Next Year’s Dates
Saturday, August 22, 2020
Sunday, August 30, 2020

GROUNDBREAKERS and The Lake Champlain Chamber Music Festival
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Welcome to Groundbreakers, our 11th summer festival! This year we focus on visionary composers of the last 500 years who shaped the course of music history. Over the last few centuries music has gone through a remarkable evolution. Composers today have an ever-expanding repertoire of expressive musical tools. Harmony, rhythm, structure, and instrumentation are only a few of the compositional elements composers have used to add multiple layers of complexity. Musical evolution has been driven by powerful innovators. Haydn in the 18th century and Bartók in the 20th transformed the string quartet, Beethoven expanded musical structure, Debussy and Schoenberg re-imagined harmony, Stravinsky made polyrhythms the norm, and Tod Machover utilizes today's rapid advances in technology.

These and other groundbreaking artists are the focus of this festival week. We look forward to celebrating the innovative human spirit with you!

Gloria Chien and Soovin Kim, Artistic Directors

FESTIVAL ARTISTS
Ara Guzelimian, guest speaker
Nicholas Kitchen, guest speaker
Tod Machover, guest composer
Daniel Chong, violin
Bella Hristova, violin
Jaime Laredo, violin
Soovin Kim, violin
Jessica Bodner, viola
Burchard Tang, viola
Priscilla Lee, cello
Sharon Robinson, cello
Evan Premo, double bass
Emi Ferguson, flute
Roni Gil-Ed, oboe
Romie de Guise-Langlois, clarinet
Bobby Kennedy, clarinet
Peter Kolkay, bassoon
Wei-Ping Chou, horn
Richard King, horn
Mark Emery, trumpet
Gloria Chien, piano
Matan Porat, piano
Teresa Wotkim, soprano
Martin Near, alto
Jason McStoots, tenor
Summer Thompson, tenor
Paul Guttry, bass
Joshua Weilerstein, conductor
Borromeo String Quartet
Nicholas Kitchen, violin
Kristopher Tong, violin
Mai Motobuchi, viola
Yeesun Kim, cello
Merz Trio
Brigid Coleridge, violin
Julia Yang, cello
Lee Dionne, piano
David Serkin Ludwig, Resident Composer
Alan Bise, Recording Producer and Engineer
Young Composers Seminar
Nathan Bales
Akshaya Avril Tucker
Elizabeth Younan

FESTIVAL SPONSORS

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Gloria Chien and Soovin Kim, Artistic Directors
SATURDAY 8/17

NOON  KEYNOTE Music at the Turning Point with Ara Guzelimian
2:00 pm  Exploring Beethoven’s Grosse Fuge, led by violinist Nicholas Kitchen with the Borromeo String Quartet

SUNDAY 8/18

2:15 pm  Pre-concert talk
3:00 pm  CONCERT String Quartet Visionaries
5:00 pm  Reception

MONDAY 8/19

NOON  ARTIST SPOTLIGHT Tod Machover, composer  VPR STUDIO
1:30 pm  MASTERCLASS Merz Trio with Soovin Kim  VPR STUDIO

TUESDAY 8/20

12:15 pm  Bach-in-Church (FREE Recital)  ST. PAUL’S CATHEDRAL
2:30 pm  David Ludwig’s Inside Pitch: Winds of Change
4:00 pm  SOUNDBOARD Young Composers Workshop
6:30 pm  Sounds & Stories with Metz Trio  FLETCHER FREE LIBRARY (FREE)

WEDNESDAY 8/21

10:00 am  GALLERY TALK 2019 Collaborating Artist Marilyn Gillis
11:00 am  MASTERCLASS Merz Trio with Sharon Robinson
7:30 pm  CONCERT Ancient Voices  FLYNNSPACE

THURSDAY 8/22

10:00 am  David Ludwig’s Inside Pitch: The Revolutionary  ALL SOULS INTERFAITH GATHERING
11:30 am  ARTIST SPOTLIGHT Jaime Laredo and Sharon Robinson, with Soovin Kim  ALL SOULS INTERFAITH GATHERING
1:00 pm  Picnic with the artists  ALL SOULS INTERFAITH GATHERING
3:00 pm  Young Composers Workshop  FLETCHER FREE LIBRARY (FREE)

FRIDAY 8/23

6:45 pm  Pre-concert talk
7:30 pm  CONCERT The General
9:30 pm  Reception

SATURDAY 8/24

NOON  RECITAL Merz Trio
1:30 pm  FAMILY CONCERT Merz Trio (FREE)
2:00 pm  Instrument Petting Zoo/Ice Cream Social (FREE)

SUNDAY 8/25

2:15 pm  Pre-concert talk
3:00 pm  CONCERT The Colors of the Machine Age
5:00 pm  Reception

VISUAL ARTISTS/ART GALLERY

EDUCATION

ARTIST BIOS

DONOR HONOR ROLL

PLANNED GIVING/SPONSORS/THANK YOUS
SATURDAY, AUGUST 17
Elley-Long Music Center at St. Michael’s College

NOON
KEYNOTE Music at the Turning Point
Ara Guzelimian, guest speaker
The history of music has been marked by milestone works of electrifying innovation as composers from Monteverdi to Beethoven to Wagner have defied past traditions to create startling new creative paths. We explore how these musical starbursts came to be and how they shaped what followed in this talk illustrated generously with performances by Festival musicians.

2:00 PM
The Grosse Fuge: Jayride in a Time Machine
Led by Nicholas Kitchen with the Borromeo String Quartet
Listeners will be taken into the “gearbox” of the four sections that make up the Grosse Fuge before hearing a performance of the whole work. One of Beethoven’s most audacious creations, the Grosse Fuge shocked listeners and players right from the moment of its creation and has inspired and challenged composers in every generation up to the present.

Grosse Fuge, op. 133 (1825-1826)  LUDWIG VAN BEETHOVEN  (1770-1827)

Borromeo String Quartet
Nicholas Kitchen, violin
Kristopher Tong, violin
Mai Motobuchi, viola
Yeensun Kim, cello

Saturday’s Events underwritten by

LAKE CHAMPLAIN CHAMBER MUSIC FESTIVAL  11TH SEASON

SUNDAY, AUGUST 18
Elley-Long Music Center at St. Michael’s College

JUNIUS POWELL-MAUREEN MALLOY MEMORIAL CONCERT

2:15 PM
Pre-concert talk with Soovin Kim and David Ludwig

3:00 PM
CONCERT: String Quartet Visionaries
Rondo for Violin and Piano in B Minor (1826)  FRANZ SCHUBERT  (1797-1828)
Soovin Kim, violin
Gloria Chien, piano

String Quartet No. 3 (1927)  BELÁ BARTÓK  (1881-1945)
Prima parte: Moderato
Seconda parte: Allegro
Recapitulazione della prima parte: Moderato
Coda: Allegro molto

Borromeo String Quartet

- INTERMISSION -

Quartet in C Major, op. 20 no. 2 (1772)  JOSEPH HAYDN  (1732-1809)
Moderato
Capriccio. Adagio – Cantabile
Minuet. Allegretto – Trio
Fuga a 4 soggetti. Allegro

Grosse Fuge, op. 133 (1825-1826)  LUDWIG VAN BEETHOVEN  (1770-1827)

Borromeo String Quartet
Nicholas Kitchen, violin
Kristopher Tong, violin
Mai Motobuchi, viola
Yeensun Kim, cello

Join us for a reception immediately following the concert

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. Piano generously provided by Steinway & Sons, NYC. • Concert underwritten by National Endowment for the Arts and the Concert Artists Fund of the Vermont Community Foundation. Reception underwritten by an anonymous donor. • Stage plants provided by Horsford Nursery.

OPENING WEEKEND

LAKE CHAMPLAIN CHAMBER MUSIC FESTIVAL  11TH SEASON

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program notes

schubert—rondo for violin and piano in b minor (1826)

on january 31, 1827, franz schubert turned thirty. he had been following a bohemian existence in vienna for over a decade, making barely more than a pittance from the sale and performance of his works and living largely by the generosity of his friends, a devoted band of music-lovers who rallied around his convivial personality and exceptional talent. the pattern of schubert’s daily life was firmly established by that time: composition in the morning; long walks or visits in the afternoon; companionship for wine and song in the evening. the routine was broken by occasional trips into the countryside to stay with friends or families of friends.

a curious dichotomy marked schubert’s personality during those final years of his life, one which suited well the romantic image of the inspired artist, elevated above common experience to carry back to humanity some transcendent vision. “anyone who had seen him only in the morning, in the throes of composition, his eyes shining, speaking, even, another language, will never forget it—though in the afternoon, to be sure, he became another person,” recorded one friend. the duality in schubert’s character was reflected in the sharp swings of mood marking both his psychological makeup and his creative work. “if there were times, both in his social relationships and his art, when the austrian character appeared all too violently in the vigorous and pleasure-loving schubert,” wrote his friend the dramatist eduard von bauernfeld, “there were also times when a black-winged demon of sorrow and melancholy forced its way into his vicinity; not altogether an evil spirit, it is true, since, in the dark concentrated hours, it often brought out songs of the most agonizing beauty.” the ability to mirror his own fluctuating spirit, it is true, since, in the dark concentrated hours, it often brought out songs of the most agonizing beauty. “the whole piece is brilliant,” stated a review in the wiener zeitschrift. “the spirit of invention has here often beaten its wings mightily indeed and has borne us aloft with it. both the pianoforte and violin require accomplished performers who must be equal to passages . . . which reveal a new and inspired succession of ideas.”

schubert’s rondo opens with a dignified introduction before launching into the principal theme, a melody of hungarian flavor probably modeled on the songs and dances that the composer heard when he served as music master to the johann esterházy family at their villa in zelez during the summer of 1824. the main theme returns twice to frame one episode given to some showy violin figurations and another one of more lyrical character. a dashing coda in the bright key of b major closes this handsome work.

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bartók, string quartet no. 3 (1927)

according to composer and theorist george perle, bartók’s string quartet no. 3 “is the most taut and concentrated of the six quartets.” set in one movement with two parts (prima parte and seconda parte, played without break), the construction of bartók’s quartet is based on evolving musical themes and ideas that are influenced by his study of music from eastern europe. by combining the key characteristics found in the melodies, harmonies, and rhythms of his native hungarian folk music with classical forms, bartók creates a compelling synthesis between the two seemingly disparate musical worlds of east and west.

the movement begins in a somber manner, as a twisting chromatic melody in the first violin is supported by a sustained harmony in the lower strings. this clear distinction between a melodic role and a harmonic role is immediately blurred as the violins and cello (soon to be joined by the viola) play fragments of the melody, creating a call and response texture within the quartet. throughout the prima parte bartók continues to transform the melody to suit a variety of different contexts. for example, harsh fortissimo triple and quadruple stops in all instruments are juxtaposed with a fragment of the melody played in octave unisons. bartók is able to generate an intriguing structure, using only a small amount of musical material—achieving a versatile and effective transformation of the theme—and ultimately creating a work that is both unified and varied.

the motives found in the first section proper of bartók’s seconda parte (which are also foreshadowed in the prima parte), appear as sparse cells in its introduction. the introduction of the seconda parte commences with a pizzicato (plucking the string) attack in the first violin, viola and cello, out of which a trill emerges in the second violin. interestingly, bartók, like beethoven, subverts the notion of the trill serving a traditionally subsidiary musical function, as the trill is now of thematic importance. this lone trill is joined by a brief, rapid, pianissimo (very soft) run in the viola, which turns into an ascending and descending scale in the first violin. gradually the texture of the quartet thickens, as the cello (followed by the viola) plays pizzicato triple stop chords. these three core elements (the trill, the ascending and descending scale, and the pizzicato chords) are used in a variety of musical contexts and are manipulated in a multitude of ways, to advance the structural trajectory of the seconda parte. following a brief recapitulation of the prima parte, the work concludes with a fiercely energetic coda, in which soft, sul ponticello scales eventually culminate in loud, harsh double, triple, and quadruple stops.

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There exists a strain in the German character that seems to demand the expression of strong emotions and profound thoughts in its art works. It was probably inevitable therefore that the ephemeral sweetness of much music of the Rococo and early Classical periods would not be entirely satisfactory to northern tastes. Beginning as early as the 1750s, there came into the works of several important composers, notably Carl Philip Emanuel Bach ("He is the father, and we are his children," said Haydn), a striving after a heightened musical style through the use of minor keys, sudden contrasts, chromatic harmonies and a pervasive sense of agitation. The name given to this expressive, new tonal dialect was borrowed from Friedrich Maximilian von Klinger's 1776 play, Wirrwarr, oder, Sturm und Drang (Confusion, or, Storm and Stress). Klinger's drama grew from the soil of Rousseau's philosophy of free personal expression, an idea that was to become doctrine for Romantic artists and which found an earlier manifestation in some music of the late 18th century. Mozart tried out the Sturm und Drang style in his Symphony No. 25 in G minor of 1773, and returned to it with stunning results in Don Giovanni, the Symphony No. 40, the Requiem and other of his Viennese masterworks. Haydn, as well, explored the expanded expression of the Sturm und Drang in the Symphonies No. 44 in E minor ("Mourning"), No. 45 in F-sharp minor ("Farewell"), No. 49 in F minor ("La Passione") and No. 52 in C minor, and in his splendid Op. 20 String Quartets.

The six works of Op. 20, composed in 1772, were known to Haydn's contemporaries as the "Sun" Quartets because the cover of their first published edition (1774) was emblazoned with a drawing of the rising sun. The nickname was just as appropriate for musical reasons, since these were really the earliest quartets in which Haydn's full genius in the form was evident. "Everything that his later works were to bring to fruition is here, not merely in embryo but breaking into flower," wrote Rosemary Hughes. Sir Donald Tovey added, "With Op. 20, the historical development of Haydn's quartets reaches its goal; further progress is not progress in any historical sense, but simply the difference between one masterpiece and the next." Haydn applied to the Op. 20 Quartets the richness of invention and mastery of craft learned in the three dozen symphonies he had written during the preceding decade. These Quartets are remarkable for the manner in which all four of the instrumental voices participate fully in the musical conversation, a distinct stylistic advance over the Rococo divertimento, in which the violins largely played their pretty tunes above the discrete background of the lower strings. Haydn's new musical democracy is confirmed by the contrapuntal nature of all the movements, especially the finales, four of which use fugal procedures. The importance of the Op. 20 Quartets was not missed by Haydn's colleagues and successors—Mozart wrote six quartets directly under their influence (K. 168-173, the first and last of which have fugal finales) and Beethoven copied out the first of the set for his own study.

The second of the Op. 20 Quartets, in C major, opens with a full sonata-form movement enriched with enough counterpoint to lend many of its passages the air of a Baroque chorale prelude. The Adagio, with its stark, unison pronouncements, bold melodic leaps and portentous C minor tonality, is not far removed in spirit and technique from some scene of profound pathos in an opera seria. The movement pauses on an incomplete harmony to lead directly into the Minuet, one of the most understated, indeed, almost dreamy, of all Haydn's essays in that form. The Finale is a rollicking fugal mélange of four different subjects whose interweavings fly about with such seemingly merry abandon (but complete compositional control) that Haydn placed the legend, "Thus one friend runs away from the other," beneath the last measure of his manuscript.

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The last ‘late’ period of Beethoven’s output features some of the most complex and innovative music ever composed. In addition to his final three piano sonatas and the Diabelli Variations from this time, there are the Missa Solemnis, his ubiquitous Ninth Symphony, and the final five string quartets: Op. 127, 130, 132, 133, and 135. These works set the stage for much of the revolution to follow in 19th and even 20th century compositional technique. Beethoven is known for his daring harmonies and often surprising—even shocking at the time—musical language. But his approach to counterpoint, the interaction of individual melodic lines to create the greater whole in their accumulation, is just as daring and equally surprising.

A striking example of this is his Op. 133, Grosse Fuge (the Great Fugue). One of the most avant-garde pieces in the repertoire, the work began life as the last movement to another string quartet, Op. 130. In its original placement, the Grosse Fuge is an epic summary of the five highly individual movements that precede it in the quartet.

When Op. 130 was premiered, the other movements got encore requests from the audience and were played again, but the final Grosse Fuge movement got no such requests. One can imagine just how bewildering and complex this music must have been to the contemporary listener, and all this after over half an hour of challenging music already heard. Beethoven was not pleased by the lack of recognition of his extraordinary Fuge finale, and he was terribly discouraged that the audience didn’t ask to hear it dissolves, yielding to introspective, almost worshipful music. What were sharp edges are now mollified into smooth undulating harmonies. But this too passes as the music evolves into a third contrasting section described by some observers as Gemütlichkeit—a term for the state of pleasantness attributed to 19th century German culture. This jaunty passage alternates with more weighty material through until the end, contrasting light and dark, until a rather unexpected conclusion with little ceremony. Many will hear in these sounds the work of a very brilliant, and very troubled mind, while the music abruptly morphs from prayerful sublimity to cheery Gemütlichkeit, from wistful nostalgia to painful despair. Hearing the music this way is supported by our knowledge of the personal burdens of Beethoven’s life and the tremendous physical and psychological challenges he had to bear.

The fugue form itself is favored in Beethoven’s later period, both as a nod to the past (he was more and more fascinated by Bach and other Baroque masters as he got older), and as a look into the future. The fugue subject of the Grosse Fuge serves as a thread that keeps all of the disparate musical fabrics of the piece woven together. Beethoven needed this kind of unifying device to keep order amidst the instability of form, harmony, and texture he creates in the process of exploring new sounds and ideas. The approach of using one kernel to inform the entirety of a piece predates Haydn, but Beethoven turned that practice it into one of the most important compositional techniques in history. A closer look shows that the core DNA of the fugue subject and most all of the music to follow is introduced in the very first measures. Out of one simple cell grows the entire musical organism. And so, despite the fact that the piece takes us on a wild ride through constantly changing emotional states and idioms, the music is deeply rooted in a single musical idea that ties it all together.

This compositional unity is what Schoenberg was going for with his tone rows a hundred years later, believing that the unifying element of a primary series of pitches could hold together a whole piece amidst a seemingly chaotic absence of tonality. What Beethoven presents here is similarly modern in approach, offering many levels of musical information all at once, still unified by one idea, rather than stretched out over an hour of gradual unraveling as we might hear in one of his symphonies. The Grosse Fuge is just sixteen minutes long, but after listening, we feel as if we’ve read through a novel far more than a short story. This compressed layering of musical material would lead Stravinsky to declare the Fuge “this absolutely contemporary piece of music that will be contemporary forever.” If history is any judge, he was absolutely right. © 2019 David Serkin Ludwig
MONDAY, AUGUST 19

Vermont Public Radio Stetson Studio 1

NOON
ARTIST SPOTLIGHT
Todd Machover, composer

Composer Todd Machover has been described as a “musical visionary” by the New York Times. He is a leader of the creative application of technology to music performance. In this fascinating lecture he will introduce us to his unique musical vision, which is defining new roles for music in the 21st century.

1:30 PM
MASTERCLASS Merz Trio with Soovin Kim

The talented young Merz Trio works on two movements of this great Brahms piano trio with Festival Violinist and Co-Artistic Director Soovin Kim. This two-part series continues on Wednesday 8/21.

Piano Trio No. 1 in B Major (1889)

Johannes Brahms (1833-1897)

Merz Trio
Brigid Colerige, violin
Julia Yang, cello
Lee Dionne, piano

Feel free to bring a picnic lunch to enjoy between events.

TUESDAY, AUGUST 20

St. Paul’s Cathedral

12:15 PM
BACH-IN-CHURCH FREE CONCERT

Sonata No. 3 for Solo Violin in C Major (1720)

Johannes Sebastian Bach (1685-1750)

Adagio
Fuga
Largo
Allegro assai

Soovin Kim, violin

Chaconne from Partita No. 2 in D Minor (1720)

Johannes Sebastian Bach (1685-1750)

Arr. Helga Thoene

Soovin Kim, violin
Teresa Wakim, soprano
Martin Near, alto
Jason McStoots, tenor
Paul Guttry, bass

 Concert underwritten by

Monday’s events underwritten by

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Tuesday’s events continue on page 13 >
Throughout the course of music history there have been ‘seed pieces’: works that break new ground and that have an impact on countless composers and the pieces they write. Works like Mille Regretz, of Josquin, Orfeo by Monteverdi, Beethoven’s Ninth Symphony, Wagner’s Prelude from Tristan und Isolde, Stravinsky’s Rite of Spring, and John Cage’s Sonatas and Interludes would inspire imitation and new perspectives. We will examine what made works like these so influential and see the echoes of that influence over time in the music and techniques of later compositions in music for opera, chamber music, orchestra, and film.

David Ludwig hosts this reading and discussion of pieces written for the 2019 Festival by our Young Composers Seminar participants. This interactive session gives audience members a glimpse of the process of bringing new chamber works to life.

Fletcher Free Library

INTERACTIVE CONCERT FOR CHILDREN  
Stories and Scenes with the Merz Trio  FREE
Elley-Long Music Center at St. Michael’s College

10:00 AM  GALLERY TALK  2019 Collaborating Artist Marilyn Gillis
In this gallery talk, Marilyn Gillis, 2019 LCCMF Collaborating Artist, discusses her work and her evolution as both a fiber artist and graphic print maker.

11:00 AM  MASTERCLASS  Merz Trio with Sharon Robinson
In part two of this series, the Merz Trio explores the remaining movements of this great Brahms piano trio with Festival Cellist and master chamber teacher Sharon Robinson.

Piano Trio No. 1 in B Major (1889)  
JOHANNES BRAHMS  
(1833-1897)  

Merz Trio  
Brigid Colerige, violin  
Julia Yang, cello  
Lee Dionne, piano

Wednesday’s events continue on page 17 >
CONCERT: Ancient Voices Hosted by David Serkin Ludwig

7:30 PM

Requiem Aeternam (11th c.)

Ce Furent Mai (1235)

Alleluia Nativitas (1200)

Gloria from the Missa Notre Dame (c. 1365)

Quam pulchra es (c. 1430)

Ma maitresse (1450)

- INTERMISSION -

Mille regretz (published 1549)

Nymphes des bois (1497)

Amor, che vedi ogni pensiero aperto from Cipriano’s First Book of Maudrigals (1542)

Cruda Amarilli (1605)

Four Ladino Songs (2012)

ANONYMOUS

MONIOT D’ARRAS

PÉROTINUS MAGNUS

GUILLAUME DE MACHAUT

JOHN DUNSTABLE

JOHANNES OCKEGHEM

JOSQUIN DES PREZ

JOSQUIN DES PREZ

CIPRIANO DE RORE

CLAUDIO MONTEVERDI

DAVID SERKIN LUDWIG

Includes: Teresa Wakim, soprano
Martin Near, alto
Jason McStoots, tenor
Summer Thompson, tenor
Paul Guttry, bass
At Music-COMP, each young musician we work with is paired with a professional composer-mentor to create original music. Over the last 20 years we have given the world premiere of over 800 new works by young musicians from all across Vermont. Visit Music-COMP and hear what the next generation of music sounds like.

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CATHEDRAL ARTS Welcomes LCCMF

“Back to Bach” is the first in a season of free Tuesday Noon Concerts with local and visiting artists.

CATHEDRAL ARTS

Welcomes LCCMF

“Back to Bach” is the first in a season of free Tuesday Noon Concerts with local and visiting artists.

For the full schedule, visit www.CathedralArts.org
To get emails, write info@CathedralArts.org.

All Souls Interfaith Gathering, Shelburne

10:00 AM David Ludwig’s Inside Pitch: The Revolutionary

No individual composer did as much to change the direction of music history as Ludwig van Beethoven. As a composer he expanded the breadth and depth of composition on a scale never before imagined. As an artist he was the catalyst who almost single-handedly brought in the Romantic Era, and his work would influence generation after generation of composers. In this Inside Pitch we will explore the musical innovations that the ground-breaking Beethoven contributed to the art form and just how revolutionary his music was at the time through contemporary accounts and performance practice.

11:30 AM ARTIST SPOTLIGHT
Jaime Laredo and Sharon Robinson, with Soovin Kim

Serenade in D, op. 8 (1795-1797)
LUDWIG VAN BEETHOVEN (1770-1827)

Marcia. Allegro; Adagio
Minuet. Allegretto
Adagio
Allegretto alla polacca
Tema con variazioni. Andante quasi allegretto

Trio in E-flat, op. 3 (1792-1796)
LUDWIG VAN BEETHOVEN (1770-1827)

Allegro con brio
Andante
Minuet: Allegretto – Trio
Adagio
Minuet: Moderato – Trio
Finale. Allegro

Soovin Kim, violin
Jaime Laredo, viola
Sharon Robinson, cello

Join us for complimentary lunch with the artists immediately following the ARTIST SPOTLIGHT

Fletcher Free Library

3:00 PM Create Music with LCCMF Young Composers FREE FAMILY EVENT
Elley-Long Music Center at St. Michael's College

6:45 PM Pre-concert talk with Soovin Kim, David Ludwig, and Orly Yadin

7:30 PM CONCERT: The General

Sonata for Cello and Piano in D Minor (1915)
CLAUDE DEBUSSY
(1862-1915)

Prologue: Lent, sostenuto e molto risoluto
Sérénade: Modérément animé
Final: Animé, léger et nerveux

Sharón Robinson, cello
Gloria Chien, piano

A Shattered Vessel (2019)
RICHARD DANIELPOUR
(b. 1956)

Commissioned by LCCMF, Kennedy Center, Music from Angel Fire, Linton Chamber Music, Curtis Institute of Music, and CM Monterey Bay

Jaime Laredo, violin
Daniel Chong, violin
Jessica Bodner, viola
Sharón Robinson, cello
Priscilla Lee, cello

- INTERMISSION -

Screening of Buster Keaton's The General (1926)
Matan Porat, piano

Join us for a reception immediately following the concert.

Piano generously provided by Steinway & Sons, NYC.
Concert Sponsor Charles Dinklage, Sequoia Financial Services.
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FRIDAY, AUGUST 23
DEBUSSY, Sonata for Cello and Piano in D Minor (1915)
Claude Debussy's Cello Sonata was composed in 1915 during a darkened time for the ailing French composer. Disheartened by the bloodshed of World War I and suffering his own battle with cancer, Debussy wrote “Try as I may, I can't regard the sadness of my existence with caustic detachment. Sometimes my days are dark, dull, and soundless like those of a hero from Edgar Allan Poe; and my soul is as romantic as a Chopin Ballade.” Despite this unfortunate period, Debussy experienced short bursts of energy to compose a projected series of six sonatas; only three were completed before his death in 1918 at age 55.

The first of the three completed chamber works, it is constructed in three parts: Prologue, Serenade, and the Finale. The work is noted for its brevity and concentrated use of rich harmonic and timbral color. Also, Debussy calls for a wide palette of extended techniques like left-hand pizzicato, atmospheric harmonics, and playing towards the fingerboard and near the bridge to broaden the voice of the instrument.

The Prologue opens with rich chords and ornamental figures in the piano reminiscent of French baroque music. The cello launches upwards with the opening theme that begins in D minor. The suspenseful theme develops overtime by voyaging toward opaque harmonies oscillating between major and minor tonal centers. Various orientations of the theme are punctuated with fast, blur-like figures in the cello which feature Debussy's more impressionistic tendencies. The Serenade begins with lively flavor featuring sporadic staccato chords in the piano to mimic the cello pizzicato. Throughout the movement, the cello alternates between buoyant melodies in the upper range and agile pizzicato passages. Listen for how strummed pizzicato chords evoke guitar-like sounds reminiscent of Spanish music. Without a break, the music moves into the Finale featuring soaring melodies and virtuosic passages which include an echo of the guitar-like pizzicato from the Serenade. Added to the virtuosity are broad, arpeggiated lines using 5th intervals suggestive of the cello’s open strings. In a return from more exotic harmonies, Debussy concludes confidently in the original D minor key. © 2019 LCCMF and Alistair Coleman

DANIELPOUR, A Shattered Vessel (2019)
Commissioned by LCCMF, Kennedy Center, Music from Angel Fire, Linton Chamber Music, Curtis Institute of Music, and CM Monterey Bay

My intention to compose a string quintet, (with two cellos) is born out of the desire to compose a work that is a 21st-century companion to the great Schubert Quintet in C, one of the last works completed by the great master. While I hope to compose a great many works following this one, I wanted to write a piece that reflected many of the same issues that are in the Schubert Quintet —vulnerability, loss, and an immense appreciation for life itself in the face of our own mortality. The four-movement work is around 24 to 26 minutes depending on tempos that are taken. I’m particularly pleased with the two lyrical movements, the second and the fourth (last) respectively. I feel that pairing this with the Schubert Quintet, while a little bit intimidating, is probably the absolute right thing to do, since there are echoes of Schubert, quite subtly placed but not always intentionally, throughout the piece. © 2019 Richard Danielpour

PROGRAM NOTES
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CLOSING WEEKEND

**SATURDAY, AUGUST 24**
Elley-Long Music Center at St. Michael’s College

**NOON**  
**MERZ TRIO**

Johannes Maria Staud

Delikat und beweglich (Delicate and nimble, agile)  
(b. 1974)

Rauh und heftig (Rough and violent, passionate, impulsive)

Zart und verinnerlicht (Tender and spiritualized)

Geschmeidig und delikat (Supple and delicate)

Elastisch und pulsierend (Elastic and pulsing)

Wild und überakzentuiert (Wild and extremely accentuated)

Entfesselt und hemmungslos (Unleashed and unrestrained)

Ruhig und glitzernd (Calm, quiet, still and glittering)

Federn und zart (Springy and tender)

Pulsierend und geschmeidig (Pulsing and supple)

Piano Trio No. 1 in B Major (1889)  
Johannes Brahms

Allegro con brio  
Scherzo. Allegro molto  
Adagio  
Finale. Allegro

Merz Trio  
Brigid Colerige, violin  
Julia Yang, cello  
Lee Dionne, piano

**FAMILY EVENTS**  
**FREE**

1:30 PM  
**CONCERT**  
Scenes and Stories with the Merz Trio

2:00 PM  
Instrument Petting Zoo and Ice Cream Social

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**PROGRAM NOTES**

**STAUD, Für Balint András Varga: Ten Miniatures (2007)**

Writing this piece, dealing with the concept of writing for a piano trio, was no compositional walk in the park. It was, rather, more like a strenuous hike which, because of the slippery terrain, could be mastered only in short stages, challenging both condition and safety. The ten miniatures, arranged into four sections (1-4, 5, 6-7, and 8-10), probe a spectrum of moments that are delicately internalized and unfettered and explosive, as well as wildly accelerating and lithely pulsating.

This work is an homage to Balint András Varga, my mentor and advocate, my advisor and fatherly friend, to whom my music and I are so incredibly indebted.

© 2007 Johannes Maria Staud

**BRAHMS, Piano Trio No. 1 in B Major (1889)**

In April 1853, the twenty-year-old Johannes Brahms set out from his native Hamburg for a concert tour of Germany with the Hungarian violinist Eduard Reményi. The following month in Hanover they met the violinist Joseph Joachim, whom Brahms had heard give an inspiring performance of the Beethoven Concerto five years before in Hamburg. Joachim learned of Brahms’ desire to take a walking trip through the Rhine Valley, and he arranged a joint recital to raise enough money to finance the tour through the Rhine Valley, and he arranged a joint recital to raise enough money to finance the trip. Along with the proceeds of the gate, Joachim gave Brahms several letters of introduction, including one to Robert and Clara Schumann in Düsseldorf. On the last day of September 1853, Brahms met the Schumanns for the first time. “Here is one of those who comes as if sent straight from God,” Clara recorded in her diary. The friendship was immediate and unstinting.

Filled with zeal and ideas by his soaring fortunes of 1853 (during which he also met Liszt, Berlioz and Hans von Bülow), Brahms visited Joachim in Hanover to celebrate the New Year, and there he began the B major Trio for piano, violin and cello. When Clara and Robert arrived in town for some concert engagements at the end of January, Brahms said that that week consisted of “high festival days, which make you really live.” The Trio was completed soon after the Schumanns went home to Düsseldorf. It was only shortly thereafter, however, on February 27th, that Robert, long troubled by severe nervous disorders, tried to drown himself in the Rhine. Brahms rushed to Düsseldorf, and a week later helped Clara admit him to the asylum at Endenich, near Bonn; Schumann never left the place, and died there on July 29, 1856. Despite the turmoil of her life during her husband’s final months, Clara continued her professional career as one of the day’s leading concert pianists (her appearances were the principal financial support for her six children), and acted as spur, confidante and critic of Brahms’ creative efforts. She judged the new Piano Trio worthy of her recommendation to Breitkopf und Härtel for their publication, and they issued the score in November 1854; the work was thoroughly revised in 1889.

A broad and stately piano melody opens the B Major Trio. The cello and then the violin are drawn into the unfolding of this lyrical inspiration, which mounts to an almost orchestral climax before quieting to make way for the second theme, given in unison by the strings. A triplet motive, introduced as the transition linking the exposition’s two themes, serves as the underpinning for much of the development. A truncated recapitulation of the earlier thematic material rounds out the movement. The second movement is shadowy and mysterious and sometimes dramatic; a central trio in warm, close harmonies provides contrast. The Adagio uses a hymnal dialogue between piano and strings as the main material of its outer sections, while the middle region is more intense and animated in expression and more complex in counterpoint. The Finale juxtaposes a somber main theme, begun by the cello above the agitated accompaniment of the piano, with a brighter subsidiary subject, played by the piano while the cello contributes little off-beat punctuations. It is the unsettled, B minor main theme rather than the more optimistic second subject that draws the work to its restless close.
SUNDAY, AUGUST 25
Elley-Long Music Center at St. Michael’s College

CONCERT IN HONOR OF ANN B. EMERY

2:15 PM Pre-concert talk with Soovin Kim and David Ludwig

3:00 PM CONCERT: The Colors of the Machine Age

Divertimento, Suite from The Fairy’s Kiss (1934) IGOR STRAVINSKY
Sinfonia (1882-1971)
Danses suisses
Schertz (Au moulin)
Pas de deux
Bella Hristova, violin
Gloria Chien, piano

Sechs Kleine Klavierstucke (1911) ARNOLD SCHOENBERG
(Six Little Piano Pieces)
Leicht, zart (Light, delicate)
Langsame (Slow)
Sehr langsamer (Very slow)
Rasch, aber leicht (Brisk, but light)
Etwas rasch (Somewhat brisk)
Sehr langsam (Very slow)
Bella Hristova, violin

Piano Sonatas V and VI (1946-48) JOHN CAGE
(1912-1992)
Matan Porat, piano

- INTERMISSION -

Siegfried Idyll (1870)
Daniel Chong, violin
Brigid Coleuridge, violin • Burchard Tang, viola
Julia Yang, cello • Evan Premo, double bass
Emi Ferguson, flute • Bixby Kennedy, clarinet
Romie de Guise-Langlois, clarinet • Roni Gal-Ed, oboe
Peter Kolkay, bassoon • Richard King, horn
Wei Ping Chou, horn • Mark Emery, trumpet
Joshua Weilerstein, conductor

Appalachian Spring (1944)
AARON COPLAND (1900-1990)
Very Slowly
Allegro
Moderato (The Bride & Her Intended)
Fast (The Revivalist & His Flock)
Sustato Allegro (Solo Dance of the Bride)
As at first (Slowly)
Doppio movimento (Variations on a Shaker Hymn; Simple Gifts)
Moderato – Coda
Bella Hristova, violin
Daniel Chong, violin • Brigid Coleuridge, violin
Soovin Kim, violin • Jessica Bodner, viola
Burchard Tang, viola • Priscilla Lee, cello
Julia Yang, cello • Evan Premo, double bass
Emi Ferguson, flute • Romie de Guise-Langlois, clarinet
Peter Kolkay, bassoon • Matan Porat, piano
Joshua Weilerstein, conductor

Join us for a reception immediately following the concert

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< Closing Weekend continued from page 24
STRAVINSKY, Divertimento, Suite from The Fairy’s Kiss (1934)

Stravinsky wrote The Fairy’s Kiss (Le Baiser de la Fée) in 1928 as a ballet in one act and four scenes for the famous Russian dance company Ballets Russes. It was later revised in 1950 for the New York City Ballet. Between these two versions Stravinsky worked in collaboration with Samuel Dushkin to create concert suites of the music for full orchestra and for violin and piano, both under the same name, Divertimento from The Fairy’s Kiss.

The work is a celebration of the 35th anniversary of the death of Pyotr Ilyich Tchaikovsky and was Stravinsky’s way of saluting him with the highest respect and love for his music. The kinship between these two is clear. Both abandoned their study of law for music and both have their compositional voices in a constant ever-shifting battle between the influences of Western European traditions (both having distinct neo-classical periods) and the music of their Russian heritage. Their music follows more Western forms than their contemporaries but the spirit of Russian music never quite disappears.

Considering the numerous deep connections between the two composers, it is clear why Stravinsky was excited to compose The Fairy’s Kiss. He pored over scores of Tchaikovsky’s early piano and vocal music where he discovered an unappreciated reserve of musical material. Stravinsky quoted several melodies from these works and developed new musical ideas both fresh and original.

This work did not have a successful reception at its original premiere. It is a recurring theme for great composers and musicians that some of their most original premiere. It is a recurring theme for great new musical ideas both fresh and original.

...
nine human emotions inevitably leads to the “whitest” color, the non-emotion underlying all of them: peace.

Sonata V, which is fast and rhythmic, features a wonderfully syncopated effect. While the pianist plays a string of notes of equal duration, the magic comes from the inside of the keyboard, where one string is muted much more heavily than the others. That note is hardly audible until it rings, finally, on its own. Sonata VI is slow and lyrical, propelled by a recurring run of fast notes. There’s a hint of Debussy in these flourishes, but it is as if they have long since melted into the rustling of distant, broken wind-chimes.

WAGNER, Siegfried Idyll (1870)

Richard Wagner’s personal life would satisfy the most avid reality television fan. Routinely in trouble with the authorities and the spouses of his paramours, he led an indulgent and self-obsessed existence (though fortunately, long before Twitter existed), full of drama, bitter failures, and great triumphs. These dramas are mirrored in his music, which took the form of epic multi-hour operas telling stories of gods, goddesses, and heroes, all embroiled in the path of their respective fates, surrounded always by intrigue and transgression. Whatever one thinks of Wagner, of his reprehensible views on race or his unsavory life and pursuits, we know that he wasn’t boring.

Wagner fell madly in love with Cosima von Bülow, the daughter of Franz Liszt and the wife of his close friend and advocate, the conductor Hans von Bülow. Cosima quite reciprocated, and she, Wagner, and Bülow lived for several years in one of the most famous love triangles in music history (two of the Wagner children came while she was still married to his friend and advocate, the conductor Hans von Bülow). Bülow took action about a year after his affair started, and the whole mess resolved itself in 1869 when Bülow took action to divorce Cosima. After more than five years of not being able to be together legally (not that this stopped them), Wagner and Cosima could finally unite in the open and forever.

Soon after these two were free to cohabit, they moved to Wagner’s estate at Lake Lucerne and began their new family life together. For Cosima’s birthday (though born on December 24th, she celebrated on Christmas day) Wagner wrote a new work, performed by friends on the steps leading up to her bedroom to serenade her as she woke up, and thus in 1870 the Siegfried Idyll was born. The work is a rare step away from the grandiosity of the composer’s operatic output, and one of the very few pieces of music he wrote outside of that massive repertoire. It was scored for large chamber ensemble (or small orchestra) of thirteen players—one for each step of Cosima’s staircase.

The piece is also a departure from Wagner’s more epic soundworld, and toward an intimate exploration of themes from their family life capturing the sound of birds singing outside of their son Siegfried’s window, the light hitting the walls of their bedroom, and a lullaby for their daughter Eva. The music drifts by like snapshots of sublime carnal happiness, a personal diary for the family depicted in the most lyrical, Romantic music. The main theme of the piece comes from his opera Siegfried, a recurring melody set to the words “I have been forever and always am in sweet longing ecstasy.”

As was always true with Wagner, his highest highs were accompanied by lowest lows, and just a few years after he wrote the Siegfried Idyll the family fell on hard times as a result of his lavish lifestyle. He needed quick cash and decided to offer the score to a publisher, rewritten for a larger chamber orchestra so it could sell. It must have been a difficult decision to share something so personal to the rest of the world—it is said that Cosima wept when she found out that her symphonic birthday greeting had been sold.

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COPLAND, Appalachian Spring (1944)

One would be hard-pressed to identify a more “American” sounding work than Aaron Copland’s Appalachian Spring. Copland was in his mid-fouries when he wrote the work in 1944, and he won the Pulitzer Prize for the piece. While many know the piece in its larger orchestral version, its original form was for thirteen instruments, a ballet commissioned by the great Martha Graham for a miniature orchestra that could fit into the theater’s pit. The working title for the piece was Ballet for Martha, but it was Graham herself who offered the title Appalachian Spring with inspiration from a Hart Crane poem. Alas, the piece had nothing to do with Appalachia or Spring or springs when Copland wrote it. He was commissioned by the Elizabeth Sprague Coolidge Foundation to write a piece for Graham with an “American theme” and took it from there without a title. According to the composer, the music is full of imagery from an idealized 19th century rural Pennsylvania landscape—we can imagine church services, barn-raisings, and country dances all taking place in the course of the piece.

Copland’s first works of note were written in his early thirties, with a thornty and angular Variations for Piano standing out amongst these early pieces for its expressive and contemporary modernism. He would later take his music into a radically new direction to the simplicity and lyricism for which it is known. Copland met his greatest mentor Nadia Boulanger early on during his studies in France, and she famously encouraged him to explore the music of his own country. This exploration would eventually lead to a rich foray into the open harmonies and expansive melodies of his newly interpreted “American” sound. Copland incorporated American folk music within this so-called “vernacular style” beginning with the ballet Billy the Kid (written six years before Appalachian Spring) followed by iconic works like Rodeo, Lincoln Portrait, and Fanfare for the Common Man.

The best-known part of Appalachian Spring is at the heart of the piece in the variations on a Shaker melody ‘Tis a Gift to Be Simple. Though it is the only direct and full quotation in the ballet, we hear many references to other folk tunes and styles woven through the music. Quotation is a practice in composition that goes back as long as there have been composers, and amongst American music the tradition came well before Copland (examples from Charles Ives and Dvorak come to mind, as well as countless adaptations of spirituals, sea shanties, and anthems found in popular music). But Copland’s use of ‘Tis a Gift remains the most prominent full quotation of American folk music in the concert setting (John Williams riffed on this for his commissioned piece written for the first inauguration of President Barack Obama.) It is a testament to the elegance and unadorned beauty for which American traditional music is known, and Copland does nothing to complicate the tune, but rather handles it with the most gentle, gracious touch.

(There is a story about a young composer who visited Leonard Bernstein for a lesson one summer day in New York. He saw a page of music manuscript framed and hanging on the maestro’s wall with what looked like simplistic notations written all over it. The composer asked: “oh, did one of your children write this?” Bernstein replied “look again…” It was the first page of Copland’s Appalachian Spring.)

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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.

Marilyn Gillis

This year, Marilyn Gillis has generously lent us Fault Lines 3, which you can see on the front of this program book. The work was created in 2012. It is 20” wide and 41” long and is made of cotton fabric, polyester batting discharged, hand-dyed, and hand-quilted.

Here’s what Marilyn says about her life and work.

I have spent my adult life doing four important things: raising a daughter, teaching, working for feminist causes, and creating art. I have undergraduate and graduate degrees in human development and education. For forty years I taught high school, and undergraduate and graduate college courses in human development. Most of my community and volunteer work has been for feminist agencies and causes. My love of nature has inspired much of my art. For the past forty years I have focused on painting and surface design processes and have used the fabrics and papers I make through these processes to create mixed media art and stitched and layered textiles.

Inspiration most often comes to me during the process of creating rather than before. Using elements of color, line and texture, I act and respond as a piece develops. I start by painting and adding surface design on paper and textiles, then ideas emerge from these. I work intuitively as a piece evolves, without a plan but within loose parameters that are subject to revision as the work progresses. I use a wide range of materials and techniques—whatever helps translate my ideas to the art I am making.

Above all, I am inspired to make art that induces a sense of pleasure. To quote Pierre-Auguste Renoir, “There are too many unpleasant things in life as it is without creating still more of them.”

We are grateful to 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.

ART GALLERY

ORCHESTRA ROOM

ELLEY-LONG MUSIC CENTER

Each year we transform the orchestra rehearsal room at Elley-Long into an Art Gallery. Curators Eloise Beil, Frederick Noonan, and Robbie Stanley have drawn together work by Vermont artists in a rich variety of media and styles.

Visit our gallery anytime all week. All the works of art are for sale and 30% of the proceeds of each sale go directly to support the Festival. Everyone benefits: Vermont artists are supported, the Festival is supported, and you will gain a permanent treasure.
EDUCATION IS CENTRAL TO OUR MISSION

Education is central to the mission of the Lake Champlain Chamber Music Festival. David Serkin Ludwig presents two interactive Inside Pitch sessions. The first is on Tuesday 8/20 at 2:30 pm and the second is on Thursday 8/22 at 10:00 am. Our guest speaker series this year features Ara Guzelimian’s keynote talk on Saturday 8/17 at noon, followed by Nick Kitchen and the Borromeo Quartet on Beethoven’s Grosse Fuge at 2:00 pm; composer Tod Machover on Monday 8/19 at noon; and a Gallery Talk by festival Collaborating Artist Marilyn Gillis on Wednesday 8/21 at 10:00 am.

YOUNG COMPOSERS SEMINAR

Under the direction of Festival Resident Composer David Serkin Ludwig, the Young Composers Seminar brings together a group of virtuoso and already-accomplished young composers. Each young composer creates a new work for the Festival, which is brought to life for the first time by Festival artists, thrilling composers and audience members alike. The Young Composers leave LCCMF with a professional quality recording of their work, as well as newly acquired skills that will help them in their chosen profession.

This year, the Young Composer pieces will be workshopped at the Sounding Board on Tuesday 8/20 at 4:00 pm, with a recording session later in the week. This year’s Young Composers are Nathan Bales, Aksnaya Avril Tucker, and Elizabeth Younan.

FESTIVAL INTERNS

Under the direction of LCCMF Festival Manager Kate Stein, a group of interns support all events and activities during the summer festival. Interns get hands-on experience in producing a music festival and learn about arts administration and chamber music from the inside. Interns are selected from students in the Vermont Youth Orchestra, St. Michael’s College, and the University of Vermont.

RESIDENT ENSEMBLE PROGRAM: MERZ TRIO

In 2014 LCCMF created an opportunity for a young chamber music ensemble to be in residence during the Festival and to return during the following academic year for performances and community workshops. For this program we select young professionals who will be the next generation of artistic leaders. During the Festival, the resident ensemble works on a piece of the classic chamber repertoire in public coachings with master teachers and performs the piece a week’s end. Audience members get an in-depth look at the work and experience the excitement of mentorship.

This year’s ensemble is the Merz Trio: Brigid Coleridge, violin, Julia Yang, cello, and Lee Dionne, piano. The Merz Trio performs at two public masterclasses during the week, working on the Brahms Piano Trio No 1 in B Major with Soovin Kim on Monday 8/19 at 1:30 pm at VPR’s Studio 1, and Sharon Robinson on Wednesday 8/21 at 11:00 am. Their final performance is on Saturday 8/24 at noon. In addition to the Brahms, they will perform Johannes Maria Staud’s Für Balint András Varga.

ONE STRINGS

The Integrated Arts Academy (IAA) at H.O. Wheeler School is a Burlington public school with 300 K-5 students from 23 countries, speaking 30 languages and dialects. Started by LCCMF in 2013, ONE (Old North End) Strings provides in-school strings instruction and related activities for all 3rd, 4th and 5th grade students, taught by Kathleen Kono. The program which seeks to eliminate traditional barriers to instrument instruction, is inspired by El Sistema, a worldwide education movement that has been called “the future of music.”

The staff and board of the Festival are deeply committed to ONE Strings as a key part of our mission to inspire a passion for chamber music by encouraging and providing educational opportunities for schoolchildren.

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NATHAN BALES, YOUNG COMPOSER

Nathan Bales is an award-winning composer of contemporary classical music, and has been described as a “young lion in Atlanta's contemporary classical music scene” (WAPS, 2014). Relentlessly prolific, his works have been featured in over fifty concerts over the past two years, performed by the Atlanta Symphony Orchestra, Quartetto Indaco, The American Modern Ensemble, and others.

He began studying composition four years ago with composer and LCCMF Resident Composer David Serkin Ludwig. Since then Nathan has participated in festivals such as the Atlantic Music Festival, highSCORE, and the Mostly Mozart Festival. Nathan was commissioned to write ‘Prologue to Rusticano’, a 20-minute piece for orchestra and solo soprano for the closing concert.

His music is best described as passionate, unashamed, and fully itself. Full of wild textures and vibrant climatic hits, it strives to demand the listener's attention with every second, brimming with love and joy.

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 in festivals such as the Atlantic Music Festival, highSCORE, and the Mostly Mozart Festival. At the SE Stonewall 2nd Annual Music Festival, he was commissioned to write ‘Prologue to Rusticano’, a 20-minute piece for orchestra and solo soprano for the closing concert.

A graduate of the Cleveland Institute of Music, Alan has produced records for Azica, Decca, Naxos, Albany/Troy, EMI/Universal, Summit, AEO, 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 violinist 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 appeared at venues such as Carnegie Hall, 92nd Street Y, Library of Congress, Concertgebouw, Wigmore Hall, Musikverein, Philadelphia Chamber Music Society, and Seoul Arts Center. She has appeared at festivals including Yellow Barn, Perigord Noir in France, Spring Arts Festival, San Miguel de Allende, Cemal Recit Rey, and Mecklenburg-Vorpommern, Hitzacker, and the Heidelberg String Quartet Festival. As a member of the Parker Quartet, she has recorded for ECM, Nimbus, and Naxos.

Recent collaborators include clarinetist Charles Neidich, pianists Menahem Pressler and Shai Wosner, violinists Nadja Salerno-Sonnenberg and Donald Weilerstein, violists Kim Kashkashian and Roger Taggart, 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.

GLORIA CHIEN, LCCMF CO-ARTISTIC DIRECTOR, PIANO

Taiwanese-born pianist Gloria Chien has one of the most diverse musical lives as a noted performer, concert presenter, and educator. She was selected by the Boston Globe as one of its Superior Pianists of the Year, “… who appears to excel in everything.” She made her orchestral debut at the age of 16 with the Boston Symphony Orchestra with Thomas Dausgaard, and performed again with the BSO with Keith Lockhart. In recent seasons she has performed as a recitalist and chamber musician at Alice Tully Hall, the Library of Congress, the Phillips Collection, the Kissingen Sommer festival, the Dresden Chamber Music Festival, and the National Concert Hall in Taiwan. A former member of CMS Two, she performs frequently with the Chamber Music Society of Lincoln Center. In 2009 she launched String Theory, a chamber music series at the Hunter Museum of American Art in downtown Chattanooga, that has become one of Tennessee’s premier classical music presenters. The following year she was appointed Director of the Chamber Music Institute at the Music@Menlo festival by Artistic Directors David Finckel and Wu Han. In 2017, she joined her husband, violinist Soovin Kim, as Co-Artistic Director of the Lake Champlain Chamber Music Festival in Burlington, Vermont. She and Soovin will be Artistic Directors of Chamber Music Northwest beginning in 2020.

Gloria received her BM, MM, and DMA degrees from the New England Conservatory of Music as a student of Russell Sherman and Wha-Kyung Byun. She holds the position of artist-in-residence at Lee University in Cleveland, Tennessee. She is a Steinway Artist.
Wei-ping Chou, Horn

Praised by the New York Times for her “consistent, strong” and “smooth and full” horn playing, Wei-ping Chou was the first and only horn player in Juilliard School history to be awarded the Artist Diploma. A native of Taoyuan, Taiwan, she began playing the horn at the age of nine and continued her studies at the Idyllwild Arts Academy under Kurt Snyder. She received her bachelor’s degree from the Manhattan School of Music as a student of Jerome Ashby and her Master of Music degree from the Juilliard School under the tutelage of Julie Landsman.

Prior to her return to New York in 2011, she was acting assistant principal horn for the San Diego Symphony from 2007-2011. As an active freelancer in New York City, she has performed regularly with orchestras and chamber groups, such as The Orpheus Chamber Orchestra, Orchestral St. Luke’s, American Symphony Orchestra, The Knights, Wind Soloists of New York, The Metropolis Ensemble, The Decoda Ensemble, and Genghis Barbie. As a chamber musician, she spent many of her summers at the Marlboro Music Festival and performs on “Musicians from Marlboro” tours.

Wei-ping currently holds the second horn position with the Kennedy Center Opera House Orchestra/ Washington National Opera National Orchestra. She is also one of the newest horn faculty of the Peabody Conservatory. When not playing the horn, Wei-Ping enjoys cooking, baking, crafting, and last but definitely not least, flying trapeze!

Daniel Chong, Violin

Violinist Daniel Chong is one of the most exciting and versatile musicians of his generation. Since 2002, as the founding first violinist of the Parker Quartet, he has garnered wide recognition for his performances in such venues as Carnegie Hall, the Library of Congress, the Musikverein, and Wigmore Hall. In addition, recent solo engagements include appearances at National Sawdust, Seoul Arts Center, and Jordan Hall. Daniel has received several awards and prizes such as the 2009-2011 Cleveland Quartet Award and top prizes at the Concert Artists Guild Competition and the Bordeau International String Quartet Competition. In the recording realm he can be heard on the Zig-Zag Territoires, Naxos and Nimbus Records labels. Daniel’s newest album will be released on the ECM New Series featuring the Parker Quartet and Kim Kashkashian.

Daniel has performed at major music festivals including the Marlboro Music Festival, Mostly Mozart, Festspiele Mecklenburg-Vorpommern, and the Perigord Noir Music Festival. In addition to the core repertoire, Daniel is a strong advocate for new music. He has worked closely with György Kurtág, Augusta Read Thomas, Helmut Lachenmann, and Chaya Czernowin. In 2011, he won a Grammy Award with the Parker Quartet for their recording of György Ligeti’s string quartets.

Actively engaged in pedagogy, Daniel has given masterclasses throughout the United States and currently serves on the faculty at Harvard University.

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ROMIE DE GUISE-LANGLOIS, CLARINET

Praised as “…extraordinary…” and “…a formidable clarinetist…” by the New York Times, Romie de Guise-Langlois has appeared as soloist and chamber musician on major concert stages throughout the United States, Canada, Europe, and Asia. Romie performed as soloist with the Houston Symphony; Ensemble ACJW, the Burlington Chamber Orchestra, the Yale Philharmonia, McGill University Symphony Orchestra, at Music@Menlo and at the Banff Center for the Arts. She is a winner of the Astral Artists’ National Auditions and was awarded the First Prize in the Houston Symphony Ima Hogg Competition. She was also a First Prize winner of the Woolsey Hall Competition at Yale University, the McGill University Classical Concerto Competition, the Canadian Music Competition, and was the recipient of the Canadian Broadcasting Corporation Award.

An avid chamber musician, Romie joined the roster of CMS TWO at Lincoln Center in 2012 and has toured with Musicians from Marlboro. She has appeared at the Metropolitan Museum of Art, the Philadelphia and Boston Chamber Music Societies, the 92nd Street Y, and Chamber Music Northwest among many others. She has performed as Principal Clarinetist for the Orpheus Chamber Orchestra, the Orchestra of St. Luke’s, the New Haven and Stamford symphony orchestras and The Knights Chamber Orchestra. A native of Montreal, Romie earned degrees from McGill University and the Yale School of Music, where she studied under David Shifrin. She has performed as Principal Clarinetist for the Orpheus Chamber Orchestra, the Orchestra of St. Luke’s, the New Haven and Stamford symphony orchestras and The Knights Chamber Orchestra. A native of Montreal, Romie earned degrees from McGill University and the Yale School of Music, where she studied under David Shifrin. She has completed her fellowship at The Academy which is a program of Carnegie Hall, The Juilliard School, and The Weill Music Institute in partnership with the New York City Department of Education. She is currently Adjunct Professor of Clarinet at Montclair University. Romie returns for her fifth LCCMF this year.

LEE DIONNE, PIANO, MERZ TRIO

Pianist Lee Dionne holds imagination, expressivity, and play at the core of his art. His playing has been described as “impressive” (the New York Times) and “impeccable” (Fanfare Magazine), and he has appeared as a soloist around the world in venues such as the Concertgebouw (Kleine Zaal) and Carnegie Hall (Weill Hall). In 2012 he was awarded Third Prize at the James Mottram International Piano Competition.

Lee is a determined innovator in areas of programming and performance conventions and considers his multidisciplinary projects with the Merz Trio to be his most significant work to date. Lee is currently preparing to embark on a YouTube Beethoven Cycle in 2020, where he will livestream and record the complete Beethoven Sonatas for YouTube, with commentary.

As a chamber musician, Lee is the founding pianist of the Merz Trio and a longtime core member of New York-based vocal and instrumental ensemble Cantata Profana. From 2016-2018 he was a pianist fellow with Ensemble Connect, a joint program of Carnegie Hall, The Juilliard School, and The Weill Institute in collaboration with the New York City Department of Education.

Lee holds a B.A. in literature from Yale College and a Doctorate in piano performance from the Yale School of Music, where he received top prizes in both degrees. Lee currently teaches chamber music at Yale College.

Lee’s work is greatly indebted to his former mentors, Boris Berman, Matti Raekallio, Wei-Yi Yang, Michael Friedmann, Arthur Haas, Patricia Zander, and Wilma Machover, and to his current teacher, Vivian Weilerstein.

MARK EMERY, TRUMPET

As principal trumpet of the Vermont Symphony Orchestra, Mark Emery has been featured in music of Barber, Copland, and Vivaldi and has recorded with Sharon Robinson and Jamie Laredo. In May 2018 he joined pianist Gloria Chien for Shostakovich’s Concerto for Piano (and Trumpet).

Mark has performed with the Boston Ballet, Boston Symphony/Pops, Charleston Symphony, National Symphony, Oregon Symphony, Portland Symphony, and Rhode Island Philharmonic. Engagements with the Boston Symphony include many trips to Carnegie Hall and Tanglewood. He has recorded with the Boston, Albany, and Oregon Symphonies.

Boston Pops experiences include many tours, Fourth of July broadcasts, Red Sox World-Series and playoff performances, and PBS Great Performances tapings. He has been asked to represent the Boston Pops in news broadcasts, chamber music performances, and private events, most notably joining Keith Lockhart at Boston Children’s Hospital during many holiday seasons.

Also an active chamber musician, in 2018 he performed with the North Country Chamber Players for multiple performances of Peter and the Wolf and spent a week at Tanglewood’s BUTI program with Triton Brass. Prior performances included several of Stravinsky’s L’Histoire du Soldat with both the Providence Ballet and on Jordan Hall’s First Monday series. Mark has recorded with Huntington, Innovata, New England and Vermont Symphony Brass Quintets. Under pianist Stephen Drury, he performed and recorded music of Xenakis and Donatoni with Callithumpian Consort.

Mark teaches at Tufts University and can be heard on Arsis Audio, Albany Records, Deutsche Grammophon, Delos, Bridge Records, Mode Records, and Stillwater Digital labels.
Roni studied with Paul Dombrecht at the Royal Conservatory in Brussels. She then joined one of Europe's leading oboe programs at the Musik Hochschule in Munich, under the leadership of the late Günther Passin, where she graduated with a Master's degree.

Paul Guttry, Bass-Baritone

Bass-baritone Paul Guttry enjoys the variety of opera and oratorio, and has a specialization in early music. A former member of Chanticleer, Paul has performed throughout the USA and internationally with Blue Heron, Sequenza, the Boston Camerata, and New York's Ensemble for Early Music. In Boston he has appeared as soloist with Emmanuel Music, the Handel & Haydn Society, the Boston Early Music Festival, the Tanglewood Music Center, Cantata Singers, Boston Cecilia, Prism Opera, Intermezzo, Boston Revels, and Collage. He has sung the role of Osmin in the Connecticut Early Music Festival's production of Mozart’s Die Entführung aus dem Serail and has appeared as the Father in Britten's The Prodigal Son with Intermezzo. In addition to Blue Heron's discs, Paul can be heard on recordings of medieval music by Sequenza, Kurt Weill’s Johnny Johnson and French airs de cour with the Boston Camerata, and music of Bach by Emmanuel Music.

Ara Guzelimian, Guest Speaker

Guest Speaker Ara Guzelimian was appointed to the post of Provost and Dean of the Juilliard School in New York City in August 2006. At Juilliard, he works closely with the President in overseeing the faculty, curriculum, and artistic planning of the distinguished performing arts conservatory in all three of its divisions: dance, drama, and music. As Senior Director and Artistic Advisor of Carnegie Hall from 1998 to 2006 Ara gave lectures at the invitation of the Metropolitan Opera, the Salzburg Easter Festival, Lincoln Center, Carnegie Hall, the Banff Centre for the Arts, the Chicago Symphony, the National Center for the Performing Arts in Taipei and the Jerusalem Music Center. He has been heard both on the Metropolitan Opera radio broadcasts and, as a guest host, on public radio's Saint Paul Sunday. He currently serves as Artistic Consultant for the Marlboro Music Festival and School.

Ara was the Artistic Administrator of the Aspen Music Festival and School and Artistic Director of the Ojai Festival in California. He was associated with the Los Angeles Philharmonic from 1978 to 1993, first as producer for the orchestra's national radio broadcasts and, subsequently, as Artistic Administrator.

Ara is editor of Parallèles et Paradoxes: Explorations in Music and Society (Pantheon Books, 2002), a collection of dialogues between Daniel Barenboim and Edward Said. In September 2003, Ara was awarded the title Chevalier des Arts et des Lettres by the French government for his contributions to French music and culture.

EMI FERGUSON, FLUTE

Hailed by critics for her “tonal bloom” and “hauntingly beautiful performances,” English-American flutist Emi Ferguson is a performer who stretches the boundaries of what is expected of modern-day instrumentalists. Emi can be heard live in concerts and festivals around the world as well as at home in New York City. She is passionate about developing new music for the flute and has premiered works by Wayne Oquin, Kendall Briggs, Elliott Carter and even CPE Bach. Emi has been a featured performer at the Marlboro Music and Lucerne Festivals, June in Buffalo, Twickenham Fest, and Chamberfest Dubuque. She has performed and taught with Juilliard Global in Brazil, PianoSonoma in California, Juilliard Baroque in Germany, and Les Arts Florissants in France. As a baroque flutist, Emi is a frequent guest artist with period ensembles including Tafelmusik, the American Classical Orchestra, Trinity Baroque Orchestra, and Juilliard 415. She has performed alongside William Christie and Les Arts Florissants, and with Christophe Hamme, Massaki Suzuki, Christopher Hogwood, and Nicholas McGegan.

Emi is currently on the faculty of the Juilliard School. Her principal teachers have been Carol Wincenc, Sandra Miller, Robert Langevin, and Judy Grant. Emi returns for her second LCCMF this year.

RONI GAL-ED, OBOE

Roni Gal-Ed is a first prize winner at the International Lauschmann Oboe Competition in Mannheim, Germany, and a recipient of scholarships from the America-Israel Cultural Foundation including and from the Munich Philharmonic Orchestra.

Roni has worked with conductors including Zubin Mehta, James Levine, Kent Nagano, Valery Gergiev, Rafael Frühbeck de Burgos, Christian Thielemann, Sándor Végh, and Yoel Levy. As a chamber musician she has collaborated with distinguished musicians such as Daniel Barenboim, Nikolaj Znaider, Johannes Moser, Mathieu Dufour, Alex Klein, Dale Clevenger, Karl Heinz Steffens, Klaus Thunemann, the Jerusalem String Quartet, and the Carmel String Quartet.

Roni regularly participates in music festivals around the world, including the Jerusalem International Chamber Music Festival, the PRO Festival Rolandseck, Germany, the Verbier Music Festival, the Edinburgh Music Festival, and the Crested Butte Music Festival in Colorado.

Roni has played with the Munich Philharmonic Orchestra, was the principal oboist of the Bavarian Chamber Orchestra, and played, toured, and recorded as a guest principal oboist with the Budapest Festival Orchestra. She has also performed and toured with the Berlin Symphony Orchestra and the Bremen Kammerphilharmonie, and was a frequent guest principal oboist with the Stuttgart and Munich Chamber Orchstras.

In her native Israel, she served as the principal oboist of the Israeli Opera, and then as associate principal with the Jerusalem Symphony Orchestra. Since moving to New York in 2009, Roni has continued to be an active oboist, playing with Orpheus Chamber Orchestra and the American Ballet Theatre Orchestra. In 2018, she performed the U.S. premiere of Matthew Greenbaum’s oboe concerto The Jig is Up at Lincoln Center.

ARTIST BIOS
BELLA HRISTOVA, VIOLIN

Violinist Bella Hristova has performed extensively as a soloist with orchestras, including with Pinchas Zukerman and the Orchestra of St. Luke’s at Lincoln Center and with the New York String Orchestra under Jaime Laredo at Carnegie Hall. She has performed recitals at Merkin Concert Hall, the Kennedy Center, and the Isabella Gardner Museum in Boston. A proponent of new music and composers, Bella commissioned iconic American composer, Joan Tower, to compose Second String Force for unaccompanied violin, which she premiered and performed in recitals throughout the U.S. and abroad. Bella has performed as a member of CMS Two at Lincoln Center, as well as at festivals including Music from Angel Fire, Chamber Music Northwest, the Santa Fe Chamber Music Festival, and the Marlboro Music Festival. In addition to a 2013 Avery Fisher Career Grant, she is the recipient of several prestigious awards including First Prize in the 2009 Young Concert Artists International Auditions. Born in Pleven, Bulgaria to Russian and Bulgarian parents, Bella began violin studies at the age of six. She studied at the Curtis Institute of Music, where she worked with Ida Kavafian, and received her Artist Diploma with Jaime Laredo at Indiana University. Bella plays a 1655 Nicolò Amati violin. She returns for her fifth LCCMF this year.

BIXBY KENNEDY, CLARINET

Clarinetist Bixby Kennedy is admired for his “suppleness and beauty of tone” (Allan Kozinn, Portland Press Herald). He has performed concerti with the Minnesota Orchestra, Houston Symphony, Bloomington Sinfonietta, and Indiana University Symphony. As a chamber musician, he has performed throughout the US and Europe in venues including Carnegie Hall, Alice Tully Hall, The Kennedy Center, Marlboro Music Festival, Music from Angel Fire, and Caramoor. He is the clarinetist for the “explosive” New York City based chamber ensemble Frisson. As an orchestral musician, Bixby currently holds titles as Associate Principal Clarinetist of the New Haven Symphony Orchestra, Associate Principal in the Albany Symphony, and Principal Clarinetist of Symphony in C. He has appeared as a guest artist with the Saint Paul Chamber Orchestra, and performed with the Orpheus Chamber Orchestra in May 2019 on their Germany tour. Bixby performs classical repertoire on original and replica instruments throughout the US with Grand Harmonie Orchestra. He is a former member of Ensemble Connect and works as a teaching artist throughout New York City. He loves traveling, trying new foods, laughing, hiking, and playing tennis.

SOOVIN KIM, LCCMF CO-ARTISTIC DIRECTOR, VIOLIN

Internationally renowned Violinist Soovin Kim performs as both a concert soloist and recitalist. In 2009 he founded the Lake Champlain Chamber Music Festival which quickly gained national attention for excellence in performance, innovative programming, educational outreach, and work with young composers and performers. Soovin received first prize at the Paganini International Competition when he was only 20 which launched an international concert career. He later was a recipient of such distinguished prizes as the Henryk Szeryng Career Award, the Avery Fisher Career Grant, and the Borletti-Buitoni Trust Award. Soovin has released nine commercial CD recordings in recent years including Niccolò Paganini’s demanding 24 Caprices and a French album of Fauré and Chausson with pianist Jeremy Denk and the Jupiter Quartet. He is currently working on a recording of the Bach works for solo violin. Soovin grew up in Plattsburgh, NY, and joined the Vermont Youth Orchestra as its then-youngest member at age 10. He is often heard in Vermont through his performances with the Vermont Symphony Orchestra, on the Lane Series at the University of Vermont, on the Rochester Chamber Music Society series, at Middlebury College, with the Burlington Chamber Orchestra, and on Vermont Public Radio. He and his wife, LCCMF Co-Artistic Director Gloria Chien, were recently named Artistic Directors of Chamber Music Northwest.

Cellist Yeesun Kim enjoys worldwide acclaim as a soloist, chamber musician and teacher. As a member of the Borromeo Quartet since its inception in 1989, Yeesun has performed in over 20 countries, and in many of the world’s most illustrious concert halls and Festivals. She has had extensive involvement with NPR’s “Performance Today,” the Chamber Music Society of Lincoln Center, and the Library of Congress in Washington, DC. Yeesun has performed throughout Europe and Asia with the Borromeo, in duo with violinist Nicholas Kitchen, and as a soloist. In addition to being a recipient of the Avery Fisher Career Grant, Chamber Music America’s Cleveland Quartet Award, Lincoln Center’s Martin Segal Award, and the Evian International String Quartet Competition as a member of the Borromeo Quartet, she has garnered numerous awards individually.

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Yeesun has a graduate of the Curtis Institute of Music, with advanced degrees from the New England Conservatory of Music. Her teachers include Lawrence Lesser, David Soyer, Peter Wiley, Hyungwon Chang, and Minja Hyun. She currently serves on the faculty of the New England Conservatory and teaches each summer at the Taos School of Music in New Mexico. She plays a Peregrino Zanetto cello, circa 1576, one of the oldest in the world.
ARTIST BIOS

RICHARD KING, HORN

Richard King joined The Cleveland Orchestra in 1988 at age 20 as associate principal horn. He served as principal horn from 1997-2015 and since 2015 is the fourth horn player. Richard has been featured many times as soloist with the orchestra, performing works by Mozart, Strauss, Haydn, Britten and others. He has also appeared as soloist with the Richmond Symphony, Tokyo Symphony, and New Zealand’s Auckland Philharmonia. A native of Long Island, New York, Richard began playing the horn at age nine and spent six years as a student of Arthur Green. He then attended the Curtis Institute of Music in Philadelphia, where his primary horn teacher was former Cleveland Orchestra Principal Myron Bloom. Richard heads the horn department at the Cleveland Institute of Music where he has served on the faculty since 1995. He plays a Conn 8D French Horn and is a clinician for the Conn-Selmer musical instrument company. Richard lives in Cleveland Heights with his wife Julie, a cellist, and their children, Charlie and Amelia.

NICHOLAS KITCHEN, VIOLIN, BORROMEO STRING QUARTET

Born in Durham, NC Violinist Nicholas Kitchen is a solo violinist, chamber musician, teacher, video artist, technology innovator, and arts administrator. Nick studied with Giorgio Ciompini at Duke as a very young child and at age 16 began studying at the Curtis Institute in Philadelphia where he worked with David Cerone, Felix Galimir, Mieczslaw Horsowski, Szymon Goldberg, and Otto Werner Mueller. As a founding member of the Borromeo String Quartet, Nick has won prizes at the Evian International Quartet Competition and the Young Concert Artists Auditions in New York and received the Cleveland Quartet Award from Chamber Music America, the Martin S. Segal Award from Lincoln Center, and the Avery Fisher Career Grant. Nick has been featured many times as soloist with the orchestra, performing works by Mozart, Strauss, Haydn, Britten and others. He has also appeared as soloist with the Richmond Symphony, Tokyo Symphony, and New Zealand’s Auckland Philharmonia.

PETER KOLKAY, BASSOON

Called “stunningly virtuosic” by the New York Times and “superb” by the Washington Post, Peter Kolkay is the only bassoonist to be awarded an Avery Fisher Career Grant and first prize at the Concert Artists Guild International Competition. He is an Artist of the Chamber Music Society of Lincoln Center and a member of the IRIS Orchestra in Germantown. Peter is associate professor of bassoon at the Blair School of Music at Vanderbilt University and was a member of the inaugural cohort of Chancellor’s Faculty Fellows. Peter’s recent seasons have included recitals at the Centro Cultural Ollin Yoliztli in Mexico City, Weill Hall at Carnegie Hall, Bargemusic, Wolf Trap, and Merkin Hall; concerto appearances with the South Carolina, Rochester, and Westchester Philharmonics; and chamber music engagements at the festivals of Menlo, Spoleto, and Bridgehampton. Peter actively engages with composers and recently premiered a quintet for bassoon and strings by Mark-Anthony Turnage at the Chamber Music Society of Lincoln Center. Kolkay earned a doctorate from Yale University as a student of Frank Morelli and a master’s degree from the Eastman School of Music, where he studied with John Hunt and Jean Barr. A native of Naperville, IL, Peter holds a bachelor’s degree from Lawrence University in Appleton, WI. He calls Nashville home, and his other interests include old mystery novels, modern and contemporary art, and spending time with his three nieces.

JAIME LAREDO, VIOLIN

Performing for over six decades before audiences across the globe, Violinist Jaime Laredo has excelled in the multiple roles of soloist, conductor, recitalist, pedagogue, and chamber musician. Since his stunning orchestral debut at the age of eleven with the San Francisco Symphony, he has won the admiration and respect of audiences, critics, and fellow musicians with his passionate and polished performances. His education and development were greatly influenced by his teachers Josef Gingold and Ivan Galamian, as well as by private coaching with eminent masters Pablo Casals and George Szell. At the age of seventeen, Jaime Laredo won the prestigious Queen Elisabeth of Belgium Competition, launching his rise to international prominence. With 2009 marking the 50th anniversary of his prize, he was honored to sit on the jury for the final round of the competition.

In the 2018-19 season, Jaime tours the United States as conductor, soloist and as a member of the award-winning Kalichstein-Laredo-Robinson Trio, which recently celebrated its 40th anniversary. This season on violin, he premieres Pas de Deux, Chris Brubeck’s Double Concerto for violin and cello with his wife, cellist Sharon Robinson at the Classical Tahoe Festival in Nevada with Music Director Joel Revenz. This work will be heard throughout this season and next with performances for the remaining co-commissioners. Laredo and Robinson have greatly added to the double concerto canon with works written specifically for them by Richard Danielpour, David Serkin Ludwig, Andre Previn, Ned Rorem, and Ellen Taaffe Zwilich, among others. Jaime returns for his second LCCMF this year.

Called “stunningly virtuosic” by the New York Times and “superb” by the Washington Post, Peter Kolkay is the only bassoonist to be awarded an Avery Fisher Career Grant and first prize at the Concert Artists Guild International Competition. He is an Artist of the Chamber Music Society of Lincoln Center and a member of the IRIS Orchestra in Germantown. Peter is associate professor of bassoon at the Blair School of Music at Vanderbilt University and was a member of the inaugural cohort of Chancellor’s Faculty Fellows. Peter’s recent seasons have included recitals at the Centro Cultural Ollin Yoliztli in Mexico City, Weill Hall at Carnegie Hall, Bargemusic, Wolf Trap, and Merkin Hall; concerto appearances with the South Carolina, Rochester, and Westchester Philharmonics; and chamber music engagements at the festivals of Menlo, Spoleto, and Bridgehampton. Peter actively engages with composers and recently premiered a quintet for bassoon and strings by Mark-Anthony Turnage at the Chamber Music Society of Lincoln Center. Kolkay earned a doctorate from Yale University as a student of Frank Morelli and a master’s degree from the Eastman School of Music, where he studied with John Hunt and Jean Barr. A native of Naperville, IL, Peter holds a bachelor’s degree from Lawrence University in Appleton, WI. He calls Nashville home, and his other interests include old mystery novels, modern and contemporary art, and spending time with his three nieces.

Performing for over six decades before audiences across the globe, Violinist Jaime Laredo has excelled in the multiple roles of soloist, conductor, recitalist, pedagogue, and chamber musician. Since his stunning orchestral debut at the age of eleven with the San Francisco Symphony, he has won the admiration and respect of audiences, critics, and fellow musicians with his passionate and polished performances. His education and development were greatly influenced by his teachers Josef Gingold and Ivan Galamian, as well as by private coaching with eminent masters Pablo Casals and George Szell. At the age of seventeen, Jaime Laredo won the prestigious Queen Elisabeth of Belgium Competition, launching his rise to international prominence. With 2009 marking the 50th anniversary of his prize, he was honored to sit on the jury for the final round of the competition.

In the 2018-19 season, Jaime tours the United States as conductor, soloist and as a member of the award-winning Kalichstein-Laredo-Robinson Trio, which recently celebrated its 40th anniversary. This season on violin, he premieres Pas de Deux, Chris Brubeck’s Double Concerto for violin and cello with his wife, cellist Sharon Robinson at the Classical Tahoe Festival in Nevada with Music Director Joel Revenz. This work will be heard throughout this season and next with performances for the remaining co-commissioners. Laredo and Robinson have greatly added to the double concerto canon with works written specifically for them by Richard Danielpour, David Serkin Ludwig, Andre Previn, Ned Rorem, and Ellen Taaffe Zwilich, among others. Jaime returns for his second LCCMF this year.
PRISCILLA LEE, CELLO

Priscilla Lee joined the Philadelphia Orchestra as associate principal cello at the start of the 2016-2017 season. A 2005 Avery Fisher Career Grant recipient, she began studying at age five and made her solo debut in 1998 with the Los Angeles Philharmonic.

A native of California, Priscilla studied with Ronald Leonard at the Colburn School of Performing Arts and in 1998 went on to the Curtis Institute of Music to study with David Soyer. In 2005, she received a Master of Music degree from the Mannes College of Music where she studied with Timothy Eddy.

Priscilla has participated in the festivals of Marlboro, Santa Fe, Seattle, Delaware, St. Denis in Paris, Kingston, Lexington, and Taos. She was a member of Lincoln Center’s CMS Two for the 2006-2009 seasons. She was a founding member of Trio Cavatina, a piano trio that won Grand Prize at the 2009 Naumburg International Competition. The trio made its debut at the New School and Merkin Hall’s Rising Star Series as well as at Boston’s famed Jordan Hall and Carnegie’s Weill Recital Hall. Priscilla was the principal cellist of both Opera Philadelphia (from 2014-2016) and The Chamber Orchestra of Philadelphia (from 2015-2016). She resides in Newtown Square, PA with her husband, Burchard Tang (Philadelphia Orchestra violist) and their two daughters.

DAVID SERKIN LUDWIG, RESIDENT COMPOSER

David Ludwig is “a composer with something urgent to say” (Philadelphia Inquirer) whose music has been described as “arresting and dramatically hued” (the New York Times) and “supercharged with electrical energy and raw emotion” (Fanfare Magazine). In 2013 David’s choral work, “The New Colossus” was selected as the opening music for the private prayer service for the second inauguration of President Obama. In 2012 NPR Music selected him as one of the “Top 100 Composers Under Forty” in the world.

This season’s highlights include the premiere of a concerto written for pianist Anne-Marie McDermott, commissioned by the Bravo! Vail music festival in honor of their thirtieth anniversary. David was also awarded a prestigious Pew Center for Arts and Heritage Performance Grant to support the creation of The Ancestrals, a new song cycle for the PRISM Quartet, Piffaro, and soprano Hyunah Yu. The work opened the 2018 season for the Philadelphia Chamber Music Society. Other current commissions include a piano trio for the Morgenstern Trio, and Moto Perpetuo for violinist Jennifer Koh for the New York Philharmonic’s second biennial.

David’s works have been featured in performances with the Philadelphia Orchestra, Minnesota Orchestra, Pittsburgh Symphony, National Symphony, Chamber Music Society of Lincoln Center, and Dresden Music Festival. Performers who have commissioned him include pianist Jonathan Biss, violinists Jaime Laredo and Jennifer Koh, eighth blackbird, the Dover and Borromeo Quartets, PRISM Saxophone Quartet, Carnegie Hall, Ravinia Steans Institute, and Music from Angel Fire.

TOD MACHOVER, GUEST COMPOSER

The New York Times has called Guest Composer Tod Machover a “musical visionary” and he been called “America’s most wired composer” by the Los Angeles Times. He is the Muriel R. Cooper Professor of Music and Media at the MIT Media Lab where he is the Academic Head and directs the Opera of the Future Group.

Tod studied with Elliott Carter and Roger Sessions at The Juilliard School and was the first director of musical research at Pierre Boulez’s IRCAM in Paris. His compositions have been commissioned and performed by many of the world’s most prestigious ensembles and soloists. His work has been awarded numerous prizes and honors worldwide, including being named Musical America’s Composer of the Year in 2016.

Tod is also recognized for designing new technologies for music such as hyperinstruments. “smart” performance systems that extend expression for virtuosos, from Yo-Yo Ma to Prince, and also for the general public. The popular video game Guitar Hero grew out of his Lab. Todd is especially celebrated for his visionary operas such as the “robotic” Death and the Powers that was Finalist for the 2012 Pulitzer Prize, and his most recent, Schoenberg in Hollywood, that premiered at Boston Lyric Opera in November 2018. He is also known for innovative projects that build community and promote collaboration such as his City Symphonies that have created sonic portraits of cities from Toronto to Edinburgh, Perth to Philadelphia, since 2013. Tod is currently working on new City Symphonies projects on several continents, as well as on commissions for the Kronos Quartet and the Montréal Symphony Orchestra.

An accomplished film composer, David recently scored Michael Almereyda’s Cymbeline, which stars Dakota Johnson, Ed Harris, Ethan Hawke, Milla Jovovich, and Penn Badgley and was produced by Academy-Award winning producer Anthony Katagas (Twelve Years a Slave).

Born in Bucks County, PA, David comes from several generations of eminent musicians. His grandfather was the pianist Rudolf Serkin and his great-grandfather, the violinist and composer Adolf Busch. His teachers included John Corigliano, Richard Danielpour, Jennifer Higdon, Richard Hoffmann, and Ned Rorem. He holds degrees from Oberlin, The Manhattan School, Curtis Institute, Juilliard School, and a PhD from the University of Pennsylvania. David is director of the composition faculty of the Curtis Institute where he also serves as the Gie and Lisa Liem Artistic Advisor. As the director of the Curtis 20/21 Contemporary Music Ensemble since 2009, he has overseen the commissioning and recording of dozens of new works and the presentation of a multitude of programs in the most recognized venues in the US and abroad.

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JASON MCSTOOTS, TENOR

Described by reviewers as “the consummate artist, wielding not just a sweet tone but also incredible technique and impeccable pronunciation” (Cleveland Plain Dealer), with an “alluring tenor voice” (Arts Fuse), Jason McStoots is a respected interpreter of medieval, renaissance, and baroque music. His recent solo appearances include Le jeu in Les plaisirs de Versailles by Charpentier; Apollo in Orfeo, Eumete and Giove in Il ritorno d’Ulisse in patria, and the Vespers of 1610, by Monteverdi; Pedrillo in The Abduction from the Seraglio by Mozart; tenor soloist in the Christmas Oratorio and evangelist in the St. Mark Passion by Bach, Purcell’s Dido and Aeneas, and Handel’s Messiah. He has performed with Boston Lyric Opera, Emmanuel Music, Pacific MusicWorks, TENET, San Juan Symphony, Bach Ensemble, Casals Festival, Seattle Early Music Guild, Tanglewood Music Center. He was proud to appear on BEMF’s Grammy-winning 2015 recording. Other recording credits include Lully’s Pygmalion, Handel’s Acis and Galatea, Blow’s Venus and Adonis, and Charpentier’s Acteon with BEMF (CPO), Fischer’s Vespers (Toccata Classics), and Awakenings with Coro Allegro (Navona). He is a core member of Boston’s Blue Heron and can be heard on all the ensemble’s recordings.

MAI MOTOBUCHI, VIOLA, BORROMEO STRING QUARTET

As a viola soloist Mai Motobuchi has performed with Yo-Yo Ma and Seiji Ozawa. As a chamber musician she has performed in the finest concert halls in North and South America, Europe, and Asia. Since joining the Borromeo String Quartet in 2000, she has collaborated with the world’s finest musicians.

Mai serves on the viola and chamber music faculty at both the New England Conservatory of Music in Boston and at the Tenrikyo Institute of Music in Tenri, Japan. She has taught viola, violin, and chamber music in the preparatory division at Rice University.

In 1989 Mai won the All Japan MBS Youth Music Competition and the 1990 and 1991 All Japan Ensemble Competition. She won the Fischoff National Chamber Music Competition (Junior Division), the Henri Kohn Memorial Award from the Tanglewood Music Center, and, as a student at Rice University, received the John and Sally Cox Award, the E. Dell Butcher Award, and the Willie Muery Award, in addition to being named an Alice Pratt Brown Scholar.

Born in Tokyo, Japan, Mai started playing violin at age five. She received her Diploma from Tenrikyo Institute of Music in Japan, earned her Bachelor of Music from Michigan State University, her Master of Music from Rice University, and an advanced performance diploma from Internationale Meisterkorze Koblenz in Koblenz, Germany. Mai’s teachers have included Robert Dan, Martha Strongin Katz, Paul Katz, and Yoko Washio Iwatani. Mai plays a Moes and Moes viola dated 1988.

MARTIN NEAR, ALTO

MartinNear has been acclaimed for the “sweet limpidity” of his singing (the New York Times), with a “cool, beaming countertenor” commended for its “crystal clear...beautiful, blooming top notes” (New York Classical Review). He enjoys a varied career exploring twin passions for early music and new music. Highlights of recent solo performances include a concert version of Machaut’s Remede de Fortune, created as a collaboration between Boston’s Blue Heron and Cleveland’s Les Delices (Debra Nagy, director) and Richard Rodney Bennett’s Ophelia (1987) with Boston’s Odyssey Opera under the artistic direction of Gil Rose. Martin maintains a parallel career in the pipe organ industry, providing services in organ pipe reconditioning and repair, voicing, tonal finishing, and tuning for Spencer Organ Company of Waltham. He has also been known to compose, arrange, and engrave using Finale.

MATAN PORAT, PIANO

Pianist and Composer Matan Porat has performed in distinguished venues including the Philharmonie, Carnegie Hall, Wigmore Hall, Auditorium du Louvre and Salle Gaveau, and the Alte Oper, and with orchestras such as the Chicago Symphony Orchestra, Sinfonia Varsovia, Polish National Radio Symphony Orchestra, Helsinki Philharmonic, and Hong Kong Sinfonietta.

An avid chamber musician, Matan Porat has participated in many acclaimed festivals including the Marlboro, Lockenhaus, Ravinia, Verbier, Hohenems, Musikfest Berlin, and Rheingau Festivals. Chamber music appearances include performances with the Artemis Quartet, Quatuor Ysaje, Cuarteto Casals, Pacifica, Modigliani, Schumann, and Jerusalem Quartets. Matan improvises live music for silent films, hailed by The New Yorker’s Alex Ross as “an astounding feat of creative musicianship.”

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EVAN PREMO, DOUBLE BASS

Composer and Double Bassist Evan Premo creates heart-centered music that inspires audiences and musicians alike. His music has been commissioned by the Pittsburgh Symphony Chamber Orchestra, River Town Duo, Owen Dalby of St. Lawrence String Quartet, the International Society of Bassists, Diana Gannett, Paul Dwyer, The Pine Mountain Music Festival, Capital City Concerts, and the Montpelier Chamber Orchestra.

Evan is a member of New York City based chamber music collective, DeCoda with whom he performs in residencies around the world including four he led in Abu Dhabi, UAE. As a member of Ensemble ACW Evan has performed many concerts at Carnegie Hall and participated in residencies in Spain and Germany. As a chamber musician he has performed at summer music festivals throughout the country and has been featured on National Public Radio’s Performance Today.

Evan is artistic director and founder of Beethoven and Banjos, a residency that brings together folk and classical musicians for cross-genre concerts in the Upper Peninsula of Michigan. Evan lives in Marshfield, Vermont with his wife, soprano Mary Bonhag. Together they are the founders and artistic directors of Scrag Mountain Music, dedicated to presenting innovative, interactive, and affordable performances of chamber music.

Evan holds degrees in performance and composition from the University of Michigan where he studied with composers Michael Daugherty, Susan Botti, Evan Chambers, and bassist Diana Gannett. When he’s not composing and performing, Evan enjoys woodworking, hiking, skiing, fishing, and simply being in nature. Evan returns to LCCMF for the second time this year.

SHARON ROBINSON, CELLO

Winner of the Avery Fisher Recital Award, the Patigorsky Memorial Award, the Pro Musica Award, and a Grammy Nominee, Cellist Sharon Robinson is recognized worldwide as a consummate artist and one of the most outstanding musicians of our time. Her guest appearances with orchestras include the Philadelphia and Minnesota orchestras, the Los Angeles Philharmonic, the Boston, Baltimore, Cincinnati, Dallas, Houston, National, Pittsburgh, St. Louis, and San Francisco symphonies, and in Europe, the London Symphony, Helsinki Philharmonic, Zürich’s Tonhalle Orchestra, and the English, Scottish, and Franz Liszt chamber orchestras.

Revered for her chamber music performances, Sharon co-founded the Kalichstein-Laredo-Robinson Trio forty years ago. She collaborated with Rudolf Serkin and Alexander Schneider at the Marlboro Music Festival and has appeared with some of the musical giants of our time, including Isaac Stern, Leon Fleisher, Rudolf Firkusný, Yo-Yo Ma, Engene Istomin, Itzhak Perlman, Jean-Pierre Rampal, Mstislav Rostropovich, Pinchas Zukerman, André Watts, Emanuel Ax, Yefim Bronfman, in addition to the Emerson, Guarneri, Miami, Juilliard, Cavaní, Orion, and Tokyo Quartets.

Committed to the music of our time, Sharon Robinson works closely with many of today’s leading composers, including Richard Danielpour, Katherine Hoover, Leon Kirchner, David Ludwig, Arvo Pärt, André Previn, Ned Rorem, Stanley Silverman, Andy Stein, Ellen Taaffe Zwilich, and Joan Tower. She is admired for consortium building, putting together multiple presenters as co-commissioners of both chamber music works and concertos with orchestra. For the Kalichstein-Laredo-Robinson Trio’s 35th anniversary, she gathered twelve presenters to commission Ellen Taaffe Zwilich’s Quintet, and for the 35th anniversary of her marriage to Jaime Laredo, she compiled eight co-commissioners for Richard Danielpour’s Inventions on a Marriage. Sharon returns to LCCMF for the second time this year.

BURCHARD TANG, VIOLA

Burchard Tang joined the viola section of the Philadelphia Orchestra in 1999. He is a graduate of the Curtis Institute of Music, where he studied with Joseph DePasquale. He made his solo debut with the Philadelphia Orchestra at the age of 16 as a prize winner of the Albert M. Greenfield competition. He has also performed with the Temple University Orchestra.

As a chamber musician, Burchard has participated in festivals nationwide performing at the Marlboro Festival, Seattle Chamber Music Festival, Music from Angel Fire, Kingston Chamber Music Festival, the Lake Champlain Chamber Music Festival, Ravinia Festival, and the Delaware Chamber Music Festival.

SUMNER THOMPSON, TENOR

Praised for his “elegant style” (the Boston Globe), Sumner Thompson is one of today’s most sought-after tenors. His appearances on the operatic stage include roles in the Boston Early Music Festival’s productions of Conradi’s Ariadne (2003) and Lully’s Psyché (2007) and several European tours with Contemporary Opera Denmark as Orfeo in Monteverdi’s L’Orfeo. He has performed across North America as a soloist with Concerto Palatino, Tafelmusik, Apollo’s Fire, Les Boréades de Montréal, Les Voix Baroques, Pacific Baroque Orchestra, the King’s Noyse, Mercury Baroque, and the symphony orchestras of Charlotte, Memphis, and Phoenix. Recent highlights include Monteverdi’s Vespers of 1610 and the new Vespers of 1640 with the Green Mountain Project, Buxtehude’s Membra Jesu Nostri with Les Voix Baroques and Houston’s Mercury Baroque, Mozart’s Requiem at St. Thomas Church in New York City, a tour of Japan with Joshua Rikkin and the Cambridge Concentus, a return to the Carmel Bach Festival, and Britten’s War Requiem with the New England Philharmonic and several guest choruses.
AKSHAYA AVRIL TUCKER, YOUNG COMPOSER

Akshaya Avril Tucker is a composer, cellist, and Odissi dancer whose work is inspired by the music and dance traditions of South Asia. Her recent commissions include solo works for violinist Johnny Gandelsman, cellist Robert Howard, and chamber works for the string quartet invoke. Her music has been performed by Duo Cortona and the Refugee Orchestra Project at National Sawdust. Akshaya holds an MM in Composition from the University of Texas at Austin and a BA in Music from Brown University. In 2017, she received a Rainwater Innovation Grant from the University of Texas for her collaboration with Hindustani vocalist Saili Oak on Three Songs. In 2018, she received honorable mentions from National Sawdust’s Hildegard Competition and the ASCAP Morton Gould Young Composers Awards. From 2017-2018 she was a Composer Fellow at the Gabriela Lena Frank Creative Academy of Music, and in 2019 she was a Composer Fellow at MusicaNova Orchestra. In 2015, she was a recipient of the Madeira Award of the Brown Club of Rhode Island and a Brown University Distinguished Senior Thesis Award. Akshaya is program manager at Shastra, an organization dedicated to connecting the musical traditions of India and the West.

KRISTOPHER TONG, VIOLIN, BORROMEO STRING QUARTET

Violinist Kristopher Tong has been praised for his depth of insight, virtuosity and creative flair. In 2005 Kristopher served on the faculty at the Yellow Barn Festival’s Young Artists Program and from 2002-2004 was principal second violin with the Verbier Festival Orchestra, with whom he toured throughout Europe, Asia, and the Americas.

Kristopher has appeared under the baton of some of the world’s premier conductors, including James Levine, Christoph von Dohnanyi, Yuri Temirkanov, Kurt Masur, Paavo Jarvi, Mstislav Rostropovich, Kent Nagano, Wolfgang Sawallisch, Charles Dutoit, and Bobby McFerrin. Kristopher has performed with Mizzayki Festival Orchestra in Japan, the New York String Orchestra, and appeared as a guest soloist with the Verbier Chamber Orchestra under Dmitri Sitkovetsky and Yuri Bashmet. He was also a member of the original cast of Classical Savion at the Joyce Theater in New York City, a collaborative project with tap dancer Savion Glover.

First generation born in the United States (Binghamton, NY) to parents from Hong Kong and Taiwan, Kristopher began his violin studies in a public elementary school program in the Johnson City School District before moving to Salt Lake City, Utah when he was 11. As a student of Leonard Braus he was concertmaster of the Utah Youth Symphony for two years beginning at age 15. He received his Bachelors degree at Indiana University in Bloomington, where he studied with the late Franco Gulli, Yuval Yaron, and Miriam Fried. In 2005 he completed his Masters degree at the New England Conservatory of Music under Ms. Fried.

TERESA WAKIM, SOPRANO

Praised for her “bejeweled lyric soprano” (the Boston Globe) and “perfect early music voice” (Cleveland Classical), soprano Teresa Wakim won First Prize at the International Soloist Competition for Early Music in Brunnenthal, Austria. In demand for her interpretations of concert repertoire, she has performed under the batons of Roger Norrington, Harry Christophers, Martin Haselböck, Ton Koopman, Stephen Stubbs, and Nicholas McGegan. Solo engagements include Bach’s Mass in B Minor, St. John Passion, and Magnificat with the Amsterdam Baroque Orchestra, Bach’s Wedding Cantata with the Cleveland Orchestra, the Kyrie and Gloria of Bach’s B-minor Mass with the San Francisco Symphony, Monteverdi’s Vespers of 1610 with Boston Baroque, Bach’s Magnificat with Orchester Wiener, Akademie, Mozart’s Exsultate, jubilate with the Handel & Haydn Society, and Handel’s Messiah with the Charlotte, San Antonio, Alabama, and Houston Symphonies. In addition she performs with many of North America’s early music ensembles, including the Boston Early Music Festival, Apollo’s Fire, Vancouver Early Music, Atlanta Baroque Orchestra, Mercury Baroque Orchestra, Pacific Musicworks, and Blue Heron.

JOSHUA WEILERSTEIN, CONDUCTOR

Joshua Weilerstein is the artistic director of the Orchestre de Chambre de Lausanne. His clarity of musical expression, uninforced manner and deep natural musicianship connect him with orchestras and has led him to conduct extensively in both Europe and America. His enthusiasm for a wide range of repertoire is combined with an ambition to bring new audiences to the concert hall.

Joshua’s career was launched after winning both the First Prize and the Audience Prize at the 2009 Malko Competition for Young Conductors in Copenhagen. He then completed a three-year appointment as Assistant Conductor of the New York Philharmonic. Since then his profile has grown in North America and abroad, including recent guest conducting engagements with the symphony orchestras of Philadelphia, Baltimore, Dallas, Detroit, Fort Worth, Indianapolis, San Diego, Calgary, Quebec, and Vancouver. He has also conducted European orchestras such as the Royal Concertgebouw, Oslo Philharmonic, Royal Stockholm Philharmonic, London Philharmonic, BBC Symphony, Orchestre Philharmonique de Radio France.

Joshua believes passionately in programming both traditional and contemporary repertoire and endeavors to include at least one piece by a living composer in each of his programs. He is committed to music education both on and off the podium and hosts a successful podcast, Sticky Notes, for music lovers and casual listeners alike. Joshua was actively involved in Young People’s Concerts during his time as an assistant conductor with the New York Philharmonic, and served as concertmaster of Discovery Ensemble, a Boston-based chamber orchestra dedicated to presenting classical music to inner-city schools.
JULIA YANG, CELLO, MERZ TRIO

Praised for “her sense of joyful virtuosity” as concerto soloist (South Florida Classical Review), Julia Yang is a dynamic and versatile cellist, founding member of the Merz Trio and current member of Carnegie Hall’s Ensemble Connect.

Julia has garnered top prizes at numerous competitions including the Lennox International Competition and the Union League of Chicago’s Young Artist Competition. She has performed as concerto soloist with the New World Symphony Orchestra, Central Florida Symphony Orchestra, and Northwestern University Symphony Orchestra among others.

An active chamber musician, Julia has been noted for her “deep tone” and “precision” (South Florida Classical Review) and has performed throughout the United States and internationally in Europe, Australia, and Canada. Upcoming festival invitations include the Marlboro Music Festival, with previous festival appearances at Yellow Barn, Perlman Chamber Music Program, the Taos School of Music, Britten-Pears’ Young Artist Program, and Poland’s Krzyzowa-Music. Her chamber performances have been broadcast on radio in New York, Chicago, and in Germany, and she can be heard on the Aldeburgh Strings recording (Linn Records).

Merz Trio, Julia’s bold new piano trio, presents innovative multidisciplinary concert experiences alongside its traditional concertizing, interweaving the piano trio genre with diverse art forms ranging from the visual arts, literature, and dance to theatre and the culinary arts.

An engaging orchestral leader, Julia has toured as principal cellist of the New World Symphony, and has performed as principal under conductors such as Michael Tilson Thomas, Susanna Malkki, James Gaffigan, John Adams, and Leonard Slatkin in halls ranging from New York’s Carnegie Hall and Boston’s Symphony Hall to DC’s Kennedy Center, Miami’s New World Center, and the Arsht Center in Miami.

ELIZABETH YOUNAN, YOUNG COMPOSER

Elizabeth Younan is a composer from Sydney, Australia, currently living in Philadelphia. Most recently Elizabeth was a featured Australian composer of Musica Viva’s 2018 International Concert Season, where her Piano Sonata was premiered and broadcast around Australia by Grammy-nominated classical pianist and Van Cliburn silver medalist, Joyce Yang.

Elizabeth holds a Bachelor of Music in Composition with First Class Honours (2015) and a Master of Music (2018) from The Sydney Conservatorium of Music, The University of Sydney, where she studied with composer Carl Vine AO.

Elizabeth currently studies as an Artist Diploma student under full scholarship at the Curtis Institute of Music, where she holds the Jimmy Brent Fellowship. She studies with Jennifer Higdon, David Serkin Ludwig, and Richard Danielpour. Elizabeth is the first female Australian composer to ever be admitted to Curtis (and second Australian composer overall). Elizabeth is also an avid chorister, having sung soprano with Gondwana Choirs and the Choir of Christ Church St. Lawrence. Elizabeth also loves to read, and is currently reading the work of George Orwell and Flannery O’Connor.
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Jaime Laredo, violin
Soovin Kim, violin
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Burchard Tang, viola
Priscilla Lee, cello
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Welcome to Groundbreakers, our 11th summer festival! This year we focus on visionary composers of the last 500 years who shaped the course of music history.

Over the last few centuries music has gone through a remarkable evolution. Composers today have an ever-expanding repertoire of expressive musical tools. Harmony, rhythm, structure, and instrumentation are only a few of the compositional elements composers have used to add multiple layers of complexity.

Musical evolution has been driven by powerful innovators. Haydn in the 18th century and Bartók in the 20th transformed the string quartet, Beethoven expanded musical structure, Debussy and Schoenberg re-imagined harmony, Stravinsky made polyrhythms the norm, and Tod Machover utilizes today’s rapid advances in technology.

These and other groundbreaking artists are the focus of this festival week. We look forward to celebrating the innovative human spirit with you!

Gloria Chien and Soovin Kim, Artistic Directors

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Ara Guzelimian, guest speaker
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Tod Machover, guest composer
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