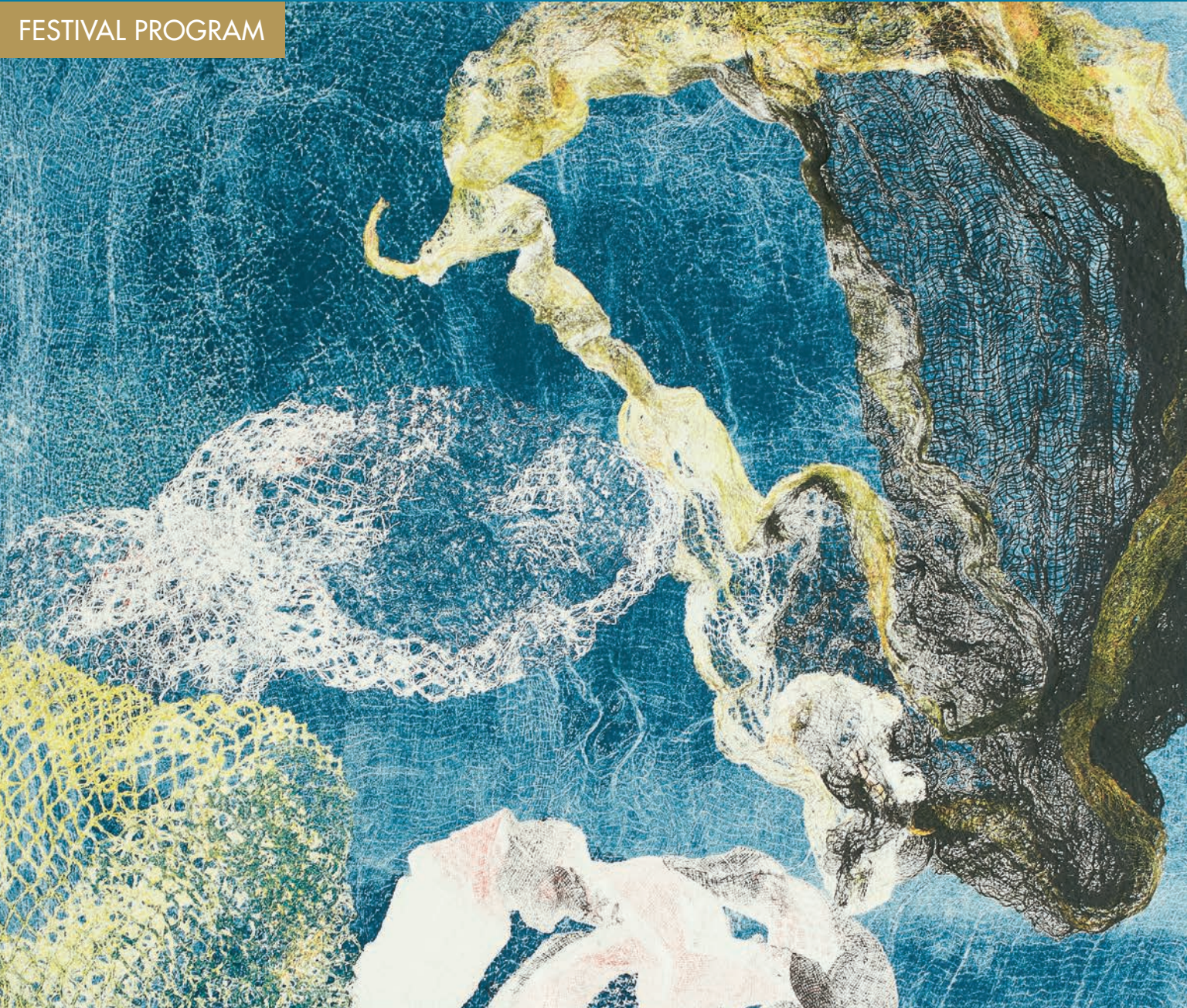


EIPHANIES

AUGUST 21–AUGUST 29, 2021 BURLINGTON, VT

FESTIVAL PROGRAM



GLORIA CHIEN & SOOVIN KIM artistic directors DAVID SERKIN LUDWIG resident composer

LAKE CHAMPLAIN
CHAMBER MUSIC FESTIVAL

12TH
SEASON



Dear LCCMF Friends,

With hearts of joy and tears in our eyes, we welcome you back into the concert hall!

It has been two long years since we were last together for Aaron Copland's *Appalachian Spring* at the end of the 2019 festival.

During this time, music did not disappear: new works were written, video performances were recorded, and we listened to music at home. But we missed the essence of the LCCMF experience: sharing and exploring the music in the same room with fellow friends and community members. Now we can return to that core experience!

Epiphanies addresses joys and sorrows of life that profoundly touch each of us. Many of the compositions of this week were directly inspired by major life events. Robert Schumann's overflowing love for his wife Clara, Bedřich Smetana's grief over the loss of his young daughter, and Franz Schubert's and Richard Strauss's end-of-life musical testaments—these are a few of the things that we will experience during *Epiphanies*.

More than ever, we will cherish this very special time with you!

Gloria Chien and Soovin Kim,
Artistic Directors



FESTIVAL ARTISTS

- Bella Hristova, *violin*
 Soovin Kim, *violin*
 Misha Amory, *viola*
 Jessica Bodner, *viola*
 Zlatomir Fung, *cello*
 Clancy Newman, *cello*
 Marcy Rosen, *cello*
 David Shifrin, *clarinet*
 Gloria Chien, *piano*
 Arianna Zukerman, *soprano*
 Jennifer Johnson Cano, *mezzo-soprano*
 Kelly Markgraf, *baritone*
 FLUX Quartet
 Tom Chiu, *violin*
 Conrad Harris, *violin*
 Max Mandel, *viola*
 Felix Fan, *cello*
 Parker Quartet
 Daniel Chong, *violin*
 Ken Hamao, *violin*
 Jessica Bodner, *viola*
 Kee Kim, *cello*
 Doug Fitch, *director,*
A Song by Mahler
 Nicholas Houfek, *lighting director,*
A Song by Mahler
 David Serkin Ludwig,
resident composer
 Alan Bise, *recording producer*
and engineer
 Young Artist Quartet
 Hannah Chaewon Kim, *violin*
 Aileen Chung, *violin*
 Julian Seney, *viola*
 Jonah Ellsworth, *cello*

All events at
**ELLEY-LONG
 MUSIC CENTER**
 unless otherwise noted.

VENUES

ELLEY-LONG
 MUSIC CENTER
 at St. Michael's College
 223 Ethan Allen Avenue
 Colchester, VT

ST. PAUL'S CATHEDRAL
 2 Cherry Street
 Burlington, VT

ALL SOULS INTERFAITH
 GATHERING
 291 Bostwick Farm Road
 Shelburne, VT

FESTIVAL AT A GLANCE

SATURDAY 8/21 p.2
 7:30 pm CONCERT *Last Songs*

SUNDAY 8/22 p.3
 3:00 pm CONCERT *Swan Song*

MONDAY 8/23 p.8
 9:30 am INSIDE PITCH: *Franz Schubert's Final Year* with David Ludwig
 11:00 am MASTERCLASS Young Artist Quartet with Marcy Rosen

TUESDAY 8/24 p.9
 11:00 am ARTIST SPOTLIGHT *From My Life* with the Parker Quartet
 ALL SOULS INTERFAITH GATHERING
 1:30 pm INSIDE PITCH: *Robert and Clara Schumann*
The Spring of Hope and Winter of Despair with David Ludwig
 ALL SOULS INTERFAITH GATHERING

WEDNESDAY 8/25 p.11
 11:00 am ARTIST SPOTLIGHT *Songs of Today (FREE CONCERT)*
 ST. PAUL'S CATHEDRAL
 2:00 pm INSIDE PITCH: *The Making of A Song* By Mahler
 with Doug Fitch, *director/designer*

THURSDAY 8/26 p.15
 9:30 am INSIDE PITCH: *Representation in Programming Matters!*
 with Michelle Cann
 11:00 am MASTERCLASS Young Artist Quartet with Misha Amory

FRIDAY 8/27 p.17
 7:30 pm CONCERT *A Song by Mahler*

SATURDAY 8/28 p.18
 11:00 am Young Artist Quartet (*FREE CONCERT*)
 7:30 pm CONCERT *Elegy*

SUNDAY 8/29 p.19
 3:00 pm CONCERT *Love Songs*

VISUAL ARTISTS p.24-25

ARTIST BIOS p.26-39

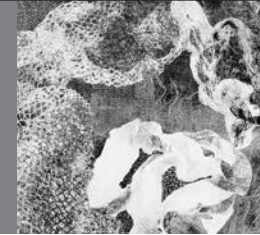
DONOR HONOR ROLL p.40-41

PLANNED GIVING/SPONSORS/THANK YOU p.42-44

FESTIVAL SPONSORS



OPENING WEEKEND



SATURDAY, AUGUST 21

Elley-Long Music Center at St. Michael's College

CONCERT IN HONOR OF JUDY WIZOWATY

7:30 PM CONCERT: *Last Songs*

String Trio in G major, op. 9, no. 1 (1797-98)
Adagio – Allegro con brio
Adagio ma non tanto e cantabile
Scherzo. Allegro – Trio
Presto

LUDWIG VAN BEETHOVEN
(1770-1827)

Soovin Kim, *violin*
Jessica Bodner, *viola*
Marcy Rosen, *cello*

Four Last Songs (1948)
Frühling
September
Beim Schlafengehen
Im Abendrot

RICHARD STRAUSS
(1864-1949)

Arianna Zukerman, *soprano*
Gloria Chien, *piano*

This concert is presented in memory of Judy Wizowaty, a passionate friend to LCCMF.



Piano generously provided by Steinway & Sons, NYC.

Concert underwritten by the Concert Artists Fund of the Vermont Community Foundation.



SUNDAY, AUGUST 22

Elley-Long Music Center at St. Michael's College

CONCERT IN HONOR OF JUNIUS POWELL & MAUREEN MALLOY

3:00 PM CONCERT: *Swan Song*

Adagio for Strings (2002)

ADOLPHUS HAILSTORK
(b. 1941)

Parker Quartet
Daniel Chong, *violin*
Ken Hamao, *violin*
Jessica Bodner, *viola*
Kee Kim, *cello*

String Quintet in C major, D. 956 (1828)

Allegro ma non troppo
Adagio
Scherzo. Presto – Trio. Andante sostenuto
Allegretto

FRANZ SCHUBERT
(1797-1828)

Parker Quartet
Marcy Rosen, *cello*

This concert is presented in honor of Junius (Jay) Powell and Maureen Malloy whose very generous bequests allowed LCCMF to create an endowment fund for the first time.

Concert underwritten by the Concert Artists Fund of the Vermont Community Foundation.



PROGRAM NOTES *Saturday 8/21*

LUDWIG VAN BEETHOVEN

String Trio in G major, op. 9, no. 1 (1797-98)

A few months before composing his first collection of string quartets, Beethoven tried his hand at the string trio. A string trio lacks the second violin present in a quartet, making it less full-sounding and arguably a more challenging ensemble for composers to manipulate.

The op. 9 string trios fall into Beethoven's early period. His works from that time used the musical language of his contemporaries Haydn and Mozart, but Beethoven pushed at the outer edges of the genre in several ways. Early on his music featured the harmonic complexity, length, and dramatic shifts in mood that would later come to define his most famous works.

An example of Beethoven's innovative approach to harmony appears in the first movement of op. 9, no. 1. After a slow introduction, the lively first theme is, of course, in G major. Instead of traveling to the traditional dominant key of D major, however, the second theme appears in D minor. At the time, this would have been more surprising to listeners than it feels to us today.

The expressive, elegant second movement is in the key of E major—distant to this work's home key of G major, and a larger-scale example of Beethoven's harmonic experimentation. This movement also features some of the intense shifts in mood that factor in much of Beethoven's output, although they are softened here by the rhythmic steadiness of near-constant triplets.

The length of this trio also foreshadows the breadth of Beethoven's future works. String trios of this time period were typically three movements long. In all three trios of op. 9, however, Beethoven opted for the weightier four-movement structure. The third movement of op. 9 no. 1 is a lighthearted scherzo, merry and certainly not dramatic. Beethoven saves the drama for the Presto finale. The forward momentum here is unstoppable, although a soaring secondary theme, doubled at the octave by the violin and viola,

functions as a beautiful distraction. The composer's joy is evident in this finale, and the spectacle comes from the musical material rather than from the composer's personal turmoil. The most intense struggles of Beethoven's life were still to come.

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RICHARD STRAUSS *Four Last Songs* (1948)

Richard Strauss did not title his so-called *Four Last Songs*. In fact, each of these songs were written individually in 1948, collected and labeled as a cycle only after the composer's death. Perhaps this helps explain why each song ends with a strong cadence that lingers for a long while on its final chords. That's an unusual feature, one that here underscores the firm sense of finality behind the music.

Strauss may not have explicitly conceived of these as "last" songs, but they are undeniably a farewell. By 1948, Strauss had lived through both world wars, and his attempts to emerge unsullied by their politics were not successful. Strauss came under fire for accepting an appointment to the Nazi regime's State Music Bureau, though he was later released from the position for refusing to remove the name of his Jewish friend and librettist, Stefan Zweig, from publicity materials. Whatever we choose to make of Strauss' actions in the face of the Nazis, Strauss himself regarded the Second World War as "the most terrible period in human history." The music Strauss wrote after the war was notably retrospective: it returns to a traditional Romantic style, much more like the music of his youth than some of his more modern offerings.

Familiar Romantic lyricism pervades this song cycle, which is marked by an aesthetic less tragic than it is wistful. These *Four Last Songs* are scored for soprano, a fitting choice considering Strauss' life-long love affair with the soprano voice. This must have been inspired at least in part by Strauss' wife Pauline de Ahna, herself a famous soprano.

Each of the poems in this work—the first three by *Siddhartha* author Hermann Hesse and the last one by Schumann favorite Joseph Eichendorff—deals with death in some way. The first in the cycle is *Frühling* (Spring), which Hesse opens by placing its speaker in darkness (sometimes translated as "shadowy crypts"). Strauss meets this image with a push and pull of familiar Romantic harmonies to represent the contrasting allusions to darkness and spring. The second poem, *September*, concludes with the image of summertime closing its weary eyes to rest. Strauss offers a lush, peaceful musical mood throughout this second song, depicting the gentle dying of a season.

The third and fourth songs in this cycle also invoke the familiar metaphor of sleep as death. Hesse's *Beim Schlafengehen* (Going to Sleep) tells the tale of a weary person sinking to slumber whose soul soars into the night's magic. Strauss' musical setting briefly implies activity and weariness before relaxing into an expansive repose. The final song, *Im Abendrot* (At Sunset) was actually the first of the last songs Strauss wrote. It is the only one whose poem explicitly mentions death.

When death finally arrives in "Im Abendrot," Strauss marks the moment with a quote from his tone poem *Death and Transfiguration*. Strauss wrote that piece in his 20s. By quoting it here at the end of his life, this great master—who wrote his first song at age six and this last at 84—brings his music full circle.

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LAKE CHAMPLAIN CHAMBER MUSIC FESTIVAL

SATURDAY 8/21 Concert *in Memory of Judy Wizowaty*



Judy Wizowaty (1930-2020) was upbeat and intellectually curious. She read widely and loved researching presentations for her book groups and Friends in

Council. The OED was her friend. She thrived on stimulating conversation, wine and good food and sharing her beautiful art-filled home—and music. In her later years, she often practiced the piano several hours a day, though her high standards kept her from playing much for others.

Judy grew up in Memphis and Cambridge, Mass., and went to Wellesley at 16, majoring in philosophy but excelling at bridge. She married Jerry Wizowaty in 1952 and had three children—Suzi, Eric (who predeceased her in 1975), and Gigi. While living in Europe in the 1960s, Judy developed the passion for art that led eventually to her PhD from UT Austin, on the Adam and Eve iconography of sculptured stones in Great Britain(!). She and Jerry moved to Vermont in 2004 (he died in 2005).

Judy appreciated Vermont's politics, her neighbors and friends, and living by the lake. She had strong opinions. She loved this festival.

PROGRAM NOTES *Sunday 8/22*

ADOLPHUS HAILSTORK *Adagio for Strings* (2002)

Adolphus Hailstork (b. 1941) is a distinguished voice in American music. He holds the traditional degrees of a master composer, including a BM and MM from the Manhattan School of Music and doctorate from Michigan State. However, Hailstork holds an educational distinction even more prestigious than those: he is member of the elite cadre of American composers to have studied with famed teacher Nadia Boulanger.

Hailstork's *Adagio for Strings* calls to mind not just the Barber work of the same name, but also the *Lyric for Strings* composed by another famed Boulanger pupil, George Walker. All three of these adagios originated in the first string quartets of their respective composers, all as second movements. Hailstork pays direct homage to this adagio tradition by writing in a soaring, lyrical, contrapuntal style. That said, the opening of Hailstork's glorious five-minute adagio is perhaps a bit more angular and dissonant than you would expect. The jagged attitude of its opening bars makes this music's eventual turn to unrestrained consonance all the sweeter.

Hailstork's program note for his first string quartet is relevant to the *Adagio*'s listeners. He writes, "*My String Quartet No. 1* (2002) was written for and dedicated to the Virginia Chamber Players. All the material in this work was derived from the melody of the second movement (*Adagio*). That movement is an elaborated transcription of a song I wrote for the choir at the unitarian Church of Norfolk where I serve as Choir Director." As listeners to Hailstork's *Adagio*, we are invited to indulge in the beauty of a Hailstork song that served as the impetus for an entire quartet.

Hailstork's *Adagio* is a remarkable accomplishment. It is able to stand on its own, and yet it also contributes to both Hailstork's first quartet as a whole and the distinctly American tradition of sublime adagios for strings.

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FRANZ SCHUBERT *String Quintet in C major, D. 956* (1828)

One of the most prolific composers in history, Franz Schubert began work on his Cello Quintet in the final weeks of his life, during which time he also composed his three last piano sonatas (D. 958-60), as well as several sacred works for symphonic forces, chorus, and soloists. Purchased posthumously from his brother Ferdinand by the publishing house of Diabelli in 1829, Schubert's autographed manuscript remained shelved until the first public performance in 1850 by Josef Hellmesberger's quartet and cellist Josef Stransky, at the Musikverein in Vienna.

The first of four movements begins in C major, and at once strikes one with its vitality, strength, and uncanny lucidity for a composer so very nearly on his deathbed. The principal thematic material is vigorous and spontaneous, with subtle use of repeated tones in inner voices. Schubert's most natural mode of expression, the *lied* or "art song," is manifested by the two cello during the second principal theme in E-flat major. Indeed, most of the movement involves development of this second theme—it is an undercurrent of expressive melody that later emerges in its final form, an arrestingly beautiful duet for viola and first cello.

The second movement begins in E major with a serene remembrance of the first movement, as the second cello reprises its plucked ostinato. A soft yet urgent accompaniment echoed by delicate, bird-like refrains in the first violin reminds the modern listener of 20th-century composer Olivier Messiaen. The abrupt shift to F minor, signaling the arrival of the second of three sections, is terrifyingly virtuosic. Schubert's formidable technique births an impenetrably dense wall of sound. As the movement returns to E major and draws to a close, the two opposing sentiments are reconciled in a brief four-bar coda. The third movement begins again in C major with a sound completely alien to music of the 18th-century: "quintal" harmony (chords built on the musical interval of a fifth), a sonority more closely identified with the music of 20th/21st-century composer Gyorgy Ligeti. One might consider that the resonant

potential of two celli prompted Schubert to choose the opening sonority. Displacement of the primary beat propels the scherzo forward with astonishing intensity. Moving again in radical key structure, the second theme (another lieder-inspired melody, full of majesty and solitude) in D-flat major exploits the three lower voices to great effect. A return to the opening material catapults the five instruments raucously toward the movement's end.

In the fourth and final movement, Schubert returns to the pedal point of repeated tones as an anchoring device for his harmony. He cleverly disguises the key of C major by beginning in C minor, and continues with a lyrical second theme in G major. What follows is development of mainly primary thematic material that adroitly moves through extremely remote key areas, arriving at a reprise in C major of both first and second themes. In a series of sequential transformations,

Schubert returns to the opening sonority of C minor for a brisk coda marked "*Piu Allegro*," concluding ambiguously in a minor-inflected C major. It would be an incredible feat for any composer to create a single work containing four movements of singularly memorable and expansive melodies, but given Schubert's abilities as a gifted and prolific lieder composer, it is no surprise. One may consider that this piece may well be his final statement of song played by a quintet of strings.

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DURING THE WEEK



MONDAY, AUGUST 23

Elley-Long Music Center at St. Michael's College

9:30 AM INSIDE PITCH

Burn and Rave at Close of Day: Franz Schubert's Final Year with David Ludwig

The final year of Schubert's life was full of financial hardship, emotional turmoil, and pervasive illness. It was also one of the greatest periods of creative output in the history of music that birthed such compositions as *Winterreise*, the Ninth Symphony, the String Quintet in C major, and numerous other beloved piano, vocal, and chamber works. This first Inside Pitch of *Epiphanies* focuses on a composer who persevered through miserable circumstances to end his life with one creative triumph after another.

11:00 AM MASTERCLASS Young Artist Quartet with Marcy Rosen

Our talented Young Artist Quartet, students from New England Conservatory, works on the first two movements of this great Bartók string quartet with festival cellist Marcy Rosen. This two-part series continues on Thursday 8/26.

String Quartet No.1, Sz. 40 (1909)

BÉLA BARTÓK
(1881-1945)

Young Artist Quartet
Hannah Chaewon Kim, *violin*
Aileen Chung, *violin*
Julian Seney, *viola*
Jonah Ellsworth, *cello*

TUESDAY, AUGUST 24

All Souls Interfaith Gathering

11:00 AM ARTIST SPOTLIGHT

From My Life with the Parker Quartet

Quartet in A major, op. 41, no. 3 (1842)

Andante espressivo – Allegro molto moderato

Assai agitato

Adagio molto

Finale. Allegro molto vivace

ROBERT SCHUMANN
(1810-1856)

Quartet No. 1 in E minor, "From My Life" (1876)

Allegro vivo appassionato

Allegro moderato à la Polka

Largo sostenuto

Vivace

BEDŘICH SMETANA
(1824-1884)

Parker Quartet
Daniel Chong, *violin*
Ken Hamao, *violin*
Jessica Bodner, *viola*
Kee Kim, *cello*

Concert underwritten by the Concert Artists Fund
of the Vermont Community Foundation.



1:30 PM INSIDE PITCH

Robert and Clara Schumann: the Spring of Hope *and Winter of Despair* with David Ludwig

When Clara and Robert Schumann married in September of 1840, two of the greatest classical musicians joined into a storied partnership. For Robert, struggles with mental health took him from the heights of manic periods of creativity to the depths of debilitating depression. In the same year of his marriage to Clara he wrote nearly 140 songs, followed by a year of writing for orchestra, and then another year of composing some of the most frequently performed chamber works in the repertoire. This Inside Pitch explores Clara and Robert Schumann's iconic relationship, and delves into Robert's works from the "Year of Song" and "Year of Chamber Music."

PROGRAM NOTES *Tuesday 8/24*

ROBERT SCHUMANN

Quartet in A major, op. 41, no. 3 (1842)

Schumann focused on certain genres for discrete periods of time. 1842 was a chamber music year, during which he composed the three op. 41 string quartets, his famous piano quintet, and a piano quartet. Although the composer struggled with bouts of depression during this time, it was largely a fruitful period in Schumann's compositional life. He had completed over one hundred art songs in 1840 and two symphonies in 1841.

As always, Schumann set out to compose his quartets having deeply studied the works of composers who came before. The first movement of op. 41, no. 3 has a very Beethovenian introduction. A "falling fifth" motive can be heard several times, but the melody is not fully formed and the harmonic backdrop is ambiguously chromatic. Once the body of this sonata-form movement gets going, Schumann presents the motive as part of his main theme, then goes on to develop it in a variety of keys and textures. In the final moments, the falling fifth achieves a feeling of resolution, played by the cello in the home key of A major.

For his second movement, Schumann trades out the usual scherzo for a theme and variations with a distinctly scherzo-like character. The second variation is highly contrapuntal, another nod to Beethoven (and, of course, to Bach). By contrast, Schumann's romanticism is on full display in the adagio third movement. The lyrical opening transforms into a brooding texture anchored by a rhythmic ostinato in the second violin. Over this slowly churning backdrop, the music rises to several anguished peaks before coming to a rest as the ostinato, now in the viola, slowly dies away.

The dotted rhythm of that ostinato reappears immediately in the opening of the finale, this time embedded in the movement's theme. Interestingly, the first chord of the finale is the same as the first chord of the entire piece, with identical voicing. Like much of Schumann's piano music from the previous decade, this movement is structured as several episodes of contrasting texture and mood, before galloping towards the joyful finish.

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BEDŘICH SMETANA

Quartet No. 1 in E minor, "From My Life" (1876)

Written two years after Smetana became fully deaf due to syphilis, the Czech composer's Quartet No. 1 in E Minor, subtitled *From My Life*, is an autobiographical work exploring both Smetana's personal suffering and the musical influences of his Bohemian roots.

Due to the programmatic nature of the quartet, it does not follow a specific form; rather, the four movements trace the journey of Smetana's life. The first movement depicts the composer's passionate artistic youth, and it hints at the suffering to come. The second movement is more lighthearted and references the polka, a traditional Czech dance style. Smetana loved dance as a child and composed dance music in his young adulthood. The romantic, expressive third movement evokes the composer's love for his first wife, Kateřina, who had died over a decade earlier of tuberculosis.

The final movement begins triumphantly, with lively, dancelike rhythms. In a letter to his friend, the musicologist Josef Srb-Debrnov, Smetana writes that the fourth movement "describes my discovery that I could incorporate national elements in my music, and my joy in following this path until it was terminated by the onset of my deafness, the outlook into a sad future... [and] a feeling of painful regret." The onset of Smetana's deafness appears clearly in the music, in the form of a high, sustained note that emerges halfway through the movement. This note, meant to represent the persistent ringing in the composer's ears that portended his deafness, causes a profound shift in mood. Nostalgic chords surround a gently rocking viola line as the music fades away.

Smetana composed the quartet in 1876, and in 1878 the work received a private premiere in Prague with a young Antonín Dvořák performing the substantial viola part. While Smetana is known widely for his orchestral and operatic compositions, the string quartet has become one of his most famous works of chamber music.

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WEDNESDAY, AUGUST 25

St Paul's Cathedral

11:00 AM ARTIST SPOTLIGHT *Songs of Today* FREE CONCERT

Miasma (2021)

NOKUTHULA NGWENYAMA
(b. 1976)

Bella Hristova, *violin*

Pop-Unpopped (2016)

Trap Queen (by Fetty Wap)

Work (by Rihanna)

Uptown Funk (by Mark Ronson)

CLANCY NEWMAN
(b. 1977)

Clancy Newman, *cello*

Quartet No. 5, "Rosalind" (1989)

R. MURRAY SCHAFER
(b. 1933)

FLUX Quartet

Tom Chiu, *violin*

Conrad Harris, *violin*

Max Mandel, *viola*

Felix Fan, *cello*

Concert underwritten by the Concert Artists Fund
of the Vermont Community Foundation.



Elley-Long Music Center at St. Michael's College

2:00 PM INSIDE PITCH

The Making of A Song By Mahler with Doug Fitch, *director/designer*

The brilliant and charismatic creative artist Doug Fitch was asked to design and stage Marc Neikrug's new chamber opera, *A Song By Mahler*. In conversation with Artistic Director Soovin Kim, Doug talks about the challenges of designing a single production that needed to be transported to multiple venues for performances around the country.

NOKUTHULA NGWENYAMA
Miasma for solo violin (2021)

Premiere Program Notes

Miasma: an obsolete term for night air that people from China, Europe and India have scapegoated as disease for millennia. Before the widespread acceptance of germ theory, healers from Florence Nightingale (1820-1910) to Hippocrates (460-377 BCE) and Tsao Yuan-fung (Sui Dynasty, 518-618) believed that bad air led to the spread of disease. "Pollution" in Greek, mythic miasma appears "as a contagious power that has an independent life of its own. Until purged by the sacrificial death of the wrongdoer, society would be infected by the catastrophe."¹

Although more than a century has passed since widespread acceptance of miasmatic theory, our reaction to pandemic remains similar. Viruses continue to find their way into the lived experience, creating global loss and spurring evolution not to be felt for generations. I started writing *Miasma* before the brilliant married scientists Drs. Sahin and Tureci had applied mRNA technology to help the world, believing that a sung voice of Covid-19 RNA sequences could bring us closer to understanding its behavior. While this virus has tragically impacted families around the world, it does not have malice. Most successful viruses do not kill their hosts and have aided evolution since our LUCA—last universal common ancestor—with ancient viral code embedded into functions of our current DNA.²

There is no set rule as to how proteins can be used in musical form. To understand how they could be transcribed, I first consulted with long-time friend and supporter Dr Chris Biggs, an oncologist with a PhD in genetics. It turns out protein music—music composed using the protein sequences in DNA or RNA—is not new. Many, including geneticists Susumu and Midori Ohno, believe "the all pervasive principle of repetitious recurrence governs not only coding sequence construction but also human endeavor in musical composition."³ Ross D King and Colin Angus make a case for the audification of DNA sequences,

stating that when difference notes are played together they can still be heard, whereas when different colors coexist there is an immediate blend between the two.⁴

Once *Coronavirus Unveiled* by Carl Zimmer was published in the *New York Times Magazine*, a small key-like portion of the coronavirus genome from "Tammy C. T. Lan et al.," bioRxiv quickly became the first genomic notes for *Miasma*.⁵

The genomic letters ACGU—standing for adenin, cytosine, guanine and uracil—appear as their corresponding notes with U being treated as "wild," allowing greater range and harmonic movement.

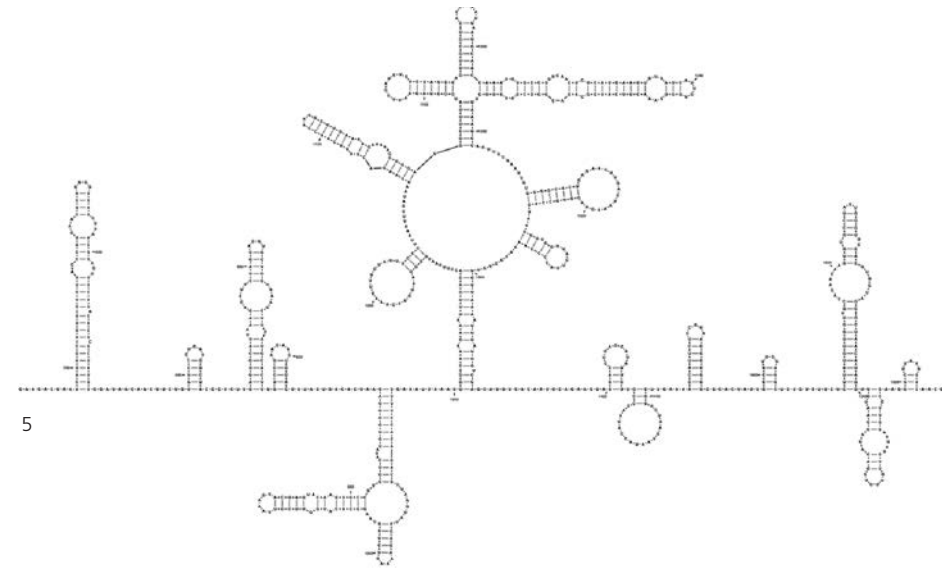
Shostakovich's flexible use of dodecaphonic techniques also served as a guide, giving me freedom to come in and out of the patterns as desired. *Miasma* starts in a lamenting adagio, gradually sinking to the first of several low distortions symbolizing pandemic realization around the world. Genomic patterns and variants B. 1. 1. 7, P1 and B. 1. 351 interrupt and gradually make themselves more prominent through the piece, finally trailing off with thirty-three As at the end.

¹ Karen Armstrong (2007). *The Great Transformation: The Beginning of Our Religious Traditions*. Random House Digital, Inc.

² Kat Arney (2020). "Viruses: Their Extraordinary Role in Shaping Human Evolution." *BBC Science Focus Magazine*. <https://www.sciencefocus.com/the-human-body/virus-human-evolution/>

³ Susumu Ohno, Midori Ohno (1986). "The all pervasive principle of repetitious recurrence governs not only coding sequence construction but also human endeavor in musical composition." *Immunogenetics*. 24 (2): 71–8. *CiteSeerX* 10.1.1.455.1625. doi:10.1007/BF00373112. PMID 3744439. S2CID 31738506.

⁴ Ross D. King, Colin G. Angus, "PM—Protein music," *Bioinformatics*, Volume 12, Issue 3, June 1996, Pages 251–252, <https://doi.org/10.1093/bioinformatics/12.3.251>

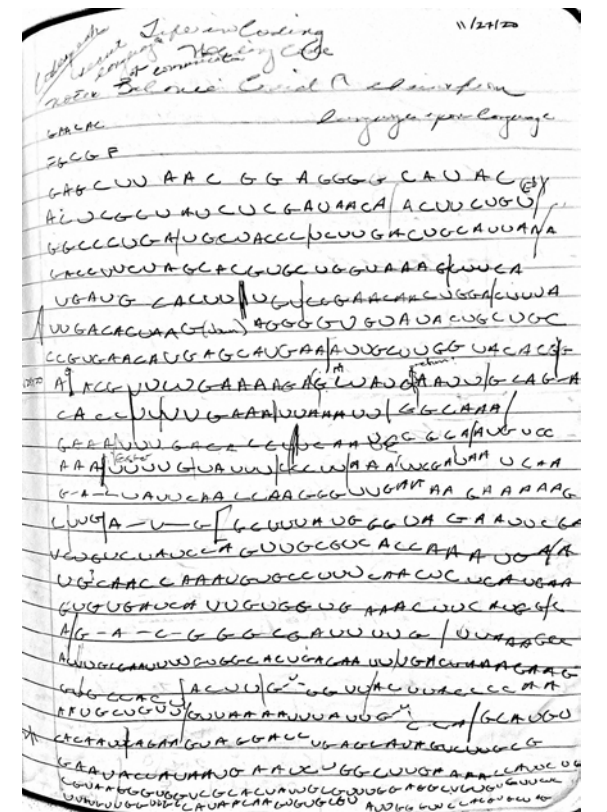


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⁵ From Carl Zimmer (2020). "The Coronavirus Unveiled," in the *New York Times Magazine*, October 9, 2020: <https://www.nytimes.com/interactive/2020/health/coronavirus-unveiled.html>

A deep heartfelt thanks goes to violinist Bella Hristova and the Young Concert Artists 'Keep Our Artists Working Fund' for encouraging this project with patience and interest. Thanks also to Glen Kwak and Zack French of the International Violin Competition of Indianapolis for inviting its premiere on their Laureate Series. Much appreciation also goes to *The New York Times* and writers Carl Zimmer and Jonathan Corum for presenting the science of the pandemic in clear and inspiring terms. Drs. Irene Marquez Biggs and Chris Biggs, thanks for continually sharing the love of science, healing, art and friendship. And, to my dear partner John Clements and loving children Sophia Ngwenyama and Edward Endo Long, many thanks for the kindness, understanding, support and fun times that inspire me to continue composing.

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⁶ Transcription of the coronavirus genome from Carl Zimmer's article into my personal notebook to keep track more easily.

PROGRAM NOTES *Wednesday 8/25*

< *Continued from previous page*

CLANCY NEWMAN

Pop-Unpopped (2016)

Inspired by the Billboard Charts

Igor Stravinsky once wrote, "My freedom will be so much the greater and more meaningful the more narrowly I limit my field of action... The more constraints one imposes, the more one frees one's self of the chains that shackle the spirit."

I was thinking along these lines when I came up with the idea for my Pop-Unpopped project, which was this: to write a solo cello caprice every month, inspired by whatever pop song was #1 on the U.S. billboard charts on the first of that month. This would impose three rigid constraints upon me: 1) The time constraint—I would have only one month to write the piece; 2) The choice of song—I would have to base my piece on whatever song was #1, whether I liked it or not; and 3) The choice of instrument—the piece had to be for solo cello, an instrument with many technical limitations.

I did the project for sixteen grueling months. There were moments of desperation beyond anything I had ever experienced before as a composer. But—like a person shipwrecked on a desert island who is forced to become hyper-creative—I think that my desperation led me down paths that I never would have considered in a normal, less constrained state of mind.

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R. MURRAY SCHAFFER

Quartet No. 5, "Rosalind" (1989)

R. Murray Schafer is internationally known as not just a composer, but also a pivotal musical thinker. He was the one to coin the now-ubiquitous word "soundscape." Before his contribution, there simply wasn't a word to describe the acoustic environments we live in.

Schafer has called himself "the father of acoustic ecology," as his writings and music are deeply concerned with the damaging effects of technological sounds on human ears. Schafer has lobbied for anti-noise legislation and the improvement of urban soundscapes. He is also well known as a music educator, especially for introducing Cageian "creative hearing" concepts to classrooms.

Schafer's compositional output transposes his concern for others into music that considers everything from incarceration to totalitarianism and—perhaps most of all—the beauty and preservation of the natural world. A number of Schafer's works are built on the concept of "soundscape." For example, his second string quartet ("Waves") derives its rhythmic structure from the intervals at which ocean waves crest.

Quartets are an important subset of Schafer's output. He has written thirteen to date, the most recent of which he composed in 2015. These are stylistically diverse works, but all share Schafer's penchant for bringing together avant-garde techniques with an expressive, even Romantic spirit. His Quartet No. 5 ("Rosalind") was commissioned in 1989 by a businessman who wanted to honor his wife's birthday. Presumably, the businessman's wife is the titular "Rosalind."

This composition won the 1991 Juno Award as Canada's best classical composition, and it's not hard to hear why. This 17-minute, through-composed work invests in modernist techniques: you'll hear wide leaps, striking glissandi, and dissonant microtonal chords. These are then seamlessly integrated into a language that is colorful and highly expressive in a more familiar fashion, embracing the sounds of total unisons, driving rhythms, and gorgeous consonances.

The action of the fifth quartet unfolds as a vivid parade of original ideas. It is built of a series of variations and recombinations of several central motivic characters. Its dynamic motivic action eventually flows toward a place of undeniable beauty. At the apotheosis of the work, fragile harmonics frame a delicate interplay between unexpected consonant harmonies. Then, Schafer reveals the work's most unconventional feature: two crotales, small metal percussion instruments, are struck and bowed by the violist. These resonate with the most stable of two note intervals, a perfect fifth. Their unusual resonance persists as the work's central motives return. High, delicate sounds both tame and transform the wild motives from the opening of the piece as a final, delicate soundscape gently fades away.

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THURSDAY, AUGUST 26

Elley-Long Music Center at St. Michael's College

9:30 AM INSIDE PITCH

Representation in Programming Matters! with Michelle Cann

The ethnocultural diversity of our nation is among our greatest strengths, but representation among performers, composers, and audience members of classical music has not reflected that diversity.

The programming of works by underrepresented composers can educate all of us, and empower our next generation. In this Inside Pitch, trailblazing pianist Michelle Cann discusses how composers such as Samuel Coleridge-Taylor, Adolphus Hailstork, and Nokuthula Ngwenyama can inspire young Black music-lovers.

11:00 AM MASTERCLASS Young Artist Quartet with Misha Amory

In part two of this series, our Young Artist Quartet explores the final movement of Bartók's first string quartet with festival violist Misha Amory.

String Quartet No.1, Sz. 40 (1909)

BÉLA BARTÓK
(1881-1945)

Young Artist Quartet
Hannah Chaewon Kim, *violin*
Aileen Chung, *violin*
Julian Seney, *viola*
Jonah Ellsworth, *cello*

LAKE CHAMPLAIN
CHAMBER MUSIC FESTIVAL | 12TH
SEASON

PROGRAM NOTES *Friday 8/27*

MARC NEIKRUG *A Song by Mahler (2018)*

A Song by Mahler is the third piece I have written in a genre that I see as a combination of theater and music. I have tried to combine these two forms in a way that addresses some of the problems I find in opera, particularly the fact that singing any set of words takes approximately three times as long as speaking them. This leads to a sense of time, which is not how we experience “real time.” Another aspect, which I have always found problematic, is the setting of purely mundane, everyday words into singing.

In these works, I have written text to be performed as in a play, while composing music which, as in an opera, conveys underlying and essential emotional context. In the previous two pieces, there was no singing at all. In this one, I employ both speech and singing. The speech is rhythmically controlled in order to synchronize with the music, but it is essentially “acted,” as in a play. The singing takes over when an emotional threshold is reached where speaking doesn’t suffice.

The play itself considers the situation of a concertizing singer who is diagnosed with early-onset Alzheimer’s. She confronts the reality of this, as does her husband, who is also her accompanist. The play is not an attempt at documenting the myriad aspects of the disease. It is, rather, an attempt to address the specific emotional evolution of this couple, touching on their love and their particular relationship to music.

I have used one Mahler song, “Liebst du um Schönheit” (If You Love for Beauty), as a vehicle for the story. It is the song the play’s singer always performed as her last encore in concerts. I place a master class early in the play in order to explain the deep meaning of the song for her personally, and in order for our audience to understand it. Her gradual deterioration and her husband’s attempts to adjust, while also trying to keep his wife connected through music, lead to an eventual resolution and an evolved sense of their love.

©2021 Marc Neikrug

Photo by Tom Emerson. Courtesy of Chamber Music Northwest.



FRIDAY, AUGUST 27

Elley-Long Music Center at St. Michael’s College

7:30 PM **CONCERT: *A Song by Mahler***

A Song by Mahler (2018)

MARC NEIKRUG
(b. 1946)

An LCCMF co-commission with Chamber Music Northwest, La Jolla Chamber Music Festival, and the Chamber Music Society of Lincoln Center.

Jennifer Johnson Cano, *mezzo-soprano*
Kelly Markgraf, *baritone*

David Shifrin, *clarinet*
FLUX Quartet
Tom Chiu, *violin*
Conrad Harris, *violin*
Max Mandel, *viola*
Felix Fan, *cello*

Doug Fitch, *director*
Nicholas Houfek, *lighting designer*

Concert underwritten by an anonymous donor and the Concert Artists Fund of the Vermont Community Foundation.



LAKE CHAMPLAIN
CHAMBER MUSIC FESTIVAL | 12TH
SEASON

CLOSING WEEKEND

SATURDAY, AUGUST 28

Elley-Long Music Center at St. Michael's College

11:00 AM Young Artist Quartet *FREE CONCERT*

String Quartet No.1, Sz. 40 (1909)

Lento

Allegretto

Allegro vivace

BÉLA BARTÓK
(1881-1945)

Young Artist Quartet

Hannah Chaewon Kim, *violin* • Aileen Chung, *violin*

Julian Seney, *viola* • Jonah Ellsworth, *cello*

CONCERT IN HONOR OF SAMIK CHATTOPADHYAY

7:30 PM CONCERT: *Elegy*

Quintet in F-sharp minor for clarinet and strings (1895) SAMUEL COLERIDGE-TAYLOR

Allegro energico

Larghetto affettuoso – Molto espressivo

Scherzo. Allegro leggiero

Finale. Allegro agitato – Poco più moderato - Vivace

(1875-1912)

David Shifrin, *clarinet*

Bella Hristova and Soovin Kim, *violins*

Misha Amory, *viola*

Clancy Newman, *cello*

Piano Trio in G minor, op. 15 (1854-55)

Moderato assai – Più animato

Allegro, ma non agitato

Finale. Presto

BEDŘICH SMETANA
(1824-1884)

Bella Hristova, *violin*

Clancy Newman, *cello*

Gloria Chien, *piano*

*Concert is made possible by a generous donation from
Somak Chattopadhyay and Pia Sawhney in Memory of Samik Chattopadhyay.*

SUNDAY, AUGUST 29

Elley-Long Music Center at St. Michael's College

CONCERT IN HONOR OF ANN B. EMERY

3:00 PM CONCERT: *Love Songs*

Gedichte aus Friedrich Rückert's Liebesfrühling (selections)
(1840-41)

O ihr Herren, op.37 no.3 (Robert)

Liebst du um Schönheit, op.37, no. 4 (Clara)

Rose, Meer und Sonne, op.37, no.9 (Robert)

Warum willst du and're fragen, op.37, no.11 (Clara)

Widmung, op.25, no.1 from Myrthen (Robert)

ROBERT SCHUMANN
(1810-1856)

CLARA SCHUMANN
(1819-1896)

Jennifer Johnson Cano, *mezzo-soprano*

Gloria Chien, *piano*

Piano Quartet in E-flat major, op. 47 (1842)

Sostenuto assai – Allegro ma non troppo

Scherzo. Molto vivace

Andante cantabile

Finale. Vivace

ROBERT SCHUMANN
(1810-1856)

Soovin Kim, *violin*

Misha Amory, *viola*

Zlatomir Fung, *cello*

Gloria Chien, *piano*

Concert is made possible by a generous donation from the Emery family in honor of Ann.



*Saturday & Sunday Concerts also underwritten
by the Concert Artists Fund of the Vermont Community Foundation.*



Piano for both Saturday & Sunday Concerts generously provided by Steinway & Sons, NYC.

PROGRAM NOTES *Saturday 8/28*

SAMUEL COLERIDGE-TAYLOR Quintet in F-sharp minor for clarinet and strings (1895)

Considered a musical genius during his short life, Coleridge-Taylor was born in 1875 to an English mother and a Sierra Leonean father. He grew up in London and attended the Royal College of Music, where he was one of the school's first Black students. At just 20 years old he completed the Clarinet Quintet, a fully mature work that belies the composer's young age.

Brahms had composed his clarinet quintet four years before, and it was considered so momentous a work that no composer could escape its influence. Coleridge-Taylor was eager to try, however. Upon hearing the result, his teacher Charles Villiers Stanford exclaimed "You've done it, me boy!"

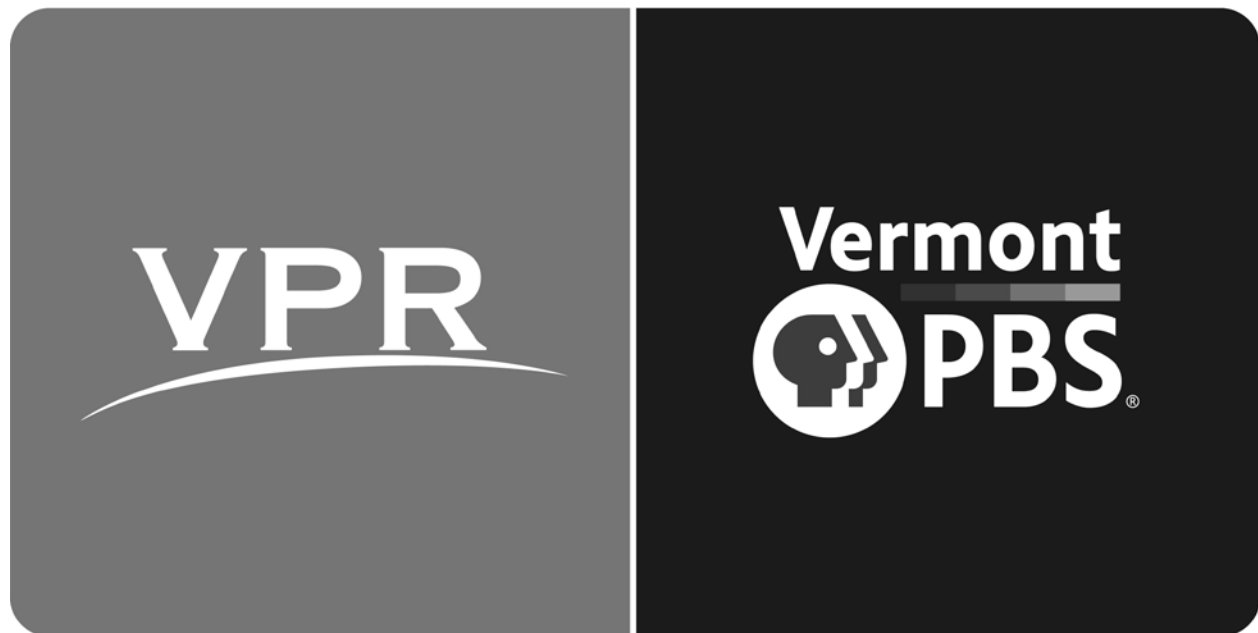
Many have noted the influence of Dvořák rather than Brahms in this clarinet quintet. Several themes in the work have a hint of Eastern European folk music, including the opening theme of the first movement. Forceful pizzicato and modal harmonies add to this impression. The particular combination of clarinet and

strings brings out the warmth of Coleridge-Taylor's sound world, and the tranquil second movement is particularly striking. The strings are muted for the majority of the movement while the clarinet shines as the main melodic player.

The third movement is a brisk scherzo, with pizzicato returning as a prominent part of the texture. The clarinet carries the melody during the more lyrical trio section. The fourth movement opens with a lively, folk-like melody in the clarinet which is quickly taken up by the strings. A tender moment occurs near the end, when the clarinet re-introduces the melody from the second movement. Then the tempo picks back up, propelling the piece toward its joyful conclusion.

Unlike most works of chamber music, all four movements are near the same length, with the second movement clocking in slightly shorter than the others. This clarinet quintet is a work of beautiful balance and warmth, showcasing a confident young composer at the beginning of his career.

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Together For Vermont

BEDŘICH SMETANA Piano Trio in G minor, op. 15 (1854-55)

Smetana composed his Piano Trio in G minor early in his career, at the age of 30, and at a time of intense personal loss. His eldest daughter, Bedřiška, who at four had already shown remarkable musical potential, had just died of scarlet fever. Another daughter, Gabriela, had perished the year before. Smetana began work on the Piano Trio shortly after Bedřiška's death and dedicated the piece to her memory.

When the piece was premiered in 1855, both the audience and critics were lukewarm in response. It wasn't until Smetana played the trio for Liszt, a composer he had long admired, that the work gained wider renown. Upon hearing it Liszt was deeply moved, and he arranged for additional performances in Germany and Austria.

The somber work has three movements, all in G minor. The first movement begins with a striking theme that cries out from the violin's throaty G string. This intense mood of mourning persists, with the occasional lighthearted moment. Midway through the movement, a beautiful, improvisatory-sounding piano solo appears. It is soon cut off by the return of the tragic violin solo.

The second movement is a scherzo with two distinct trio sections. The first has a wistful, childlike mood, while the second sounds noble, almost severe. Some listeners have interpreted these two contrasting sections as portraits of Bedřiška as a child and as the woman she may have become. Smetana, however, said nothing during his lifetime of a specific programmatic meaning to this movement or the trio as a whole, beyond its dedication to Bedřiška.

The finale begins turbulent and virtuosic, a rondo with beautiful contrasting sections. One of these commences with a soaring theme in the cello, which the piano then explores in a flourishing passage reminiscent of its solo in the first movement. Despite a slow, elegiac section near the close of the piece, the last moments are a forceful burst of G major. Rather than seeming hopeful, however, this final phrase sounds almost manic with grief.

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SATURDAY 8/28 Concert in Memory of Samik Chattopadhyay



Samik (aka Prince) Chattopadhyay was a friend of the festival for many years. He passed in late June of this year prematurely at the age of 38. He spent much of his early childhood in Vermont.

Samik was a very talented amateur musician who had a lifelong passion for the performing arts. He had a particular love and facility with mathematics and with the violin. He also excelled on the piano and occasionally composed original music of his own.

In high school, Samik was a Pennsylvania Governor Scholar and an Interlochen Center of the Arts Governor Scholar.

Samik, his brother Somak Chattopadhyay and his sister-in-law, Pia Sawhney (current LCCMF Board Member) attended many LCCMF concerts together. The time they spent together with Samik in Vermont during the festival each year will be something they will always treasure.

His entire family misses him dearly and would like to dedicate this concert to his memory. He is survived by his parents (Somnath and Mandira Chattopadhyay), his brother Somak Chattopadhyay, his sister Parama Chattopadhyay and his sister-in-law, Pia Sawhney.

PROGRAM NOTES *Sunday 8/29*

CLARA AND ROBERT SCHUMANN *Gedichte aus Friedrich Rückert's Liebesfrühling (selections) (1840-41)*

O ihr Herren, op.37 no.3 (Robert)

Liebst du um Schönheit, op.37, no. 4 (Clara)

Rose, Meer und Sonne, op.37, no.9 (Robert)

Warum willst du and're fragen, op.37, no.11 (Clara)

Widmung, op.25, no.1 from *Myrthen* (Robert)

Clara Schumann was initially hesitant to compose art songs. She had been touring as a concert pianist since age eleven, and as part of her musical education had composed several works for piano, including a concerto. But when her husband Robert suggested in 1840 that she try her hand at lieder, she insisted she had no talent for working with text. For Christmas that year, however, Clara composed three songs as a gift to Robert. This laid the groundwork for their collaboration the following year on *Gedichte aus Liebesfrühling*, a setting of romantic poems by Friedrich Rückert. Robert, who was in the midst of a highly creative period, completed his nine songs of the cycle in January of 1841; Clara added three in June, and Robert surprised his wife with an engraved and published version for her birthday in September.

O ihr Herren, composed by Robert, is a brief and buoyant expression of the sentiment in Rückert's poem, that a nightingale's song is worth as much as the riches of great lords. In the cycle, it is immediately followed by *Liebst du um Schönheit*, a poem about love that goes beyond the superficial. Clara's flowing, serene setting ends with a lovely piano melody, as if the instrument is commenting on what the singer has just expressed. Robert's setting of *Rose, Meer und Sonne* is the longest song of the set. Peaceful, rocking piano chords set a backdrop to the poem, in which the speaker reflects extensively on the radiance of his beloved, comparing her a rose, the sea, and the sun. Clara's soaring melodies and simple piano accompaniment illuminate the text of *Warum willst du and're fragen*, in which the speaker urges his beloved to trust him.

Although Robert's *Widmung* is not from Op. 37, it is also a Rückert setting and an ardent expression

of his love for Clara. It is the first song of his Op. 25 *Myrthen* cycle, which was composed as a wedding gift to Clara in 1840. With moments of both peace and instability packed into two minutes of music, Robert expresses the complex range of emotions that accompany romantic love. The four note descending "Clara motif" is present here, as it is in many of Robert's compositions. Despite the turbulent periods of their marriage, owing mainly to Robert's mental health struggles, Clara and Robert's relationship was one of the great partnerships of music history.

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ROBERT SCHUMANN *Piano Quartet in E-flat major, op. 47 (1842)*

Schumann had first attempted a piano quartet at age nineteen, but that piece—in C minor—remained unpublished during the composer's lifetime. When he set out to compose his piano quartet in 1842, he chose the key of E-flat major. Just weeks before, Schumann had completed his now-famous piano quintet in the same key. E-flat major had come to be associated with heroism due to Beethoven's bold works in that key, including the Symphony No. 3 ("Eroica") and the Emperor Concerto. Around this time, Robert and Clara Schumann were spending their evenings studying the works of Beethoven, among others.

The first movement begins with a hushed, hymn-like introduction, a series of alternating statements between the strings and piano. A faster version of the four-note motif from these opening moments becomes the first theme of the main body of this movement. Schumann shows his mastery of sonata form as he develops his themes through a variety of textures, often gravitating towards contrapuntal writing.

The second movement, a scherzo, rushes by in a blaze of mischievous melodic imitation. There are two trio sections rather than the traditional one, making the form a rondo (ABACA), but the trios seem barely to interrupt the movement's forward momentum.

The third movement, marked *Andante cantabile*, centers on an aching cello melody. Always fixated on imitation, Schumann develops this melody into a contrapuntal duet with the violin. The piano shines during a choral-like texture in the G-flat major middle section. When the opening melody returns, this time in the viola, it is accompanied by a jaunty violin line and staccato piano. The cello then takes the melody one final time amidst a gauzy texture of sustained notes in the other strings and rocking chords in the piano, in perhaps the most beautiful moment of the entire work. The cello, with its lowest string tuned unusually down to B-flat, settles on that note while the other instruments carry the music into its restful coda.

In the energetic finale, Schumann more fully realizes his contrapuntal inclinations in the form of a fast fugue, continuing a tradition of fugal finales that Mozart and Beethoven had established decades earlier. This complex counterpoint alternates with more lyrical sections, propelling this movement to its triumphant close.

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COLLABORATING WITH VISUAL ARTISTS

The LCCMF has been fortunate in enlisting creative Vermont artists to enhance our brochures, posters, and program book. These artists have helped spread the word about the extraordinary music and musicians that LCCMF brings to Burlington each summer.

LYNNE BOND

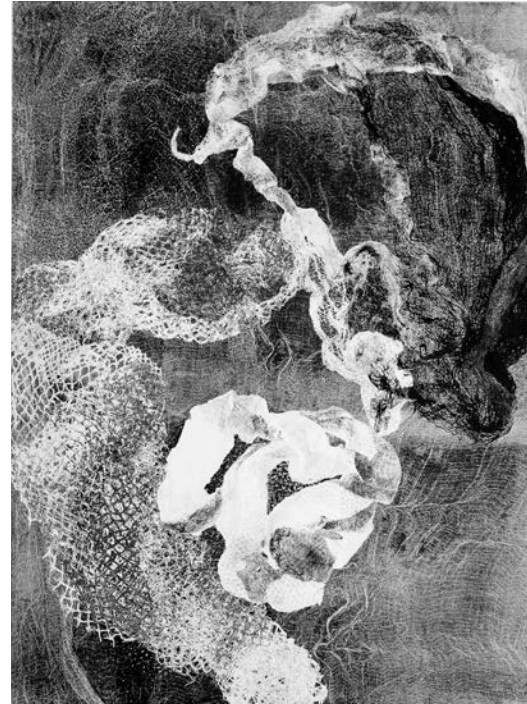


The images generously provided by Lynne Bond for this season were extracted from a larger, gestural monoprint of multiple layers of oil on paper, 18" wide and 24" tall.

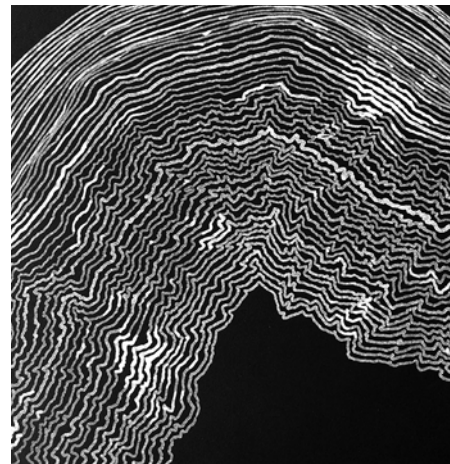
Here's what Lynne says about her life and work.

I am interested in the ways that elements on both sensory and conceptual levels interact with one another, including the relationships and transactions between parts and wholes. How do individual elements and identities interrelate and combine to form larger entities and narratives? What is the relationship between the individual elements and the whole, and how do we experience the fluidity of their boundaries?

For the past 20 years I have created primarily abstract three-dimensional works using wood, stone, metals, and fiber, often layering materials to consider relationships that are characteristic of humans and nature. I began printmaking in 2014 and use my art-making to examine many of the issues of identity, belonging, and community that were central to my scholarship as a professor of Developmental and Community Psychology at The University of Vermont from 1976 through 2014. I am now Professor Emerita and reside in Charlotte, Vermont.



Untitled by Lynne Bond
LCCMF 2021 Season

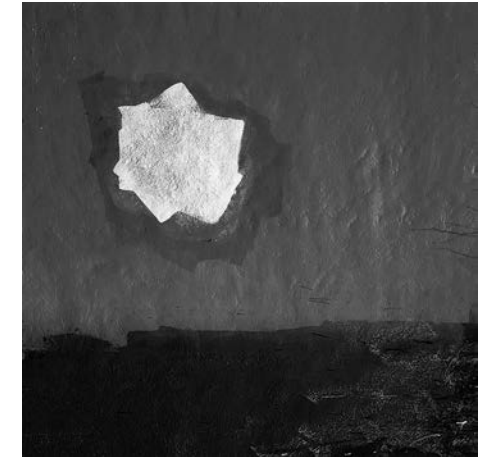


Untitled by Lynne Bond

We are grateful to Marilyn Gillis, 2019, Stephanie Kossmann, 2018, Jerome Milks, 2017, Douglas Biklen 2016, Lyna Lou Nordstrom 2015, and Carol MacDonald 2014 who have allowed us to use their works in years past.



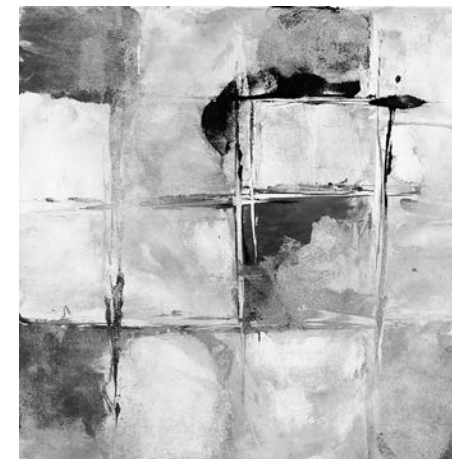
Photo by Jerome Milks,
LCCMF 2017 Season



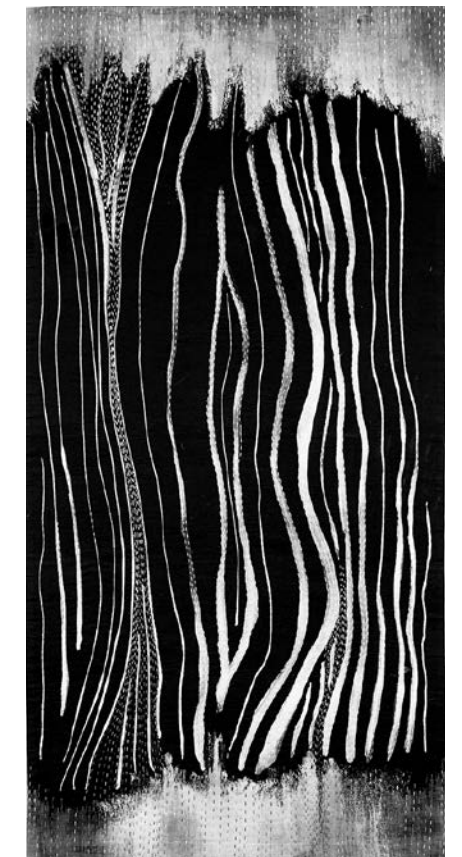
Star Over Rothko by Douglas Biklen,
LCCMF 2016 Season



Autumn Serenade by Lyna Lou Nordstrom,
LCCMF 2015 Season



Brume, by Stephanie Gwen Kossmann
LCCMF 2018 Season



Fault Lines 3 by Marilyn Gillis
LCCMF 2019 Season

ARTIST BIOS

MISHA AMORY, VIOLA



Violist Misha Amory is an eminent soloist, chamber musician and teacher. He is a founding member of the internationally acclaimed Brentano String Quartet, which has concertized on five continents for more than twenty years, has recorded extensively, and currently serves as ensemble-in-residence at the Yale School of Music. Misha is also a member of the viola faculty at the Juilliard School and at the Curtis Institute of Music, and has given masterclasses at numerous other schools and festivals. A winner of the Naumburg Viola Award, Misha attended Yale College and the Juilliard School, and was a student of Heidi Castleman, Caroline Levine and Samuel Rhodes. His latest recording features the complete unaccompanied sonatas and partitas of J.S. Bach, with his wife, Hsin-Yun Huang.

ALAN BISE, RECORDING PRODUCER AND ENGINEER



Alan Bise is a Grammy Award-winning producer and has served as Classical Producer for Azica Records since 1999. He is Director of Recording Arts and Services and a faculty member in the Audio Recording Degree Program at the Cleveland Institute of Music. He is the owner of Thunderbird Records which is dedicated to releasing musical works of contemporary American Indians. Known for helping to create exciting and passionate projects, Alan produced the Grammy winning record *Play* performed by guitarist Jason Vieaux, the 2015 Best Classical Instrumental Solo. Other records produced by Alan have received Grammy Nominations, Latin Grammy Nominations, Native American Music Awards and appeared on the Billboard Classical Chart and Amazon Best Sellers list. His recording of the Brentano String Quartet (Late Beethoven, Vol. 1) was selected as a Gramophone "Editor's Choice." He is also committed to new audience development and created and produced *Offbeat*, a successful radio show that gives listeners an inside look in the world of classical music in a unique manner.

A graduate of the Cleveland Institute of Music, Alan has produced records for Azica, Decca, Naxos, Albany/Troy, EMI/Universal, Summit, AEON, Crystal, CRI, Walden, Skarbo, and Nuscope. He recently completed two movie soundtracks for worldwide release. *A Late Quartet* stars Christopher Walken and Phillip Seymour Hoffman among others, and features the Brentano String Quartet performing the soundtrack, released on Decca Records. Alan also produced music for Academy Award nominee Terrence Malick's *To the Wonder* starring Ben Affleck, Rachel McAdams, and Javier Bardem.

JESSICA BODNER, VIOLA



Jessica Bodner, described by *The New York Times* as a "soulful soloist", is the violist of the Grammy Award-winning Parker Quartet. A native of Houston, TX, Jessica began her musical studies on the violin at the age of two, then switched to the viola at the age of twelve because of her love of the deeper sonority.

Jessica is a faculty member of Harvard University's Department of Music in conjunction with the Parker Quartet's appointment as Blodgett Quartet-in-Residence. She has held visiting faculty positions at the New England Conservatory and Longy School of Music and has given masterclasses at institutions such as Eastman School of Music, Amherst College, University of Minnesota, and at the El Sistema program in Venezuela.

Jessica has recently appeared at venues such as Carnegie Hall, 92nd Street Y, Library of Congress, Concertgebouw (Amsterdam), Wigmore Hall (London), Musikverein (Vienna), Philadelphia Chamber Music Society, and Seoul Arts Center, and has appeared at festivals including ChamberFest Cleveland, Yellow Barn, Perigord Noir in France, Spring Arts Festival (Monte Carlo), San Miguel de Allende (Mexico), Cemal Recit Rey (Istanbul), and Mecklenburg-Vorpommern, Hitzacker, and Heidelberg String Quartet Festival (Germany).

Recent collaborators include clarinetist Charles Neidich, pianists Menahem Pressler and Shai Wosner, violinists Nadja Salerno-Sonnenberg and Donald Weilerstein, violists Kim Kashkashian and Roger Tapping, cellists Paul Katz and Natasha Brofsky, and percussionist Ian Rosenbaum.

Outside of music, Jessica enjoys cooking, practicing yoga, biking, and hiking with her husband, violinist Daniel Chong, their son, Cole Franklin, and their vizsla, Bodie.

JENNIFER JOHNSON CANO, MEZZO-SOPRANO



A naturally gifted singer noted for her commanding stage presence and profound artistry, Jennifer Johnson Cano has garnered critical acclaim for committed performances of both new and standard repertoire. For her performance as Offred in Poul Ruders's *The Handmaid's Tale*, she was lauded as "towering... restless, powerful, profound, she is as formidable as this astonishingly demanding role deserves," by *The New York Times*. With more than 100 performances on the stage at The Metropolitan Opera, her most recent roles have included Nicklausse, Emilia, Hansel and Meg Page.

Recent engagements include Bravo! Vail with the New York Philharmonic, Ravinia Festival with Matthew Polenzani, Cleveland Orchestra's Blossom Music Festival, LA Phil at the Hollywood Bowl, San Francisco Symphony's Opening Night Gala with Michael Tilson Thomas, and a Carnegie Hall recital with Anna Netrebko. Recent recordings include a live performance

Jennifer's bio continues on the right page >

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of Beethoven's Ninth Symphony with Manfred Honeck and the Pittsburgh Symphony, Bernstein's Symphony No. 1: *Jeremiah* with Marin Alsop and the Baltimore Symphony Orchestra, and a live recording of Mahler's *Das Lied von der Erde* featuring conductor George Manahan, tenor Paul Groves, and St. Luke's Chamber Ensemble.

Jennifer joined The Lindemann Young Artist Development Program at The Metropolitan Opera after winning the Metropolitan Opera National Council Audition, and made her Met debut during the 2009-2010 season. Among her honors are a First Prize winner of the Young Concert Artist International Auditions, a Sara Tucker Study Grant, a Richard Tucker Career Grant, and a George London Award. Cano is a native of St. Louis and earned degrees from Webster University and Rice University.

GLORIA CHIEN, PIANO AND ARTISTIC DIRECTOR



Taiwanese-born pianist Gloria Chien has one of the most diverse musical lives as a noted performer, concert presenter, and educator. She made her orchestral debut at the age of sixteen with the Boston Symphony Orchestra with Thomas Dausgaard, and she performed again with the BSO with Keith Lockhart. She was subsequently selected by *The Boston Globe* as one of its Superior Pianists of the year, "who appears to excel in everything." In recent seasons, she has performed as a recitalist and chamber musician at Alice Tully Hall, the Library of Congress, the Phillips Collection, the Dresden Chamber Music Festival, and the National Concert Hall in Taiwan. She performs frequently with the Chamber Music Society of Lincoln Center. In 2009, she launched String Theory, a chamber music series in Chattanooga, Tennessee that has become one of the region's premier classical music presenters. The following year she was appointed Director of the Chamber Music Institute at Music@Menlo. In 2017, she joined her husband, violinist Soovin Kim, as artistic director of the Lake Champlain Chamber Music Festival in Burlington, Vermont. The couple has recently been appointed artistic directors at Chamber Music Northwest in Portland, OR. Chien studied extensively at the New England Conservatory of Music with Wha Kyung Byun and Russell Sherman. She is Artist-in-Residence at Lee University in Cleveland, Tennessee, and she is a Steinway Artist.

AILEEN CHUNG, VIOLIN, YOUNG ARTIST QUARTET



21 year-old violinist Aileen Chung from Irvine, California, is a former Grand Prize Winner of the Music Center's Spotlight Award, for which she performed the Tchaikovsky Violin Concerto at Walt Disney Concert Hall. Aileen is an avid chamber musician, having participated in chamber festivals such as the Perlman Music Program Chamber Music Workshop, and Music@Menlo. She has studied with members of the Cleveland, Cavani, Guarneri, and Tokyo String Quartets. She has received master classes from Itzhak Perlman, Ivry Gitlis, Ruggiero Ricci, and Donald Weilerstein.

As an orchestral player, she was invited to participate in the New York String Orchestra Seminar under the baton of Jaime Laredo, and served as concertmaster of the New England Conservatory's Symphony Orchestra. Other accolades include Artist of the Year by the Orange County Register, and second place in the Alexander & Buono International String Competition. As the winner of the Culver City Symphony's Parness Concerto Competition, Aileen was featured as a soloist with the Culver City Symphony. Beginning her studies at the age of four, Aileen made her orchestral solo debut at the age of ten as the winner of the Bellflower Symphony's Young Artists Competition. Previously, Aileen attended the Colburn Music Academy, studying with Margaret Batjer. She holds a Bachelor of Music from the New England Conservatory having studied with Soovin Kim, and will begin her Master of Music studies at the Juilliard School in the fall, studying with Joseph Lin.

JONAH ELLSWORTH, CELLO, YOUNG ARTIST QUARTET



Critics have certainly taken notice of cellist Jonah Ellsworth after solo performances with the Boston Symphony, Akron Symphony, Jacksonville Symphony, Boston Philharmonic, and New Bedford Symphony, among others. Jonah has attended music festivals such as the Marlboro Music Festival, Ravinia's Steans Institute and Music@Menlo and has played along such artists as Miriam Fried, Soovin Kim, Mitsuko Uchida and Jonathan Biss.

In 2015, Jonah toured Switzerland and Czech Republic with the Boston Philharmonic and Benjamin Zander playing Strauss's Don Quixote. During this tour, he alternated with Natalia Gutman as soloist with the orchestra. In 2016, he soloed with the Jacksonville Symphony on seventy-two hours' notice with the Schumann Cello Concerto in place of Nicholas Altstaedt. Jonah is a member of the critically acclaimed Boston Trio. With the trio, he performed Beethoven's Triple Concerto with the Boston Philharmonic in the 2016-17 season. Jonah received his Bachelor and Master of Music at New England Conservatory, where he studied with Laurence Lesser, Kim Kashkashian and Luís Claret. He is now pursuing his Bachelor of Musical Arts with Paul Watkins at Yale University. This year, he was awarded the Aldo Parisot award at Yale.

ARTIST BIOS

DOUG FITCH, DIRECTOR, *A SONG BY MAHLER*



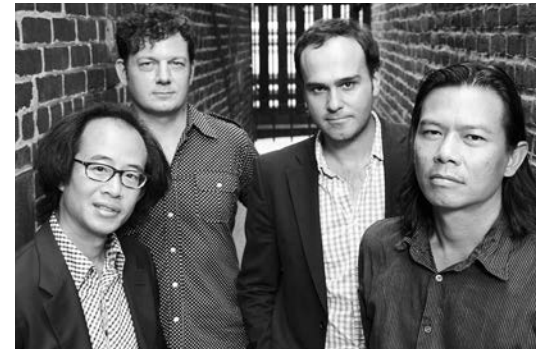
Visual artist, designer, and director Doug Fitch created several productions with the New York Philharmonic, including Ligeti's *Le Grand Macabre*; Janáček's *The Cunning Little Vixen*; *A Dancer's Dream: Two Works by Stravinsky*; and HK Gruber's *Gloria—A Pig Tale*. The Philharmonic later performed *Petrushka*, one-half of *A Dancer's Dream*, on tour at London's Barbican Centre. *Le Grand Macabre* was remounted at Hamburg's Elbphilharmonie in May 2019. He has also created productions for Los Angeles Opera, Los Angeles Philharmonic, Santa Fe Opera, Royal Stockholm Philharmonic Orchestra, and Bard's SummerScape Festival. His Tanglewood production of Carter's *What Next?* was screened at The Museum of Modern Art.

Doug directed and designed Matthew Aucoin's *Orphic Moments* at National Sawdust, later remounted at Salzburg's Landestheater and with Master Voices at Lincoln Center's Rose Theater. At La Jolla Summerfest, he performed a live-animated version of Mussorgsky's *Pictures at an Exhibition* with Inon Barnatan, and he directs Marc Neikrug's *A Song by Mahler* in the 2020–21 season. *Doug's cabaret, Doug Fitch's Art Gallery Variety Show*, has appeared at National Sawdust in Brooklyn and at Columbia University's Maison Française.

He is a co-founder of *Giants Are Small*, which, in co-production with Universal Music and Deutsche Grammophon, developed *Peter and the Wolf in Hollywood*—an iPad app, CD, and digital album featuring Alice Cooper as narrator and the German National Youth Orchestra. In May 2017, a live version was performed by the National Symphony Orchestra, narrated by Doug.

Recent highlights include Los Angeles Opera's remounting of Humperdinck's *Hansel and Gretel*, *Punkititi: Breakfast Included* for Mozart Woche 2020 with the Salzburg Marionette Theater, and *Pan* in collaboration with Marcos Balter and Claire Chase.

FLUX QUARTET



The FLUX Quartet, "one of the most fearless and important new-music ensembles around" (*San Francisco Chronicle*), has performed to rave reviews in venues worldwide, including the Tate Modern with BBC Radio3, Park Avenue Armory, Kennedy Center, Mount Tremper Arts, EMPAC, Walker Art Center, Carnegie's Zankel Hall, as well as international festivals in Australia, Europe and Asia. It has also premiered new works on numerous experimental incubators, including Roulette, The Music Gallery, and Mount Tremper Arts. FLUX's radio appearances include NPR's *All Things Considered*,

WNYC's *New Sounds and Soundcheck*, and WFMU's *Stochastic Hit Parade*. The group's discography includes recordings on the Cantaloupe, Innova, New World, Passin Thru, and Tzadik labels, in addition to two acclaimed releases on Mode encompassing the full catalogue of Morton Feldman's output for string quartet.

Strongly influenced by the "anything-goes" philosophy of the fluxus art movement, violinist Tom Chiu founded FLUX in the late 90's. The quartet has since cultivated an uncompromising repertoire that combines late twentieth-century iconoclasts such as Cage, Nancarrow, Scelsi, and Ligeti with today's visionaries, including Oliver Lake, Michael Hersch, David First, Alvin Lucier, Michael Schumacher, Sean Shepard, Wadada Leo Smith, Julia Wolfe, Matthew Welch, and others. Having premiered over 100 new works, FLUX has been awarded grants from the American Composers Forum, Aaron Copland Fund, Meet-The-Composer, New Music USA, and Chamber Music America. FLUX also discovers emerging composers from its many college residencies, including Wesleyan, Dartmouth, Williams, Princeton, Bard, and the College of William and Mary.

The spirit to expand stylistic boundaries is a trademark of the FLUX Quartet, and to that end the quartet avidly pursues interdisciplinary projects, resulting in acclaimed new works with choreographers Pam Tanowitz and Christopher Wheeldon, avant balloonist Judy Dunaway, digital collective The OpenEnded Group, and visual artist Matthew Barney. In the upcoming season, FLUX will perform and record the full string quartet output of Toshi Ichiyanagi, widely acknowledged as an influential pioneer of the Japanese avant-garde.

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ARTIST BIOS

ZLATOMIR FUNG, CELLO



The first American in four decades and youngest musician ever to win First Prize at the International Tchaikovsky Competition Cello Division, Zlatomir Fung is poised to become one of the preeminent cellists of our time. A 2020 recipient of an Avery Fisher Career Grant, Zlatomir's impeccable technique demonstrates a mastery of the canon and an exceptional insight into the depths of contemporary repertoire. A winner of the 2017 Young Concert Artists International Auditions and the 2017 Astral National Auditions, Zlatomir has taken the top prizes at numerous competitions and was selected as a 2016 U.S. Presidential Scholar for the Arts.

Recent highlights include the Seattle, Ann Arbor, Asheville and Aiken Symphonies, a joint recital with fellow Tchaikovsky Competition winners at Carnegie Hall, London's Wigmore Hall with IMS Prussia Cove, and an Aspen Music Festival debut.

Of Bulgarian-Chinese heritage, Zlatomir began playing cello at age three and earned fellowships at Ravinia's Steans Music Institute, Heifetz International Music Institute, MusicAlp, and the Aspen Music Festival and School. Zlatomir was selected as a 2016 U.S. Presidential Scholar for the Arts. Fung has been featured on NPR's *Performance Today* and has appeared on *From the Top* six times. Fung is a student at the Juilliard School. He plays an W.E Hill and Sons cello from 1905.

NICHOLAS HOUFEK, LIGHTING DESIGNER, *A SONG BY MAHLER*



Nicholas Houfek is a NYC based lighting designer working in Music, Theater, and Dance. Nick has worked with SōPercussion (Lincoln Center Festival and Carnegie Hall), The Bang on a Can All-Stars (Carnegie Hall) and ICE (Mostly Mozart, Miller Theater, Roulette, BAC). His works in Theater and Dance include: *The Play about My Dad*, *The Momentum* (Collaboration Town), *The Capables* (Gym at Judson), *Coney* (The New Ohio), *Take Me Back* (Walkerspace), *Travis and the Brazen Women* (ARSNOVA), *unFRAMED*, (John Jay College, SoloNova), *Caucasian Chalk Circle* (PPAS), Ian Spencer Bell Dance, William Isaac's *Kymera Dance*, *The 39 Steps* (Olney Theatre Center). Co-Lighting Designs include: Natalie Merchant Tour 2014, Li'l Buck and

YoYo Ma at (le) Poussin Rouge and the art installation *Pharmacaphore* with choreography by Silas Reiner at The Storefront for Art and Architecture. Nick toured with Natalie Merchant, Martha Graham, *ArmitageGone!* Dance, Deborah Hay, 360° Dance, and Jonah Bokaer as Lighting Supervisor. As an Assistant he has worked for New York City Ballet, Williamstown Theatre Festival, Lincoln Center Festival and Fall for Dance at NYCC. Nick is a graduate of Boston University.

BELLA HRISTOVA, VIOLIN



Internationally acclaimed violinist Bella Hristova is known for her passionate and powerful performances, beautiful sound, and compelling command of her instrument. Her numerous prizes include a 2013 Avery Fisher Career Grant, First Prize in the Young Concert Artists International Auditions, and First Prize in the Michael Hill International Violin Competition. She has performed extensively as a soloist with orchestras including the Orchestra of St. Luke's, the New York String Orchestra, and the Kansas City and Milwaukee Symphonies. She has performed recitals at Carnegie Hall, Merkin Concert Hall, the Kennedy Center in Washington, DC, and regularly appears with The Chamber Music Society of Lincoln Center. In 2017, she and renowned pianist Michael Houstoun toured

New Zealand performing and recording the complete Beethoven Sonatas for Piano and Violin.

A committed proponent of new music, she has commissioned composers Joan Tower and Nokuthula Ngwenyama to write unaccompanied violin pieces which she premiered and is performing in recitals throughout the United States and abroad. She further collaborated with her husband David Serkin Ludwig on a violin concerto written for her through a consortium of eight major orchestras across the country.

Bella began violin studies at the age of six in her native Bulgaria. She studied with Ida Kavafian at the Curtis Institute of Music, and received her Artist Diploma with Jaime Laredo at Indiana University. Bella lives in New York City with her husband and their four cats. She performs on a 1655 Nicolò Amati violin.

HANNAH CHAEWON KIM, VIOLIN, YOUNG ARTIST QUARTET



Born in Seoul, South Korea, Hannah Chaewon Kim is currently pursuing a master's degree at the New England Conservatory under the aegis of the Dean's Scholarship, having also received her bachelor's degree from NEC on a Presidential Distinction Award Scholarship. She has received first prize in the Manhattan International Music Competition, East Coast International Competition, SAC International Music Competition, and Young Artist Competition, among others. She performed at Carnegie Hall's Weill Recital Hall and Lincoln Center's Bruno Walter Auditorium after winning first prize at the New York Artists International Competition. She was a member of the NEC Chamber orchestra for the 2019-2020 season. Among many appearances

at Jordan Hall at NEC, she performed at the Chamber Music Gala Showcase Concert. Hannah has performed with orchestras such as Prime Philharmonic Orchestra, Cametara Orchestra, and the Mostli Philharmonic Orchestra. She has performed in masterclasses given by Shlomo Mintz, Zakhar Bron, Alexandre Brussilovsky, Mincho Minchev, Lucy Robert, Robert McDuffie, Frank Huang, and Aaron Berofsky. Hannah has attended many summer festivals including Taos School of Music, Heifetz Institute of Music (A/K Chamber Seminar), Music@Menlo, Yellow Barn, Avila Music Festival, and Sejong International Music Festival. She is currently studying with Soovin Kim and Donald Weilerstein at the New England Conservatory.

SOOVIN KIM, VIOLIN AND ARTISTIC DIRECTOR



Korean-American violinist Soovin Kim launched an international performing career at age 20 after winning the Paganini International Violin Competition. His enormous range of concert activities includes regular performances of the complete Bach sonatas and Paganini caprices for solo violin, sonatas for violin and piano ranging from Beethoven to Ives, Mozart and Haydn concertos and symphonies as a conductor, and world-premiere works almost every season.

For 20 years, he performed as violinist in the Johannes String Quartet, and now plays each season in the Chien-Kim-Watkins Piano Trio. Among his many commercial recordings is his acclaimed disc of Paganini's Twenty-Four Caprices ("thrillingly triumphant" –Classic FM magazine). He is the founder and artistic

director (together with his wife, pianist Gloria Chien) of the Lake Champlain Chamber Music Festival in Burlington, Vermont. He was bestowed an honorary doctorate by the University of Vermont for the LCCMF's great contributions to its community. Chien and Kim are in their first year as artistic directors of Chamber Music Northwest. Kim devotes much of his time to his passion for teaching at the New England Conservatory in Boston, and many of his students already enjoy successful performing and teaching careers.

DAVID SERKIN LUDWIG, RESIDENT COMPOSER



David Serkin Ludwig's first memory was singing Beatles songs with his sister; his second was hearing his grandfather perform at Carnegie Hall; foreshadowing a diverse career collaborating with many of today's leading musicians, filmmakers, and writers. His choral work *The New Colossus*, opened the private prayer service for President Obama's second inauguration. The next year NPR Music named him in the world's "Top 100 Composers Under Forty." He holds positions and residencies with nearly two dozen orchestras and music festivals in the US and abroad.

David has received commissions and notable performances from many of the most recognized artists and ensembles of our time, including the Philadelphia,

Pittsburgh, Minnesota, and National Symphony Orchestras, Chamber Music Society of Lincoln Center, the Dresden Music Festival, as well as Jonathan Biss, Jeremy Denk, Jennifer Koh, Jaime Laredo, David Shifrin, Eighth Blackbird, the Dover and Borromeo Quartets, and the PRISM Saxophone Quartet.

David received the prestigious 2018 Pew Center for the Arts and Heritage Fellowship, as well as the First Music Award, and is a two-time recipient of the Independence Foundation Fellowship, a Theodore Presser Foundation Career Grant, and awards from New Music USA, the American Composers Forum, American Music Center, Detroit Chamber Winds, and the National Endowment for the Arts.

David served on the composition faculty of The Curtis Institute of Music for nearly two decades. He was recently appointed Dean and Director of the Juilliard School music division. He lives in New York City with his wife, acclaimed violinist Bella Hristova, and their four beloved cats.

KELLY MARKGRAF, BARITONE



Bass-baritone Kelly Markgraf has been hailed by *The New York Times* for his "heart-stirring" singing and "charismatic" stage presence. Respected as a singing actor of depth and versatility, he has performed music from the Baroque to that composed expressly for him. In the summer of 2017, he created the role of Paul Jobs in Mason Bates' premiere *The (R)evolution of Steve Jobs* at the Santa Fe Opera. He also created the role of Hannah-Before in Laura Kaminsky's transgender opera *As One*, one of the most frequently performed new operas in the United States today. Since its widely acclaimed premiere at BAM, Kelly has thrice reprised the role, including recent productions with Opera Colorado and San Diego Opera.

As a frequent chamber music collaborator, Kelly has appeared at Alice Tully Hall with the Chamber Music Society of Lincoln Center and acclaimed pianist Wu Han, as well as the OK Mozart, Chamber Music Northwest, and Music@Menlo festivals. He has twice performed in recital with the Marilyn Horne Foundation at Carnegie Hall, and has collaborated in recital with pianists Gil Kalish and Ken Noda.

Committed to unique collaborations and creating new works, Kelly gave the US premiere of Shostakovich's *War Front Songs* at Symphony Space, presented rare songs of Holocaust composer Viktor Ullmann at Alice Tully Hall, portrayed the role of Allazim in Mozart's unfinished opera *Zaide* at Carnegie's Zankel Hall, and bowed as Mamoud in John Adams's *The Death of Klinghoffer*, conducted by the composer.

He holds degrees from Boston University, the University of Cincinnati's College-Conservatory of Music, and the Juilliard School.

CLANCY NEWMAN, CELLO



Cellist Clancy Newman, first prize winner of the prestigious Naumburg International Competition and recipient of an Avery Fisher Career Grant, has had the unusual career of a performer/composer. He received his first significant public recognition at the age of twelve, when he won a Gold Medal at the Dandenong Youth Festival in Australia, competing against people twice his age. Since then, he has performed as soloist throughout the United States, as well as in Europe, Asia, Canada, and Australia. He can often be heard on NPR's *Performance Today* and has been featured on A&E and PBS. A sought-after chamber musician, he is a member of the Clarosa piano quartet and a former member of Chamber Music Society Two of Lincoln Center and Musicians

from Marlboro. As a composer, he has expanded cello technique in ways heretofore thought unimaginable, particularly in his *Pop-Unpopped* project, which been ongoing since 2014. He has also written numerous chamber works, and has been a featured composer on series by the Chamber Music Society of Lincoln Center and the Chicago Chamber Musicians. In March 2019, his piano quintet, commissioned by the Ryuji Ueno Foundation, was premiered at the opening ceremony of the National Cherry Blossom Festival in Washington DC. Clancy is a graduate of the five year exchange program between Juilliard and Columbia University, receiving a M.M. from Juilliard and a B.A. in English from Columbia.

ARTIST BIOS

PARKER QUARTET



Inspiring performances, luminous sound, and exceptional musicianship are the hallmarks of the Grammy Award-winning Parker Quartet. Renowned for its dynamic interpretations and polished, expansive colors, the group has rapidly distinguished itself as one of the preeminent ensembles of its generation, dedicated purely to the sound and depth of their music. The Quartet has appeared at the world's most important venues since its founding in 2002.

The Parker Quartet is now in its seventh year as faculty members of Harvard University's Department of Music

in the group's role as Blodgett Artists-in-Residence. Recent seasons included performances and residencies around the United States and Europe, including at the University of Iowa, the University of Chicago, the Wigmore Hall, the University of South Carolina, the Schubert Club, Skidmore College, and Kansas City's Friends of Chamber Music.

The Quartet has been influential in projects ranging from the premiere of a new octet by Zosha di Castri alongside the JACK Quartet at the Banff Centre for Arts and Creativity; to the premiere of Augusta Read Thomas's *Helix Spirals*, a piece inspired by the Meselson-Stahl DNA replication discovery; to the "Schubert Effect," in collaboration with pianist Shai Wosner at the 92nd Street Y. Other recent highlights include appearances at Carnegie Hall, the Library of Congress, the Slee Series in Buffalo, and New York's Lincoln Center Great Performers series. The Quartet also continues to be a strong supporter of their friend and frequent collaborator Kim Kashkashian's project *Music for Food* by participating in concerts throughout the United States for the benefit of various food banks and shelters.

The Quartet has been particularly focused on recording projects. They have recorded Dvořák's Viola Quintet for ECM Records, joined by Kim Kashkashian, as well as Kurtág's *Six Moments Musicaux* and *Officium breve in memoriam*. Under the auspices of the Monte Carlo Festival Printemps des Arts, they recorded a disc of three Beethoven quartets, released in the fall of 2019. The Quartet's recording featuring Mendelssohn's quartets op. 44, nos. 1 and 3, was widely lauded by the international press, and their debut commercial recording of Bartók's String Quartets nos. 2 and 5 for Zig-Zag Territoires won praise from *Gramophone*: "The Parkers' Bartók spins the illusion of spontaneous improvisation... they have absorbed the language; they have the confidence to play freely with the music and the instinct to bring it off." Their Naxos recording of György Ligeti's complete works for string quartet won the 2011 Grammy Award for Best Chamber Music Performance (the last string quartet to win this category).

Founded and currently 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. Now Blodgett Artists-in-Residence at Harvard University's Department of Music, and also in-residence at the USC School of Music, the Quartet's numerous residencies have included serving as Artists-in-Residence at the University of St. Thomas (2012–2014), Quartet-in-Residence at the University of Minnesota (2011–2012), Quartet-in-Residence with the St. Paul Chamber Orchestra (2008–2010), and as the first-ever Artists-in-Residence with Minnesota Public Radio (2009–2010).

Parker Quartet's bio continues on the right page >

The Parker Quartet's members hold graduate degrees in performance and chamber music from the New England Conservatory of Music and The Juilliard School, and the Quartet was part of the New England Conservatory's prestigious Professional String Quartet Training Program from 2006–2008. Some of their most influential mentors include the original members of the Cleveland Quartet as well as Kim Kashkashian, György Kurtág, and Rainer Schmidt.

MARCY ROSEN, CELLO



Marcy Rosen has established herself as one of the most important and respected artists of our day. *Los Angeles Times* music critic Herbert Glass has called her "one of the intimate art's abiding treasures" and *The New Yorker Magazine* calls her "a New York legend of the cello". She has performed in recital and with orchestra throughout Canada, England, France, Italy, Japan, the Netherlands, South America, Switzerland, and all fifty of the United States. Sought after for her riveting and informative master classes, she has been a guest of the Curtis Institute of Music, the New England Conservatory, the San Francisco Conservatory, the Central Conservatory in Beijing, China, the Seoul Arts Center in Korea, and the Cartagena International Music Festival in Colombia.

Since 1986 Marcy has been Artistic Director of Chesapeake Chamber Music in Maryland. That organization houses the Chesapeake Chamber Music Festival, an International Chamber Music Competition, a Jazz Festival, and YouthReach, an educational program that provides free lessons to beginning string players. She is also an artist member of Music for Food, a musician-led initiative to fight hunger in our local communities.

A graduate of the Curtis Institute of Music, Marcy is currently a professor of cello at the Aaron Copland School of Music at Queens College, also serving as Artistic Director of the Chamber Music Live concert series. She is on the faculty at the Mannes College of Music in New York City. www.marcyrosen.com.

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JULIAN SENEY, VIOLA, YOUNG ARTIST QUARTET



Violist Julian Seney has performed in venues such as Walt Disney Concert Hall, Carnegie Hall, the Beijing Concert Hall, the Seoul Arts Center, and Jordan Hall under conductors Michael Tilson Thomas, Gustavo Dudamel, and Jeffrey Kahane, among many others. He has performed in outreach concerts in Los Angeles public schools, mainly through Share-A-Stand and Youth Orchestra Los Angeles (YOLA), two programs dedicated to giving greater music education to underserved neighborhoods. Currently at the New England Conservatory, he studies with Kim Kashkashian and was previously taught by Paul Coletti at the Colburn School, and Cindy Wu.

He has participated in festivals such as Yellow Barn's Young Artist Program, the Bowdoin International Music Festival, Perlman's Chamber Music Workshop, and Carnegie Hall's National Youth Orchestra. His other past mentors include Borromeo Quartet, the Cavani Quartet, Clive Greensmith, Paul Biss, and Arnold Steinhardt.

DAVID SHIFRIN, CLARINET



One of only two wind players to have been awarded the Avery Fisher Prize since the award's inception in 1974, David Shifrin is in constant demand as an orchestral soloist, recitalist, and chamber music collaborator.

David has appeared with the Philadelphia and Minnesota Orchestras and the Dallas, Seattle, Houston, Milwaukee, Detroit, Fort Worth, Hawaii, and Phoenix symphonies among many others in the US, and internationally with orchestras in Italy, Switzerland, Germany, Japan, Korea and Taiwan. He has also received critical acclaim as a recitalist, appearing at such venues as Alice Tully Hall, Zankel Hall at Carnegie Hall and the 92nd Street Y in New York City, as well as at the Library of Congress in Washington D.C. A much sought after chamber

musician, he has collaborated frequently with such distinguished ensembles and artists as the Tokyo and Emerson String Quartets, Wynton Marsalis, and pianists Emanuel Ax and André Watts.

David has been instrumental in broadening the repertoire for clarinet and orchestra by commissioning and championing the works of 20th and 21st century American composers including John Adams, Joan Tower, Stephen Albert, Bruce Adolphe, Ezra Laderman, Lalo Schifrin, David Schiff, John Corigliano, Bright Sheng, and Ellen Zwilich.

In addition to the Avery Fisher Prize, David is the recipient of a Solo Recitalists' Fellowship from the NEA, an Avery Fisher Career Grant, and the 2016 Concert Artist Guild Virtuoso Award. He was given an Honorary Membership by the International Clarinet Society in 2014 in recognition of lifetime achievement and at the outset of his career, he won the top prize at both the Munich and the Geneva International Competitions. In January 2018 he received the 2018 Richard J. Bogomolny National Service Award at the Chamber Music America Conference, an award which recognizes an individual or entity who has provided historic service to the small ensemble music field.

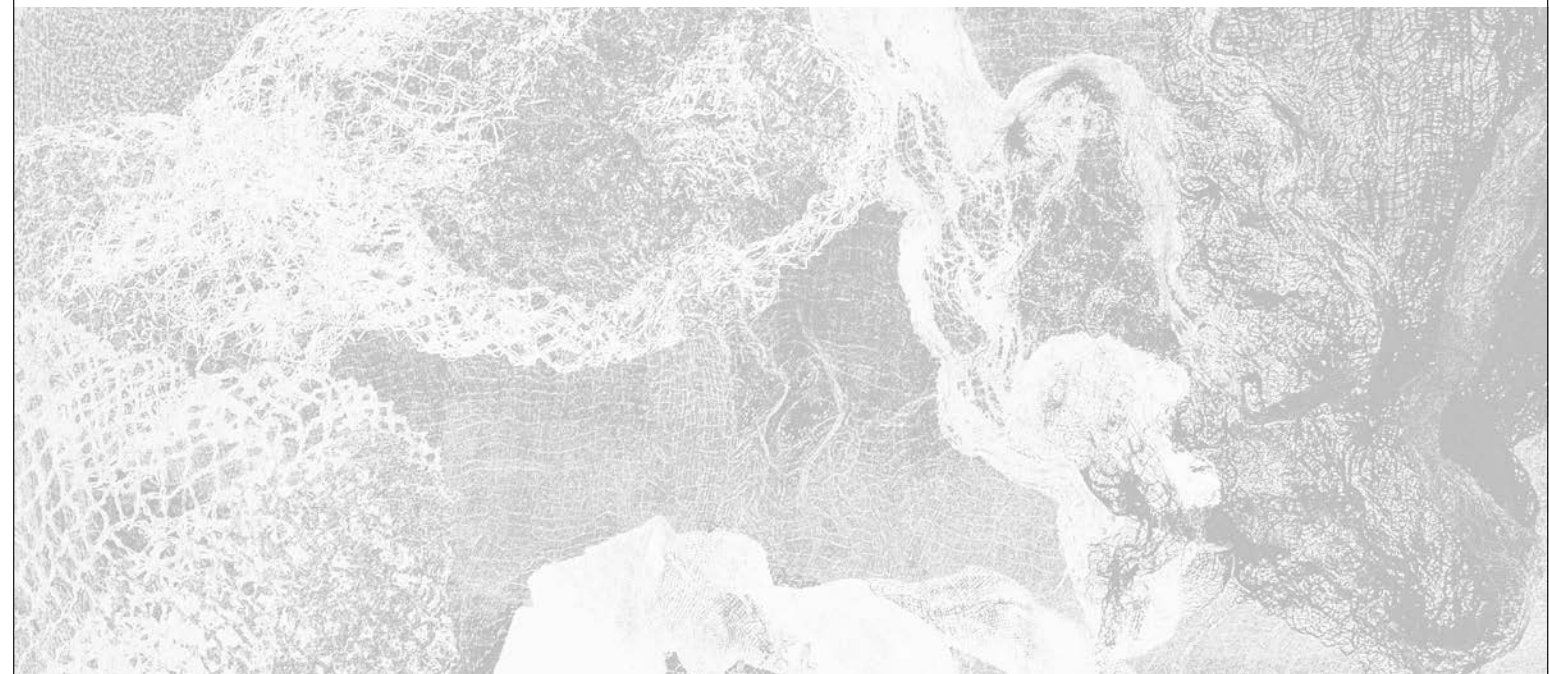
ARIANNA ZUKERMAN, SOPRANO



Renowned for her pure, luminous, rich soprano, persuasive performances, and dramatic ability, Arianna Zukerman is considered one of the premiere vocal artists of her generation. An international artist known for concert and opera performances, Arianna is also an avid chamber musician and regularly collaborates with some of today's foremost chamber players. Recent engagements include performing as Gran Sacerdote in *Cerere Placata* with Opera Lafayette, performing as a soloist in Richmond Symphony's *Holiday Festival of Music*, Verdi's *Requiem* with Southern Arizona Symphony and with True Concord, Despina in *Così fan tutte* in concert with National Philharmonic, Mozart's Mass in C minor with the Richmond Symphony, a vocal chamber music concert for

Classics on Hudson-on-Hudson, NY, *Hours of Freedom*, a multimedia concert drama for the Defiant Requiem Foundation. Arianna's extensive career includes performances with an impressive group of conductors including James Levine, Charles Dutoit, Leonard Slatkin, Lorin Maazel, Ivor Bolton, Constantine Orbelian, Julian Wachner, Jane Glover, Lawrence Foster, Rossen Milanov, Marin Alsop, Pinchas Zukerman, Jose Luis Gomez, and Andrew Litton. In her chamber music collaborations, she has worked with such esteemed artists as violinist Daniel Hope; pianists Benjamin Hochman, Ken Noda, Navah Perlman, Joy Schreier, Giovanni Reggioli, and Brian Zeger; clarinetists Bharat Chandra, Alex Fiterstein, Patrick Messina, and Anthony McGill; flutist Eugenia Zukerman; the Miami String Quartet; and The Lincoln Trio.

Arianna is the Director of Young Artists of America Classical: Voice, and the Chair of the Vocal Intensive at the Wintergreen Music Festival.



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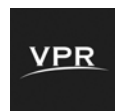
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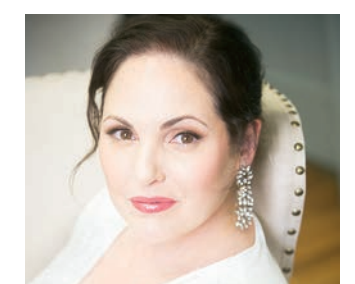
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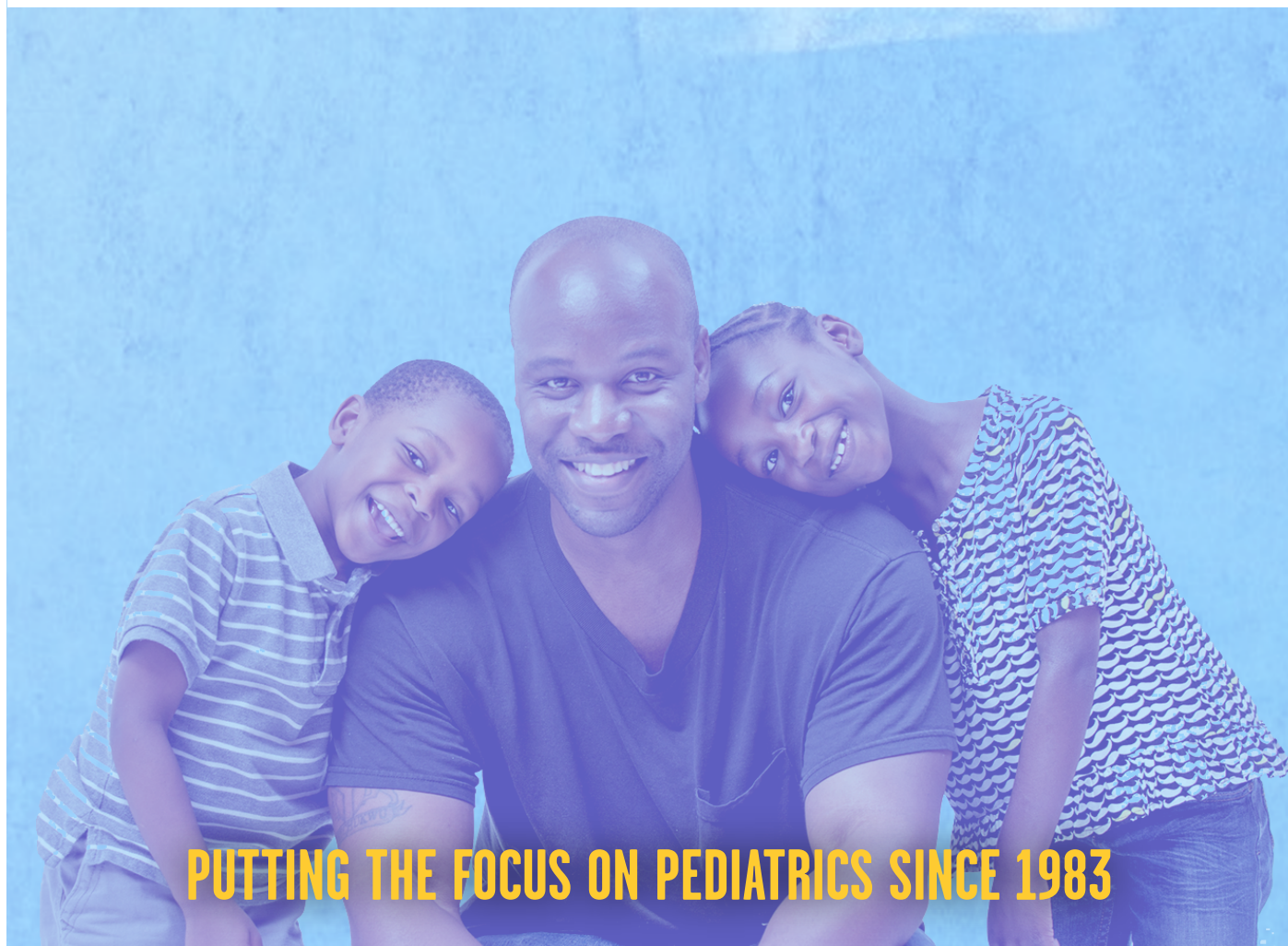
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