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(top) 75 years ago, cellist Emmeran Stoeber of the Berkshire String Quartet coaching a student ensemble.
(middle) Evening folk dancing on the town green.
(bottom) A student ensemble performing the last concert of the session at Battell Recital Hall.
June 2016

When Ellen Battell Stoeckel passed away in 1939, she left her Estate in trust for a summer music school to operate under the auspices of Yale University. The University was also given the option of continuing the music festival that her family had begun back in the 1890s. Yale undertook its first program with the Trust in 1941.

This summer we have a very special program to celebrate the 75th anniversary of that first Yale season, including our annual Gala with Dean Robert Blocker and the Brentano Quartet (July 16). Special guests will include the legendary pianist André Watts (August 13) and the Philharmonia Baroque Orchestra (August 27) with its wonderful conductor Nicholas McGegan and soprano soloist Diana Moore. The Artis (July 9) and Emerson (August 6) Quartets are returning along with wonderful Norfolk alumni, the Claremont Trio, who will perform a program featuring Schubert’s great Trio in B-flat Major (August 12). The annual family day will feature a free concert by the U.S. Coast Guard Band on Sunday, August 7, as part of the Weekend in Norfolk festivities.

Many more of our favorite artists will also be here: Ole Akahoshi, Syoki Aki, Boris Berman, Ettore Causa, Melvin Chen, Julie Eskar, Peter Frankl, Scott Hartman, Mihai Marica, Frank Morelli, Donald Palma, Joan Panetti, William Purvis, André-Michel Schub, Richard Stoltzman, Stephen Taylor, Ransom Wilson, Carol Wincenc and Wei-Yi Yang. Delightful young soprano Nola Richardson will join conductor Simon Carrington and harpsichordist Ilya Poletaev for the choral program on Saturday, August 20. Our New Music Workshop this year has two concerts: the annual Fellows program (July 1) as well as a special program of music by Yale composers on Sunday afternoon, June 26. Much more information is available in the following pages and on our website.

If you are reading this note, you are probably sitting in one of our newly refurbished cushioned seats in the Music Shed (the balcony and amphitheater are not finished yet). They are part of the ongoing second phase of restoration work on the building. As you look around, you will also see that a number of surfaces have been cleaned or refinished, and we have added stairs and handrails for safety during the Fellows’ concerts in the amphitheater area. Last year’s first phase (see page 26) included the magnificent new cupola that has made us all more comfortable on warm evenings as a result of the increased natural ventilation it provides. After this season, work on phase two will continue with the replacement of windows, doors, stoops and sound baffles and the completion of the chairs. Additional natural ventilation will be added to cool the stage and amphitheater areas.

Eventually a third phase of restoration will replace the studio annex at the north end of the building, provide a green room for meeting the performers, and enlarge and modernize the restrooms. We wish we could do the restrooms sooner, but they need to wait until the north wall of the Shed can be opened to join with the new studio space. More information about the entire project is available on our website or in the display in the lobby.

Thanks to your generosity, we have the $600,000 required for phase two. The cost of the remainder of the restoration, including the almost defunct studio space at the back, is projected to be about $3,000,000, so we still have a long way to go. Please help if you can. A gift of any size will be greatly appreciated. If you would like to consider a naming opportunity, or if you have any questions, please call me (203 645 3646) or Jim Nelson (860 542 3000); or send us an email at paul.hawkshaw@yale.edu or james.nelson@yale.edu.

In the meantime, on behalf of our Faculty, Staff and Fellows, thank you to Dean Blocker, the Yale School of Music, the Ellen Battell Stoeckel Trust, and all the donors, patrons and volunteers who have made this season and the renovation of the Shed possible.

In closing, I want to express my most sincere personal thanks to all of you who have made my years in Norfolk among the happiest and most fulfilling of my career. I will be stepping down as Director of the Festival at the end of the 2016 season. I know you will welcome my successor Melvin Chen and his family as warmly as you did me, and I wish you and them many more years of wonderful music and good friends in Norfolk.

Paul Hawkshaw, Director
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June 2016

Dear Norfolk Friends and Patrons,

Ellen Battell Stoeckel’s passion and love for music compelled her to share its beauty with friends and neighbors in Norfolk’s idyllic setting. She understood and appreciated the importance of music in the daily rituals of our lives, and her vision for ensuring our musical birthright is best symbolized by Mrs. Stoeckel’s beloved Music Shed. Perhaps our motto best captures the Norfolk experience — Music Among Friends.

This season we celebrate and acknowledge a living legacy that began seventy-five years ago. America’s oldest classical music festival has attracted artists from all corners of the globe. Eminent musicians like Rachmaninoff, Sibelius, Vaughan Williams, Frank, Ax, Midori, Von Stade, Parisot, the Tokyo Quartet, the Emerson Quartet, Carrington and Bresnick are among the hundreds of distinguished faculty who have performed in the Shed and imparted musical knowledge and insight to gifted young Norfolk Fellows in the Yale Summer School of Music program. The foothills of the Berkshires literally ring with their music!

Anniversaries are moments to look backward with pride and forward with hope. The Directors of the Yale Summer School of Music and the Norfolk Chamber Music Festival, along with the encouragement and support of the Trustees and the Norfolk community, have all been worthy stewards of Ellen Battell Stoeckel’s vision and trust. All of them — Bruce Symonds, Keith Wilson, Joan Panetti, and Paul Hawkshaw — have left indelible prints on this pristine musical landscape.

The beginning of the seventy-fifth anniversary year welcomes the next Director, Melvin Chen. A concert pianist and chamber musician, Mr. Chen also serves as Deputy Dean of the School of Music. He will bring to his new position the highest musical standards, a deep commitment to teaching, and the desire to serve the people of the Norfolk community and region.

The retirement of Paul Hawkshaw concludes a notable era in Norfolk’s history. Paul took seriously Rabbi Tarphon’s admonishment — “you are not required to complete the work, but neither can you desist from it.” Paul started worthy projects that have no precise end. To Melvin — and to all of us — is the responsibility of continuing the work begun by Paul in program development and expansion, and in the restoration of Norfolk’s historic facilities and grounds.

We thank Paul for reflecting so splendidly the ideals of Ellen Battell Stoeckel.

Music Among Friends... students, visiting artists and audience members. All come here to share beauty, to be rejuvenated by nature’s beauty and music’s pleasures. That is Norfolk, and that is indeed Music Among Friends!

Welcome to the seventy-fifth season.

Warmest regards,

Robert Blocker
The Henry and Lucy Moses Dean of Music
Professor of Piano
Professor of Management, affiliate
Yale University
The Norfolk Chamber Music Festival — Yale School of Music wishes to express its enormous gratitude to the many individuals and organizations that have helped to make this season possible.

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  Mark D. Mitchell,
  Joellen Adae
  Linda Jerolmon
Donna Yoo

— And —

The citizens of Norfolk who share
their lovely community with our
Fellows, Artists and audiences

The host families who gracefully
open their homes to our Fellows

The Battell Arts Foundation,
  sponsors of the Young Artists’
  Performance Series

Most of all, Ellen Battell Stoeckel,
our founder & patroness
June 2016

Dear Friends,

Now in its 75th year, Yale’s music programs at Norfolk — the Yale Summer School of Music and Norfolk Chamber Music Festival — are both a formative ground for artistic excellence and a beloved annual tradition for so many from across Connecticut and around the globe. But music at Norfolk also has a special, distinctly personal space in my own heart, as a place where I have had the pleasure not only of listening to world-class musicians but also of performing with my band, the Professors of Bluegrass.

Our forays onto the Norfolk stage, as a part of the annual open house held on the festival grounds, have provided some of our most treasured memories as a group. To me, these public programs epitomize qualities of Norfolk — and of Yale — that touch at the very core of what matters most both in art and for society. Norfolk brings people together: artists, families, music lovers, community members. It throws wide open its arms to share the treasures of Yale with the world. And it celebrates the beauty, the intricacy, and the possibility made manifest in musical expression and music appreciation.

I salute the Norfolk leadership, our affiliated colleagues around Yale’s campus, and the many artists who make these successes a reality. Three-quarters of a century in, we look ahead to the next seventy-five years — and beyond — with appreciation and anticipation.

Sincerely,

Peter Salovey
President
Chris Argyris Professor of Psychology
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Dear Friends of Norfolk,

One of the lesser-known benefits of becoming provost of Yale is being asked to serve on the board of the Ellen Battell Stoeckel Estate at Norfolk. As a trustee I take my responsibilities to the Norfolk programs seriously. But I also take great pleasure in the opportunity to be more closely involved in one of Yale’s — and Connecticut’s — great institutions of art and music.

Norfolk is one of my family’s favorite destinations, and the Stoeckel estate is our point of departure for day hikes in the Great Mountain Forest nearby. Last summer, for the first time, my 11-year-old daughter joined me for a concert at the Norfolk shed: the Brentano String Quartet with Yale School of Music’s own Robert Blocker on piano, performing works by Mozart, Janáček, and Brahms. All our family look forward to returning this summer, and in the years to come.

For us, Norfolk is a place to find awe both in music and in the natural surroundings. But thanks to the Summer School of Music and Art, it is also a place that nurtures the talent of the future. This summer, the Norfolk Chamber Music Festival’s 75th anniversary season, is an opportunity for all of us who love music and the arts to reflect on the rich heritage that is sustained by Norfolk’s programs and carried forward for future generations.

Yours,

Ben Polak
Provost
William C. Brainard Professor of Economics
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Follow signs on the Stoeckel Estate to the gallery from Route 44 and 272 in Norfolk

www.norfolkart.org
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June 2016

Dear Friends,

At her death in 1939 Ellen Battell Stoeckel, in an inspiring act of philanthropy, bequeathed her family estate in the center of Norfolk and a generous endowment to her testamentary trust. Since 1941 her trust has both supported the operation and upkeep of an exceptionally beautiful property and also hosted generations of superbly gifted Yale students and faculty in music and art along with the internationally respected Norfolk Chamber Music Festival. In this 75th school and festival year, the trustees join in celebrating the great accomplishments of the performers and artists who have worked and studied here.

We are especially pleased to recognize and honor the extraordinary dedication of Yale Summer School of Music Director Paul Hawkshaw who retires from Norfolk this year. Paul’s commitment to the school and to the Norfolk Chamber Music Festival has been deep and unsurpassed. His collaborative stewardship of the estate, his dedicated leadership of the music program, and his warm hospitality to audiences and neighbors are very much appreciated. We celebrate his tenure and the enduring legacy he leaves with our most sincere thanks.

In grateful memory of Ellen Battell Stoeckel,

Samuel A. Anderson III, Trustee
Anne-Marie Soulliére, Trustee
Yale University, Trustee
Benjamin Polak, Provost
Emily Bakemeier, Deputy Provost
Festival Mission

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

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

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

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

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

Leadership Council

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

The Dean of the Yale School of Music serves on the Leadership Council ex officio.

Council Members

Robert Blocker, Dean  Paul Hawkshaw, Director
Joyce Ahrens  Kathleen Kelley
John Baumgardner  James Remis
Coleen Hellerman  Byron Tucker
Diane Johnstone  Sukey Wagner
Music in Norfolk has a long and vibrant history, dating back to the 1890's when Ellen Battell and her husband Carl Stoeckel, son of the Yale School of Music's first professor, founded the Litchfield County Choral Union. Chamber music and choral concerts in their 35-room mansion, Whitehouse, were the beginning of the Festival that, by the turn of the century was already considered one of the country's most prestigious. As audiences grew, the Stoeckels commissioned New York architect, E.K. Rossiter, to design the larger and acoustically superior Music Shed. Dedicated in 1906, a recent restoration has returned the hall to its original glory. The stunning acoustics have remained unchanged since renowned musicians such as Fritz Kreisler, Sergei Rachmaninoff, and Jean Sibelius graced its stage.

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

Upon her death in 1939, Ellen Battell Stoeckel left her estate in a private trust with instructions that the facilities be used for Yale University's summer music school, ensuring an enduring artistic legacy. Now in its 75th season, the Norfolk Chamber Music – Yale School of Music has a dual teaching/performance purpose. Audiences from around the country come to northwest Connecticut to hear world-class artists, such as the Tokyo, Alexander, Brentano, Emerson and Artis String Quartets. Boris Berman, Peter Frankl, William Purvis, Frank Morelli, Ani Kavafian and many others from around the world perform as part of a series of nearly 40 concerts over a nine-week period. These professional musicians also serve as teachers and mentors to the Fellows who come to Norfolk each year to study.

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

A strong bond exists with the community, as residents of Norfolk and the surrounding area host the Fellows throughout their summer experience. The Fellows perform on the Young Artist’s Performance Series, which is offered free to be public throughout the summer. The community of music lovers supports the young performers and becomes their most enthusiastic advocate.

Over the years, while Norfolk has become a symbol of quality in chamber music performance and professional study, thousands have enjoyed the picturesque environment of the Ellen Battell Stoeckel Estate and the excellence of one of America's most distinguished musical traditions. In both the school and in our concerts we work every day to honor the spirit of Ellen and Carl Stoeckel, as stated in a concert program from June, 1922: “the sole object being to honour the composer and his work, under the most elevated conditions.”
The Norfolk Farmers Market, provider of delectable local food for elegant pre-concert picnics. We celebrate home grown and hand made every Saturday from May 14 - October 8, 10am til 1pm.

Town Hall lawn, 19 Maple Ave., Norfolk, CT, one block north of Route 44; just follow the signs. Free parking, open rain or shine. www.norfolkfarmersmarket.org

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2002 Award Winner for Violin Tone from the Violin Society of America
Stephen Taylor holds the Mrs. John D. Rockefeller III Solo Oboe Chair with the Chamber Music Society of Lincoln Center and teaches at the Yale, Manhattan, and Juilliard schools of music. He has more than 300 recordings under his belt, has been nominated for a GRAMMY® (Carter’s Oboe Quartet), and was awarded a performer’s grant by the Fromm Foundation at Harvard University. Taylor plays principal oboe with the Orchestra of St. Luke’s and the Orpheus Chamber Orchestra, and is in the New York Woodwind Quintet. He summers at popular festivals and, being obsessed with buoyancy, spends his free time on his old wooden boats in Maine. (Read more about Taylor on page 78.)

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

I do! When I’m away I always have my favorite sweatshirt packed no matter what the temperature. It’s our son’s high school swim team sweatshirt, and I’ve taken it with me for the past 10 years! Yes, it has been washed regularly!

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

Generally I watch fun shows on my iPad or do NY Times crossword puzzles (Monday’s). If I’m connecting I like to pick up the local paper and check out the Arts sections. It’s amazing how many friends are doing concerts everywhere!

What is a favorite non-musical past time?

We have a couple of old wooden boats on a peaceful lake in Maine, and I’m out on the water as much as possible in the summer months. All year I walk 2 or 3 miles every day. We have great nature walks where we live in NJ—the Palisades cliffs over the Hudson, Tallman Mountain etc., all just a few minutes away. During the winter I enjoy chopping and stacking wood to feed our hungry wood stove.

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

I’d have to say Carnegie Hall! It’s like a huge graceful wooden ship. You can feel the history when you’re there — just think of the audiences and performers who have been in that same incredible space since the days before cars, phones, the internet! Thank goodness (and Isaac Stern) that it’s still with us, having survived the threat of demolition in the 60s! I’ve been told that I have played more concerts in Carnegie Hall than any living oboist! If true, that’s quite a fine little statistic! I’ll have to count ‘em up before I can put that in my bio!

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

Wow, that really depends on the situation—sometimes I’m excited, sometimes relaxed, sometimes uncomfortable, sometimes super comfortable! Mostly I truly want to share what I’m playing with the listeners. Often, to a certain extent, they’ve trusted the performers with their emotions and I feel a responsibility to show my true self musically and open up to them. It helps me to think about this before I play.

Do you have any pre-concert traditions?

Yup, I’m not drawn to the private dressing room scenario—I love to be with the gang backstage and have some good laughs and snacks before a particularly difficult concert. Pre-concert socializing is a must for me!

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

When I was 15 and playing French horn at a music camp on Lake Placid I attended a faculty concert and heard the oboe live and played well for the first time in my life. It was the Mozart Oboe quartet K.370. I was absolutely taken with the oboe—the sound, the fast notes, the look of it, the crazy little reed that was always being adjusted and of course the music itself. The very moment that I got home 2 weeks later I drove my parents nuts with begging to switch to the oboe. The little saying “you don’t always get what you deserve—you get what you negotiate” came into play. A deal was brokered, and I made the change. It so happened that for 2 years I had been suffering with a crush on the only oboe player in the high school band and now I got to sit next to her every day! I was in heaven, and eventually she decided that she liked me too and we were a happy pair for the next 3 years!

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

You know, I really love all I do as a musician — it’s more a question of what I can’t do. If I had kept up my piano practice when I was a tween I’d be able to accompany my students, play through Beethoven sonatas, revel in Ravel, live in every note of a Bach piece. I didn’t and I know I’m missing the fun of playing all of the voices instead of just one...

(spotlight continued page on 16)
Do you find that your training and skills as a musician are helpful in non-musical areas of your life? Would you share an example?

Absolutely — life really is like chamber music. Trying to be open to other points of view, mutual respect, finding unity through diplomacy and compromise. It seems to me that more often than not, nothing wonderful can happen without these powerful (sometimes elusive) tools being employed. Simply being on the road in lousy traffic can be a supreme challenge, as we all know. Sometimes I use my commute from NJ to Yale or NYC as an “etude” to practice these skills and see if I can access them when someone’s honking at me to get through the toll more quickly or move over or just DIE! As I descend into profanity once again, I realize I’m not doing such a good job with my “etude”, but at least I’m trying!

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

Josef Suk’s *Scherzo Fantastique* Opus 25! This is a little gem of an orchestra piece with some of the most beautiful themes and sounds ever! Also, I’m extremely partial to Mozart Piano concertos! If there is perfection in music, this is it!

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

I’d love to see much more music made in homes by family members. [Read Paul Hawkshaw’s email blast *A Baroque Perspective* article]. It doesn’t matter whether its guitar, recorder, piano, drums, voice, spoons, etc. There’s a healthy and necessary release from the general turmoil and complexity of one’s daily life when one creates a musical moment no matter how brief. It seems to me to be one of our primary and most ancient forms of personal distraction as humans. The next time you hum or whistle a little ditty or tap out a rhythm notice if you were thinking about the stock market downturn or that your foot hurts. This home oriented music-making could translate into a slightly more pronounced emphasis on patronizing live music. One can dream!

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

Hmmm...yes. There’s an ebb and flow to our lives and I think, if we strongly embrace integrity and seek out beauty, we have a better opportunity to find happiness.

Often we hear people say that they don’t listen to classical music or go to classical music concerts for fear of not “knowing anything about it” or “understanding it.” How would you respond to them? What three works would you recommend as an introduction to the genre?

OK, so the chef personally brings to your table the specialty of the house. You are not expected to know how it was made, the various ingredients, at what temperature it was cooked and for how long. If you are interested in these things you can ask but the expectation is that you will thoroughly enjoy the experience of the “eating”. You taste it, and either it tastes good or it doesn’t or maybe its somewhere in between. Lots of listeners do enjoy concerts more if they invest a wee bit of time looking things up — its so easy now with Google — such as the composer’s dates or the circumstances surrounding the creation of a particular piece. (I’m always fascinated by the idea that during the Baroque period and before, everyone was scratching madly at fleabites and eating lots of cheese, and that ladies would bring their lap dogs to concerts in Haydn’s time). We all have different preferences in music and they’re all legit. As for introductions to classical music, I suggest that the curious start by seeking out live concerts in intimate spaces where both the music and the venue look interesting. Being up close to excellent performers can be quite thrilling and usually leaves concert-goers with a desire for more! I feel that players generally give their most heart-felt performances when an audience is present rather than at a recording session. The audience really is part of the performance! Go hear the Bach Brandenburg Concertos, some Mozart String Quartets or one of Norfolk’s free Fellow’s concerts which have great variety and energy!
Over the last 75 years, hundreds of exceptional students have come to this beautiful setting to focus on the art of chamber music and further their careers under the tutelage of an outstanding group of Faculty. To celebrate this history, we have compiled a list of the performing and teaching artists who have made Norfolk a part of their summer from 1941 through 2016. It’s an impressive roster of some of the most respected musicians from around the world.

The list is by decade, then sorted alphabetically. And we are sure you will recognize many names. Records from the early years are sparse. If you know of any artists we missed, please tell us. We have added bullets of information about some listed here and will provide many more throughout the summer on our website and on Facebook. Some historical context is provided as well.

We sincerely hope these pages will provide a sense of the extraordinary history of this special place, and that you will find something of interest in it. Since the beginning of the Norfolk Festival at the end of the nineteenth century, this very small town in Northwest Connecticut has hosted the finest musicians in the world and played a major role in the development of the wonderful art of chamber music. As audience members we have all been privileged to participate in Music Among Friends at Norfolk.

THE 1940s

Cesar L. Barber  
*literature*  
1948, 1953

Marshall Bartholomew  
*Director, Yale Glee Club*

H. Frank Bozyan  
*organ*

1945, 1954 - 59

George Brown  
*cello*

1947-51

Elizabeth Chase  
*art lecturer*

1941-59

Ward Davenny  
*piano*

1941-43; 1960-72; 75, 77, 79, 87, 90

Walker Gibson  
*literature*

1949, 50, 52, 54, 56

---

**World Events • 1942** • Roy Sullivan, a Shenandoah Park ranger in Virginia is struck by lightning – the first of 7 times, a Guinness Book of Records holder.

Arthur Hague  
*piano*

1944-59

Hugo Kortschak  
*violin*

1941-52

Virginia Mackie  
*musicianship*

1941-58

Homer Mowe  
*violin*

1949, 53

Luther Noss  
*organ/organ*

1941-43; 1946-53

Bruce Simonds  
*piano*

1941-1957; 1959

(Video: Director 1941-59)

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**World Events • 1947** • Dead Sea Scrolls discovered at Qumran, Israel • Jackie Robinson joins Brooklyn Dodgers • Percy Spencer’s "radarange" first commercially produced microwave • The transistor is developed

Leonard Stevens  
*cello*

1944, 45, 46

Emmeran Stoeber  
*cello*

1941-44

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**World Events • 1948** • Columbia Records introduces the 33 1/3 LP (“long playing”) record at New York’s Waldorf-Astoria Hotel.

Andrews Wanning  
*literature*

1941, 42, 43, 47

Karl Zeise  
*cello*

1945, 46

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**Faculty Tidbit • Karl Zeise** • Cellist with Cleveland, Philadelphia and Boston Symphonies and Tanglewood Quartet; in 1928 and 1929 Leopold Stokowski had him play an electronic cello with a speaker designed by Leon Theremin.

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THE 1950s

Howard Boatwright  
*musicianship*

1953-58

Helen Boatwright  
*soprano*

1957, 58

Robert Brink  
*violin*

1959

Charles Burkhart  
*music theory*

1957

Benjamin De Loache  
*voice*

1954-59

David Ferry  
*poetry*

1955, 57, 58

James Friskin  
*piano*

1958

Lillian Fuchs  
*viola*

1958, 59

Donald Loache  
*music history*

1959

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**Faculty Tidbit • Benjamin De Loache** • Professor of voice at Yale; debuted with Stokowski at Philadelphia Orchestra; sang in US premiere of Alban Berg’s *Wozzeck*

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The transistor is developed
Faculty And Artists 1941-2016

THE 1950s CONTINUED

Peggy Munoz, literature 1959
Aldo Parisot, cello 1959-75; 1980-82, 84, 85, 1988-90, 92, 95, 97
Luigi Silva, cello 1952-59
Chauncey Brewster Tinker, literature 1951
Keith Wilson, clarinet 1951-56, 58, 1961-81, (Director 1960-81)

donald currier, piano 1962, 64
joan panetti, piano/composition (director 1982-2003)
gilbert ross, violin 1960
David Schwartz, viola 1962-1966
Blake Stern, tenor 1968, 71, 72, 85
Karen Tuttle, viola 1961
Paul Ulanowsky, piano 1960, 63, 65, 66

THE 1960s

Yale String Quartet 1969
Julius Baker, flute 1960, 62

faculty tidbit • julius baker • one of the foremost American flute players; second flute in Cleveland Orchestra; with NY Philharmonic for 18 years; students included Valerie Colman (founder of Imani Winds), Eugenia Zukerman, Marina Piccinini and Paula Robison

John Barrows, French horn 1961
Paul Berle, piano 1969, 72
Robert Bloom, oboe 1960-66; 1971-75
Richmond Browne, music theory 1963-65
Justin Connolly, theory 1965, 66
Donald Currier, piano 1962, 68, 71, 72, 74, 76, 78, 80, 82, 1984-86, 88, 90, 93, 2005

Thomas de Gaetani, opera 1961
Broadus Erle, violin, 1961-75
Allen Forte, music analysis 1960-64
Mason Jones, French horn 1963
Arthur Loesser, piano 1961, 64

faculty tidbit • arthur loesser, piano • half-brother of frank loesser (broadway and film composer including guys & dolls)

Donald Martino, music theory 1960-62
Gustav Meier, orchestral conductor 1961-73; 1990

Fernando Valenti, harpsichord 1960
Jackson Wiley, musicology 1960
Yehudi Wyner, composition 1966-69, 71, 73, 96, 2003, 11

Faculty Tidbit • Paul Ulanowsky • Pianist for Vienna Philharmonic; accompanist for Lotte Lehmann from 1927-1935; taught at Yale

World Events • 1969 • Americans Neil Armstrong and Buzz Aldrin land on moon • Beatles last public performance • Illustrating the difference between American and British cultures, two television premieres: Sesame Street on National Educational TV and Monty Python’s Flying Circus on BBC

THE 1970s

Guarneri Quartet 1971, 72
New Hungarian Quartet 1972, 74
Tokyo String Quartet 1976-2013

David Abramowitz, violin 1970
Syoko Aki, violin, (norfolk alumna 1962, 67) 1970-75, 80-90, 93-2014, 16
Easley Blackwood, music theory 1971
World Events • 1970 • A "great" year for American cars: AMC introduces the Gremlin; GM introduces the Chevy Vega; Ford introduces the Pinto • Monday Night Football debuts on ABC • The Public Broadcasting System (PBS) begins broadcasting.

Elias Carmen  
bassoon  
1971-73
Harold Coletta  
viola  
1973-75
Susan Davenny Wyner  
conductor  
1970  
(Norfolk alumna 1966)
Eliot Fisk  
guitar  
1977, 92, 2000, 03

World Events • 1974 • IBM designs a microcomputer with code name 5100; it is not distributed because IBM believes there will be no market for microcomputers.

Szymon Goldberg  
violin  
1979, 80, 81, 83
Raphael Hillyer  
viola  
1975-83
Kikuei Ikeda  
violin  
2014
Jenny Kalick  
music analysis  
1970
Gary Karr  
double bass  
1970
Ruth Laredo  
piano  
1977, 78, 80, 90

Faculty Tidbit • Ruth Laredo • “America’s First Lady of the Piano” taught at Yale; founding member of Musicians from Marlboro; mother of Jennifer, wife of Paul Watkins, cellist of the Emerson String Quartet.

Richard McKee  
baritone  
1970, 72, 90
Homer Mensch  
double bass  
1975, 80, 81

Faculty Tidbit • Homer Mensch • Pittsburgh Symphony and New York Philharmonic (Principal Double Bass); Faculty at Yale, Juilliard, Manhattan and Mannes Schools; free-lance bassist in New York with recordings by Frank Sinatra, Barbra Streisand and Paul McCartney; a notable soundtrack motif: it’s him playing the theme from the movie Jaws.

Robert Morris  
composition  
1974
Otto Werner-Muller  
conductor  
1972
Robert Nagel  
trumpet  
1971, 72, 1975-85, 87, 88, 90
Tom Nyfenger  
flute  
1971, 1973-89
Raymond Page  
voice  
1971-72
Richard Parke  
voice  
1970

Faculty Tidbit • Joseph Silverstein • Joined the Boston Symphony (violin) in 1955 as youngest member at that time; became Concertmaster in 1962 and stayed in that position for 22 years; studied with Efrem Zimbalist.

Kenneth Schermerhorn  
conductor  
1971
Joseph Silverstein  
violin  
1973, 86, 95

Lewis Spratlan  
composition  
1970, 74
John Swallow  
trombone  
1979-2000
Rachel Van Voorhees  
harp  
1977

World Events • 1977 • William Gates and Paul Allen found Microsoft • Roy Sullivan, a Shenandoah Park Ranger in Virginia, is struck by lightning for the 7th time!! He was fishing on a freshwater pool.
THE 1980s

\{ \textbf{World Events} • 1980 • Yearly inflation rate in the US is 13.58%; Dow Jones Average closes the year at 963; average cost of a new house is $68,700; average US income is $19,500; and the cost of a gallon of gas is $1.19 \}

Annapolis Brass Quintet 1984, 85
Fine Arts Quartet 1987, 89, 2005
Kalichstein-Laredo-Robinson Trio 1984, 19, 2000
Muir Quartet 1983
New York Brass Quintet 1987, 88
New York Woodwind Quintet 1984-87, 89, 90, 1992-99

\{ \textbf{World Events} • 1982 • The first emoticons are posted \}

Scott Fahlman, we thank you!

Boris Berman \textit{piano} 1989-95 1997-2000, 2004-08, 2010-16
Martin Bresnick \textit{composition} 1987-2016
Allan Dean \textit{trumpet} 1986; 1987-2016
Leon Fleisher \textit{piano} 1982, 85

\{ \textbf{World Events} • 1985 • Coca Cola releases New Coke to an overwhelmingly negative response; the original formula is back on the shelves after three months \}

Claude Frank \textit{piano} 1982, 86, 87; 1990-12
Luis Garcia-Renart \textit{cello} 1984, 85, 87, 88, 92, 94, 95
Irene Gubrud \textit{soprano} 1986, 90
Sidney Harth \textit{conductor/violin} 1982, 85, 87, 89, 93, 96
Peter Harvey \textit{tenor} 1986, 87
Douglas Hill \textit{French horn} 1984
Ian Hobson \textit{piano} 1989

\{ \textbf{World Events} • 1986 • 1986 Geraldo Rivera opens Al Capone’s secret vault, live on television. It contains only a single bottle of moonshine. \}

Al Capone, 1930 mugshot.

THE 1990s

Alexander String Quartet 1990, 2015
(BNOFLORALUMNI 1982)
Bachmann-Klibonoff-Fridman Trio 1996
Borromeo String Quartet 1998
Calliope String Quartet 1994
Cassatt String Quartet 1994, 98
(CNOFLORALUMNI 1990)
Cleveland Quartet 1992, 93
Chamber Music Society of Lincoln Center 1994, 95
David Krakauer Trio 1996
Duo Turgeon 1999, 2000
eighth blackbird 1998, 2000-04
(BNOFLORALUMNI 1997)
Frankl-Pauk-Kirshbaum Trio 1986, 89, 97
Golub-Kaplan-Karr Trio 1991
Lydian String Quartet 1993, 95
<table>
<thead>
<tr>
<th>Instrument</th>
<th>Artist(s)</th>
<th>Years</th>
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</thead>
<tbody>
<tr>
<td>Piano</td>
<td>Peter Frankl</td>
<td>1992, 96, 97, 20004, 06, 07, 2009-16</td>
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<tr>
<td>Violin</td>
<td>Erick Friedman</td>
<td>1990, 92, 95, 2001, 03</td>
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<tr>
<td>Harpsichord</td>
<td>Richard Goode</td>
<td>1990</td>
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<tr>
<td>Soprano</td>
<td>Jennifer Goodstein</td>
<td>1993, 94</td>
</tr>
<tr>
<td>Composition</td>
<td>Michael Gordon</td>
<td>1997, 2002</td>
</tr>
<tr>
<td>Percussion</td>
<td>Benjamin Harms</td>
<td>1994, 2006</td>
</tr>
<tr>
<td>Violin</td>
<td>Sidney Harth</td>
<td>1994, 95, 98</td>
</tr>
<tr>
<td>French horn</td>
<td>Howard T. Howard</td>
<td>1990</td>
</tr>
<tr>
<td>Composition</td>
<td>Lee Hyla</td>
<td>1995</td>
</tr>
<tr>
<td>Cello</td>
<td>Claudio Jaffe</td>
<td>1993, 94</td>
</tr>
<tr>
<td>Harpsichord</td>
<td>Corey Jamason</td>
<td>1994</td>
</tr>
<tr>
<td>Composition</td>
<td>Betsy Jolas</td>
<td>1994</td>
</tr>
<tr>
<td>Piano</td>
<td>Joseph Kalichstein</td>
<td>1997</td>
</tr>
<tr>
<td>Piano</td>
<td>Gilbert Kalish</td>
<td>1994, 2000, 09</td>
</tr>
<tr>
<td>Cello</td>
<td>Paul Katz</td>
<td>1992, 95, 96</td>
</tr>
<tr>
<td>Viola</td>
<td>Martha Katz</td>
<td>1996</td>
</tr>
<tr>
<td>Cello</td>
<td>Ralph Kirshbaum</td>
<td>1990, 92, 95, 97</td>
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**Faculty Tidbit • Erick Friedman**

GRAMMY®-winning violinist; considered by many as one of the greatest American-born violinists of the last century; faculty at Yale, Southern Methodist University and Manhattan School; studied with Ivan Galamian, Nathan Milstein and Jascha Heifetz, with whom he recorded the Bach Double Violin Concerto for RCA Victor.

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<th>Years</th>
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</thead>
<tbody>
<tr>
<td>Piano</td>
<td>Evelyn Brancart</td>
<td>1992, 93</td>
</tr>
<tr>
<td>Piano</td>
<td>Lydia Brown</td>
<td>1999, 2001, 02</td>
</tr>
<tr>
<td>Soprano</td>
<td>Phyllis Bryn-Julson</td>
<td>1995, 96, 98</td>
</tr>
<tr>
<td>Flute</td>
<td>Leone Buyse</td>
<td>1995</td>
</tr>
<tr>
<td>Piano</td>
<td>Peter Frankl</td>
<td>1992, 96, 97, 20004, 06, 07, 2009-16</td>
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<td>Violin</td>
<td>Erick Friedman</td>
<td>1990, 92, 95, 2001, 03</td>
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**World Events • 1991 •** After six years of testing (SIX YEARS!), the *New York Times* begins to use an ink that does not rub off on readers’ hands.

**World Events • 1994 •** Ice Hockey becomes Canada’s official winter sport. (This one’s for you Paul!)

**World Events • 1995 •** Mississippi becomes the last state to ratify the 13th Constitutional Amendment, approving the abolition of slavery. Congress ratified the amendment in 1865.

**World Events • 1996 •** Firm evidence of a massive black hole at the center of the Milky Way Galaxy is collected; reports of it being located over Mississippi are unfounded.

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<tr>
<td>Flute</td>
<td>Karl Kraber</td>
<td>1990</td>
</tr>
<tr>
<td>Clarinet</td>
<td>David Krakauer</td>
<td>1993, 1995-06</td>
</tr>
<tr>
<td>Composition</td>
<td>Ezra Laderman</td>
<td>1990, 2004-14</td>
</tr>
<tr>
<td>Composition</td>
<td>David Lang</td>
<td>1997, 2001, 02, 2011-16</td>
</tr>
<tr>
<td>Violin</td>
<td>Sanghae Anna Lim</td>
<td>1994</td>
</tr>
<tr>
<td>Violin</td>
<td>Scott Lindroth</td>
<td>1993, 2005</td>
</tr>
<tr>
<td>Sackbut/Crumhorn</td>
<td>Steven Lundahl</td>
<td>1994</td>
</tr>
<tr>
<td>Piano</td>
<td>Lee Luvis</td>
<td>1995</td>
</tr>
<tr>
<td>Piano</td>
<td>Mark Markham</td>
<td>1996</td>
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**Faculty Tidbit**

- **Erick Friedman**
  - GRAMMY®-winning violinist
  - Considered by many as one of the greatest American-born violinists of the last century
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THE 1990s CONTINUED

Antonio Meneses cello 1996
Lisa Moore piano 1997, 2004-16
Frank Morelli bassoon 1994-2016
John Musto piano 1997
Korby Myrick mezzo-soprano 1990, 91, 92
Paul Neubauer viola 1992, 96
John O’Conor piano 1998, 2000-03
Michiko Oshimia viola 1994
Muneko Otani violin 1994
Donald Palma double bass 1996, 2004, 06, 08, 16
Susan Palma flute 1995
Mary Phillips mezzo-soprano 1993, 96, 99
Mary Ruth Ray viola 1993, 95
Ted Reichman accordion 1996
Fred Sherry cello 1995
David Shifrin clarinet 1990, 91, 94, 95, 2004-14, 16
Harvey Sollberger composition 1995
Howard Sprout bass 1991
Janos Starker cello 1992
(norfolk alumni 1968, 69)
(norfolk alumni 1964)
Jane Taylor bassoon 1991, 92
Ronald Thomas cello 1991
Joan Tower composition 1993, 1995, 97; 2001-03; 2011
Walter Trampler viola 1990
Joaquin Valdepeñas clarinet 1994
Benjamin Verdery guitar 1996, 2004, 07, 14
Ilana Vered piano 1992
Carol Wincenc flute 1997, 2003, 10-2016
Julia Wolfe composition 1997, 2002, 08

THE 21ST CENTURY

Amadinda Percussion 2012
Artis Quartet 2011-16
Blue Hill Troupe 2004, 06
Brentano Quartet 2013-16
Calyx Piano Trio 2002

Canadian Guitar Quartet 2007
Claremont Trio 2003, 16
(norfolk alumni 2000, 01)
CLOGS 2003
Contrasts Quartet 2002

World Events • 2000 • Celia, the last natural Pyrenean Ibex (a wild goat), is found dead, making the species extinct. It was killed by a falling tree.

World Events • 2001 • The world’s longest train is recorded in western Australia. It consists of 682 loaded iron ore wagons, 8 locomotives and is over 4.5 miles long.

World Events • 2002 • Faculty & Artists 1941-2016

Dave Brubeck Quartet 2006
David Krakauer’s Klezmer Madness 2001, 02
Emerson Quartet 2013-16
Eroica Trio 2001
Gryphon Trio 2003
Jasper String Quartet 2009
(norfolk alumni 2007-09)
John Pizzarelli Quartet 2012
Kavafian-Schub-Shifrin Trio 2007
Keller Quartet 2006, 2008-10; 12, 13
King’s Singers 2011
Les Idées heureuses 2004, 07
Lescetzky Trio 2006, 08, 09, 11, 14Mark
O’Connor’s Appalachia Waltz Trio 2005
Miró Quartet 2000, 03
(norfolk alumni 1993-98)
Mitchell-Ruff Duo 2003, 07
New World Jazz Orchestra 2001, 02
NEXUS 2000
Philharmonia Baroque Orchestra 2011, 14, 16
Preservation Hall Jazz Band 2010
Sap Dream Electric Guitar Quartet 2003
Sejong Chamber Orchestra 2009
Só Percussion 2002, 03, 05, 06
Trío Solisti 2002
Ufonia 2004
World Events • 2004 • Facebook launches

Facebook

United States Coast Guard Band 2008, 09, 11, 14, 16
Valerie Capers Ensemble 1999, 01
Windscape 2002
Yale Brass Trio 2004, 06, 07
Zukerman Chamber Players 2010

Kathryn Alexander composition 2008
Shmuel Ashkenazi violin 2009
Barbara Carroll jazz piano/vocalist 2000
Janna Baty mezzo-soprano 2009-15
Scott Bean trombone 2013-15
Donald Berman piano 2011
Iva Bittova violin 2008
Elizabeth Blumenstock violin 2016
Elizabeth Brown composition 2007
Steven Burke composition 2005
Dashon Burton baritone 2012, 13
Don Byron clarinet 2008
Simon Carrington conductor 2006-16
Ettore Causa viola 2011-16
Michael Cavalieri baritone 2004

World Events • 2004 • Paul Hawkshaw starts as Director of the Norfolk Chamber Music Festival

Megan Chartrand soprano 2013
Holly Chatham piano 2011
Melvin Chen piano 2001, 2005; 2014-16
Dann Coakwell tenor 2012
David Connel organ 2000
Christopher Costanza cello 2000
Dawn Upshaw soprano 2009
David Del Tredici composition 2003
Jeremy Denk piano 2011
Steven Doane cello 2007, 08
Eric Downs baritone 2006
Emanuel Ax piano 2015
Julie Eskar violin 2014-16
John Feeney double bass 2005, 06, 08
Timothy Feeney percussion 2008
John Ferrari percussion 2004
Pamela Frank violin 2002, 15
( Norfolk alumna 1985)

World Events • 2005 • YouTube launches. YouTube said that in 2014, 300 hours of new video were uploaded to the site every minute. The site has 800 million unique users a month. It is estimated that in 2007 YouTube consumed as much bandwidth as the entire Internet in 2000. (That's a lot of cute cat videos!)

YouTube

Scott Hartman trombone 2001-16
Jennifer Higdon composition 2004
Deniz Ulben Hughes composition 2009
Maureen Hurd clarinet 2004
( Norfolk alumna 1994)
Marshall Ingram composition 2007, 11, 12, 13
Rene Izquierdo guitar 2003, 2007-09
Marc Johnson cello 2009
Ani Kavafian violin 2007-09, 2011-15
Aaron Jay Kernis composition 2001, 02, 04, 05, 11, 2014-16
Jacqueline Kerrod harp 2006
Richard Killmer oboe 2001, 03, 05, 06
( Norfolk alumna 1966)

Jihee Kim soprano 2010
Amy Beth Kirsten composition 2014
Graham Koehne composition 2009
Sheng-Yuan Kuan piano 2008
Sarita Kwok violin 2016
( Norfolk alumna 2004, 07)
Paul Lansky composition 2006
Hannah Lash composition 2014, 15, 16
Mihai Lee piano 2007
Cho-Liang Lin violin 2016
Rodney Lister composition 2009
Humbert Lucarelli oboe 2006-15
Judith Malafronte soprano 2006
Mihai Marica cello 2014-16
Sean McClowry double bass 2001-03
Todd Meehan percussion 2002
Midori violin 2008
Patti Monson flute 2004-06
( Norfolk alumna 1990)

Thomas Murray organ 2006, 07
Susan Narucki mezzo-soprano 2004-06, 11
THE 21ST CENTURY CONTINUED

Molly Netter soprano 2014
Sherezade Panthaki soprano 2013
Esther Park piano 2012
(norfolk alumna 2011)
Julian Pellicano conductor 2010, 11, 13, 15
JJ Penna piano 2005

World Events • 2006 • Former Beatle Paul McCartney turns 64... he wrote an early tune of what would become When I’m Sixty-Four at age 16.

Stephen Perry tuba 2002
Robert Pinskey poet 2009
Matthew Plenk baritone 2006
Ilya Poletaev harpsichord/piano 2013, 14, 15, 16
Simon Powis guitar 2014
(norfolk alumnus 2007)
Nola Richardson soprano 2016
Ned Rorem composition 2009
Arthur Rosenblatt narrator 2002
Frederick Rzewski composition 2008

World Events • 2012 • Edvard Munch’s The Scream sells for $120 million, setting a new world record for an auctioned work of art. The work, a pastel on board, is one of four versions created; the other three are in museums in Norway.

Randall Scarlatta baritone 2013
Kim Scharnberg composition 2012
André-Michel Schub piano 2007-13, 16
Joseph Schwantner composition 2000, 01
James Sinclair conductor 2011
Indhuon Srikaranonda piano 2005
Frederica von Stade soprano 2007
Van Steifel guitar/composition 2014
Joanne Sternberg clarinet 2004, 05
Svet Stoyanov percussion 2008, 09
(norfolk alumnus 2006)

World Events • 2015 • NASA’s New Horizons spacecraft performs a close flyby of Pluto, becoming the first spacecraft in history to visit the distant world.

Mathias Tacke violin 2008
Darryl Taylor countertenor 2016
Stephen Taylor oboe 2007-16
James Taylor tenor 2007-09, 15
Christopher Theofanidis composition 2001, 11-16
Augusta Read Thomas composition 2001
Michael Torke composition 2001
Laura Usiskin cello 2011
(norfolk alumnus 2009)
Antoinette Van Zabner piano 2006
Robert van Sice percussion 2006, 12, 13
Jack Vees composition 2005
Alejandro Viñao composition 2006
Liam Viney piano 2008

William Warfield baritone 2001
Virginia Warnkin alto 2013
André Watts piano 2016
Vivian Weilerstein piano 2003
Peter Weitzner double bass 2001, 02
Scott Wheeler composition 2009
Randall Wolfgang oboe 2004, 09, 10
Lucas Wong harpsichord/piano 2009, 10, 12
(norfolk alumnus 2006)
Jacques Wood cello 2015
(norfolk alumnus 2008)
James Wood composition 2012
Wei-Yi Yang piano 2008-16
(norfolk alumnus 1994)
Chen Yi composition 2002
Reinis Zarins piano 2008
(norfolk alumnus 2007)
Pablo Zeigler piano 2003
Festival Artists

Robert Blocker  Dean  •  Paul Hawkshaw  Director

Festival Artists

Artists and programs are subject to change without notice.

Cover Image
The first class of the Yale School of Music at Norfolk in 1941, photograph by Agram Loft. Image courtesy of Lorraine Crittendon Atkinson.

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Steve Sherman
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Sophie Zha
Mingzhe Wang

Artists Quartet
Peter Schuhmayer  violin
Johannes Meissl  violin
Herbert Kefer  viola
Othmar Müller  viola

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

Claremont Trio
Emily Bruskin  violin
Julia Bruskin  cello
Andrea Lam  piano

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Philip Setzer  violin
Eugene Drucker  violin
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Paul Watkins  cello

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Martin Bresnick
  Director, New Music Workshop
Aaron Jay Kernis
Juliana Hall
David Lang
Hannah Lash
Christopher Theofanidis

Guest Artists & Ensembles

Pablo Aslan  double bass
Alex Brown  piano
Harry Clark  playwright
Héctor del Curto  bandonéon
Jack Gilpin  actor
Troy Hollar  director
Cho-Liang "Jimmy" Lin  violin
Satoshi Takeishi  percussion
André Watts  piano

Guest Speakers

Astrid Baumgardner  Yale University
Robin Jaffe Frank  Wadsworth Atheneum
Min Jung Kim  New Britain Museum of American Art

Mingzhe Wang

Guest Artists & Ensembles

Scott Hartman  trombone
Kazuhide Isomura  viola
Sarita Kwok  violin
Mihai Marica  cello
Lisa Moore  piano
Frank Morelli  bassoon
Don Palma  double bass
Joan Panetti  piano/composer
Ilya Poletaev
  piano/barpsichord/organ

William Purvis  French horn
Nola Richardson  soprano
André-Michel Schub  piano
Richard Stoltzman  clarinet
Stephen Taylor  oboe
Ransom Wilson  flute
Carol Wincenc  flute
Jacques Wood  cello
Wei-Yi Yang  piano

Philharmonia Baroque Orchestra  •  Nicholas McGegan  director
United States Coast Guard Band  •  CDR Adam Williamson  director

FESTIVAL ARTISTS | 25
Music Shed Restoration

Last year’s first phase included the magnificent new cupola that has made us all more comfortable on warm evenings as a result of the increased natural ventilation it provides. This coming fall, work on phase two will continue with the replacement of windows, doors, stoops and sound baffles and the completion of the chairs and finishes that were started before the season began. Additional natural ventilation will be added to cool the stage and amphitheater areas. Eventually a third phase of restoration will replace the studio annex at the north end of the building, provide a green room for meeting the performers, and enlarge and modernize the restrooms.

Please help if you can. A gift of any size will be greatly appreciated. If you would like to consider a naming opportunity, or if you have any questions, please call Paul Hawkshaw (203 645 3646) or Jim Nelson (860 542 3000); or email paul.hawkshaw@yale.edu or james.nelson@yale.edu.

1. Siding begins. (Nov. 2014)
2. Cupola construction at Rosewood Custom Cabinetry and Millwork. (Feb. 2015)
3, 4. Installing the cupola. (May 2015)
5, 6. Before and after
7. New steps and hand rails. (Jun. 2016)
8, 9. Before and after
10. Restored Music Shed with cupola and decorative railings

Photos 1, 2, 3 and 8 by Kronenberger & Sons
Photos 3 and 4 by Christopher Little
Fellowship Recipients

Chamber Music Session

Argus Quartet  
Yale School of Music
Jason Issokson violin
Clara Kim violin
Diana Wade viola
Joann Whang cello

Rolston String Quartet  
LOUISE WILLSON SCHOLARSHIP  
Rice University
Jeffrey Dyrda violin
Luri Lee violin
Hezekiah Leung viola
Jonathan Lo cello

Videnia Quintet  
Yale School of Music
Felice Doynov flute
Lydia Consilvio oboe
Bixby Kennedy clarinet
Cornelia Sommer bassoon
Cody Halquist French horn

Emmanuel Bach violin  
Royal College of Music
Emily Brandenburg viola  
Yale School of Music
Kaci Cummings French horn  
The Juilliard School
Joshua DePoint double bass  
Yale School of Music
Kate Guy trumpet  
Lamont School of Music, University of Denver
Zachary Haas bass trombone  
Yale School of Music
Yun Han cello  
Colburn School Conservatory of Music
Brian Heim composer  
JOHN AND ASTRID BAUMGARDNER SCHOLARSHIP  
Yale School of Music
Ann Hung clarinet  
Stony Brook University
Seolyeong Jeong piano  
Yale School of Music
Ainiwaer Kaisaier piano  
Yale School of Music
Churen Li piano  
Yale University
Sophia Mockler violin  
Yale School of Music
Yaegy Park violin  
The Juilliard School
Hanul Park bassoon  
Yale School of Music
Alison Rowe cello  
ALDO AND ELIZABETH PARISOT SCHOLARSHIP IN MEMORY OF HARRIS GOLDSMITH  
Stony Brook University
Hillary Simms trombone  
McGill University
Caeli Smith viola  
The Juilliard School
Leo Sussman flute  
2006 CENTENARY COMMITTEE SCHOLARSHIP  
Lawrence University
Josh Thompson French horn  
Yale School of Music
Alejandro Valdepeñas violin  
CLEMENT CLARK MOORE SCHOLARSHIP  
New England Conservatory of Music
Theodore Van Dyck trumpet  
The Juilliard School
Jungin Yun oboe  
Manhattan School of Music
Tiangge Zhou composer  
JOHN AND ASTRID BAUMGARDNER SCHOLARSHIP  
Yale School of Music
BATTLELL ARTS FOUNDATION

Proud to support the Norfolk Festival's Young Artists' Performance Series for the 17th Year.

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

Projects we sponsor include:

* Arts Scholarships for area young people
* Norfolk Chamber Music Festival’s Young Artists’ Performance Series on Thursday evenings and Saturday mornings
* Community Drawing Classes and Children’s Art Camp provided by the Art Division of the Yale Summer School
* Children’s Concert and post-concert field activities on Norfolk Festival Family Day
* Three-week drama workshop at the local elementary school led by a professional artist-in-residence
* Theater and literacy program at Colebrook Consolidated School in conjunction with The Hartford Stage Company
* Performances and master classes given at the local elementary school by Yale School of Music students during the school year
* Arts workshops for teenagers and museum visits for school classes

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

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Zara Ali composer
Columbia University

Samuel Bobinski double bass
Yale School of Music

Lisa Cheney composer
Melbourne Conservatorium of Music, University of Melbourne, Australia

Corey Dundee composer
University of Southern California

Nicoletta Favari piano
Royal Conservatoire of Scotland

Soosan Lolavar composer
Carnegie Mellon University

Alfonso Noriega-Fernández viola
Hochschule für Musik und Darstellende Kunst, Frankfurt, Germany

Joseph Rebman harp
Cincinnati Conservatory of Music

Matthew Recio composer
Indiana University

Christopher Salvito percussion
Peabody Institute, Johns Hopkins University

Lili Sarayrah violin
Bard College

Anne Suda cello
University of California, Los Angeles

Chamber Choir & Choral Conducting Workshop

Hannah Carr soprano
Yale Institute of Sacred Music

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Indiana University

Anthony Blake Clark bass baritone/conductor
University of Birmingham, England

Jenna Hernandez alto
Baylor University

Sarah Coffman soprano
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Liska Jetchick alto/conductor
Westminster Choir College

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Choir Director, Clear Lake High School, Texas

Thomas Kang tenor
Baylor University

Matthew Cramer bass baritone/conductor
Yale Institute of Sacred Music

Shohei Kobayashi tenor/conductor
University of Michigan

Zen Kuriyama bass baritone
Stony Brook University

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University of Missouri

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Westminster Choir College

David Macbeth bass
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Dylan Mattingly
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Yale School of Music

Vineel Mahal tenor
Southern Methodist University

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Western Michigan University

Maura Tuffy soprano
University of Southern California

Jonathan May countertenor
New York, NY

Matthew Mazzola tenor
University of Houston

Amanda Walker soprano
University of Houston

Katie Lipow soprano
Westminster Choir College

Elena Ruiz Ortega alto/conductor
Escola Superior de Música de Catalunya, Spain

Lili Sarayrah violin
Bard College

Anne Suda cello
University of California, Los Angeles

Christopher Salvito percussion
Peabody Institute, Johns Hopkins University

David McCune bass
The King’s University, Canada

Lauren Adja Park mezzo soprano/conductor
Eastman School of Music

Maura Tuffy soprano
University of Southern California

Vineel Mahal tenor
Southern Methodist University

David McCune bass
The King’s University, Canada

Stephanie Tubiolo soprano/conductor
Yale Institute of Sacred Music

Andrea Walker soprano
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**Web:** norfolkmusic.org  

**June – August**

**Mail:** PO Box 545, Norfolk, CT 06058  
**Street:** Ellen Battell Stoeckel Estate, 20 Litchfield Road, Norfolk, CT 06058  
**Tel./Fax:** 860.542.3000 / 860.542.3004  

**September – May**

**Mail:** PO Box 208246, New Haven, CT 06520  
**Street:** 500 College St, Ste 301, New Haven, CT 06520  
**Tel./Fax:** 203.432.1966 / 203.432.2136
Concert Program

Norfolk Chamber Music Festival | Sunday, June 26, 3:00 pm

Second Ballade

Nicoletta Favari \textit{piano} — Anne Suda \textit{cello}

Aaron Jay Kernis
(b. 1960)

Josephine the Singer

Lili Sarayrah \textit{violin}

Martin Bresnick
(b. 1946)

Unchained Melody

Christopher Salvito \textit{percussion}

David Lang
(b. 1957)

Leaves, Space

Joseph Rebman \textit{harp} — Samuel Bobinski \textit{double bass}

Hannah Lash
(b. 1981)

Flow My Tears

Alfonso Noriega-Fernández \textit{viola}

Christopher Theofanidis
(b. 1967)

Norfolk Contemporary Ensemble

Christopher Salvito \textit{percussion} — Joseph Rebman \textit{harp} — Nicoletta Favari \textit{piano}

Lili Sarayrah \textit{violin} — Alfonso Noriega-Fernández \textit{viola} — Anne Suda \textit{cello} — Samuel Bobinski \textit{double bass}
Complete program to be announced.

world premieres by
Composition Fellows of the Norfolk Festival New Music Workshop

Zara Ali composer — Lisa Cheney composer — Corey Dundee composer
Soosan Lolavar composer — Matthew Recio composer

Martin Bresnick director — Julian Pellicano conductor — Lisa Moore piano

Norfolk Contemporary Ensemble
Christopher Salvito percussion — Joseph Rebman harp — Nicoletta Favari piano
Lili Sarayrah violin — Alfonso Noriega-Fernández viola — Anne Suda cello — Samuel Bobinski double bass
**Program Notes**

**SCHIFRIN:  Letters from Argentina**

“Like the clear sky, like the rain, like the clouds, music has always been part of the Argentinean atmosphere, ever present in the literature, in the visual arts, and in the history of the country.” These words of composer Lalo Schifrin vividly describe the inspiration for his *Letters from Argentina*. In these eight vignettes, the composer weaves the nostalgic sounds of his childhood into a wistful musical impression. Schifrin describes recreating an “unreal past in which a memory persists and invites us to a journey full of promises and dreams.” He draws from the auditory imprints of having grown up in the vibrant sonic landscape of his homeland — his father’s violin playing, the drums of indigenous peoples, the impassioned strains of tango that emanate from forbidden cafés and radio speakers, the festive dance music that saturates the streets of entire villages and barrios, the faint strumming of the gauchos’ guitars on tranquil evenings in the pampas — and fashions an imagined reawakening of these experiences.

Schifrin brought these musical memories with him to Paris, where he ventured at the age of twenty to study at the Conservatoire. In the nightlife of the city of lights he discovered jazz and found a way to fuse Argentinean folk and tango with this newfound medium. It was in Paris that Schifrin shared the stage with the great Piazzolla, playing piano alongside the composer/bandoneónist. His life changed forever when the legendary Dizzy Gillespie, passing through Paris, met and commissioned music of the young Schifrin, later inviting him to New York to join his quintet. The rest is history: Schifrin would go on to write numerous Hollywood scores and, most famously, the theme from the television series *Mission Impossible.*

**PIAZZOLLA:  Tangos**

Born into an Italian family on the Argentine coast, Ástor Piazzolla came of age in Greenwich Village in the 1920s: a vibrant, working-class neighborhood of immigrants with an air of an emerging Bohemian art scene. The melodic mélange of noises from the street, the sounds of jazz halls and gramophone records, and of course, the strident, pained sounds of the bandoneón, formed the eclectic mixture from which the young Piazzolla would cultivate his musical style. By the late 1930s, he had settled in Buenos Aires and begun to perform frequently in tango orchestras. The genre had grown immensely popular both at home and abroad: it is said that all gramophone records sold in the first decades since their invention, one-third were tango recordings.

While delving further into the tango world, Piazzolla cultivated a strong interest in classical music, and worked to pay for his own composition lessons with Alberto Ginastera, the preeminent classical musician in Argentina at the time. These lessons, along with his later composition studies in Paris (where he met and recorded with Lalo Schifrin) helped to form the composer’s distinctive approach to the genre: an amalgam of tradition and experimentation, folk and classical, old and new.

Piazzolla’s *Nuevo tango* was a free tango that he defined it with the equation: Nuevo tango = tango + tragedy + comedy + whorehouse. By virtue of that instantly recognizable rhythmic pattern and pulse, percussive drive, and passionate tone, Piazzolla’s music encapsulated the traditions and origins of tango while elevating the genre to new heights of craftsmanship and art. The selections heard this evening span decades of the composer’s output and offer a snapshot of the various stages of his career, from *La muerte del angel* of the 1960s to *Libertango*, written while in Milan in 1974. *Adiós nonino* poignantly memorializes Piazzolla’s father, and was written in 1959 just after learning of his death. This tango was itself based on an early work from 1954. — *Patrick Campbell Jankowski*
Concert Program

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

Letters from Argentina

Tango del Atardecer
Pampa
Tango Borealis
Danza de los montes
Tango a Borges
Malambo de los Ilanos

David Shifrin clarinet — Cho-Liang Lin violin — Héctor del Curto bandoneón — Alex Brown piano
Pablo Aslan double bass — Satoshi Takeishi percussion

A Selection of Tangos

Michaelangelo 70
Verano Porteño
Adiós Nonino
Muerte del Angel
Oblivion
Libertango

David Shifrin clarinet — Cho-Liang Lin violin — Héctor del Curto bandoneón — Alex Brown piano
Pablo Aslan double bass — Satoshi Takeishi percussion

| INTERMISSION |

Welcome to the families, teachers and staff of the Botelle and Northwestern Regional Schools.

Special thanks to our program advertisers. Please help us welcome them to this evening’s concert.
SCHUBERT: String Quartet in E-flat Major, Op 125, No. 1, D 87, “Household”

Schubert wrote his Quartet in E-Flat in 1813 when he was just sixteen years old. Like much of his early chamber music, it lacks the pathos that the strife of his later life breathed into his music. This piece combines ebullience with compositional rigor for a delightful effect. The first movement is charming on the surface, but is rich with thematic material and harmonic shifts. Schubert deftly recontextualizes familiar material throughout the movement that has a depth that is hard to imagine coming from someone so young. The second movement, a Scherzo marked Prestissimo, is very short but manages to accomplish quite a lot. It seems to derive from the germ of a motive found in the first movement, but before that can be fully contemplated, the movement is over. The third movement, which begins on the same sonority as the first, has a beautiful scope in that its chromaticism waxes and wanes with its emotional intensity. And finally the piece ends with an animated Allegro that highlights the performers and has a constant interplay between the ostentatious and the elegant. — Levi Jones

BRAHMS: String Quartet in B-Flat Major, Op 67

Brahms wrote his String Quartet in B-flat Major, Opus 67, in the summer and autumn of 1875. His third and final quartet, it is a considerably lighter piece than the two that precede it. The first movement, marked Vivace, is lighthearted in character, but with a dense development. Out of the development’s thorny Stretto arises a beautiful rhapsody. The expressive Andante has a much thinner texture than the first movement, giving it a rather elegiac character. In the third movement, Brahms seizes onto one of his favorite concepts - the transformation of a motive. He alters the theme slightly throughout, often just by reiterating it with different accompanimental lines which change its effect. The finale, in theme and variations form, has a clear arc from a boisterous opening to a tumultuous climax before returning to the levity of the beginning. It ends simply but energetically, hinting at material from the first movement. — Levi Jones

DVOŘÁK: Piano Quintet in A Major, Op 81

Antonín Dvořák’s most significant early advocate was Johannes Brahms who helped the younger Czech composer gain recognition and arranged for publication of some early songs and two early string quartets. Given that contemporary criticism leveled at Dvořák often accused him of provincialism and kitsch, it was perhaps refreshing to the composer that his earliest advocate was the bearer of the conservative German tradition, the ‘heir’ to Beethoven.

The A Major Piano Quintet, Opus 81, is among the composer’s best known and best loved creations. It exemplifies all the qualities that have brought near universal adulation to Dvořák among audiences and musicians alike, including free-spirited lyricism, inventive form, and the influence of native folk music. Composed in 1887, the massive quintet is actually Dvořák’s second addition to the genre, preceded by the three-movement Opus 5, also in A Major. The pieces aren’t really comparable in scope, although the delightful rhythms and effortless melodies of the later work are certainly anticipated in the former. The great f minor Quintet of Brahms was definitely an inspiration for Dvořák, who first encountered the work when Janáček produced a performance in Brno and wrote an analytical article about it.

Dvořák’s first movement has sometimes posed an interpretive problem in how to handle tempos: there is a long tradition of treating the lyrical introduction with a far more relaxed tempo than the Agitato character that follows — mostly in deference to the meltingly beautiful cello solo — but no tempo change is indicated by the composer. The sprawling second movement certainly brings to mind the E-Flat Quintet of Schumann and takes its name “Dumka” from the traditional Slavic folk ballad, which is pensive and melancholic. The form is almost synonymous with an “elegy.” The third and fourth movements both overwhelm with their sheer physical pleasure: dancing, storytelling and feasting. The coda unifies the work with stunning poetic nostalgia. — Anna Pelczer
String Quartet in E-flat Major, Op 125, No. 1, D 87, “Household”  
Franz Schubert  
(1797 - 1828)

String Quartet in B-Flat Major, Op 67  
Johannes Brahms  
(1833 - 1897)

Piano Quintet in A Major, Op 81  
Antonín Dvořák  
(1841 - 1904)
LANSKY:  *Etudes and Parodies* for French horn, Violin and Piano

Until the past decade, American composer Paul Lansky’s compositional output was entirely electronic. A pioneer in computer music and longtime faculty member at Princeton, Lansky has just recently rediscovered writing in the acoustic domain, declaring to *The New York Times* in 2008, “Here I am, 64, and I find myself at what feels like the beginning of a career. I’m interested in writing for real people at this point.” The *Etudes and Parodies* can be considered a retirement notice from the world of electronics. In his program notes, Lansky recalls a kind of “miracle”: “My job was just to put little dots down on a page, and these gifted performers would generate incredible results.”

Of course, the seven movements of the *Etudes and Parodies* are more than mere dots on a page. Each movement briefly explores a concentrated melodic, harmonic, or textural seed. A horn player himself in his early musical training, Lansky’s writing exploits the strengths of the instrument: lyrical, legato lines, energetic staccato tonguing, and expressive registral leaps. — Katherine Balch

DUPUY:  Quintet in a minor for Bassoon and Strings

Edouard Dupuy was born in 1770 (the same year as Beethoven) in Switzerland. An individual of special musical gifts, he travelled much of Europe teaching, composing and performing as a singer. His Quintet in a minor for Bassoon and Strings is a special work from a neglected composer. It is melodically rich and virtuosic, displaying both the technical and expressive potential of the bassoon. The piece is formally conventional, but its strength lies in the simple beauty and continuity of its melodic material. Dupuy takes advantage of the difference in timbre between the bassoon and the string quartet and often plays the two against one another, creating a novel piece of music. — Levi Jones

ELGAR:  Piano Quintet in a minor, Op 84

Edward Elgar went through a period of depression and artistic stagnation at the end of World War I. Because of illness he was not able to leave London during the war, and was surrounded by its devastation until 1918, when he and his wife escaped to the countryside. It was his wife’s hope that once he was surrounded by trees, inspiration would again take hold on him. This turned out to be the case and, by October of 1918, he was hard at work on a string quartet, a violin sonata, and a piano quintet.

The Piano Quintet in a minor is a mournful, dark and contemplative work inspired by the shadow of the war and by Elgar’s own physical suffering. He wrote to a friend regarding the work: “It is strange music I think, and I like it — but it’s ghostly stuff.” The first movement is set in a mood of dark intensity with an eerie aura of premonition. There are hints of Spanish influence in the second subject which was inspired by a peculiar local clump of dead trees said to have been the remnants of Spanish monks struck down for impious acts. The second movement is a Brahmsian lament that speaks of deep loss. The third is a melding of the other two movements’ themes with an air of improvisation. — Anna Pelczer
Etudes and Parodies for French horn, Violin and Piano

William Purvis  
French horn — Sarita Kwok  violin — Wei-Yi Yang  piano

Quintet in a minor for Bassoon and Strings

Allegro moderato
Andante sostenuto
Rondo

Frank Morelli  bassoon — Alejandro Valdepeñas  violin — Yaegy Park  violin — Caeli Smith  viola — Yun Han  cello

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Piano Quintet in a minor, Op 84

Moderato
Adagio
Andante — Allegro

Brentano String Quartet — Wei-Yi Yang  piano

Welcome to the families, teachers and staff of the Botelle and Northwestern Regional Schools.

Brentano String Quartet  Mark Steinberg  violin — Serena Canin  violin — Misha Amory  viola — Nina Lee  cello
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Michael Emont and Margo Rappoport  Anne-Marie Soullière and Lindsey Kiang
Fleur Fairman and Timothy Wallach  Bryan Stanton and Barry Webber
John Garrels  Pat and Kurt Steele
Dotty and Lionel Goldfrank  Elizabeth Hilpman and Byron Tucker
Barbara Gridley  Alex and Pat Vance
Brett and Coleen Hellerman  Sukey Wagner
Gerald and Barbara Hess  Mark and Tania Walker
Helen Jessup  Yale School of Music
Michael and Doreen Kelly
Piano Concerto in C Major, K 415

Wolfgang Amadeus Mozart
(1756 - 1791)

Allegro
Andante
Rondeau — Allegro

Brentano String Quartet — Robert Blocker piano

Six Moments Musicaux, Op 44

György Kurtág
(b. 1926)

Invocazione
Passi (footfalls)
Capriccio
In Memoriam Györgi Sebök
… richiamo degli uccelli… (call of the birds)
Gli Addii (alla maniera de Janáček) (Farewells: alla Janáček)

Brentano String Quartet

INTERMISSION

String Quartet in d minor, D810, "Death and the the Maiden"

Franz Schubert
(1797 - 1828)

Allegro
Andante con moto
Scherzo: Allegro molto — Trio
Presto

Brentano String Quartet

Brentano String Quartet  Mark Steinberg violin — Serena Canin violin — Misha Amory viola — Nina Lee cello
Program Notes

MOZART: Piano Quartet in E-flat Major, K493

In 1785, Mozart was commissioned by the Viennese publisher Franz Hoffmeister to write three piano quartets for publication. In 1785, this genre was essentially unheard of, and it is certainly due to the inspiration of Mozart’s two piano quartets that it became increasingly popular in the 19th century with composers such as Schumann, Brahms, and Dvořák. Mozart’s first piano quartet, the g minor quartet, K. 478, was initially poorly received by the Viennese public because of its technical difficulty, length, and complexity. Because of this, Hoffmeister decided to abandon the planned publication of the other two, but Mozart wrote another one anyway, the quartet in E-flat, K. 493, which was completed June 3, 1786, and eventually published by Artaria. This work, while less popular these days than the g minor quartet, is no less a masterpiece. The first movement opens with a bold, homophonic wash of harmony. The remainder of the movement is much more lyrical and understated in character, with occasional virtuosic passages in the piano and an extended development section. In the second movement, a hushed and introverted Larghetto, the piano and strings are much less integrated, but instead exchange melodies in a conversational manner. It also contains some of Mozart’s most daring and chromatic harmonies, particularly in the beginning of the development section. Here the music seems to get lost in a bewildering progression of seemingly unrelated chords before regaining its footing for the recapitulation. The last movement is a virtuosic and high-spirited Allegretto in cut time in which the piano and strings are again set against each other in relief, and only occasionally play together, in a way reminiscent of the brilliant last movements of the piano concerti. — Adam Bloniarz

SCHUMANN: Sonata for Violin and Piano in d minor, Op 121

Robert Schumann composed his second Violin Sonata in the year 1851 while living in Dusseldorf. He wrote it soon after his Sonata in a minor because he was unsatisfied with his first attempt in the genre. Although both are in minor keys, the d-minor Sonata is livelier and less brooding. The opening of the piece is sparse and bewildering. The piano and violin seem to exist in different spheres; they move towards each other during the introduction until finally unifying in the Allegro. The unsettled feeling continues nevertheless throughout the first movement as the instruments shift out of phase with one another and then converge once again. The pervasive off beats augment this unsettled feeling. The second movement, marked Sehr lebhaft (very lively), changes affect abruptly; it is fascinating to listen for the evolution of the opening theme throughout. The third movement again opens in a very different world, but abruptly returns to a grotesque transformation of the previous movement’s theme, sliding into and out of it unexpectedly. The finale marks the return to the lively character of the first two movements, but this time with the marking Bewegt or "with movement”. It covers a broad range of emotion with an air of triumph. — Levi Jones

DVOŘÁK: String Quintet in G Major, Op 77

Dvořák wrote his Quintet in G Major in 1875 and revised it in 1888. His addition of the double bass to the conventional string quartet adds an element of warmth and heft to the piece and gives the cello a freer range as it no longer has to perform all of the harmonic bass functions it would in a string quartet. Dvořák creates his distinctly Bohemian sound, blending instruments and transforming melodies in a way that continues to fascinate. In the first and second movements, he introduces sonorities and thematic material that weave their way in and out of the rest of the piece, sometimes in very subtle ways. Throughout the piece there is an expansiveness that is not found in many of his other chamber works. — Levi Jones
Piano Quartet in E-flat Major, K493

Wolfgang Amadeus Mozart
(1756 - 1791)

Allegro
Larghetto
Allegretto

Serena Canin violin — Misha Amory viola — Nina Lee cello — Peter Frankl piano

Sonata for Violin and Piano in d minor, Op 121

Robert Schumann
(1810 - 1856)

Ziemlich langsam — lebhaft (Moderately slow — lively)
Sehr lebhaft (Very lively)
Leise, einfach (Gentle, simple)
Bewegt (With movement)

Mark Steinberg violin — Peter Frankl piano

| INTERMISSION |

String Quintet in G Major, Op 77

Antonín Dvořák
(1841 - 1904)

Moderato
Adagio
Andante — Allegro

Rolston String Quartet — Donald Palma double bass

Rolston String Quartet
Luri Lee violin — Jeffrey Dyrdia violin — Hezekiah Leung viola — Jonathan Lo cello
Program Notes

BACH:  The *Art of Fugue*, BWV 1080

As the most revered figure of the baroque period, Johann Sebastian Bach has influenced nearly every major composer from Mozart to Mahler. Compositions such as the *Art of Fugue*, BWV 1080, and the *Well-Tempered Clavier*, BWV 846–893, explored new territory by taking simple ideas to their technical and musical conclusions through variation. Left unfinished, the *Art of Fugue* was composed between 1748–1749 and published after his death. In writing the fourteen fugues and four canons contained in this work, Bach demonstrated his complete mastery of the most complex musical counterpoint. Especially prominent in western music, counterpoint is a musical technique involving the simultaneous sounding of separate musical lines. The term comes from the Latin *punctus contra punctum* (“note against note”). Because of its complexity and ingenious creativity, the *Art of Fugue* is considered one of the great works of Western music. The entire work is written for four voices without designated instrumentation.  — Benjamin Berlien

SHOSTAKOVICH:  String Quartet No. 14 in F-sharp Major, Op 142

Shostakovich began his String Quartet No. 14 in the summer of 1972, while visiting his friend and fellow composer Benjamin Britten in Aldeburgh, England. No. 14 is the last of the so-called “Quartet of Quartets,” starting with No. 11. Each is dedicated to a member of the Beethoven Quartet, the group who premiered nearly all of Shostakovich’s 15 quartets.

Just as No. 13 features its dedicatee, violist Vadim Vasilievich Borisovsky, with a virtuosic viola solo, No. 14 features the cellist Sergei Shirinksy. The first movement opens with an energetic cello solo that winds around an F-sharp drone in the viola. The cello continues to be featured throughout this movement but is paired with increasingly bombastic outbursts in the violins that culminate in their eventual appropriation of the theme. When the cello does reassert its ownership of the theme, its original playful gaiety is replaced with a more subdued and sentimental affect. The second movement begins with a solo violin melody that traces the tortured, chromatic ascension of Wagner’s Prelude to *Tristan und Isolde*. The cello then takes over this anguished melody. Pizzicati in the violin usher in the third movement, but material from the previous movements seems to accumulate and infect the trajectory of the finale: after a rambunctious climax, the second movement theme returns in the cello. The music evaporates into a serene (if somewhat unsettled) recollection of the approximately 25-minute piece.  — Katherine Balch

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

Mendelssohn’s magnificent Octet for Strings has achieved a unique and almost unparalleled status within the string chamber music repertoire. Written at the precocious age of seventeen, the unusual ensemble – double string quartet – never before had such a substantial piece written for it. Above all else, the work stands as a true masterpiece thanks to its musical material: orchestral in texture and scope, masterful in form and style, rich in melodic material.

The epic sonata form movement showcases all eight voices in its constantly shifting timbre. The haunting slow movement showcases the young composer’s impressive craft. In the famous Scherzo movement, Mendelssohn supposedly drew inspiration from the *Walpurgisnacht* scene of Goethe’s *Faust*, and in particular a quote from the closing lines:

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

The last movement continues the Scherzo’s tone, only now we have descended down from the clouds, solidly grounded. The second cello begins with a fugato statement in the lowest, muddiest range of the instrument. Each subsequent instrument enters in imitation, and the movement is off and running, not stopping until its inexorable rush to the end, a boisterous conclusion to a work of unbridled vitality.  — Jacob Adams
Concert Program
Norfolk Chamber Music Festival | Saturday, July 23, 8:00 pm

Selections from the *Art of Fugue*, BWV 1080
Brentano String Quartet
Johann Sebastian Bach
(1685 - 1750)

String Quartet No. 14 in F-sharp Major, Op 142
Dmitri Shostakovich
(1906 - 1975)

| INTERMISSION |

Octet for Strings in E-flat Major, Op 20
Felix Mendelssohn
(1809 - 1847)

Brentano String Quartet — Argus String Quartet

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Brentano String Quartet  Mark Steinberg *violin* — Serena Canin *violin* — Misha Amory *viola* — Nina Lee *cello*
Argus String Quartet  Jason Issokson *violin* — Clara Kim *violin* — Diana Wade *viola* — Joann Wang *cello*
BEETHOVEN: Trio for Clarinet, Cello and Piano in B-flat Major, Op 11, "Street Song"

Beethoven wrote his Trio in B-Flat Major in the year 1797 for piano, cello and either clarinet or violin. The piece begins with a beautiful and intricate first movement. Beethoven conveys a sense of joy and motion through a persuasive dialogue between instruments. He marks points of formal significance with a unified sound among the three. The second movement is an expressive Adagio which uses the cello more melodically than many trios of its time. It contains a poignant minor section which marks the piece's emotional breaking point. The piece earned its subtitle from its third and last movement—a theme and variations on a very popular tune known as a Gassenhauer or street song. This movement is simple and free, showing off the virtuosity of each instrument and allowing them each to play very different musical roles from variation to variation. — Levi Jones

BRESNICK: ***

In the recent past when a composer wished to suggest a program or narrative for a composition but not reveal the contents of that program in the title, the symbol of three stars might be used instead. Perhaps the most famous example of that practice is found in Robert Schumann's Album for the Young. In his collection of colorful, often frankly programmatic pieces (Träumerei, the Happy Farmer, Sailor Song, etc.), Schumann gives three works the enigmatic three stars in lieu of conventional titles. Most scholars believe those works were written for his wife Clara. Robert, always fond of the world of the hermetic, reckoned that Clara alone could easily divine their meanings. The world would (or would not) simply have to guess.

Janáček, too, when trying to find an acceptable title for his second string quartet (he first wanted to call it Love Letters) threatened to give his work the three stars title, but finally settled on Intimate Pages. The last three of his compositions for the piano set On An Overgrown Path, however, utilize the three stars—thereby hiding their suggestive programs behind the stars' orthographic veil. And so it is with me... — Martin Bresnick

BRESNICK: Prayers Remain Forever

Commissioned by Ashley Bathgate and Lisa Moore for TwoSense. Dedicated to Aldo Parisot.

When I first read the poem Gods Come and Go, Prayers Remain Forever, by the great Israeli poet Yehuda Amichai, I was deeply moved. Although Amichai surely meant to calm and console us by the gentle wisdom and beauty of his words, I now also hear a strain of existential reproach.

Tombstones crumble, words come and go, words are forgotten, The lips that uttered them turned to dust Tones die like people, other tongues come to life, Gods in the sky change, gods come and go, Prayers remain forever.

In my work Prayers Remain Forever I join my prayer to his. — Martin Bresnick

BRAHMS: String Sextet in B-flat Major, Op 18

Brahms’ first Sextet for strings was completed in 1860, during a time of relative career stability but emotional tumult—his dear friend, Robert Schumann, had died in 1856, and Agathe von Seibold, Brahms’ bride-to-be, broke off their engagement after his first Piano Concerto was poorly received. In 1857, Brahms had taken up a position as pianist, instructor, and choral conductor of the small Court of Detmold. Here Brahms enjoyed financial security and a good deal of freedom with which to compose, study music, and reflect on his difficult emotional circumstances.

This first Sextet seems equal parts classical and romantic: a sense of the transparent serenity of Haydn mingled with the sentimental, unbound depth of Schubert make it difficult to pinpoint Brahms’ stylistic inspiration for the monumental forty-minute piece. The first movement Allegro ma non troppo opens with a lyrical cello duet. The other strings rise from this deep, sonorous bed. The music then splits into various other duos, highlighting different timbral pairings. The second movement Andante ma moderato begins with an anguished minor theme followed by five variations and a coda that closes in a major key. In the third movement, a brief and playful Scherzo precedes a rambunctious and effusive Trio. The finale is a sweet Rondo with the cellos again introducing the main theme. The piece ends almost in a hush, but for a final scurrying outburst across the ensemble. — Katherine Balch
Concert Program

Norfolk Chamber Music Festival | Friday, July 29, 8:00 pm

Trio for Clarinet, Cello and Piano in B-flat Major, Op 11, "Street Song"  
Ludwig van Beethoven  
(1770 - 1827)

Allegro con brio  
Adagio  
*Tema: Pria ch’io l'impegno. (Before I make a promise) Allegretto — Var. 1 - IX*

Richard Stoltzman clarinet — Ole Akahoshi cello — André-Michel Schub piano

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Martin Bresnick  
(b. 1946)

Richard Stoltzman clarinet — Ettore Causa cello — André-Michel Schub piano

Prayers Remain Forever

Ole Akahoshi cello — André-Michel Schub piano

| INTERMISSION |

String Sextet in B-flat Major, Op 18  
Johannes Brahms  
(1833 - 1897)

Allegro ma non troppo  
Andante, ma moderato  
Scherzo: Allegro molto; Rondo: Poco Allegretto

Julie Eskar violin — Yaegy Park violin — Ettore Causa viola — Caeli Smith viola  
Ole Akahoshi cello — Alison Rowe cello

In Honor of Martin Bresnick's 70th Birthday
**COPLAND: Duo for Flute and Piano**

Copland wrote his Duo for Flute and Piano in 1971, the fulfillment of a joint commission from seventy pupils and friends of flutist William Kincaid, who had died in 1967 after his long career as principal of the Philadelphia Orchestra. Copland remarked of the work that he was "naturally influenced by the fact that I was composing for Kincaid's students" and also by earlier pieces: "I was using material from earlier sketches in my notebooks... for example, the beginning of the first movement, which opens with a solo passage for flute, recalls the first movement of my Third Symphony." The first two movements, marked Flowing and Poetic, somewhat mournful, are patient and subdued in character, recalling the sentimental, folksy Americana associated with Copland's most popular works. The third movement Lively, with bounce contrasts the floating lyricism of previous movements with a rhythmic and playful dance. — Katherine Balch

**HINDEMITH: Septet for Wind Instruments**

Hindemith wrote the Septet for Wind Instruments in the fall of 1948 while touring Europe, on sabbatical from his faculty position at Yale University. Though Hindemith had acquired his American citizenship in 1946, many performances of his music in Germany post-World War II and some gentle nudging from his publisher, Willy Strecker, drew him back to Europe with increasing frequency. He finally left his post at Yale to settle permanently in Zurich, Switzerland in 1953.

The five movements of the Septet form a palindrome. The first and last movements are both contrapuntally active and rhythmically energetic. They enclose two slow Intermezzi. At the piece's center is a brief Theme and Variations which marches to the trumpet's sprightly theme. Hindemith was insistent about music with clear, neoclassical structures, a revolt against the Wagnerian romanticism that many artists blamed for the rise of fascism in Europe. Apparently, listeners delighted in this new approach: the New York Music Critics Circle named the Septet the best new chamber piece after its premier in December, 1972, and Hindemith's wife, Getrud, wrote to Strecker that the Septet "was even on the lips of the grocers and fishmongers, who have now admitted us to the ranks of their most important customers." — Katherine Balch

**BRAHMS: String Sextet in G Major, Op 36, "Agathe"**

It is often said that while Brahms' first Sextet for Strings was written during a period of emotional anguish, it is in the second Sextet where he reflects upon that time. Written in 1864 while vacationing in Lichental, a small town in the Black Forest, the Sextet's composition was apparently prompted by the news that Brahms' ex-fiancé, Agathe von Seibold, had moved to Ireland to become a governess. Perhaps this is why, as violinist Joseph Joachim noticed, the climax of the first movement traces the pitches A-G-A-H-E ('H' in German denotes the pitch B-natural). Whether this musical epithet refers to Brahms' lost love or not, the piece certainly has a nostalgic and pensive quality to it.

At the onset of the first movement, a trembling viola underneath the first violin's soaring and sweet melody hints at unrest to come. The intimate Scherzo dances and twirls delicately in duple meter until a boisterous, extroverted Trio in triple meter interrupts it. The Theme and Variations of the Adagio begins with a melody of rising fourths supported by a chromatic countermelody. Each variation seems to accumulate agitated energy, reaching an inverted climax in which a sublime and pastoral final variation emerges. The finale shows off the agility of Brahms' material and method: this music flows briskly, with seamless transitions between themes that are apparent only retrospectively. In the coda, the music charges in paired tremolos towards a decisive finish.

— Katherine Balch
Concert Program

Norfolk Chamber Music Festival | Saturday, July 30, 8:00 pm

Duo for Flute and Piano

Flowing
Poetic, somewhat mournful
Lively, with bounce

Carol Wincenc flute — André-Michel Schub piano

Aaron Copland
(1900 - 1990)

Septet for Wind Instruments

Lebhaft (Lively)
Intermezzo, Sehr langsamm, frei (Very slow, free)
Variationen, Massig schnell (Reasonably fast)
Intermezzo, Sehr langsam (Very slow)
Fuge Alter Berner Marsch, Schnell (Old March from Bern, fast)

Carol Wincenc flute — Lydia Consilvio oboe — Ann Hung clarinet — Bixby Kennedy clarinet
Cornelia Sommer bassoon — Cody Halquist French horn — Allan Dean trumpet

Paul Hindemith
(1895-1963)

String Sextet in G Major, Op 36, "Agathe"

Allegro non troppo
Scherzo: Allegro non troppo
Poco Adagio
Poco Allegro

Julie Eskar violin — Sophia Mockler violin — Ettore Causa viola — Emily Brandenburg viola
Ole Akahoshi cello — Yun Han cello

Johannes Brahms
(1833 - 1987)

Welcome to the Families, Teachers and Staff of the Botelle and Northwestern Regional Schools.
Program Notes

MOZART: Sonata for Violin and Piano in C Major, K 296

Mozart wrote his Sonata for Piano and Violin, K. 296, in 1777 while in Mannheim. As was common practice in the middle of the eighteenth century, it was composed for piano with violin accompaniment. A fruitful way to listen to the relationship between the instruments is to think of the violin as playing a supportive role.

It provides color and dimension to the primary voice while both reacting to and conversing with the piano, occasionally coming to the fore itself, especially in the second movement. It is a charming three-movement work that covers a broad emotional pallet.

— Levi Jones

HALL: O Mistress Mine

O Mistress Mine was conceived as a set of love songs for renowned countertenor Brian Asawa. The countertenor voice is one in which a male singer sings in the contralto or mezzo-soprano range typical of women’s voices; yet the countertenor still has a male sound, producing a unique ethereal and mysterious, other-worldly tone. Hall selected texts from ten plays of William Shakespeare, since the countertenor voice first attained prominence in musical performance during his lifetime. They are all famous passages set to music by hundreds of composers over the centuries. Their universal appeal and insight into our humanity is timeless.

The texts form a narrative arc illuminating the ever-changing nature of love, from the time we first encounter it as youths to our awareness of its many varying qualities as we age. Shakespeare’s words evoke the joy of experiencing love, but also touch upon its deeper complexities as the most profound and perhaps the most difficult of all human experiences.

Opening the cycle, Lawn as white as driven snow is a peddlar’s song highlighting the wonderful gifts young lads might give their sweethearts, youthful love and its expression through the giving of gifts. The four songs at the center of the cycle — O Mistress Mine; If music be the food of love; Take, o take those lips away; and Tell me where is Fancy bred — all present a change from youthful delight to a darker and more worldly understanding of love’s power to torment the heart. By the time we reach the end of the cycle in Fear no more the heat o’ th’ sun we find that love has deepened and grown to a place where even death cannot break it.

Brian Asawa, who was to have performed this premiere, died unexpectedly on April 18, 2016. The final words of O Mistress Mine aptly express the love felt for him by so many:

No exorciser harm thee!
Nor no witchcraft charm thee!
Ghost un laid forbear thee!
Nothing ill come near thee!
Quiet consummation have;
And renowned be thy grave!

— David Sims

HUMMEL: Piano Septet No. 1 in d minor, Op 74

Johann Nepomuk Hummel grew up and thrived in the Vienna of Haydn, Mozart and Beethoven. At a young age, he became Mozart’s only full time pupil and steadily rose to become one of the most renowned composers and pianists in Europe, not withstanding a competitive, but mutually esteemed, relationship with Beethoven. Hummel wrote the Septet in 1816, while Kapellmeister in Stuttgart. The unique instrumentation gives the music an almost orchestral quality. Indeed, the opening gesture of the Allegro Spirito evokes a sense of symphonic grandeur.

Throughout the first movement, Hummel balances intimate and detailed chamber writing with lush and rich tutti textures, the piano being the thread intertwining these two worlds. The second movement, a fast minuet, juxtaposes running and skipping piano lines with wilting counterpoint in the other instruments. In the third movement, the piano introduces a gentle Austrian folk tune that gradually becomes swept up in a passionate (almost romantic) set of variations. The finale begins with a hearty dance, followed by a twisting, chromatic fugato. The cello ushers in a new, sweeter theme, and the music relishes in this newfound calm before climbing towards a climatic coda.

— Katherine Balch
Concert Program
Norfolk Chamber Music Festival | Friday, August 5, 8:00 pm

Sonata for Violin and Piano in C Major, K 296
Wolfgang Amadeus Mozart
(1756 - 1791)

Allegro vivace
Andante sostenuto
Rondo: Allegro

Sarita Kwok violin — Joan Panetti piano

O Mistress Mine 12 Songs for Countertenor and Piano
on texts from plays by William Shakespeare
Juliana Hall
(b. 1958)

WORLD PREMIERE IN COMMEMORATION OF THE 400TH ANNIVERSARY OF THE DEATH OF WILLIAM SHAKESPEARE (1564 - 1616)

Lawn as white as driven snow from The Winters' Tale – Act IV, Scene 4
O Happy fair! from A Midsummer Night's Dream – Act I, Scene 1
If Love make me forsworn from Love’s Labour’s Lost – Act IV, Scene II
Who is Silvia? from Two Gentlemen of Verona – Act IV, Scene 2
O Mistress mine, where are you roaming? from Twelfth Night – Act II, Scene 3
If Music Be the Food of Love from Twelfth Night – Act I, Scene 1
Take, O take those lips away from Measure for Measure – Act IV, Scene 1
Tell me where is Fancy bred from Merchant of Venice – Act III, Scene 2
Come away, come away death from Twelfth Night – Act II, Scene 4
This is a very scurvy tune to sing from The Tempest – Act II, Scene 2
Blow, blow, thou winter wind from As You Like It – Act II, Scene 7
Fear no more the heat o’ th’ Sun from Cymbeline – Act IV, Scene 2

Darryl Taylor countertenor — Juliana Hall piano

| INTERMISSION |

Piano Septet No. 1 in d minor, Op 74
Johann Nepomuk Hummel
(1778 - 1837)

Allegro con spirito
Menuetto o Scherzo: Allegro
Andante con variazioni
Finale: Vivace

Ransom Wilson flute — Jungin Yun oboe — Joshua Thomson French horn
Emily Brandenburg viola — Yun Han cello — Joshua DePoint double bass — Melvin Chen piano
SCHUBERT: String Quartet in a minor, D 804, “Rosamunde”

The a-minor String Quartet was premiered by the Schuppanzigh Quartet on March 14, 1824. In many ways an intersection of Schubert’s primary interests as a composer, the Quartet incorporates elements of song, dramatic music, symphony and piano sonata. He wrote the quartet simultaneously with his famous Octet, and immediately after the even more famous song cycle, Die Schöne Müllerin. The Lied genre is the most apparent influence at the outset of the work in which the texture recalls his song Gretchen am Spinnrade: the accompaniment pulsates in the upbeats, giving energy to the long, lyrical phrase in the first violin. Schubert himself said that, with this piece, he was going to the symphony through the medium of the quartet, and the overall texture reminds one of the opening of the Eighth Symphony (the “Unfinished”). The melancholic tone and key of the first movement are also shared with a piano sonata written one year later, D. 845. Several works intersect in the second movement: its theme comes from incidental music that Schubert wrote for a play called Rosamunde. The play, evidently, was a complete flop, and it has virtually disappeared. Nevertheless, the key thematic connection has been responsible for the quartet’s name. This theme also appears in Schubert’s B-Flat Major Impromptu, in which the theme serves for a set of variations. The third movement borrows a bass line from the theme of Die Götter Griechenlands, D. 667, creating yet another intersection between the quartet and the Lied genre. — David Kaplan

SHOSTAKOVICH: String Quartet No. 10, in A-flat Major, Op 118

Shostakovich composed his 9th and 10th string quartets in the late summer and fall of 1964, following a period of relative artistic freedom in the Soviet Union under Khrushchev. He completed his 10th quartet just one month after Brezhnev, who brought a more repressive atmosphere, came to power in October 1964. Shostakovich, with his high honors and special place in Soviet life, retained a relatively free lifestyle that allowed him to travel abroad for foreign productions of his opera Katerina Izmaylova. However, this did not tempt him to give up what one biographer has called the “puritanical fury of his art”, which many view as a reaction to his inability to express his political frustrations openly. Though the 10th quartet does not make any significant departures from the 8th and 9th stylistically, it represents a good example of his late style, dominated by stark, sparse lines, and an austere approach to harmony, rhythm, and color. At several points the quartet contains his musical signature D-E-flat-C-B (corresponding to the Russian note-names found in his name: D-S-C-H), which he included in many other works as well. The second movement, Allegro furioso, lives up to its name, displaying some of the ferocious quartet writing in the literature. The Adagio anticipates Shostakovich’s proclivity for slow music, which became increasingly prominent in his later years. — Robinson McClellan

TCHAIKOVSKY: String Quartet No. 3, in e-flat minor, Op 30

Tchaikovsky wrote his Quartet in e-flat minor in memory of his friend and colleague Ferdinand Laub in 1876, one year after Laub’s death. The piece is heartrending from the start, opening with a highly chromatic introduction. The introduction gives way to an Allegro section that is both intricate and free, building slowly to a frenzy. The movement ends with its slow introductory material, which gives it a palindromic shape and prevents it from having the grand ending that the listener might expect. The second movement is a Scherzo with Beethovenian influences, particularly the blurring of motive, melody and harmony in the individual string interjections. The third movement returns to the first movement’s pathos and, like the first, has a wide emotional scope. It takes special planning and endurance to deliver a convincing performance of this movement. The finale has a tendency to be driven by motive and rhythm that harkens back to Beethoven; its canonic elements in particular sound quite a bit like Beethoven. This movement does not attempt to be joyous or light — rather, it is relentless and rough. — Levi Jones
String Quartet in a minor, D 804, “Rosamunde”

Allegro ma non troppo
Andante
Menuetto: Allegretto — Trio
Allegro moderato

Emerson String Quartet

Franz Schubert
(1797 - 1828)

String Quartet No. 10 in A-flat Major, Op 118

Andante
Allegretto furioso
Adagio
Allegretto

Emerson String Quartet

Dmitri Shostakovich
(1906 - 1975)

| INTERMISSION |

String Quartet No. 3 in e-flat minor, Op 30

Andante sostenuto — Allegro moderato
Allegretto vivo e scherzando
Andante funebre e doloroso, ma con moto
Finale: Allegro non troppo e risoluto

Emerson String Quartet

Peter Ilyich Tchaikovsky
(1840-1893)

This evening's performance is sponsored by

Emerson String Quartet  Philip Setzer violin — Eugene Drucker violin — Laurence Dutton viola — Paul Watkins cello
Open House at the Festival

Sunday, August 7, 2016

2:00 pm - 3:30 pm  Whitehouse Tours of Whitehouse
2:00 pm  Music Shed Children’s Concert
3:00 pm - 3:45 pm  Music Shed Ice Cream Social & Children’s Games
4:00 pm  Music Shed US Coast Guard Band

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

The day’s events are part of

US COAST GUARD BAND

The United States Coast Guard Band is the premier band representing the United States Coast Guard and the Department of Homeland Security. The 55-member ensemble has performed at some of the most prestigious venues in the nation, including the John F. Kennedy Center for the Performing Arts, Lincoln Center, and Carnegie Hall. The Band also has a rich history of performing internationally: it is especially honored to have been the first American military band to perform in the former Soviet Union, with concerts in Leningrad and the surrounding area in 1989. In 2008, the Coast Guard Band became the first premier American military band to perform a concert tour of Japan.

Based at the US Coast Guard Academy in New London, Connecticut, the Coast Guard Band frequently appears in Washington, DC, at presidential and cabinet level functions on formal and informal occasions. Historic events include National Christmas Tree lighting ceremonies, the American Bicentennial Celebration with President Gerald Ford, World War II Fiftieth Anniversary events in England, and Inaugural celebrations for every President since Herbert Hoover.

A number of notable artists have appeared with the Coast Guard Band, including Placido Domingo, Marilyn Horne, B.B. King, Elizabeth Futral, Andy Williams, Roberta Flack, Lee Greenwood, Lorrie Morgan, Shirley Jones, and the Boys Choir of Harlem. Film, literary and television personalities have included Gregory Peck, Lucie Arnaz, Willard Scott, Walter Cronkite, John Amos, Alex Haley, and Richard Thomas. Coast Guard Band concerts have also featured instrumental artists such as Bill Watrous, Dale Clevenger, Slide Hampton, Cecil Bridgewater, Chris Vadala, David Shifrin, and Philip Smith. In 2008, under the direction of Maestro Leonard Slatkin, the Band performed a superb concert of music by Copland, Bach, and Hindemith, among others.

The United States Coast Guard Band was organized in March 1925 with the assistance of Lt. Charles Benter, leader of the United States Navy Band; Dr. Walter Damrosch, conductor of the New York Philharmonic; and “American March King” John Philip Sousa, former director of the United States Marine Band. In 1965, President Lyndon B. Johnson signed congressional legislation resulting in the Coast Guard Band becoming the permanent, official musical representative of the nation’s oldest continuous seagoing service. This event also established the Coast Guard Band as one of our nation’s premier service bands. | Third Season at Norfolk | uscg.mil/band
This afternoon’s program will be announced from the stage.

United States Coast Guard Band

Directors
LCDR Adam Williamson
CWO4 Richard E. Wyman

Enlisted Leader
MUCM Jonathan N. Towne

Drum Major
MUCS Jonathan Towne

Piccolo
MU1 Laura Pirruccello

Flute
MU1 Laurie Baynard
MU1 Catherine Broyles

Oboe
MU1 Leah Craft
MUC Barrett Seals
MU1 Briana Tarby

English Horn
MUC Barrett Seals

Clarinet*
MUC Kelly Hurrell (c)
MUC Leah Abbott
MUC Chantal Hovendick
MUC Chris Howard
MU1 Noel Marcano (ap)
MU1 Cedric Mayfield
MU1 Charlie Suriyakham
MUCS Jonathan Towne

Bass Clarinet
MUCS Andrew Grenci

Bassoon*
MUC Brooke Allen
MU1 Tom Reynolds
MU1 Tyler Wilkins

Alto Saxophone*
MU1 Greg Case
MUC Joshua Thomas

Tenor Saxophone
MU1 Joseph D’Aleo

Baritone Saxophone
MUC Jeffrey Emerich

Cornet / Trumpet
MU1 Thomas Brown (p)
MU1 Joel Baroody
MUCS Joel Flunker
MU1 Chris Lane
MUC Gino Villarreal
MUC Kelly Watkins

French Horn
MUCS Brian Nichols (p)
MUC Heather Beyrent Doughty
MUCS Aimee Page
MU1 Matthew Muehl-Miller
MU1 Bryce Nakaoka

Trombone
MUCS Vince Yanovitch (p)
MU1 Karna Millen
MU1 Sean Nelson

Bass Trombone
MU1 Wesley Mayhew

Euphonium
MUC James Jackson, III (p)
MUC Bonnie Denton

Tuba
MUC Adam Crowe (p)
MUCS Richard Denton
MUC Stephen Lamb

String Bass
MUC Mark McCormick

Percussion
MUC Robert McEwan (p)
MU1 Nathan Lassell
MU1 Steven Petersen
MU1 Christopher Smith
MU1 David West

Piano
MU1 Robert Langslet

Harp
MUC Megan Sesma

Vocal
MU1 Megan Weikleenget

Arranger
MU1 Sean Nelson
MU1 Robert Langslet

Audio Engineer
MUC Kuljit Rehncy
MU1 Robert Holtorff

Recruiting
MUC Barrett Seals

Tour Operations
MUC Jeff Emerich
MUC Kelly Watkins

Public Relations
MUCS Andrew Grenci

\(p\) principal chair
\(ap\) associate chair
\(cp\) co-principal chair
\(s\) concertmaster
* rotating principal
FRANK: *Folk Songs* for Piano Trio

Gabriela Lena Frank (b. 1972) drew her inspiration for her *Folk Songs* from her ancestral homeland of Peru. She makes the original music sound spectacular in the traditional classical idiom of the piano trio using a variety of timbre and subtle inflections of rhythm and pitch. She achieves a natural sound that, according to her, evokes a character that is something in between her impression of Peru from her travels and her many imagined fantasies of it. What Frank introduces to the listener is a deeply mesmerizing and thoughtful musical land where the actual and imagined intersect at will. The first song refers to the *Maria Angola*, an enormous bell in the cathedral in Lima. *Chavín de Huántar* is an archeological site dating from 1200 B.C. — Levi Jones

DVOŘÁK: Piano Trio in e minor, Op 90, "Dumky"

Dvořák completed the Trio in e-minor in 1891 while a professor at the Prague Conservatory. Less than a year later, he would temporarily relocate to New York City to direct the new National Conservatory, a short-lived project that aimed to create an institutional home for the ‘national musical spirit” of the Americas. Dvořák was a natural choice for this position: by this point in his distinguished career, his music had long showed an affinity for and sensitivity to the traditional music of his native Bohemia. The Trio in e-minor is perhaps the apotheosis of the composer’s love for folk music.

The trio’s subtitle, “Dumky,” is the plural form of *dumka*, a Slavic folk song or epic ballad characterized by sudden shifts from contemplative and somber to exuberantly joyful. Dvořák’s trio features six *dumka*, which seem to alternate in affect and intensity throughout the approximately thirty-minute composition. Rich with contrast and ripe with dramatic narrative, the Trio in e-minor is an example of chamber music that breaks away from the sonata form (in which an exposition of musical material is followed by a development section, then a recapitulation), an architectural style that informed much of the chamber music from the 18th and 19th centuries. Dvořák’s form instead is dictated by the folk songs themselves: The *Lento maestoso*, for example, fluctuates unpredictably between scenes of anguish, elation, and tender calm. But once each of these unexpected moments begins, their arrival retrospectively seems inevitable. This music is that of story telling around a fire; intertwining memory and fairytale as all folklore does, celebrating simple, rustic mirth. — Katherine Balch

SCHUBERT: Piano Trio in B flat Major, Op 99, D 898

Schumann, always eloquent and generous in his appraisal of contemporary composers, wrote, “One glance at Schubert’s Trio (Opus 99) – and the troubles of our human existence disappear and all the world is fresh and bright again.” As with many of his later chamber music masterworks, the B-flat Trio was never publicly performed or published in Schubert’s lifetime. As a result, it is difficult to ascertain its exact origins, but it was likely composed in the summer of 1827 as a pair with the E-flat Piano Trio, Opus 100. The epic composition follows traditional formal designs, but provides diverse and fresh inventiveness in material and development throughout, making for an immensely satisfying musical journey. — Jacob Adams
Folk Songs for Piano Trio

Canto Para la Maria Angola
Children's Dance
Serenata
Chavin de Huantar

Claremont Trio

Piano Trio in e minor, Op 90, "Dumky"

Lento maestoso; allegro vivace, quasi doppio movimento
Poco adagio; Vivace non troppo
Andante; Vivace non troppo
Andante moderato (quasi tempo di marcia); Allegretto scherzando
Allegro
Lento maestoso; Vivace, quasi doppio movimento

Claremont Trio

| INTERMISSION |

Piano Trio in B flat Major, Op 99, D 898

Allegro moderato
Andante un poco mosso
Scherzo: Allegro
Rondo: Allegro vivace

Claremont Trio

The Faculty, Fellows and Staff of the Festival would like to welcome the many volunteers from throughout the Norfolk community to this evening's concert.

Claremont Trio  Emily Bruskin  violin — Julia Bruskin  cello — Andrea Lam  piano
AN UNLIKELY MUSE:
Richard Mühlfeld, the Last Inspirator of Johannes Brahms

Nearing his sixtieth birthday Brahms announces he’s done composing, time to relax, take it easy. In a chance encounter, meeting and hearing clarinetist Mühlfeld, his contemplated retirement is shattered, and with renewed zeal he dispatches four seminal works for the instrument, and in so doing the composer simultaneously lays claim to this woodwind as a primary musical voice, and propels its proponent into the rarest musical firmament.

This last muse, unanticipated, unassuming in manner, is nonetheless destined to enter Brahms’ most select company of Robert and Clara Schumann, violinist Joseph Joachim, kindred spirits all. Recollecting that fateful first meeting and his eventual ordination into the composer’s inner sanctum, our storyteller never misses the tale’s fundamental truth of the unlikely, felicitous confluence of creator and muse—the indelible creations left us—to enjoy, to savor, to ponder, a last, and lasting testament. — Harry Clark
This evening's program will include a 20 minute intermission.

ACT I

Sonata for Clarinet and Piano No. 2 in E-flat Major, Op 120, No. 2  
Allegro amabile  
Johannes Brahms (1833 - 1897)

EXCERPT FROM  
Symphony No. 4 in e minor, Op 98  
ARRANGED FOR Clarinet and String Quartet by Samuel Suggs  
Brahms

Trio for Piano, Violin & Clarinet in a minor, Op 114  
Adagio  
Brahms

EXCERPT FROM  
Clarinet Quintet in B-flat Major, Op 34  
Adagio ma non troppo  
Carl Maria von Weber (1786 - 1826)

EXCERPT FROM  
The Shepherd on the Rock, D 965  
Franz Schubert (1797 - 1828)

Intermezzo, Op 117, No. 1  
Brahms

Trio for Piano, Violin & Clarinet in a minor, Op 114  
Allegro  
Brahms

Clarinet Quintet in b minor, Op 115  
Con moto  
Brahms

ACT II

Rhapsody, Op 118, No. 6  
Brahms

Sonata for Clarinet and Piano No. 1 in f minor, Op 120, No 1  
Vivace  
Brahms

Fantasy Piece, Op 73, No. 1  
Robert Schumann (1810 - 1856)

Intermezzo, Op 119, No. 1  
Brahms

Clarinet Quintet in b minor, Op 115  
Adagio  
Brahms

Sonata for Clarinet and Piano No. 1 in f minor, Op 120, No. 1  
Andante un poco adagio  
Brahms

This evening's program will include a 20 minute intermission.

ACT I

Sonata for Clarinet and Piano No. 2 in E-flat Major, Op 120, No. 2  
Allegro amabile  
Johannes Brahms (1833 - 1897)

EXCERPT FROM  
Symphony No. 4 in e minor, Op 98  
ARRANGED FOR Clarinet and String Quartet by Samuel Suggs  
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Clarinet Quintet in b minor, Op 115  
Adagio  
Brahms

Sonata for Clarinet and Piano No. 1 in f minor, Op 120, No. 1  
Andante un poco adagio  
Brahms

This evening's program will include a 20 minute intermission.
GRADUATE STUDY IN
CHORAL CONDUCTING • ORGAN
VOICE: ART SONG AND ORATORIO

at Yale Institute of Sacred Music and Yale School of Music

with
Jeffrey Brillhart
Marguerite L. Brooks
Jeffrey Douma
David Hill
Martin Jean
Judith Malafronte
Walden Moore
Thomas Murray
Henry Parkes
Markus Rathey
Masaaki Suzuki
James Taylor
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Yale
Concert Program

Norfolk Chamber Music Festival | Saturday, August 20, 4:00 pm

Ave virgo gloria

Kyrie from the Mass in Five Parts

Kyrie after Byrd

Ich bin vergnügt mit meinem Glücke, Cantata BWV 84

Harpsichord Concerto in F minor

Laudate Dominum from Vesperae solennes, K 339

From Spanische Liebeslieder, Op 138

IN COMMEMORATION OF THE 400TH ANNIVERSARY OF THE DEATH OF WILLIAM SHAKESPEARE (1564 - 1616)

O, how much more

Dirge from Cymbeline

Ecstasy WORLD PREMIERE

Go Lovely Rose

Winged Lullaby

Siúil a Rún (arr. Michael McGlynn b. 1964)

little man in a hurry

A special thank you to Carl Dudash for providing the harpsichord for today's performance.

Simon Carrington conductor — Nola Richardson soprano
Jacques Wood cello — Ilya Poletaev organ/piano/harpsichord
with the Norfolk Festival Chamber Orchestra
Philharmonia Baroque Orchestra

Philharmonia’s musicians perform on historically accurate instruments. Below is information about each instrument’s maker and origin.

Nicholas McGegan, conductor

VIOLIN
Elizabeth Blumenstock, concertmaster
Andrea Guarneri, Italy, 1660
Maria Caswell
Antoni Rief, Vils, Austria, 1725
Joseph Edelberg
Jacob Stainer, Austria, 1673
Jolianne von Einem
Rowland Ross, England, 1979; after Antonio Stradivari, Italy
Cynthia Freivogel
Johann Paul Schnor, Salzburg, Austria, 1715
Lisa Grodin
Paulo Antonio Testore, Italy, 1736
Katherine Kyme
Johann Gottlob Pfitzlschneider, Germany, 1791
Tyler Lewis
Timothy Johnson, Texas, 2009; after Antonio Stradivari, Cremona, Italy
Anthony Martin
Thomas Oliver Croen, California, 2005; after F. Gobetti, Venice, 1717
Carla Moore
Johann Georg Thir, Austria, 1754
Maxine Nemerovski
Timothy Johnson, Indiana, 1999; after Antonio Stradivari, Italy
Cynthia Roberts
Lorenzo and Tomasso Carrassi, Italy, 1760
Sandra Schwarz
Rowland Ross, England, 1987; after Antonio Stradivari, Italy
Laurie Young Stevens
Anonymous maker, France, c. 1720s
Sara Usher
Desiderio Queretani, Italy, 2001
Lisa Weiss
Rowland Ross, England, 1989; after Nicolo Amati, Italy
Aaron Westman
Dmitry Badaroev, Belgium, 2003; after Antonia Bagatella, Italy, c. 1750
David Wilson
Timothy Johnson, Texas, 2007; after Antonio Stradivari, Italy
Alicia Yang
Richard Duke, England, 1762

VIOLA
Maria Ionia Caswell, principal
William Old, England, 1895
David Daniel Bowes
Richard Duke, England, c. 1780
Lisa Grodin
Mathias Ehrl, Austria, 1680
Anthony Martin
Aegidius Klez, Germany, 1790
Ellie Nishi
Anonymous maker, Germany, 18th century

David Sego
Colin Nicholls, England, 1980; after Nicolo Amati, Italy

VIOLONCELLO
Phoebe Carrai, principal
Anonymous maker, Italy, 1690
David Goldblatt
Anonymous maker, Germany, c. 1665
Paul Hale
Joseph Grebrough & Sigrun Seifert, Petaluma, 1988; Antonio Stradivari, Italy
Robert Howard
Anonymous maker, Italy, c. 1750
Farley Pearce
Antonio Gacia Rosus, California, 1988; after Antonio Stradivari, Italy
William Skeen
Anonymous, Northern Italy, ca. 1680
Tanya Tomkins
Locey Hill, England, 1798

DOUBBLE BASS
Kristin Zoenig, principal
Joseph Wrent, England, 1715
Joshua Lee
John Picking, New Hampshire, 1783

FLUTE / PICCOLO
Stephen Schultz, principal
Roderick Cameron, California, 2008; after P. Bressan, England, c. 1720 / Robert Clark, California, 1985
Mind Rosenfeld
Stefan Beck, Germany, 2008; after Johann Joachim Quantz, Germany c. 1750 / Robert Clarke, California, 1985

OBOE
Marc Schachman, principal
H. A. Vas Dias, Georgia, 1977; after Thomas Stanesby, England, c. 1710
Stephen Bard
Joel Robinson, New York, 2003; after German models, c. 1720
Michael DuPree
H. A. vas Dias, Georgia, 1982; after Thomas Stanesby Sr., England, c. 1700
Gonzalo Ruiz
Levin & Robinson, New York, 1989; after German models, c. 1720

TROMBONE
Richard Cheetham
Ewald Meinl, Germany, 1998; after Anton Drezkwic, Germany, 1595
MacDowell Kenley
Meinl und Lauber, Germany, 1973; after Sebastian Hainlein Sr., 1627
Douglas Thorley
John Webb, England, 1990; after Isaac Ebe, Germany, c. 1618

HORN
Paul Avril
Lowell Greer, Michigan, 1982; after anonymous maker, Austria, c. 1750
John Boden
Richard Scraphinoff, Indiana; after J. W. Haas, Germany, c. 1710-1720
Alexandra Cook
Richard Scraphinoff, Indiana; after A. Halari
R. J. Kelley
Richard Scraphinoff, Indiana, 2006; after Hoffmaster, England, c. 1740

TRUMPET
William Harvey
Koos Vanuye, England, 2003; after Johann Wilhelm Hass, Germany, c. 1710-1720
Fred Holmgren
Fred Holmgren, Massachusetts, 2005; after Johann Leonhard Ebe III, Germany, 1746
Kathryn James-Adduci
Rainer Egger, Switzerland, 2006; after Johann Leonhard Ebe III, Germany, 1748
John Thiessen
Rainer Egger, Switzerland, 2004; after Johann Leonhard Ebe III, Germany, 1746

THEORBO
David Tayler, principal
Andreas von Holst, Germany, 2004; after Magus Tiefenbrucker, Italy, 1610

HARPSCORD
Hanneke van Proosdij, principal
Johannes Klinkhamer, Netherlands, 2000; after Bartolomeo Cristofori, Italy, 1725
Charles Sherman
John Phillips, California, 1986; after Albert Deltin, Belgium, 1768


62 | AUGUST 27, 2016
Concert Program
Norfolk Chamber Music Festival | Saturday, August 27, 8:00 pm

Concerto Grosso in G Major, Op 6, No. 1
George Frideric Handel
(1685 - 1759)
A tempo giusto
Allegro
Adagio
Allegro
Allegro

Arias from La Gloria de Primavera
Diana Moore mezzo-soprano
Alessandro Scarlatti
(1660 - 1725)

Violin Concerto in D Major, D 28
Giuseppe Tartini
(1692-1770)
Allegro
Andante
Allegro

Elizabeth Blumenstock violin

| INTERMISSION |

Arias from Juditha Triumphans, RV 644
Antonio Vivaldi
(1676-1741)
Diana Moore mezzo-soprano

Suite from Les fêtes de L'Hymen et de L'Amour
Jean-Phillippe Rameau
(1683-1764)

The use of cameras or recording devices of any kind is strictly prohibited.

A special thank you to Carl Dudash for providing the harpsichord for today's performance.

Philharmonia Baroque Orchestra — Nicholas McGegan conductor
Diana Moore mezzo-soprano — Elizabeth Blumenstock violin
**Piano Masterclass**

This is a rare opportunity to watch as the master teacher passes on to the pupil the performance traditions and interpretive insights into the concert repertoire.

- **Boris Berman:** Wed., July 6, 7:30 pm • Music Shed
- **Wei-Yi Yang:** Wed., July 13, 7:30 pm • Music Shed
- **Peter Frankl:** Wed., July 20, 7:30 pm • Music Shed
- **André-Michel Schub:** Wed., July 27, 7:30 pm • Music Shed
- **Melvin Chen:** Wed., August 3, 7:30 pm • Music Shed

**Young Artists' Performance Series**

Catch a rising star as the Festival presents its Young Artists' Performance Series with the extraordinary young musicians studying at Norfolk. Whether you are an aficionado or a chamber music novice you will enjoy the wonderful performances and casual environment these programs offer. Families with children are most welcome. Visit norfolkmusic.org for repertoire and ensemble details.

- **Spotlight on Yale Composers**
  Sunday, June 26, 3:00 pm • Music Shed

- **New Music Workshop**
  Friday, July 1, 7:30 pm • Music Shed

- **Chamber Music Session**
  July: Thursdays, 7:30 pm & Saturdays, 10:30 am • Music Shed
  The first two weeks of August:
  Tuesdays and Thursdays, 7:30 pm & Saturdays, 10:30 am

**Listening Club**

Led by Festival Manager James Nelson, the Listening Club is designed to be fun and engaging — an opportunity for both the experienced concertgoer and the classical music novice to enjoy an informal discussion of chamber music among friends, old and new. No background in music is necessary.

- **Wednesday, August 10, 7:30 pm • Battell Recital Hall**

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**Gallery Evenings at Norfolk**

This season the Norfolk Festival is co-sponsoring evenings of Art & Music with some of Connecticut's leading art museums.

In addition to enjoying their Saturday evening concerts, patrons will be invited to a talk by the galleries' experts on the magnificent collection of American Art in Whitehouse on the Estate grounds. In addition to the Gallery Talk with complimentary wine, reservations will include a picnic dinner from the Wood Creek Bar and Grill and one section-A seat at the evening’s performance in the historic Music Shed.

Reservations are $150 per person, per evening. Each talk is limited to 50 people. You don't need to purchase all three, but you are welcome to do so. For reservation please call the Box Office: 860.542.3000.

- **Saturday, July 9**
  4:00 pm  **Mark D. Mitchell**, Holcombe T. Green Curator of American Paintings and Sculpture, Yale Art Gallery • **Pictures at an Exhibition: American Art in the Ellen Battell Stoeckel Collection**
  8:00 pm  **Artis Quartet**

- **Saturday, July 23**
  4:00 pm  **Min Jung Kim**, Director, New Britain Museum of American Art • **Kindred Collections: American Art at the New Britain Museum of American Art and the Battell Stoeckel Estate**
  8:00 pm  **Brentano String Quartet**

- **Saturday, August 6**
  4:00 pm  **Robin Jaffee Frank**, Chief Curator and Krieble Curator of American Painting and Sculpture, Wadsworth Atheneum • **Nurture and Nature: 19th-Century American Art at Whitehouse**
  8:00 pm  **Emerson String Quartet**

**free event**

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**Piano Masterclass**

This is a rare opportunity to watch as the master teacher passes on to the pupil the performance traditions and interpretive insights into the concert repertoire.
Cellist OLE AKAHOSHI performs in North and South Americas, Asia and Europe in recitals, chamber concerts and as a soloist with orchestras such as the Orchestra of St. Luke’s, Symphonisches Orchester Berlin and Czech Radio Orchestra. His performances have been featured on CNN, NPR, BBC, major German radio stations, Korean Broadcasting Station and WQXR. He has made numerous recordings for labels such as Naxos. Akahoshi has collaborated with the Tokyo, Michelangelo, and Keller String Quartets, Syoko Aki, Sarah Chang, Elmar Oliveira, Gil Shaham, Lawrence Dutton, Edgar Meyer, Leon Fleisher, Garrick Ohlsson and André-Michel Schub among many others. He has performed and taught at festivals in Banff, Norfolk, Aspen and Korea, and has given master classes most recently at Central Conservatory Beijing, Sichuan Conservatory and Korean National University of Arts. At age eleven, Akahoshi was the youngest student to be accepted by Pierre Fournier. He studied with Aldo Parisot and Janos Starker. Akahoshi is the principal cellist of the Sejong Soloists and a faculty member at the Manhattan School of Music. He joined the faculty of the Yale School of Music in 1997 where he is Assistant Professor of Cello. | 13th Season at Norfolk

SYOKO AKI, violinist, studied the Toho Academy of Music (Japan), Hartt College and the Yale School of Music. She has taught at the Eastman School and the State University of New York at Purchase. She has appeared as soloist with leading conductors such as Seiji Ozawa and Krzysztof Penderecki. As concertmaster and soloist with the New York Chamber Symphony, Miss Aki has recorded extensively on several major labels including Delos and Pro Arte. She has served as concertmaster of the New Japan Philharmonic, Waterloo Festival Orchestra and the New Haven and Syracuse symphonies. Miss Aki joined the Yale faculty in 1968 and became a member of the Yale String Quartet which earned international praise. With her long–time faculty colleague, pianist Joan Panetti, she has recorded on the Epson label. A highlight of their collaboration was a complete performance of Mozart’s violin sonatas over two seasons as part of Yale’s celebration of the 250th anniversary of the composer’s birth. Bernard Holland of the New York Times wrote: “What a pleasure it was to hear this great music portrayed with such calm and exquisite thoughtfulness.” | 39th Season at Norfolk

Founded in Vienna in 1980, the ARTIS QUARTET (Peter Schuhmayer violin, Johannes Meissl violin, Herbert Kefer viola, Othmar Müller cello) began their international career in 1985 with concerts at Carnegie Hall, Kennedy Center, Suntory Hall (Tokyo), the Concertgebouw (Amsterdam), Théâtre des Champs-Elysées (Paris), Santa Cecilia (Rome) and many others. In Vienna they have performed an annual cycle of concerts at the Wiener Musikverein since 1988. Notable moments in their history have included an invitation to play all twenty-three Mozart quartets in both Tokyo and Vienna during the Mozart Year 1991. In 1997 they performed the complete Schubert quartets at the Concertgebouw, De Doelen (Rotterdam) and the Musikverein. They have appeared at many of the world’s major music festivals including Salzburg, Schleswig Holstein, the Berliner Festwochen, Ravinia, Bournemouth, Hong Kong and Paris. Their more than 30 CDs have won awards such as the Echo Klassik, Indie Award, Grand Prix du Disque and the Diapason d’Or. Their most recent recording of quartets by Egon Wellesz, was awarded the 2009 Midem Classical Award in Cannes. Permanently resident in Vienna, the members of the Quartet teach at the Universities of Vienna and Graz. Peter Schuhmayer plays on a violin by Johann Rombach (2001). Johannes Meissl’s violin (Guarneri, 1690), Herbert Kefer’s viola, (Guadagnini, 1784) and Othmar Othmar Müller’s cello (Amati 1573) are on loan from the Austrian National Bank’s collection of musical instruments. | 6th Season at Norfolk | artis-quartett.at

Argentine-born PABLO ASLAN is in demand for his skills as a producer, bassist, educator, and for his knowledge of traditional and contemporary tango. His most recent album as a leader is Piazzolla in Brooklyn (Soundbrush Records), a tribute to the late Tango master. His previous CD, Tango Grill (Zoho Music), was nominated for a Latin GRAMMY® Award for Best Tango Album and a GRAMMY® Award for Best Latin Jazz Album. Currently he is a member of the Glass House Orchestra, a multinational ensemble that performs in Europe and North America, and the Astoria Tango Orchestra. He plays regularly with small ensembles in the New York City area, including a three year ongoing residence at Zinc Bar with GRAMMY® nominee Emilio Solla. Aslan has performed and recorded with Yo-Yo Ma, Shakira, Lalo Schifrin, Denyce Graves,
Osvaldo Golijov, Pablo Ziegler, Frank London, the New World Symphony, and the Philadelphia Orchestra, among many others. An active researcher and educator, he has produced educational programs for Lincoln Center Institute, Carnegie Hall Neighborhood Concerts, and Arts Connection in NYC, and lectured and taught at several universities throughout the US, including Harvard, Yale, and UCLA. He served as the Artistic Director of the Reed Tango Music Institute and currently is Featured Artist at the Indiana University Tangueros Conference. | First Season at Norfolk | pabloaslan.com

Known to audiences in over fifty countries on six continents, pianist BORIS Berman regularly appears with leading orchestras and in important festivals. An active recording artist and a GRAMMY® nominee, Mr. Berman was the first pianist to record the complete solo works of Prokofiev (Chandos), and his recital of Shostakovich piano works (Ottavo) received the Edison Classic Award in Holland, the Dutch equivalent of the GRAMMY®.

In 1984 Mr. Berman joined the faculty of the Yale School of Music, where he chairs the Piano department and serves as music director of the Horowitz Piano Series. He gives master classes all over the world and is frequently invited to serve as a juror of international piano competitions. In 2005 he was given the title of Honorary Professor of Shanghai Conservatory of Music, and in 2013, Honorary Professor at the Royal Danish Conservatory in Copenhagen. In 2000 Yale University Press published Mr. Berman’s Notes from the Pianist’s Bench, which has been translated into several languages. His newest book, Prokofiev’s Piano Sonatas, has been published by the same publisher.

An avid chamber music player, Boris Berman has performed across the world with leading musicians and premiere chamber groups. 23rd Season at Norfolk | borisberman.com

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

Recent orchestral engagements include the Beijing and Shanghai Symphony orchestras, the Korean and Daetion Symphony orchestras, the Prague and Moscow chamber orchestras, the Monterrey Philharmonic and the Houston Symphony. His appearances at the Beethoven Festival (Warsaw) and the Great Mountains International Music Festival (Korea, with Sejong) add to his acclaim. These appearances have won him critical praise: as noted in a Los Angeles Times review, he is a pianist of “...great skill and accomplishment, a measurable virtuoso bent and considerable musical sensitivity.”

In 1995, Blocker was appointed the Henry and Lucy Moses Dean of Music and Professor of Piano at Yale University, and in 2006 he was named honorary Professor of Piano at the Central Conservatory of Music in Beijing. His many contributions to the music community include service on the advisory boards for the Avery Fisher Artist Program, the Stoeger Prize at Lincoln Center, the Gilmore Artist Advisory Board, and the Curatorium of the Liszt Ferenc Academy of Music in Budapest. Dean Blocker appears regularly on national radio and television as an artist and commentator and is active as a consultant to several major educational institutions and government agencies. In 2000, Steinway and Sons featured him in a film commemorating the tercentennial year of the piano, and his recording of three Mozart concertos appear on the Naxos label. In 2004, Yale University Press published The Robert Shaw Reader, a collection of Shaw's writings edited by Robert Blocker. The volume received considerable acclaim and is now in its third printing. | 10th Season at Norfolk | robertblocker.org

Since its inception in 1992, the BRENTANO STRING QUARTET (Mark Steinberg violin, Serena Canin violin, Misha Amory viola, Nina Lee cello) has appeared throughout the world to popular and critical acclaim. Within a few years of its formation, the Quartet garnered the first Cleveland Quartet Award and the Naumburg Chamber Music Award; and in 1996 the Chamber Music Society of Lincoln Center invited them to be the inaugural members of Chamber Music Society Two, a program which was to become a coveted distinction for chamber groups and individuals. In recent seasons the Quartet has traveled widely appearing all over the world and had performed in some of the world’s most prestigious venues, including Carnegie Hall (New York), the Concertgebouw (Amsterdam); the Konzerthaus (Vienna) and Suntory Hall (Tokyo). The Quartet has participated in summer festivals such as Aspen, the Edinburgh Festival and the Kuhmo Festival in Finland among many others. The Brentano Quartet has a strong interest in both very old and very new music. It has performed many musical works pre-dating the string quartet, among them works of Gesualdo and Josquin, and has worked closely with some of the most important composers of our time including Elliott Carter and Steven Mackey. The Quartet has released numerous recordings and most recently can be heard in
the 2012 film *A Late Quartet*. In July 2014, the Brentano Quartet began as Quartet in Residence at the Yale School of Music, departing from their 15 year residency at Princeton University. The Quartet is named for Antonie Brentano, whom many scholars consider to be Beethoven’s “Immortal Beloved.”

**4th Season at Norfolk**

**Martin Bresnick**'s compositions, from opera, chamber and symphonic music to film scores and computer music, are performed throughout the world. Bresnick delights in reconciling the seemingly irreconcilable, bringing together repetitive gestures derived from minimalism with a harmonic palette that encompasses both highly chromatic sounds and more open, consonant harmonies and a raw power reminiscent of rock. At times his musical ideas spring from hardscrabble sources, often with a very real political import. But his compositions never descend into agitprop; one gains their meaning by the way the music itself unfolds, and always on its own terms. Besides having received many prizes and commissions, the first Charles Ives Living Award from the American Academy of Arts and Letters, The Rome Prize, The Berlin Prize, a Guggenheim Fellowship, and a Koussevitzky Commission, among many others, Martin Bresnick is also recognized as an influential teacher of composition. Students from every part of the globe and of virtually every musical inclination have been inspired by his critical encouragement. Martin Bresnick’s compositions are published by Carl Fischer Music Publishers, New York; Bote & Bock, Berlin; CommonMuse Music Publishers, New Haven; and have been recorded by Cantaloupe Records, New World Records, Albany Records, Bridge Records, Composers Recordings Incorporated, Centaur, Starkland Records and Artifact Music.  

| 20th Season at Norfolk | alexbrownmusic.com |

**Simon Carrington** has enjoyed a distinguished career as singer, double bass player and conductor. From 2003 to 2009 he was Professor of Choral Conducting at Yale and Director of the Yale Schola Cantorum, which he brought to international prominence. Previous positions include Director of Choral Activities at the New England Conservatory, Boston, and at the University of Kansas. Prior to coming to the US, he was a creative force for 25 years with the internationally acclaimed King’s Singers, which he co–founded at Cambridge University. He gave 3,000 performances at many of the world’s most prestigious festivals and concert halls, made more than 70 recording appeared on countless television and radio programs. In the early days of the singers he also had a lively career as a freelance double bass player, playing in most of the major symphony and chamber orchestras in London. Now a Yale professor emeritus and based in Europe he maintains an active schedule as a freelance conductor and choral clinician, leading workshops and master classes round the world. He has taught young conductors at the Royal Academy of Music, London; the Liszt Conservatorium, Budapest, Hungary, the University of the Andes, Bogota, Colombia, the World Symposium in Argentina and the Schools of Music at Eastman, Temple, and Indiana among many others in the US. In 2014 he received an honorary doctorate from New England Conservatory.  

| 11th Season at Norfolk | simoncarrington.com |

**Pianist Alex Brown’s** reputation continues expanding via his notable performances with everyone from innovative saxophonist Miguel Zenon to the legendary Wynton Marsalis and the Lincoln Center Jazz Orchestra. In 2007 Brown joined the group of the renowned Paquito D’Rivera, sharing in the ensemble’s 2010 Grammy nomination as a part of D’Rivera’s album, “Jazz-Clazz.” It was D’Rivera’s bassist, Oscar Stagnaro, who was among the first to recognize Brown’s special gifts, and began to gig with the young student around Boston. During an impromptu 2007 performance, Stagnaro invited Brown’s soon-to-be mentor, Paquito D’Rivera, to hear him for the first time. “He stayed for the first half of the gig, and then gave me his card,” says Brown. “Then… Nothing.” Thinking he’d blown it, Brown received a call from the jazz icon about a month later. “You sounded pretty good,” said Paquito. And so began his professional career. Since then Brown had appeared at some of the worlds top jazz venues, including Jazz at Lincoln Center’s Rose Theater, Dizzy’s Club Coca-Cola, Birdland and the Blue Note in New York. His festival appearances include the Heineken Jazz Festival, Israel’s Red Sea Jazz Festival, the Panama Jazz Festival, and the Curacao Jazz Festival. In addition, he teaches and has led master classes at such institutions as the University of Panama. An accomplished classical musician, Brown has recorded and performed with Imani Winds as well as with the clarinetist Sabine Meyer, and has performed with major orchestras in the US, Mexico, Chile, and Spain.  

| First Season at Norfolk | alexbrownmusic.com |
Artists Biographies

Italian-born violist **ETTORE CAUSA** has made solo and recital appearances in major venues around the world, such as Carnegie Hall, Zurich Tonhalle, Madrid National Auditorium, Salle Cortot (Paris), Tokyo Symphony Hall, Teatro Colón, and has performed at numerous international festivals, such as the Menuhin (Gstaad), Salzburg, Tivoli (Copenhagen), Prussia Cove (England), Savonlinna (Finland), Lanaudière (Canada) and Norfolk (USA) Festivals.

Mr. Causa has collaborated extensively with internationally renowned musicians such as the Tokyo, Artis, Cremona and Elias String Quartets, Pascal Rogé, Boris Berman, Peter Frankl, Thomas Adams, Ani Kavafian, Thomas Demenga, William Bennett and others. Having studied at the International Menuhin Music Academy with Alberto Lysy and Johannes Eskar, and at the Manhattan School of Music with Michael Tree, then having taught both viola and chamber music for many years at the International Menuhin Music Academy, Mr. Causa joined the faculty of the Yale School of Music in 2009. His highly praised recordings include two Claves CDs, one featuring the Brahms Viola Sonata and the other his transcription of romantic pieces, which was awarded a prestigious “5 Diapasons” by the major French magazine Diapason. Mr. Causa performs on a viola made for him by Frederic Chaudiere in 2003. | 7th Season at Norfolk | ettorecausa.com

A native of Tennessee, pianist **MELVIN CHEN** has performed as a soloist and chamber musician at major venues throughout the United States, Canada and Asia. His performances have been featured on radio and television stations around the globe, including KBS television and radio in Korea, NHK television in Japan, and NPR in the United States. Recordings include Beethoven’s Diabelli Variations on the Bridge label, praised as “a classic” by the American Record Guide, Joan Tower’s piano music on the Naxos label and recordings of the Shostakovitch piano sonatas and Gordon’s Orpheus and Euridice.

An enthusiastic chamber musician, Mr. Chen has collaborated with such artists as Idla Kavafian, David Shifrin, Pamela Frank and with the Shanghai, Tokyo and Miro quartets. He has appeared at numerous festivals including the Bard Music Festival and Music from Angel Fire among others. Mr. Chen holds a doctorate in chemistry from Harvard University and a double master’s degree from The Juilliard School in piano and violin. Previously, he attended Yale University where he studied with Boris Berman and received a bachelor of science degree in chemistry and physics. Mr. Chen was on the piano faculty and served as associate director of the Bard College Conservatory of Music. In 2012 he rejoined the faculty of the Yale School of Music, where he serves as Associate Professor (Adjunct) of Piano and Deputy Dean. | 7th Season at Norfolk | melvinchen.com

Lauded as “one of America’s finest young chamber groups” by Strad magazine, the **CLAREMONT TRIO** (Emily Bruskin violin, Julia Bruskin cello, Andrea Lam piano) is sought after for its thrillingly virtuosic and richly communicative performances. First winners of the Kalichstein-Laredo-Robinson International Trio Award and the only piano trio ever to win the Young Concert Artists International Auditions, the Claremonts are praised consistently for their “aesthetic maturity, interpretive depth, and exuberance” (Palm Beach Daily News). During the 2015-16 season, the Claremont Trio will perform at the Smithsonian Museum (DC), Texas State University (TX), Colgate University (NY), Chicago’s Norton Concert Series (IL), and the Skaneateles Festival, (NY). They return to Boston’s Isabella Stewart Gardner Museum to present a four-concert series featuring Brahms’ Piano Trios alongside new works by Judd Greenstein, Robert Paterson, and Donald Crockett and Lembit Beecher. In addition, the Trio will record a newly commissioned trio written for them by Robert Paterson and will be visiting artists-in-residence at Columbia University. Bridge Records released the Claremont Trio’s newest recording of the Beethoven “Triple” Concerto with the San Francisco Ballet Orchestra and Beethoven’s Trio Op. 1 No. 1 this winter to critical acclaim. Their discography also includes trios by Ravel, Mendelssohn, Shostakovich, Arensky, Leon Kirchner, Ellen Zwilich, Paul Schoenfield, Mason Bates, and a collaborative disc with clarinetist Jonathan Cohler which received a Critic’s CHOICE award from BBC Magazine. The Claremont Trio was formed in 1999 at the Juilliard School and all three members are based in NYC near their namesake: Claremont Avenue. | First Season at Norfolk | claremonttrio.com

Playwright **HARRY CLARK** has re-conceived and re-positioned the way and means of classical music presentation with over fifty groundbreaking works for the stage. Clark’s pathway to these singular concert-dramas begins with the cello, a childhood passion, next, making music with his partner, pianist-wife Sandra Schuldmann, and, finally, with the Duo’s creation of Chamber Music PLUS, one of America’s
most innovative producing companies. Clark's concert dramas are continuations of a need to understand the whys and the hows of creative enterprise and his desire to tell these stories – funny, poignant, heartbreaking, in the composer's music and words. The result, theatrical events with simplest means – a few fine musicians, a wonderful actor or two. Clark has the great fortune and pleasure to work with a 'who's who' of wonderful actors of film, television and stage including such luminaries as Theodore Bikel, Barbara Feldon, Sandy Duncan, Jessica Walter, Sharon Gless, Jean Marsh, Kathleen Chalfant, Katherine Helmond, Stephanie and Efrem Zimbalist, Jasmine Guy, Robert Picardo, Michael York, Harvey Fierstein, Lou Gossett, Jr., Jill Clayburgh, Margot Kidder, Michael Learned, Hayley Mills, and Lynn Redgrave among many others. Recent works include: Lissetian Loves, featuring pianist André Watts and Michael York; and Passionately, Piazzolla!, a collaboration with Ballet Tucson. | First Season at Norfolk | Harryclark.net

ALLAN DEAN is Professor in the Practice of Trumpet at the Yale School of Music and performs with Summit Brass, St. Louis Brass and the Yale Brass Trio. In the early music field he was a founding member of Calliope: A Renaissance Band and the New York Cornet and Sackbut Ensemble. Dean was a member of the New York Brass Quintet for 18 years and freelanced in the New York City concert and recording field for over 20 years. Dean performs and teaches each summer at the Mendez Brass Institute and the Norfolk Chamber Music Festival. He is a frequent soloist with Keith Brion’s New Sousa Band and has appeared at the Spoleto and Casals festivals, Musiki Blekinge (Sweden) and the Curitiba Music Festival (Brazil) among others. He can be heard playing both modern trumpet and early brass on over 80 recordings on most major labels including RCA, Columbia, Nonesuch and others. On early instruments he has recorded with Calliope, the Waverly Consort, and the Smithsonian Chamber Players. Dean served on the faculties of Indiana University, the Manhattan School of Music, The Hartt School and the Eastman School. He lives in the Berkshire Mountains with his wife, Julie Shapiro, an artist, and his daughter, Essy, a student at Susquehanna University. He is an avid tennis player and practices hatha yoga daily. | 32st Season at Norfolk | allanjdean.com

Argentinean bandoneónist HÉCTOR DEL CURTO’S career, spans more than 25 years, and encompasses traditional Tango, New Tango, Jazz, Classical and World music. As one of the most sought after bandoneónist, he has performed with luminaries including Tango legend, Astor Piazzolla and has appeared with orchestras such as Metropolitan Opera Orchestra, St. Louis Symphony Orchestra, National Symphony Orchestra, Orpheus Chamber Orchestra, and and Buenos Aires Symphony Orchestra. Born into a family of bandoneón players, Del Curto was introduced to the world of Tango and bandoneón by his grandfather. By age 17 he won the title “Best Bandoneon Player Under 25” in Argentina, and was invited to join the orchestra of the legendary Osvaldo Pugliese, the “Last Giant of Tango.” Dedicated to the education, outreach and preservation of tango music, Del Curto founded the Stowe Tango Music Festival, the premier tango music festival in the US, noted for its unique series of performances and level of musical training. Recently Del Curto produced and released Eternal Piazzolla the second album featuring his quintet. He also appears in numerous recordings with artists such as Osvaldo Pugliese and Astor Piazzolla on Finally Together (Lucho); Paquito D’Rivera on Funk Tango and Panamericana Suite; Plácido Domingo’s Encanto del Mar (Sony Classical); and Denyce Graves’ The Lost Days (BMG). | First Season at Norfolk | hectordelcurto.com

The EMERSON STRING QUARTET (Philip Setzer violin, Eugene Drucker violin, Lawrence Dutton viola, Paul Watkins cello) stands apart in the history of string quartets with: more than thirty acclaimed recordings, nine GRAMMYs® (including two for Best Classical Album), three Gramophone Awards, the Avery Fisher Prize and Musical America’s "Ensemble of the Year". The Quartet’s season began in Montreal followed by performances in Tianjin and Taiwan. Summer festival performances included Caramoor, Aspen, Ravinia, Tanglewood, Mostly Mozart and a residency at the Norfolk Symphony Music Festival. Late summer dates included European festivals in Berlin, Augsburg, Ascona, Città di Castello and Humlebaek, Denmark. In a season of over 80 quartet performances, mingled with the Quartet members’ individual commitments, Emerson highlights feature numerous concerts on both coasts and throughout North America. Multiple tours of Europe include dates in Italy, Germany, the Netherlands, Spain, France, Poland and the UK. The Emerson String Quartet continues its series at the Smithsonian Institution in Washington, DC for its 34th season and gives a three-concert series in Lincoln Center’s Alice Tully Hall. In May and June 2014, the Quartet toured South America, Asia and Australia. As an exclusive artist for SONY Classical, the Emerson recently released Journeys, its second CD on that label, featuring Tchaikovsky’s Souvenir de Florence and Schoenberg’s Verklärte Nacht. Formed in 1976 and based in New York City, the Quartet took its name from the American poet and philosopher Ralph Waldo Emerson. | 4th Season at Norfolk | emersonquartet.com

The Lost Days (BMG) | First Season at Norfolk | hectordelcurto.com | 32st Season at Norfolk | allanjdean.com | 4th Season at Norfolk | emersonquartet.com | 69 | ARTIST BIOGRAPHIES
**JULIE ESKAR** Julie Eskar is currently first concertmaster of the Danish National Chamber Orchestra and has performed as a soloist with several orchestras in Denmark and abroad. An avid chamber musician, Ms. Eskar plays in many major festivals around the world including Prussia Cove (England), Horten (Norway), Incontri in Terra di Siena, BIMF (Italy), Tivoli (Denmark). She performs aside musicians such as Boris Berman, Jeremy Denk, Clive Greensmith, Thomas Demenga, Ralph Kirshbaum, Vilde Frang, Ani Kavafian and Ettore Causa among many others. Julie is a founding member of the Eskar Trio, an international award-winning ensemble, one of the leading ensembles on the Danish chamber music stage that has also enjoyed great success across Europe and Japan. With the Trio she has released several critically acclaimed CDs including one of never-before recorded Danish Romantic piano trios which was awarded ’Best Chamber Music Recording’ and ’Best Classical Recording of the Year’ by the Danish Radio. Together with her husband Ettore Causa, Julie Eskar is also playing in the recently established Arabella String Quartet which is based in Boston. Ms. Eskar studied at the Danish Royal Academy of Music in Copenhagen and at the University of Music and Performing Arts, Vienna. | Third Season at Norfolk | eskarjulie.com

**PETER FRANKL** has concertized on the international circuit since the 1960s, performing with many of the world’s greatest orchestras and conductors, such as Abbado, Boulez, Haitink, Maaazel, Masur, Solti, and Szell. He has appeared on five continents and has been a regular participant at international festivals at Edinburgh, Aldeburgh, Verbier, Kuhmo, Prades (Casals), Naantali and, in London, at the BBC Promenade Concerts. In the USA his numerous festival appearances include Marlboro, Ravinia, Aspen, Norfolk, Yellow Barn, Chautauqua, and, in London, at the BBC Promenade Concerts. His vast recording output includes the complete piano works by Schumann and Debussy; Brahms piano concertos, violin sonatas, and trios; Mozart piano concertos; Schumann, Brahms, Dohnányi, Dvořák, and Martinů piano quintets; Hungarian violin sonatas, and many solo albums. Mr. Frankl is on the faculty of Yale University and Honorary Professor of the Liszt Academy in Budapest. He has been on many jury panels of International Piano Competitions, including the Van Cliburn, Rubinstein, Leeds, Santander, Hilton Head, William Kappell, Hong Kong, Clara Haskil, Paderewski, Marguerite Long, Queen Elizabeth in Brussels, Manchester, Shanghai and, as chairman, Cleveland. | 23th Season at Norfolk | peterfrankl.co.uk

**JACK GILPIN** has performed off-, and off-off-Broadway, originating roles in plays by A.R. Gurney, Christopher Durang, Wendy Wasserstein, Tina Howe, Shel Silverstein, Ken Ludwig, Romulus Linney, Paul Rudnick, John Ford Noonan, Peter Parnell, and many others. He has played leading roles in most of the major regional theatres around the country, including the Long Wharf, the Guthrie, the Hartford Stage Company, the Williamstown Theatre Festival, the Berkshire Theatre Festival, the Barrington Stage Company, the Eugene O’Neill Theater Center, the Kennedy Center, the Cleveland Playhouse, the Philadelphia Drama Guild, and the Westport Country Playhouse. He has acted in over 30 feature films, including Trouble with the Curve, Adventureland, 21, Quiz Show, The Juror, Something Wild, Heartburn, She-Devil, Reversal of Fortune, Funny Farm, Quick Change, The Dream Team, and Random Hearts. On television he has been seen on all the New York shows, including Law & Order (as defense attorney Jeff Axtell), Kate and Allie (as Roget), The Good Wife, Madam Secretary, The Cosby Show, New York Undercover, Damages, The Equalizer, Alpha House, Forever, Madam Secretary, and most recently, Billions. | First Season at Norfolk

Primarily known as an American art song composer, **JULIANA HALL** has written over 35 song cycles and her commissions include two for song cycles for Metropolitan Opera singers Dawn Upshaw and David Malis. Her music has been performed by more than 100 different performers in major concert halls across Europe, North and South America, Asia and Australia. Numerous performances across the United States include concerts at the 92nd Street Y, Well Recital Hall at Carnegie Hall; the Library of Congress and the Corcoran Gallery of Art; Ambassador Auditorium and The Colburn; the French Library and the Isabella Stewart Gardner; and the Wadsworth Atheneum Museum of Art. Festival performances include the Fall Island Vocal Arts Seminar; the Norfolk Chamber Music Festival; the Ojai Music Festival; and the Tanglewood Music Festival. Her music has been heard live at dozens of American colleges, conservatories and universities from coast to coast, and has been recorded on the Albany and Vienna Modern Masters labels. Hall studied with Martin Bresnick, Leon Kirchner and Frederic Rzewski at the Yale School of Music and completed her formal composition studies with Dominick Argento at the University of Minnesota. She was awarded a Guggenheim Fellowship in 1989. Many of her earliest song cycles come from her Yale period, when she was fortunate to have the friendship and talents of a fellow student, soprano Karen Burlingame, with whom she regularly performed new works. | First Season at Norfolk | julianahall.com
SCOTT HARTMAN is one of the preeminent trombonists of today, performing throughout the US, Europe and Asia as a soloist and chamber musician. Mr. Hartman is presently a member of the Yale Brass Trio, Proteus7, the Summit Brass, the Millennium Brass, the Brass Band of Battle Creek and the trombone quartet – Four of a Kind. He began his chamber music career as a member of the famed Empire Brass. You can hear recordings of these groups on the Telarc, Angel/EMI, Sony Classical, Dorian, Summit Brass and Leaping Frog labels. As a chamber musician, Scott has performed in all of the 50 United States. He has been a featured performer with many major US symphony orchestras – including the Chicago Symphony, Boston Symphony, St Louis Symphony, Cincinnati Symphony, Philadelphia Symphony, Detroit Symphony, San Francisco Symphony and many more. Abroad, Mr. Hartman has been a soloist with the BBC Orchestra, the New Japan Philharmonic, the Caracas Symphony, the Simone Bolivar Symphony, Bursa (Turkey) State Symphony Orchestra, the National Symphony of Taiwan, the Daejon (South Korea) Philharmonic and the Korean Orchestra in Seoul, South Korea. Scott heads the trombone department at Yale University. Each summer, Mr. Hartman performs and coaches brass chamber music at the Norfolk Chamber Festival, the Raphael Mendez Brass Institute and the Chautauqua Music Festival.

Paul Hawkshaw is Professor in the Practice of Music History and Director of the Norfolk Chamber Music Festival. An authority on the music of Anton Bruckner he has edited seven volumes of the composer’s Collected Works (Vienna) which are performed by major orchestras and choirs throughout the world. His articles have appeared in The Musical Quarterly, Nineteenth-Century Music and the Österreichische Musikzeitschrift, and he wrote the Bruckner Biography for Grove’s Dictionary of Music and Musicians. In 1996 he was awarded the special honor of an invitation from the Austrian National Library, Vienna, to give the commemorative address celebrating the centenary of the composer’s death.

Since coming to Yale in 1984, Professor Hawkshaw has taken an active interest in community affairs and public education in New Haven. He was co-founder of a program involving Yale Music Faculty and students in the curriculum at the local Co-operative High School for the Arts. In 1998 the program was recognized by Secretary of Education Richard W. Riley as a model of how music plays an integral role in improving overall education standards. Dr. Hawkshaw has also helped organize and participated in a number of teacher training initiatives for New Haven Public School teachers on the Yale Campus. He worked with the local Board of Education and the Yale University Class of ’57 to establish an experimental music and literacy program at the Lincoln Bassett School, an elementary inner city public school in New Haven, Connecticut. In May 2007 the Class announced the establishment of an endowment of $6,000,000 at the Yale School of Music to support Music Education and public school music education. Professor Hawkshaw has been publicly recognized for his contribution to the New Haven Schools by an official proclamation of Mayor John DeStefano and, in the spring of 2000, he was awarded the Yale School of Music’s highest honor, the Simon Sanford Medal, for his scholarship and community service.

Born in Toronto, Canada, Professor Hawkshaw received his Ph. D. in Musicology from Columbia University in 1984. He is a member of the Editorial Boards of both the new Bruckner Edition published by the International Bruckner Society, and Wiener Bruckner Studien published under the auspices of the Austrian Academy of Sciences. In the spring of 2011 he was awarded the Kilenyi Medal of Honor by the American Bruckner Society. Past recipients have included Karl Böhm, Bernhard Haitink, Paul Hindemith, Serge Koussevitzky, Robert Simpson, Georg Solti, Georg Tintner, Arturo Toscanini and Bruno Walter. Dr. Hawkshaw has been Director of the Norfolk Chamber Music Festival since 2004.

KAZUHIDE ISOMURA, violist, is a graduate of the Toho School of Music where he studied with Jeanne Isnard, Kenji Kobayashi, and Hideo Saito. From 1968, Mr. Isomura studied at the Julliard School with Ivan Galamian, Walter Trampler, Robert Mann, and Raphael Hillyer. Mr. Isomura is a founding member of the Tokyo String Quartet which won the Young Concert Artists International Auditions and First Prize at the Munich Competition soon after its formation in the fall of 1969. Over 44 years, based out of New York City, the Tokyo Quartet has gone on to perform concerts throughout the world. The Quartet has released more than 60 landmark recordings which earned numerous awards and seven Grammy nominations. As an individual violist, Mr. Isomura also records solo viola repertoire and sonatas. An artist-in-resident at Yale University School of Music since 1977, Mr. Isomura is currently teaching chamber music and Viola at the Toho School of Music and Manhattan School of Music. In 2013, he received the Foreign Ministry Award from Japan. In 2014, Mr. Isomura received a Career Achievement Award from the American Viola Society.

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SARITA KWOK, violin, has distinguished herself as one of the most captivating performers to emerge from the ranks of Australia’s classical musicians. Described by The New York Times as a “fine young violinist”, she has been enthralling audiences since she was named Symphony Australia Young Performer of the Year in 1998. Her musical career has included performances as a solo artist, recitalist, and chamber musician throughout Europe, Asia, and North America, and as a featured soloist with the major orchestras of her native Australia. She has been a prize-winner at the Kloster Schöntal, Gisborne, and Lipinski/Wieniawski international competitions. A committed chamber musician, Sarita was the founding first violinist of the Alianza Quartet, whose “unusually elegant sound” was praised by The New York Times. She has appeared in performances at Carnegie Hall, Sapporo’s Kitara Hall (Japan), Villa Medici (Italy), Théâtre du Jeu de Paume, and Salle Olivier Messiaen (France), and has been featured at the Aldeburgh, Pacific and Aix-en-Provence music festivals. Sarita is a persuasive advocate of contemporary music. She received critical acclaim for the recording Ezra Laderman’s last three string quartets for Albany records. Her recent recording of Martin Bresnick’s Josephine the Singer for solo violin was described by Gramophone as “gorgeously executed.” Sarita was the former director of the undergraduate lessons program at the Yale School of Music, and served for eight years on their faculty. She is currently chair of the Department of Music at Gordon College (MA), where she is also a resident artist. Sarita received her doctorate from the Yale School of Music. She performs on a violin from 1736 by J.F. Guidantus.

The music of DAVID LANG has been performed by major music, dance, and theater organizations throughout the world, and has been performed in the most renowned concert halls and festivals in the United States and Europe. He is the co–founder and co–artistic director of New York’s legendary music festival Bang on a Can. In 2008 Lang was awarded the Pulitzer Prize in Music for The Little Match Girl Passion, commissioned by Carnegie Hall. His many other honors include the Rome Prize, the Revson Fellowship with the New York Philharmonic, and grants from the Guggenheim Foundation, the National Endowment for the Arts and the American Academy of Arts and Letters. Lang was Musical America’s 2013 Composer of the Year, and held Carnegie Hall’s Deb’s Composer Chair for the 2013/2014 season. David Lang holds degrees from Stanford University and the University of Iowa, and received the D.M.A. from the Yale School of Music. His music is published by Red Poppy (ASCAP) and is distributed worldwide by G. Schirmer, Inc. Lang joined the Yale School of Music faculty in 2008.

Prize-winning composer HANNAH LASH received the ASCAP Morton Gould Young Composer Award, a Charles Ives Scholarship from the American Academy of Arts and Letters, a Fromm Foundation Commission, a fellowship from Yaddo Artist Colony, the Naumburg Prize, the Barnard Rogers Prize and the Bernard and Rose Sernoffsky Prize. She has received commissions from the Fromm Foundation, the Naumburg Foundation, the Great Lakes Chamber Music Festival, Aspen Music Festival, Duo, Case Western Reserve’s University Circle Wind Ensemble and the Aspen Contemporary Ensemble among others. Her orchestral music has been singled out by the American Composers Orchestra for the 2010 Underwood New Music Readings with Furthermore, and by the Minnesota Orchestra which selected her work God Music Bug Music for performance in January 2012 as part of the Minnesota Composers Institute. Her chamber opera, Blood Rose, was presented by NYC Opera’s VOX in the spring of 2011. Lash’s music has also

A winner of the coveted 2002 Grawemeyer Award for Music Composition and one of the youngest composers ever awarded the Pulitzer Prize, AARON JAY KERNIS has taught composition at the Yale School of Music since 2003. His music appears prominently on orchestral, chamber, and recital programs worldwide and he has been commissioned for many of the world’s foremost performing artists, including sopranos Renée Fleming and Dawn Upshaw, violinists Joshua Bell, James Ehnes and Nadja Salerno-Sonnenberg, and guitarist Sharon Isbin, and by institutions including the New York Philharmonic, San Francisco Symphony, Minnesota Orchestra, Saint Paul Chamber Orchestra, the Walt Disney Company and the Chamber Music Society of Lincoln Center. He was awarded the Nemmers Prize from Northwestern University, the Stoeger Prize from the Chamber Music Society of Lincoln Center, a Guggenheim Fellowship, the Rome Prize, and he received Grammy® nominations for Air and his Second Symphony. He is Workshop Director of the Nashville Symphony Composer Lab and previously served as New Music Adviser to the Minnesota Orchestra and co-founded and directed the Minnesota Orchestra Composer Institute for 11 years. He is a member of the American Academy of Arts and Letters. His music is available on Nonesuch, Phoenix, New Albion, Argo, New World, CRI, Naxos, Virgin, Arabesque and other labels. He lives in New York City with his wife and two children.

The New York Times
CHO-LIANG LIN is lauded the world over with a concert career that has spanned the globe for more than thirty years. Equally at home with an orchestra, in recital, playing chamber music, and in a teaching studio, Lin has expanded his orchestral engagements to include performances as both soloist and conductor. He completed season-long residencies with the Shanghai Symphony and the Singapore Symphony as soloist and conductor. As an advocate for music of our time, Lin has enjoyed collaborations and premieres with composers such as Tan Dun, John Harbison, Christopher Rouse, Lalo Schifrin, Bright Sheng, and Joan Tower. An avid chamber musician, Lin regularly appears at the Beijing Music Festival, Chamber Music Society of Lincoln Center and the Aspen Music Festival. He is also the Music Director of La Jolla Music Society’s SummerFest. Cho-Liang Lin’s extensive discography includes recordings for Sony Classical, Decca, Ondine, Naxos and BIS. His albums have won such awards as Gramophone’s Record of the Year, as well as two GRAMMY® Award nominations. Born in Taiwan Year, as well as two

Cellist MIHAI MARICA won the first prize in the 2005 Irving M. Klein International String Competition. He also received First Prize and the Audience Choice Award at the 2006 “Dr. Luis Sigall” International Competition in Viña del Mar, Chile and the 2006 Charlotte White’s Salon de Virtuosi Fellowship Grant. He has performed with orchestras such as the Symphony Orchestra of Chile, Xalapa Symphony in Mexico, the Hermitage State Orchestra of St. Petersburg in Russia, the Jardins Musicaux Festival Orchestra in Switzerland, the Louisville Orchestra, and the Santa Cruz Symphony in the US. He also appeared in recital performances in Austria, Hungary, Germany, Spain, Holland, South Korea, Japan, Chile, the United States, and Canada. As a chamber musician, he has collaborated with such artists as Mihae Lee, Peter Frankl, Ani Kavafian, William Purvis, David Shifrin, André Watts, and Edgar Meyer, and is a member of the award winning Amphon String Quartet. He played a Weill Hall debut recital and a Zankel Hall debut in early 2008. Mr. Marica studied with Gabriela Todor in his native Romania and with Aldo Parisot at the Yale School of Music where he was awarded the Master of Music and Artist Diploma degrees. He is a member of Chamber Music Society Two and his three-year residency is supported by The Winston Foundation.

For The New Yorker magazine, British conductor NICHOLAS MCGEGAN is “an expert in 18th-century style.”

British mezzo-soprano DIANA MOORE is receiving wide acclaim and recognition on both sides of the Atlantic for her “emotional depth” (The Guardian, London), “thrilling technical bravura” (Gramophone) and “rich, evocative sound” (San Francisco Chronicle). The Times calls her, “a singer to cherish, with a genuine contralto tone not often heard outside the recordings of Ferrier and Janet Baker.” On the concert stage, she has appeared at many leading venues across the World, including the Concertgebouw.
the Tonhalle (Zurich), the Barbican Centre, the Kultur Kongresscentrum (Luzern), Lincoln Centre and at the BBC Proms in the Royal Albert Hall. The 2015-16 season will see her make her debut at Carnegie Hall. Recent and future engagements include a return to San Francisco with Philharmonia Baroque Orchestra for the modern day premiere of a newly discovered work by Scarlatti, La Gloria di Primavera, followed by a US-wide tour and CD recording, Elgar’s The Dream of Gerontius with the Royal Philharmonic Orchestra at the Royal Albert Hall, and also at Gloucester and Winchester Cathedrals, and Norwich’s St Andrew’s Hall, Handel’s Messiah with the Indianapolis Symphony Orchestra, and Mahler’s Das Knaben Wunderhorn songs with Royal Northern Sinfonia at the SAGE Gateshead. | Second Season at Norfolk | dianamooremezzo.com

MELBOURNE. and as a regular guest at the Australian National Academy of Music in 2008 Sounds Alive series. Lisa Moore teaches at Wesleyan University Moore directed Australia’s Canberra International Music Festival from Elliot Carter, Iannis Xenakis and Frederic Rzewski to Ornette Coleman, Meredith Monk and Martin Bresnick. As an artistic curator Moore directed Australia’s Canberra International Music Festival 2008 Sounds Alive series. Lisa Moore teaches at Wesleyan University and as a regular guest at the Australian National Academy of Music in Melbourne. | 11th Season at Norfolk | lisamoore.org

Australian pianist LISA MOORE has been described as "brilliant and searching" (The New York Times) and "New York's queen of avant-garde piano" (The New Yorker). She has released eight solo discs (Cantaloupe Music, Orange Mountain and Tall Poppies) and over 30 collaborative discs (Sony, Nonesuch, DG, BMG, New World, ABC Classics, Albany, Starkland, Harmonia Mundi and New Albion). Moore has collaborated with a large and diverse range of ensembles - the London Sinfonietta, New York City Ballet, Chamber Music Society of Lincoln Center, American Composers Orchestra, Steve Reich Ensemble and So Percussion. From 1992 through 2008 she was the founding pianist for the Bang On A Can All-Stars - winning Musical America's 2005 Ensemble of the Year Award. Moore is a member of TwoSense, Grand Band, Ensemble Signal and the Paul Dresher Double Duo. Festival appearances include BAM, Lincoln Center, Graz, Tanglewood, Aspen, Paris d'Automne, Shanghai, Hong Kong, Southbank, Barbican, BBC Proms, Sydney, Adelaide, Spoleto, Israel and Warsaw. Moore won the Silver Medal in the 1981 Carnegie Hall International American Music Competition. She has collaborated with composers ranging from Elliott Carter, Iannis Xenakis and Frederic Rzewski to Ornette Coleman, Meredith Monk and Martin Bresnick. As an artistic curator Moore directed Australia’s Canberra International Music Festival 2008 Sounds Alive series. Lisa Moore teaches at Wesleyan University and as a regular guest at the Australian National Academy of Music in Melbourne. | 11th Season at Norfolk | lisamoore.org

FRANK MORELLI, the first bassoonist awarded a doctorate by The Juilliard School, studied with Stephen Maxym at the Manhattan School of Music (MSM) and Juilliard. With over 160 recordings for major labels to his credit, the Orpheus Chamber Orchestra CD Shadow Dances featuring him won a 2001 GRAMMY® Award. He has made nine appearances as soloist in New York’s Carnegie Hall and appeared with the Chamber Music Society of Lincoln Center on numerous occasions, including at the White House for the final state dinner of the Clinton presidency. He is a member of Windscape, woodwind ensemble in residence at MSM. Chosen to succeed his teacher, he serves on the faculties of the Yale School of Music, Juilliard, MSM as well as SUNY Stony Brook and the Glenn Gould School in Toronto. He is principal bassoonist of Orpheus and has released four solo recordings on MSR Classics: From the Heart and Romance and Caprice with pianist Gilbert Kalish; Bassoon Brasiliero with Ben Verdery and Orpheus and Baroque Fireworks with Kenneth Cooper, of which American Record Guide stated: “the bassoon playing on this recording is a good as it gets.” Gramophone magazine proclaimed his playing “a joy to behold.” He has published several transcriptions for bassoon and various ensembles and compiled the landmark excerpt book of Stravinsky’s music for the bassoon, entitled Stravinsky: Difficult Passages. | 23rd Season at Norfolk | morellibassoon.com

A graduate of the Juilliard School, DONALD PALMA studied with Frederick Zimmermann, Robert Brennand, Orin O’Brien, and Homer Mensch. A former member of the Los Angeles Philharmonic, he has also been principal bass of Canada’s National Arts Centre Orchestra, the Brooklyn Philharmonic, and the American Composers Orchestra. He is currently bassist of the Orpheus Chamber Orchestra, with which he has toured the world and recorded over fifty compact discs for Deutsche Grammophon including a GRAMMY® Award winning CD of Stravinsky works. Palma has performed with the Juilliard Quartet, the Nash Ensemble, the Chamber Music Society of Lincoln Center, the Da Camera Society of Houston, and the Borromeo Quartet, and in recital with Dietrich Fischer-Dieskau, Jean-Pierre Rampal, and Jan DeGaetani. He was music director of the San Francisco Contemporary Music Players and is currently music director of the Symphony-by-the-Sea in Marblehead, MA. Palma’s extensive recordings include diverse offerings from works of Elliott Carter and Charles Wuorinen to a Wagner Ring Cycle with the Metropolitan Opera to recordings with Kathleen Battle and pop icon Sting. He has given master classes at the Toho School, the Juilliard School, Rice University, the San Francisco Conservatory, Boston University and the Manhattan School of Music. Palma joined the Yale faculty in 1992. | 5th Season at Norfolk |
PHILHARMONIA BAROQUE ORCHESTRA has been dedicated to historically-informed performance of Baroque, Classical and early-Romantic music on original instruments since its inception in 1981. Under Music Director Nicholas McGegan, Philharmonia Baroque has been named Ensemble of the Year by Musical America. The Orchestra performs an annual subscription series in the San Francisco Bay Area and is regularly heard on tour in the US and internationally. The Orchestra has its own professional chorus, the Philharmonia Chorale, directed by Bruce Lamott and welcomes talented guest artists such as mezzo-soprano Susan Graham, countertenor David Daniels, conductor Jordi Savall, fortepianist Emmanuel Ax, conductor Masaaki Suzuki and violinist Rachel Podger. Among the most-recorded period-instrument orchestras in the US or in Europe, Philharmonia Baroque has made 34 highly praised recordings – including its Gramophone award winning recording of Handel’s Susanna – for Harmonia Mundi, Reference Recordings and BMG. In 2011, Philharmonia launched its own label, Philharmonia Baroque Productions, with an acclaimed recording of Berlioz’s Les Nuits d’été and Handel arias featuring mezzo-soprano Lorraine Hunt Lieberson. The second CD release, Haydn Symphonies No. 104 “London”, No. 88, No. 101, was nominated for a GRAMMY® Award for Best Orchestral Performance. Philharmonia Baroque Orchestra was founded by harpsichordist and early music pioneer Laurette Goldberg. | Third Season at Norfolk | philharmonia.org

JOAN PANETTI, pianist and composer, garnered first prizes at the Peabody Conservatory and the Conservatoire de Musique in Paris. She holds degrees from Smith College and the Yale School of Music. She taught at Swarthmore College, Princeton University and the Department of Music at Yale University before joining the faculty of the Yale School of Music. Among her principal mentors were Olivier Messiaen, Mel Powell, Wilhelm Kempff, and Yvonne Loriod. She has toured extensively, performs frequently in chamber music ensembles, and gives many master classes. She has recently recorded a disc of works (Epson) with violinist Syoko Aki. Among her most recent compositions are a piano quintet, commissioned by Music Accord, which she performed with the Tokyo String Quartet; a piano trio, commissioned by the St. Luke’s Chamber Ensemble, and performed by members of the ensemble with the composer at the piano. A renowned teacher, Ms. Panetti has developed a nationally recognized course, that emphasizes the interaction between performers and composers. In 2007, she conducted an interactive workshop at the National Conference of Chamber Music America and taught and coached at the Central Conservatory in Beijing, China. She is the recipient of the Luise Voschergian Award from Harvard University, the Nadia Boulanger Award from the Longy School of Music, and the Ian Minninfeng Distinguished Alumni Award from the Yale School of Music. She was named the Sylvia and Leonard Marx Professor of Music at Yale University in 2004 and served as Director of the Norfolk Chamber Music Festival from 1981 to 2003. | 35th Season at Norfolk | julianpellicano.com

JULIAN PELLICANO is currently the Resident Conductor of the Winnipeg Symphony Orchestra, where he leads the orchestra in a wide variety of programs throughout the year. A musician with a penchant for collaboration, Julian regularly works with a variety of different ensembles, orchestras and world class artists. He has toured Turkey conducting new pieces that blend both western and Turkish classical instruments, collaborated with Soprano/Director Susan Narucki and the Kallisti Ensemble conducting Pascal Dusapin’s opera To Be Sung, worked with Dr. Paul Lehrman to create a new performance edition for the original 1923 version of George Antheil’s Ballet Mecanique, and has performed with many world-class soloists including pianist Ann Schein, baritone Thomas Meglioranza, composer/pianist Timo Andres, and electric guitarist Andy Summers (The Police). In addition, Julian led the premiere of Martin Bresnick’s critically acclaimed opera My Friend’s Story at the International Festival of Arts and Ideas and conducted at Carnegie Hall with members of the Yale Philharmonia Orchestra. Julian has worked in masterclasses with Kurt Masur, Peter Eötvös, Zsolt Nagy, Martyn Brabbins, Carl St. Clair, L’Orchestre Philharmonique du Luxembourg and the Royal Scottish National Orchestra. He holds degrees from the Peabody Conservatory, the Royal College of Music (Stockholm), and the Yale School of Music where he was awarded the 2008 Presser Music Award and the Philip F. Nelson Award. | 7th Season at Norfolk | julianpellicano.com
Artist Biographies

ILYA POLETAEV, pianist, harpsichordist and fortepianist Ilya Poletaev took First Prize at the 2010 International Johann Sebastian Bach Competition in Leipzig. A prize winner at the 2011 George Enescu competition, he also won First Prize at the 2008 XX Concorso Sala Gallo Piano Competition in Monza, Italy, as well as the Audience, Bach and Orchestra Prizes. He is also the winner of the 2009 Astral artists auditions. A musician with an inquisitive mind, who explores repertoire from the sixteenth to the present century, Poletaev has performed extensively in Europe, Canada, Russia, Israel and the United States both as a soloist and a chamber musician. Engagements include appearances at the Leipzig Gewandhaus, Klavier-Festival Ruhr, Dresdner Musikfesttaege, Academia Filarmonica Romana, the Weill Hall in Carnegie Hall, Caramoor Festival, Chamber Music Northwest and many other prestigious venues. In 2011 he was appointed Professor of Piano at the Schulich School of Music of McGill University. He previously served on the faculty of Yale University. Born in Moscow, he moved to Israel and then to Canada, where he studied with Marietta Orlov, a student of the legendary Florica Musicescu, and harpsichordist Colin Tilney. Poletaev also holds a Masters and a DMA from Yale, which he completed under the guidance of Boris Berman. | 4th Season at Norfolk

A native of Pennsylvania, WILLIAM PURVIS, French horn, enjoys a career in the U.S. and abroad as soloist, chamber musician, conductor, and educator. A passionate advocate of new music, he has participated in numerous premieres as hornist and conductor. Mr. Purvis is a member of the New York Woodwind Quintet, Orchestra of St. Luke’s, Yale Brass Trio and Triton Horn Trio, and is an emeritus member of Orpheus. A frequent guest artist with the Chamber Music Society of Lincoln Center, he has also collaborated with the Tokyo, Juilliard and Orion string quartets. His extensive list of recordings spans from original instrument performance and standard repertoire through contemporary solo and chamber music to recordings of contemporary music as conductor. His recent recording of Peter Lieberson’s Horn Concerto (Bridge) received a Grammy® and a WQXR Gramophone Award. Mr. Purvis is currently a faculty member at the Yale School of Music and The Juilliard School. At Yale, he is coordinator of winds and brass and is the director of the Yale Collection of Musical Instruments. | 31st Season at Norfolk

Pianist ANDRÉ–MICHEL SCHUB’S recent appearances have included orchestras in Memphs, Santa Barbara, and Williamsburg, Virginia, and solo recitals in Washington and Phoenix. He has also performed joint recitals with violinist Cho–Liang Lin and trio concerts with David Shifrin and Ani Kavafian and completed a recording project of Mozart’s music to commemorate the tenth season of the Virginia Arts Festival. Winner of the 1974 Naumburg International Piano Competition, recipient of the 1977 Avery Fisher Career Grant, and grand prize winner of the 1981 Van Cliburn International Piano Competition, Mr. Schub has been the Artistic Director of the Virginia Arts Festival Chamber Music Series since 1997. He appears as guest artist at Mostly Mozart, Tanglewood, Ravinia, the Blossom Festival, Wolf’s Trap and the Casals Festival in Puerto Rico. He has performed with the Boston, Chicago, Cincinnati, Dallas, Detroit, St. Louis and Milwaukee symphonies; the Cleveland and Philadelphia orchestras; the Los Angeles, New York, and Rochester philharmonics; the Royal Concertgebouw; the Bournemouth Symphony and the New York Pops in Carnegie Hall. | 8th Season at Norfolk

Australian soprano NOLA RICHARDSON is rapidly making her mark as an "especially impressive" (The New York Times) soloist. Nola made her major symphony debut as the featured soloist with the Baltimore Symphony Orchestra performing Scarlatti’s Su le Sponde del Tiber. Other recent solo engagements include Aci and Galatea with the American Bach Soloists, Cantiques Spirituels with Les Délices, Bach’s Magnificat and BMV 51 with The Baltimore Choral Arts, B Minor Mass with Bach in Baltimore, Vivaldi’s Magnificat with Mountainside Baroque, Zelenka’s Missa Dei Patris with the Yale Schola Cantorum and Gabriel Jackson’s Passion with the Yale Camerata. She has performed as a soloist with many prominent conductors including Masaaki Suzuki, David Hill, Simon Carrington, Keith Lockhart, Nicholas McGegan, Jeffrey Thomas, Tom Hall, Margaretke Brooks, and Stefan Asbury. Richardson is an avid interpreter of new music and has taken part in numerous premieres including David Lang’s Where you go and Michael Gandolfini’s Carrol in Numberland (in which she performed alongside soprano Dawn Upshaw) at Tanglewood. She was the soloist in the premiere of Roderick William’s O Brother Man – a New England Symphony which was commissioned by the Yale Schola Cantorum and performed on tour throughout the UK and France with a live performance broadcast on BBC3 Radio worldwide. | First Season at Norfolk | nolarichardson.com
DAVID SHIFRIN, clarinet, has appeared as soloist with the Philadelphia, Pittsburgh, Houston, Dallas, Denver, Kansas City, Milwaukee, Calgary, and Edmonton symphony orchestras, l’Orchestre de la Suisse Romande, the Los Angeles Chamber Orchestra and the New York Chamber Symphony. Currently music director of Chamber Music Northwest, Mr. Shifrin was awarded an Avery Fisher Career Grant in May 1987. He is also the recipient of a Solo Recitalist Fellowship from the NEA. His recording for Delos of the Mozart Clarinet Concerto received a 1987 Record-of-the-Year award from Stereo Review, and he was nominated for a Grammy® as Best Classical Soloist with Orchestra for his 1989 recording of the Copland Clarinet Concerto on Angel/EMI. Since 1989, he has been an artist member of the Chamber Music Society of Lincoln Center and from 1992–2004 he was its Artistic Director. Mr. Shifrin also serves as Artistic Director of the Yale School of Music’s Chamber Music Society and Yale in New York series. | 15th Season at Norfolk

Clarinetist RICHARD STOLTZMAN’S virtuosity, musicianship and sheer personal magnetism have made this two–time Grammy® Award winner one of today’s most sought–after concert artists. As soloist with more than 100 orchestras, as a captivating recitalist and chamber music performer (performing the first clarinet recitals in the histories of both the Hollywood Bowl and Carnegie Hall), and as an innovative jazz artist, Stoltzman has defied categorization, dazzling critics and audiences alike while bringing the clarinet to the forefront as a solo instrument. A prolific recording artist, Stoltzman’s acclaimed releases can be heard on BMG/RCA, SONY Classical, MMC, Naxos and other labels, and include the GRAMMY® winning recordings of Brahms’ sonatas with Richard Goode; and trios of Beethoven, Brahms and Mozart with Emanuel Ax and Yo–Yo Ma; as well as Hartke’s Landscapes with Blues, The New York Times “Best of 2003.” He performed Rautavaara’s Clarinet Concerto (which was written for him) at the Norfolk Festival in 2008. 10th Season at Norfolk | richardstoltzman.com

SATOSHI TAKEISHI, drummer, percussionist, and arranger is a native of Mito, Japan. He studied music at the Berklee College of Music in Boston, MA. While there, he developed an interest in the music of South America and went to live in Colombia following the invitation of a friend. He spent four years there and forged many musical and personal relationships. One of the projects he worked on while in Colombia was Macumbia with composer/arranger Francisco Zumaque in which traditional, jazz and classical music were combined. With this group he performed with the Bogota symphony orchestra in a series of concerts honoring the music of the most popular composer in Colombia, Lucho Bermudes. In 1986 he returned to the US where he began work as an arranger. In 1987 he produced Morning Ride for jazz flutist Nestor Torres on Polygram Records. Since moving to New York in 1991 he has performed and recorded with many musicians such as Ray Barretto, Carlos "Patato" Valdes, Eliane Elias, Marc Johnson, Eddie Gomez, Randy Brecker, Dave Liebman, Anthony Braxton, Mark Murphy, Herbie Mann, Paul Winter Consort, Rabih Abu Khalil, Toshiko Akiyoshi Big Band, Erik Friedlander and Pablo Ziegler to name a few. He continues to explore multi–cultural, electronics and improvisational music with local musicians and composers in New York. | First Season at Norfolk | home.earthlink.net

DARRYL TAYLOR’S performances have been noted for their compelling artistry and authority, in a repertoire extending from Bach to Britten, and beyond. He created the role of Jimmy in the premiere of the opera Akhnaten for Long Beach Opera (a role he learned on one week’s notice); and a first place win in the Alexander International Vocal Competition, culminating in a performance at Carnegie Hall. He was also heard performing Handel’s Solomon with the City Choir of Washington; further performances in Munich for Radio Bavaria; at the Maria la Nova Cathedral in Naples; with jazz great Kenny Burrell in Los Angeles; and at the Kennedy Center for the Performing Arts in Washington DC. His New York-recital debut took place at Weill Recital Hall at Carnegie Hall. Founder of the African American Art Song Alliance, he has premiered numerous works including Daniel Bernard Roumaine’s Epilogue, 1965, Erik Santos’ Dreamer: Seven Poems by Langston Hughes, Deon Nielsen Price’s To The Children of War, Richard Thompson’s Dream Variations, and Edward Hart’s The Caged Bird Sings. His recordings are on Naxos and Albany. Love Rejoices: Songs of H. Leslie Adams was a Number One Critic’s Choice for American Record Guide. 1st Season at Norfolk | darryltaylor.com
**Artist Biographies**

**Oboist STEPHEN TAYLOR** holds the Mrs. John D. Rockefeller III solo oboe chair with the Chamber Music Society of Lincoln Center. He is also solo oboe with the New York Woodwind Quintet, the Orchestra of St. Luke’s, the St. Luke’s Chamber Ensemble (where he is co-director of chamber music) and the American Composers Orchestra among others. He also plays as co-principal oboe with the Orpheus Chamber Orchestra. He appears regularly as soloist and chamber musician at such major festivals as Spoleto, Chamber Music Northwest, and Schleswig–Holstein. Stereo Review named his recording on *Deutsche Grammophon* with Orpheus of Mozart’s *Sinfonia Concertante* for winds as the Best New Classical Recording. Included among his more than 200 other recordings is the premiere of Elliott Carter’s Oboe Quartet, for which Mr. Taylor received a GRAMMY® nomination. Mr. Taylor a faculty member of The Juilliard School. He also teaches at SUNY Stony Brook and the Manhattan School of Music. The Fromm Music Foundation at Harvard University awarded him a performer’s grant in 1981. Mr. Taylor joined the faculty of the Yale School of Music in the fall of 2005. | 10th Season at Norfolk

**CHRISTOPHER THEOFANIDIS** is one of the more widely performed American composers of his generation. He regularly writes for a variety of musical genres, from orchestral and chamber music to opera and ballet. His work, *Rainbow Body*, loosely based on a melodic fragment of Hildegard of Bingen, has been programmed by over 120 orchestras internationally. Mr. Theofanidis’ works have been performed by such groups as the New York Philharmonic, the London Symphony, the Philadelphia Orchestra, the Orpheus Chamber Orchestra and the Moscow Soloists. His Symphony #1 has been released on disc by the Atlanta Symphony. Mr. Theofanidis has written widely for the stage, from a work for the American Ballet Theatre, to multiple dramatic pieces, including *The Here and Now*, for soloists, chorus, and orchestra was nominated for a GRAMMY® award in 2007. Mr. Theofanidis is currently on the faculty of Yale University, has taught at the Peabody Conservatory and the Juilliard School, and is a fellow of the US-Japan’s Leadership Program. 8th Season at Norfolk | theofanidismusic.com

**ANDRÉ WATTS** burst upon the music world at the age of 16 when Leonard Bernstein chose him to make his debut with the New York Philharmonic in their Young People’s Concerts, broadcast nationwide on CBS-TV. Two weeks later, Bernstein asked him to substitute at the last minute for the ailing Glenn Gould with the New York Philharmonic, thus launching his career. More than 50 years later, Watts remains one of today’s most celebrated and beloved superstars. He has had a long and frequent association with television, having appeared on numerous programs produced by PBS, the BBC and the Arts and Entertainment Network. His 1976 New York recital, on the program *Live From Lincoln Center*, was the first full length recital broadcast in the history of television, and his performance at the 38th Casals Festival in Puerto Rico was nominated for an Emmy Award in the category of Outstanding Individual Achievement in Cultural Programming. Watts’ extensive discography includes recordings for CBS Masterworks, Angel/EMI, Telarc and Philips. A much-honored artist Watts received a 2011 National Medal of Arts; was inducted into the Hollywood Bowl of Fame in 2006; and was the 1988 recipient of the Avery Fisher Prize. At age 26 Mr. Watts was the youngest person ever to receive an Honorary Doctorate from Yale University and has since received numerous honors from the University of Pennsylvania, Brandeis University, The Juilliard School and his Alma Mater, the Peabody Conservatory of Johns Hopkins University. Watts was appointed to the Jack I. and Dora B. Hamlin Endowed Chair in Music at the Jacobs School of Music at Indiana University in 2004. | First Season at Norfolk

**RANSOM WILSON**, flute/conductor, studied at the North Carolina School of the Arts and The Juilliard School, before working with Jean–Pierre Rampal. As soloist he has appeared with the Israel Philharmonic, the English Chamber Orchestra, the London Symphony Orchestra, *I Solisti Veneti*, the Prague Chamber Orchestra and the Orpheus Chamber Orchestra, among others. He is an Artist Member of the Chamber Music Society of Lincoln Center. An active conductor, Mr. Wilson is Music Director of Solisti New York and has held that position with Opera Omaha, the San Francisco Chamber Symphony, and the OK Mozart Festival in Oklahoma. He founded the Mozart Festival at Sea, and received the Republic of Austria’s Award of Merit in Gold for his efforts on behalf of Mozart’s music in America. More recently he has conducted at the Metropolitan Opera and the New York City Opera. A supporter of contemporary music, he has had works composed for him by Steve Reich, Peter Schickele, Joseph Schwantner, John Harbison, Jean François, Jean–Michel Damase, George Tsontakis, Tania Léon and Deborah Drattel. | 15th Season at Norfolk | ransomwilson.com

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**STEPHEN TAYLOR** holds the Mrs. John D. Rockefeller III solo oboe chair with the Chamber Music Society of Lincoln Center. He is also solo oboe with the New York Woodwind Quintet, the Orchestra of St. Luke’s, the St. Luke’s Chamber Ensemble (where he is co-director of chamber music) and the American Composers Orchestra among others. He also plays as co-principal oboe with the Orpheus Chamber Orchestra. He appears regularly as soloist and chamber musician at such major festivals as Spoleto, Chamber Music Northwest, and Schleswig–Holstein. Stereo Review named his recording on *Deutsche Grammophon* with Orpheus of Mozart’s *Sinfonia Concertante* for winds as the Best New Classical Recording. Included among his more than 200 other recordings is the premiere of Elliott Carter’s Oboe Quartet, for which Mr. Taylor received a GRAMMY® nomination. Mr. Taylor a faculty member of The Juilliard School. He also teaches at SUNY Stony Brook and the Manhattan School of Music. The Fromm Music Foundation at Harvard University awarded him a performer’s grant in 1981. Mr. Taylor joined the faculty of the Yale School of Music in the fall of 2005. | 10th Season at Norfolk

**CHRISTOPHER THEOFANIDIS** is one of the more widely performed American composers of his generation. He regularly writes for a variety of musical genres, from orchestral and chamber music to opera and ballet. His work, *Rainbow Body*, loosely based on a melodic fragment of Hildegard of Bingen, has been programmed by over 120 orchestras internationally. Mr. Theofanidis’ works have been performed by such groups as the New York Philharmonic, the London Symphony, the Philadelphia Orchestra, the Orpheus Chamber Orchestra and the Moscow Soloists. His Symphony #1 has been released on disc by the Atlanta Symphony. Mr. Theofanidis has written widely for the stage, from a work for the American Ballet Theatre, to multiple dramatic pieces, including *The Here and Now*, for soloists, chorus, and orchestra was nominated for a GRAMMY® award in 2007. Mr. Theofanidis is currently on the faculty of Yale University, has taught at the Peabody Conservatory and the Juilliard School, and is a fellow of the US-Japan’s Leadership Program. 8th Season at Norfolk | theofanidismusic.com

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**RANSOM WILSON**, flute/conductor, studied at the North Carolina School of the Arts and The Juilliard School, before working with Jean–Pierre Rampal. As soloist he has appeared with the Israel Philharmonic, the English Chamber Orchestra, the London Symphony Orchestra, *I Solisti Veneti*, the Prague Chamber Orchestra and the Orpheus Chamber Orchestra, among others. He is an Artist Member of the Chamber Music Society of Lincoln Center. An active conductor, Mr. Wilson is Music Director of Solisti New York and has held that position with Opera Omaha, the San Francisco Chamber Symphony, and the OK Mozart Festival in Oklahoma. He founded the Mozart Festival at Sea, and received the Republic of Austria’s Award of Merit in Gold for his efforts on behalf of Mozart’s music in America. More recently he has conducted at the Metropolitan Opera and the New York City Opera. A supporter of contemporary music, he has had works composed for him by Steve Reich, Peter Schickele, Joseph Schwantner, John Harbison, Jean François, Jean–Michel Damase, George Tsontakis, Tania Léon and Deborah Drattel. | 15th Season at Norfolk | ransomwilson.com
Lieutenant Commander ADAM R. WILLIAMSON begins his tenure as the Director of the Coast Guard Band during its 88th season. Though hired as the tenor saxophonist, LCDR Williamson quickly established himself as a conductor. In addition to conducting in multiple Coast Guard Band Concerts and Coast Guard Chamber Players Recitals, LCDR Williamson has conducted Inter-Service Military Bands, the Coast Guard Band School Concerts, and the pit orchestra for Coast Guard Academy Cadet Musicals. LCDR Williamson received his Bachelor of Music degree in education and saxophone performance from the Crane School of Music of the State University of New York College at Potsdam in 2001, and began graduate studies at Indiana University and the Hartt School of the University of Hartford. LCDR Williamson joined the United States Coast Guard Band in January 2003 and moved to Colchester, CT, with his wife Lisa and their two cats in 2007. He spends much of his time gardening and following Lisa’s active career as a soprano soloist. | Third Season at Norfolk | uscg.mil/band

GRAMMY®-nominated flutist CAROL WINCENC was First Prize Winner of the Walter W. Naumburg Solo Flute Competition and had received a Lifetime Achievement Award from the National Flute Association ad the National Society of Arts and Letters. She has appeared as a soloist with such ensembles as the Chicago and London symphonies; the BBC and Buffalo philharmonics; the Saint Paul and Stuttgargh chamber orchestras. She has performed in the Mostly Mozart Festival and music festivals in Aldeburgh, Budapest, Frankfurt, Santa Fe, Spoleto and Marlboro. Ms. Wincenc has premiered numerous works written for her by many of today’s most prominent composers including Christopher Rouse, Henryk Gorecki and Joan Tower. In great demand as a chamber musician, Ms. Wincenc has collaborated with the Guarneri, Emerson, and Tokyo string quartets, and performed with Jessye Norman, Emanuel Ax and Yo-Yo Ma. She has recorded for Nonesuch, London/Decca, Deutsche Grammophon, Telarc and Naxos. Ms. Wincenc created and directed a series of International Flute Festivals in St. Paul, Minnesota, featuring such diverse artists as Jean-Pierre Rampal, Herbie Mann and the American Indian flutist, R. Carlos Nakai. She is a member of the New York Woodwind Quintet and a founding member of Les Amis with New York Philharmonic principals Nancy Allen and Cynthia Phelps. Ms. Wincenc is currently on the faculties of The Juilliard School and Stonybrook University and has a popular series of etudes Carol Wincenc 21st Century Flute Studies published by Lauren Keiser. | 15th Season at Norfolk | carolwincenc.com

Noted for his “fluency of playing,” and “expressive warmth, sensitivity, and technical ease” (Boston Musical Intelligencer, Melrose Gazette), cellist JACQUES LEE WOOD enjoys an active and varied musical career. His passion for teaching and research complements a performance career that explores a broad range of interests: from historically informed performance on baroque cello, commissioning and performing new works on modern and baroque cello, to playing bluegrass banjo, mandolin, and cello with his NYC-based group, The American Baroque Orchestra, Bachsolisten Seoul, the American Baroque Orchestra, and is a frequent guest artist with A Far Cry, Yale School of Music at Eden’s Edge, a nonprofit chamber music organization based on Boston’s North Shore, and is a principal player with the GRAMMY®-nominated Trinity Baroque Orchestra, Bachsolisten Seoul, the American Baroque Orchestra, and is a frequent guest artist with A Far Cry, Yale School of Music, Bach Collegium Japan, Firebird Ensemble, and Handel and Haydn Society. Wood holds a MM and DMA from the Yale School of Music. | Third Season at Norfolk | jacquesleewood.com

Pianist WEI-YI YANG has earned worldwide acclaim for his captivating performances and imaginative programming. Winner of the gold medal in San Antonio International Piano Competition, he has appeared on the stages of Lincoln Center, the Kennedy Center, and major venues across America, Asia, Europe and Australia. Most recently, he was praised by the New York Times in a “sensational” performance of Messiaen's Turangalila-Symphonie at Carnegie Hall. Born in Taiwan of Chinese and Japanese heritage, Yang studied first in the United Kingdom, and then in the US with renowned Russian pianists, Arkady Aronov at the Manhattan School of Music and Boris Berman at Yale. Yang’s performances have been featured on NPR, PBS, Association Relative à la Télévision Européenne, the Australian Broadcasting Company, and on recordings by Ovation, Albany Records, Renegade Classics, and the Holland-America Music Society. A dynamic chamber musician, Yang is a frequent guest artist at festivals across the US from Norfolk to Napa Valley and abroad, including Germany, Serbia, Montenegro, and Mexico. Recent master classes and performances have brought Yang to Scotland, Ireland, Hong Kong, Taiwan, China, and Korea. He has adjudicated at the Isidor Bajic Piano Memorial Competition, the San Antonio International Piano Competition, and the Concert Artists Guild auditions. In 2004, Yang received his doctorate from Yale, where he joined the faculty in 2005. | 9th Season at Norfolk
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