

SPONSORS

Printing of the programs made possible by Fuji Film

FUJIFILM

FUJIFILM Recording Media U.S.A., Inc.

Yamaha piano presented for use at the Chelsea Museum
through Yamaha Artist Services, New York



YAMAHA ARTIST SERVICES
NEW YORK

Opening night reception made possible by the generous gift of
Sung & Chris Andersen

Very Special Thanks to:

The Chelsea Art Museum

(Carolin Wagner, Katharina Niesert, Dorothea Keeser),

Steven Bookbinder, Michael Clampffer, Jack Fishman, Bob Perlstein,

Maureen Jaeckel, Judy Woo & Bernhard Burzer,

All Festival Volunteers

The Chelsea Music Festival 2010 Team:

Carri Jobe, Artwork and Graphic Design

Nadja Braun, Administrative Assistant

Barbara Kalina, Festival Photographer

Kay Bhothinard

Jessica Healy

Elizabeth Thomson

Steve Thomson



CHELSEA ART MUSEUM
HOME OF THE MIOTTE FOUNDATION

556 West 22nd Street, New York, New York 10011

CHELSEA

Chelsea Art Museum, New York

MUSIC

World-Class Chamber Music

FESTIVAL

June 25 - 27, 2010

Welcome to the CHELSEA MUSIC FESTIVAL!

Dear Friends,

We are thrilled to welcome you to the Chelsea Music Festival 2010! It's hard to believe that the idea to begin a new music festival is merely a few weeks old. In the last two months, there has been such an overwhelming response to the idea of gathering world-class artists and composers in the unique setting of the multifaceted space of the Chelsea Art Museum right in the heart of Chelsea, Manhattan. The inspirational creativity present in the Chelsea neighborhood has made our job of designing the inaugural season's programs a true joy. We're so grateful to our new partnership with the Chelsea Art Museum, which has enabled us to envision unique programs that can make us listen with our eyes and see with our ears.

From the outset we intended to champion new works by living composers from around the world. But rather than founding a solely contemporary music festival, we wanted to create programs guided by common themes that would include classic works from the Baroque to the 20th century in order to give new and experienced concertgoers alike a context of "wherefrom and whereto?" Masterpieces from the existing repertoire of Western Music still have so much to be discovered, and recovered when paired with something new to our perception.

Naturally, we decided to join the worldwide celebration of Robert Schumann's 200th birthday this month, and as you can see from the festival program and hear from the artists themselves, Schumann continues to move us profoundly with his sincerity and vulnerability. Schumann himself admired Mendelssohn, Schubert, Mozart and Bach



greatly, all of them composers featured in this year's festival, whom he paid homage to throughout his creative output. In the same spirit, two of the concerts feature new works that are musical reflections on Schumann. In addition, the opening night concert of the festival will offer a reception menu entitled "Hors d'œuvres from *Schumann's Eck*" from chef Steven Bookbinder that will surely make you appreciate not only Schumann's profound musical tastes.

Saturday evening is a "Carte Blanche" program, which will be an annual tradition, giving the Artist-in-Residence complete freedom to create a program around each year's theme. In this first edition, The Lee Trio will present two world premieres: the piano Trio "Duende," written for the ensemble by Composer-in-Residence Jane Antonia Cornish and a piece by composer and bassoonist Brad Balliett entitled "Stuck Fantasy," which is an outgrowth of Schumann's Fantasy Pieces for Clarinet and Piano, op.73. The Festival Finale Concert on Sunday revolves around "Americana," a new work by Dan Visconti for cello and piano, and will come to a triumphant conclusion with Robert Schumann's Piano Quartet op.47.

We are truly grateful to all the wonderful musicians who've all given so much of themselves in order to be able to perform with each other and in return enrich the lives of the Festival Family.

We are so excited to have all of you with us.

And now, enjoy!

Ken-David & Melinda Lee Masur
Artistic Directors

Friday, June 25, 2010

FESTIVAL OPENING CONCERT

7:30 p.m.

Andante and Variations, K. 501 W.A. Mozart (1756-1791)
Helen Huang and Melinda Lee Masur, piano

Piano Trio No. 1 * NY Premiere (2009) Nathaniel Stookey (b.1970)
I. * Tien-Un
II. * Tien-Wei
III. * Tien-Yuen

Lisa Lee, violin
Angela Lee, cello
Melinda Lee Masur, piano

Intermission

Above the Thomas Gate (2001) Nathaniel Stookey (b.1970)
Zoran Jakovcic, violin
Angela Lee, cello
Helen Huang, piano

Piano Quintet in Eb Major, Op. 44 Robert Schumann(1810-1856)
Allegro brillante
Un poco largamente, in modo d'una marcia
Scherzo: Molto vivace
Finale: Allegro ma non troppo

Lisa Lee, violin
Zoran Jakovcic, violin
Robert Meyer, viola
Angela Lee, cello
Helen Huang, piano

RECEPTION TO FOLLOW

Hors d'œuvres from Schumann's Eck

Prepared by
Chef Steven Bookbinder; Certified Chef de Cuisine®, American Culinary Federation
and
Chef Michael Clampper

OPENING CONCERT: PROGRAM NOTES

Piano Trio No. 1 was commissioned by The Lee Trio, in association with San Francisco Friends of Chamber Music. It is dedicated to the Lee sisters (Lisa, Melinda, and Angela) in honor of their maternal grandmother, Shih Kwok Shing, who has been a very important figure in their lives. Each of the three movements is named for one of the sisters, using the Chinese names given to them by their grandmother. Each prominently features the instrument of the dedicatee and, I hope, in some way reflects the spirit of her name: Lisa Tien-Un (Heavenly Grace), violin; Melinda Tien-Wei (Heavenly Wisdom), piano; and Angela Tien-Yuen (Heavenly Melody), cello.

-Nathaniel Stookey

Above the Thomas Gate (2001) is my first work for piano trio. It's a medium in which the strings are easily overwhelmed by the piano so I wanted to write something very spare and spacious, in which the piano acted chiefly as a bell, with the strings amplifying the its natural tendency to bloom a few moments after being struck. The piece is quite short and is based almost entirely on a single pair of repeating notes, fixed points

around which the music shifts and hovers, perhaps somewhat obsessively. It includes a musical dedication in the form of a brief quotation from Robert Schumann's *David'sbündlertänze*. The quotation occurs only very fleetingly at the end of the piece but is also the source of the two repeating notes, so one might say the entire piece is about a single moment, perhaps even a single thought. The title refers to a letter from Robert Schumann to his future wife, Clara Wieck, in which he writes: "Tomorrow morning at 11 o'clock on the dot I will [...] think about you very strongly, yes only you. Now please do the same, so that we can see and meet each other spiritually. The point where our Doppelgänger will encounter each other would probably be above the Thomas Gate."

The Lee Trio has a special fondness for Schumann so this was a natural meeting point for us as well. The fact that they have made the piece their own, often pairing it with Schumann and even bringing it to Leipzig, where the Thomas Gate still stands, has been a special pleasure for me.

- Nathaniel Stookey

Saturday, June 26, 2010

FAMILY EVENT:

"How to Compose with Color & Sound", 10:30 a.m.

An opportunity for kids and adults alike to learn about the process of composing music in response to visual arts in an interactive event featuring CMF Composer-in-Residence Jane Antonia Cornish and festival musicians.

"CARTE BLANCHE" to The Lee Trio

7:30 p.m.

Selections from Two-Part Inventions J.S. Bach (1685-1750)

Lisa Lee, violin, Mairi Dorman-Phaneuf, cello

Quartettsatz in C minor, D. 703 Franz Schubert (1797-1828)

Lisa Lee, violin ~ Zoran Jakovcic, violin
Robert Meyer, viola ~ Mairi Dorman-Phaneuf, cello

"Duende" * World Premiere (2010) Jane Antonia Cornish (b. 1975)

The Lee Trio

Champagne Rooftop Intermission*

Fantasiestücke Op. 73 Robert Schumann (1810-1856)

Zart und mit Ausdruck
Lebhaft, leicht
Rasch und mit Feuer

Romie de Guise-Langlois, clarinet ~ Melinda Lee Masur, piano

"Stuck Fantasy" * World Premiere (2010)..... Brad Balliett (b. 1983)

Alma Maria Liebrecht, horn ~ Alicia Lee, clarinet ~ Brad Balliett, bassoon
Zoran Jakovcic, violin ~ Angela Lee, cello

Piano Trio No. 2 in C minor, Op Felix Mendelssohn (1809-1847)

Allegro energico e con fuoco
Andante espressivo
Scherzo: Molto allegro quasi presto
Finale: Allegro appassionato

The Lee Trio

Lisa Lee, violin ~ Angela Lee, cello ~ Melinda Lee Masur, piano

*During intermission, please enjoy a glass of champagne and take in the view from the CAM Rooftop. Champagne is generously donated by Elizabeth and Steve Thomson.

“CARTE BLANCHE” to The Lee Trio: PROGRAM NOTES

English born composer Jane Antonia Cornish captures a haunting and meditative sound world in her evocative piano trio of 2010, *Duende*. A work that simultaneously explores the dialogue between extremes: from sublime tranquility to deft musical abandon, the emotional trajectory of which is encapsulated in the trio through an overall arc of structural and harmonic unity. The title, borrowed from the work’s literary inspiration—the Federico Garcia Lorca prose collection *In Search of Duende*—is suggestive of the Spanish writer’s use of the term “duende:” a metaphor for the search of artistic essence through the trinity of the poet, muse and angel-prophet. Cast in four movements *Duende* embraces a well-defined melodic profile that develops through the various movements; oscillating between moments of contemplative stasis and complex rhythmic freneticism. This black and white duality is best expressed in a quote from Lorca’s prose:

“Everything that has black sounds in it, has *Duende*”

The first movement of *Duende* opens with the subtle and haunting statement of what will become a reoccurring theme. First appearing in the piano this emotive melodic material will culminate through a journey of extremes: encompassing acute dynamic variants, along with gypsy-like double-stop passages in the strings, until the theme returns to end the movement in a poignant restatement.

References to nature prevail in the second movement; which utilizes an intricate dialogue through string

harmonics and bird-like patterns. Here the three instrumentalists embark on a truly musical conversation. The movement concludes with an inconsolable ostinato in the violin, which, as the other instruments fall away, ends abruptly.

A virtuosic and tempestuous solo for the violin opens the third movement. Later joined by the ‘cello and piano the atmosphere becomes more tame and diaphanous as the three voices interchange material. Glassy distant echoes (in the strings) pervade the middle section of the movement as previous themes appear and vanish in a smoky haze of luxurious and fleecy reflections. The movement ends dramatically with immense and grand gestures; the strings in their high registers.

The final movement of *Duende* is both a culmination of the previous movements and the embodiment of the journey of the “duende” spirit as expressed by Lorca. Here, beautifully realized in the musical realm by Cornish. In this movement previous material is hinted at, although now presented in a developed and varied form from its original. Delicate chordal accompaniment in the piano supports intricate effects in the strings as a recurring theme from the second movement is heard in its harmonized form. Like distant memories that are slightly slanted after an intense emotional journey, unable to exist as they had, *Duende* ends as it had begun: distant—in an ethereal poetic veil—now, forever altered through the lens of light and shadow.

— Brett Banducci

Sunday, June 27, 2010

FESTIVAL FINALE

2:00 p.m.

“Dances with Miotte”, Suite for Cello in C Major J.S.Bach/ J.Miotte

Prelude
Allemande
Courante
Sarabande
Bourree I and II
Gigue

Mairi Dorman-Phaneuf, Angela Lee and Joshua Roman, cello

“Americana” *NY Premiere (2010) Dan Visconti (b. 1982)

1. may god thy gold refine
 2. endless skyway
 3. borne by the red, white, and blue
 4. only a nation louder
 5. in full glory reflected
- *{hymn in memoriam}

Intermission

Piano Quartet in Eb Major, Op. 47 Robert Schumann (1810-1856)

Sostenuto assai. Allegro ma non troppo
Scherzo: Molto vivace
Andante cantabile
Finale: Vivace

Lisa Lee, violin
Robert Meyer, viola
Joshua Roman, cello
Melinda Lee Masur, piano

FESTIVAL FINALE: PROGRAM NOTES

The word "Americana" is commonly used to denote not a single characteristic of American culture, but rather a far-flung collection of diverse traditions and influences--a crazy-quilt of historical, folkloric, and material heritage located somewhere on the border of kitsch and patriotic national expression.

After living in Berlin for nearly a year, my return to the states was marked by an acute sense of being an American. This and other developments--my brother's military service in Afghanistan, and also my own relocation to Washington DC and corresponding exposure to the full regalia of military bands and Memorial Day concerts--have not only made me more conscious of being an American, but have also made me want to engage directly with the musical materials that have become a defining aspect of Americana life: the simple folk and patriotic songs of our country's musical heritage.

In one sense, patriotic songs like *Columbia, Gem of the Ocean* and *The Star-Spangled Banner* are overtly anthemic, soaring public displays of national pride and collective identity, yet they also deal with very private emotions such as sacrifice and duty. I wanted this new sonata commissioned by Town Hall Seattle for Joshua Roman and Helen Huang to reflect this sense in which the simplicity of American folksong could conjure both the monolithic and the quietly personal, and I set out to write a work in five main movements, each inspired by a line of text excerpted from a verse of a well-known work of musical Americana:

1. may god thy gold refine (*America the Beautiful*)

I set this "blessing" with a reference to colonial hymn-book harmony; the main

theme returns in various guises throughout the composition.

2. endless skyway (*This Land is Your Land*)

I wanted to reflect the spaciousness of the country evoked in Guthrie's immortal song--a sense not just of immense space, but of immense variety as well. A rock groove and lots of "electric" sounding riffs for Joshua were my idea of the mix tape I'd like to listen to while driving cross country!

3. borne by the red, white, and blue (*Columbia, Gem of the Ocean*)

The source song is a metaphor for the U.S. as a ship, literally a "ship of state" struggling to stay true to its course despite hardship. So this quieter movement took the form of a rustic sea-shanty, with cello drones and a clangorous bell-like sonority on the piano that pervades the movement.

4. only a nation louder (*Yankee Doodle Dandy*)

This movement is a march, or a procession of marches from sneaky to more bellicose to those that are pompous and purely ceremonial. The sound of a military field drum and the whistling of shrill pipes are represented as muted ricochet taps and whistling cello harmonics, respectively.

5. in full glory reflected (*The Star-Spangled Banner*)

This last movement is a medley unfolding in a stream-of-consciousness way, a wild patchwork quilt of styles and characters. The sense of being unburdened from tradition is one of the things that, among many other qualities, is one of the hallmarks of being an American.

- Dan Visconti

FESTIVAL MUSICIANS

BRAD BALLIETT, Bassoon, Composer

Bassoonist Brad Balliett graduated summa cum laude from Harvard University in 2005, where he majored in composition under Robert Levin, Elliott Gyger, and John Harbison, and studied



bassoon with Richard Ranti. Brad completed his master's degree at Rice University's Shepherd School of Music in 2007, where he was a student of Benjamin Kamins. Upon graduation from Rice, Brad played second bassoon in the Houston Symphony during its 2007-2008 season. Brad has appeared at such festivals as Tanglewood, Lucerne, Aspen, and Spoleto USA. As a composer, Brad's music has been widely heard, including performances at Harvard University, Massachusetts Institute of Technology, New England Conservatory, Rice University, Boston University, Aspen Music Festival, New York University, Northwestern University, the Salle Cortot at the École Normale de Musique in Paris, and on National Public Radio. Also active as a rapper, Brad performs as part of the experimental hip-hop dyad The Oracle Hysterical. Brad also teaches in Brooklyn at PS 315.

ROMIE de GUISE-LANGLOIS, Clarinetist

Praised as "...extraordinary..." and "...a formidable clarinetist..." by the New York Times, Romie de Guise-Langlois has appeared as soloist and chamber musician on major concert stages throughout the United States, Canada, Europe, and Asia. Ms. de Guise-Langlois performed as soloist with the Houston Symphony, the Chamber Music Society of Lincoln Center, at Music@Menlo and at Banff Center for the Arts. She was recently awarded the First Prize in the 2009 Houston Symphony Ima Hogg Competition and was the recipient of the Canadian Broadcasting Company award. She recently spent her summers at Marlboro Music and toured with Musicians from Marlboro. A native of Montreal, Ms. de Guise-Langlois received her Bachelor of Music degree from McGill University. Her Master of Music degree, supported by the Canada Council of Arts, and Artist Diploma are from the Yale School of Music. Ms. de Guise-Langlois completed her fellowship at The



Academy-A Program of Carnegie Hall, The Juilliard School, and The Weill Music Institute, and was recently appointed Adjunct Professor of clarinet and Concert Artist at Kean University.

MAIRI DORMAN-PHANEUF, Cellist

Mairi Dorman-Phaneuf was born in Scotland, and studied cello at Chetham's School of Music in Manchester and at the Guildhall School of Music in London. She also attended International Chamber Musician's Seminar at Prussia Cove, England, and the Steans Musical Institute at the Ravina Festival, Chicago. She holds MMs and DMA degrees from the University of Colorado at Boulder, and has served on the faculty of Denver's Arapaho College and as faculty and guest artist at the Ameropa International Chamber Music Festival in Prague. She has appeared as a soloist and chamber musician throughout Europe, the US and Taiwan, including performances of the cello concerti of Saint-Saëns, Elgar and Dvorak. Since

moving to New York City she has focused her career primarily on the music of Broadway, collaborating regularly with premier composers, singers and arrangers, and is currently performing in Stephen Sondheim's *A Little Night Music* at the Walter Kerr Theater. She was also recently featured performing with Sting and Chris Botti in the PBS broadcast of 'Live from Lincoln Center: Joshua Bell with Friends @ the Penthouse'. She is a member of the New York based groups The Pit Stop Players and The Voice of the City Ensemble, and lives in New York City with her husband, saxophonist, Marc Phaneuf.



HELEN HUANG, Pianist

Taiwanese-American pianist, Helen Huang, was first discovered by the New York Philharmonic and Maestro Kurt Masur upon winning the Young People's Competition resulting in engagements with the prestigious New York Philharmonic and a recording contract with the Teldec record label. Known for immaculate technique and eloquent sensitivity, Ms. Huang has enjoyed to date a multi-faceted career as a soloist and chamber music player and can claim years of



faceted career as a soloist and chamber music player and can claim years of experience with an impressive list of performances with such orchestras as the Cleveland Orchestra, the National Symphony, the New York Philharmonic, the Berlin Philharmonic and the Leipzig Gewandhaus Orchestra, among many others. In addition, Helen frequently appears in recitals and festivals in the US, Europe, and Asia. She has appeared at the Marlboro Music Festival, at Ravinia's Steans Institute For Young Artists, at the Verbier Festival and the Great Mountains Festival.

Helen's recordings of Beethoven's Piano Concerto No. 1, Mozart's Piano Concertos K. 488 and K. 467, Mendelssohn's Piano Concerto No. 1 and Shostakovich's Piano Concerto No. 2 with the New York Philharmonic under Kurt Masur's direction are available on the Teldec label and have received critical acclaim. She also recorded an album titled "For Children" of works inspired by the theme of children. Born in Japan of Chinese parents, she moved to the United States with her family in 1985 and began piano lessons two years later. Within a year, she had won her first competition and several other victories soon followed. In 1995, she became one of the youngest recipients of the prestigious Avery Fisher Career Grant. Helen Huang teaches at the Juilliard Pre-College and resides in New York City.

ZORAN JAKOVIC, Violinist

Violinist Zoran Jakovic was a member of the Maia Quartet, Quartet-in-Residence at the University of Iowa, from 2005-2010. During his tenure, the quartet performed throughout the US, Japan and China, collaborated with leading chamber musicians including Joel Krosnick, Andre-Michel Schub, Cynthia Phelps, Daniel Avshalomov and Wendy Warner, and premiered and recorded works by Pierre Jalbert, Magnus Lindberg, Dan Coleman, Vivian Fung and Ronn Yedia. As a member of the Maia Quartet, Mr. Jakovic taught and performed at the Great Wall International Music Academy in Beijing, China, Up-Beat Festival in Hokkaido, Japan, Interlochen Center for the Arts, and the Austin Chamber Music Festival.

A native of Croatia, Mr. Jakovic made his solo orchestral debut at the age of 12 and was a winner of a top prize at the National Competition in Zagreb. He has performed in recital and as soloist with various orchestras in Europe, Japan,



China and the US. For 10 years, Mr. Jakovic was first violinist of the Essex Quartet, winner of numerous competitions and awards with residencies at Juilliard, Yale, Rutgers, Meadowmount, Banff and Aspen.

Mr. Jakovic graduated from the Juilliard School as a student of Dorothy Delay and served as teaching assistant to Robert Mann of the Juilliard Quartet. An accomplished teacher and administrator, Mr. Jakovic has founded the Arcady International Music Camp and the Thurnauer Chamber Music Camp, and served on the faculty of the Mannes College Preparatory Division and the University of Iowa.

ALICIA LEE, Clarinetist

Born into a musical family, Alicia Lee grew up in Michigan where she began her musical studies on the violin and piano at age 4. She made the switch to clarinet at the age of 12. She has performed under the batons of Pierre Boulez, Susanna Malkki, James Conlon, Charles Dutoit, and David Robertson. Her orchestral appearances include the Spoleto festivals in Italy and America, the Lucerne Festival Academy, the Milwaukee Symphony, New Mexico Symphony Orchestra, and the Pacific Symphony.

Her chamber music experience includes performances at the Norfolk Chamber Music Festival, San Luis Obispo Mozart Festival, and the Yellow Barn Music Festival. She has collaborated with many notable artists including Martin Chalifour, Peter Frankl, Anthony Marwood, Roger Tapping, and members of the Mendelssohn Quartet and Peabody Trio.

As an active performer of contemporary music, Alicia was selected to perform in two Carnegie Hall workshops performing the music of John Adams, under the baton of the composer, and Messiaen with David Robertson and has worked closely with the members of the esteemed Ensemble Intercontemporain.

Alicia is the associate principal and eb clarinet player of the Santa Barbara Symphony, a position she has held since the Fall of 2006. She performs regularly in New York with a variety of groups, including the Knights Chamber Orchestra, the Talea Ensemble, The American Contemporary Music Ensemble (ACME), The Paragon Ragtime Orchestra, and the International Contemporary Ensemble (ICE). She studied at the Juilliard School as a part of the Columbia-Juilliard Exchange program and holds a B.A. in French Language and Literature from Columbia University and an M.M. in clarinet performance from the



University of Southern California. Alicia served for two seasons as a fellow in The Academy—a program of Carnegie Hall, the Juilliard School, and the Weill Music Institute (ACJW). and continues to perform as a member of its ensemble.

ANGELA LEE, Cellist

Since giving her Carnegie Hall debut in 1994, Angela Lee's "amazing finesse, control and coloration" [San Francisco Chronicle] has been celebrated with recitals in Alice Tully Hall at Lincoln Center and Victor Borge Hall in New



York, Chicago's Cultural Center, The Phillip's Collection and Kennedy Center in Washington, D.C., Copenhagen's Nationalmuseet and the Purcell Room at South Bank Centre in London. She has soloed with the Taipei Philharmonic Orchestra, the San Francisco Concert Orchestra, the New Haven Symphony, the CAMS Orchestra, the Central Philharmonic Orchestra, the Paraiba Symphony, São Paulo State Orchestra, the Chautauqua Symphony and the Hertfordshire Chamber Orchestra (UK). An important highlight of Angela Lee's career was a U.N.-sanctioned tour of six war-torn cities throughout Bosnia-Herzegovina. She has also given solo and chamber performances in Denmark, Finland, Germany, Poland, the Czech Republic, Belgium, Austria, Switzerland, Italy, Chile, Taiwan, Hong Kong, China, the Philippines, and throughout the United States, and has participated in festivals including St. Petersburg's Revelations, International Musicians Seminar at Prussia Cove, Taipei Summer Festival, Banff, Pontino Festival, Cagayan Valley International Music Festival, La Musica, Marlboro Music Festival, and Anneberg Festival. She has collaborated with such artists as Bruno Giuranna, Frans Helmerson, Nobuko Imai, Cho-Liang Lin, Alexander Lonquich, Anthony Newman, Franco Petracchi, and Andras Schiff. A theater enthusiast, Ms. Lee was the featured cellist in Harris Yulin's production of Don Juan in Hell starring Ed Asner and Cherry Jones. She is also dedicated to working with and performing the music of leading composers, among them Lukas Foss, Aaron Jay Kernis, Tania León, Yehudi Wyner and Per Nørgård. Angela Lee is also a founding member of The Lee Trio, which performs throughout the United State, Europe and Asia.

Angela Lee graduated from The Juilliard School and Yale School of Music as a student of Aldo Parisot. She has been the recipient of the Ruth T. Brooks Achievement Award for Continued Excellence in the Arts, a grant from the Foundation for American Musicians in Europe, a Fulbright scholarship to study in London with the late William Pleeth, the Jury Prize in the Naumburg International Cello Competition, and a cello performance fellowship from The American-Scandinavian Foundation. Her cello is a 1762 Nicolo Gagliano from Naples.

LISA LEE, Violinist

"Brilliant young violinist" [The Boston Phoenix] Lisa Lee made her solo debut with the San Francisco Symphony at age 16 and has since appeared with the Pacific Symphony, the Macau Youth Symphony, the Shanghai Symphony, the California Youth Symphony, and the Fremont Symphony orchestras. She has been sought after as soloist and chamber musician throughout China, Germany, Poland, Hungary, Croatia, Italy, and the United States, and been invited to such distinguished festivals as Ravinia, Evian, International Musicians Seminar at Prussia Cove, Caramoor Rising Stars, and Marlboro. Ms. Lee has received numerous honors and awards including 1st prize in the International Sheffield Violin Competition and Seventeen Magazine/General Motors National Concerto Competition, 2nd prize in the International Tadeusz Wronski Solo Violin Competition in Poland, and 3rd prize in the Irving M. Klein International String Competition. As a former member of Norwegian Chamber Orchestra and Camerata Nordica, Lisa Lee has toured throughout



Europe, Scandinavia, Croatia, and England. With the Lark Quartet, she recorded Jennifer Higdon's album Summer Shimmers for Koch International. She regularly performs throughout Europe, Asia and North

America with The Lee Trio and Mahler Chamber Orchestra.

Born in San Francisco, Lisa Lee began violin lessons at age five. She studied with Zaven Melikian in the Preparatory Division of the San Francisco Conservatory of Music, and Arnold Steinhardt at the Curtis Institute of Music, her alma mater. Her other mentors have included David Takeno at the Guildhall School of Music in London under the auspices of the Fulbright Commission, Donald Weilerstein, and Denes Zsigmondy. She plays on a Hungarian violin from 1878 by Samuel Nemessanyi.

ALMA MARIA LIEBRECHT, Horn

Currently a fellow of The Academy-a program of Carnegie Hall, The Juilliard School and the Weill Music Institute, hornist Alma Maria Liebrecht is a graduate of the Curtis Institute of Music and the Yale School of Music where she studied with Jerome Ashby and William Purvis. Alma has performed with the Orpheus Chamber Orchestra, the Chamber Music Society of Lincoln Center, the Jupiter Chamber Players, Ensemble ACJW, and at the Music from Angel Fire and Norfolk Chamber Music Festivals. As an orchestral musician, she has performed with the New York City Opera, the Richmond and Delaware Symphonies, the Chamber Orchestra of Philadelphia, and the Symphony in C (formerly the Haddonfield Symphony) where she was principal horn from 2005-2007. A native of Silver Spring, Maryland currently living in New York City, Alma runs for the Central Park Track Club and enjoys double musical life as a violinist.



MELINDA LEE MASUR, Pianist

Lauded for her "impeccable technique and artistic interpretation" [The Columbian], American pianist Melinda Lee Masur has performed at the Ravinia Festival, the International Piano Series in Charleston, South Carolina, the New Millennium International Piano Festival, the Festival Les Muséiques Basel and in cities throughout the United States, Europe, Hong Kong and China, and gave her Carnegie Hall debut in 1999. Since her orchestral debut at age 13 performing the Mendelssohn Piano Concerto No. 1, she has appeared as soloist with the Vancouver Symphony Orchestra, the Midland Symphony, the Fremont Symphony Orchestra, the Contra Costa Chamber Orchestra and the Harvard-Radcliffe Bach Society Orchestra and has performed on nationally broadcast radio, including Chicago's Dame Myra Hess and San Francisco's Making Waves Series, as well as on Hong Kong's classical radio and television station, RTHK4. Melinda is also founding member of The Lee Trio, which regularly performs on both sides of the Atlantic and Asia. Since the occasion of its Wigmore Hall debut in 2002, critics have raved about the Trio's "gripping immediacy and freshness" [The Strad] and how "the three sisters played with a maturity and musical insight rarely



found in artists twice their age" [Musical Opinion]. Melinda Lee Masur began her musical training at the San Francisco Conservatory of Music Preparatory Division as a piano student of Erna Gulabyan. In 2000, she graduated with honors from Harvard University, where she continued her piano and chamber music studies with American composer Leon Kirchner and pianist Robert Levin, as well as with Kurt Stallmann for composition. In New York City, she studied with pianists Sergei Edelmann, Anna Kim and Jeffrey Swann. Melinda treasures the three years she studied Lied interpretation with baritone Thomas Quasthoff and pianist Wolfram Rieger in Berlin and is currently completing her solo Konzertexamen Diplom with pianist Einar Steen-Nøkleberg at the Hochschule für Musik und Theater Hannover in Germany.

ROBERT MEYER, Violinist

Hailed as an "outstanding young musician" by the Boston Globe, Robert Meyer has performed in chamber music and recital throughout the United States and abroad. While violist of the acclaimed Arianna Quartet, he collaborated with members of the Tokyo, Juilliard, and Vermeer Quartets, and was featured on the cover of Chamber Music Magazine. He has been a guest artist with many chamber music series and festivals, including Strings in the Mountains, Camerata San Antonio, and Music Mountain, and is a member of the Jupiter Symphony Chamber Players in New York. A proponent of new music, he was a founding member of the New Fromm Players, a contemporary music ensemble in residence at the Tanglewood Music Center. Robert currently lives in New York City, and is on the faculty of the University of Connecticut.



JOSHUA ROMAN, Cellist

Dubbed a "Classical Rock Star" by the press, cellist Joshua Roman has earned a national reputation for performing a wide range of repertoire with an absolute commitment to communicating the essence of the music at its most organic level. Before embarking on a solo career, he was for two seasons principal cellist of the Seattle Symphony, a position he won in 2006 at the age of 22. Roman's 2009-10 season engagements include debuts as concerto soloist with many of the leading orchestras in the U.S. including the San Francisco Symphony. In recent seasons he has performed with the Seattle Symphony, where he gave the world premiere of David Stock's Cello Concerto, among others. In 2008, Roman

performed Britten's third Cello Suite during New York's Mostly Mozart Festival in a pre-concert recital at Avery Fisher Hall. In April 2009, he was the only guest artist invited to play an unaccompanied solo during the YouTube Symphony Orchestra's debut concert at Carnegie Hall.



In addition to his solo work, Roman is an avid chamber music performer. He has enjoyed collaborations with veterans like Earl Carlyss and Christian Zacharias, as well as the Seattle Chamber Music Society and the International Festival of Chamber Music in Lima, Peru. He often joins forces with other dynamic young soloists and performers from New York's contemporary music scene, including artists from Alarm Will Sound, So Percussion, and the Chamber Music Society of Lincoln Center's CMS Two. In spring 2007, he was named Artistic Director of TownMusic, an experimental chamber music series at Town Hall in Seattle, where he creates programs that feature new works and reflect the eclectic range of his musical influences and inspirations.

One of Roman's current undertakings is an online video series called "The Popper Project": wherever the cellist and his laptop find themselves, he performs an étude from David Popper's "High School of Cello Playing" and uploads it, unedited, to his YouTube channel. Roman's outreach endeavors have taken him to Uganda with his violin-playing siblings, where they played chamber music in schools, HIV/AIDS centers, and displacement camps, communicating a message of hope through music. Joshua Roman was named "Musical America's New Artist of the Month" in August 2009. He is grateful for the loan of an 1899 cello by Giulio Degani of Venice.

THE LEE TRIO: Angela Lee, Cello / Lisa Lee, Violin / Melinda Lee Masur, Piano

Since their critically acclaimed Wigmore Hall London debut in 2002, The Lee Trio's "gripping immediacy and freshness" and "rich palette of tone colours" [The Strad] continue to inspire and move audiences and critics around the world, establishing the dynamic ensemble made of up of sisters and native San Franciscans—Angela, cello; Lisa, violin; and Melinda, piano—as one of the premier chamber ensembles on the international stage. Winners of numerous competitions and graduates from Juilliard, Yale, Curtis and Harvard, each member of the Trio is a brilliant soloist in her own right. The Trio won 2nd Prize at the 2004 Gaetano Zinetti Competition in Italy and the Recording Prize at the 2004 Kuhmo International Chamber Music Competition in Finland and was awarded the 2007 Gotthard-Schierse-Stiftung grant in Berlin

for rising international artists. In recent seasons, The Lee Trio has given recitals at the Mendelssohn Festival and Bachfest in Leipzig, Germany and at Herbst Theatre in San Francisco, performed in Italy under the auspices of Luoghi Di Confine, and completed their first China tour, giving recitals and master classes in Hong Kong, Macao, Shenzhen, Hangzhou and Shanghai and performing the Beethoven Triple Concerto with the Macao Youth Symphony, Shenzhen Symphony and the Shanghai Philharmonic orchestras. Other appearances have included recitals at The Scandinavia House in New York City, Gorham's Bluff Institute in Alabama, the Philharmonie in Berlin, Schumann-Haus in Leipzig, Kloisters in Plankstetten and the Franckeschen Stiftungen Konzertsaal in Halle, Germany, and Villa Boveri in Baden, Switzerland. The Trio's return to China has included recitals at the Zhongshan Culture and Art Center, Hong Kong's City Hall Theatre and Lee Hysan Concert Hall, recordings for Hong Kong's classical radio station, RTHK4. In connection with their Canadian debut at Toronto's Markham Theatre, the Trio



w as featured on Rogers Television's daytime York Region and Asian Inspiration. In the past year, some notable performances have taken place on the stages of the Old Radio House in Copenhagen and Noedebo Kro in Denmark, Le Petit Trianon Theatre in San Jose as part of Steinway Society the Bay Area's first featured chamber group, Carnegie's Weill Recital Hall in New York City, and Art Center Berlin. The Lee Trio is passionate about educating the next generation of musicians and regularly gives masterclasses at schools and universities around the world. Together they have served as Associate Chamber Music Faculty at the Zephyr International Chamber Music Festival in Courmayeur, Italy, and in 2006, each member received the California State Assembly Recognition for Exemplary Service to the Community. Performing the music of living composers is another passion; currently, the American composer Lawrence Rosenthal is completing a new work for the Trio. As a recipient of San Francisco Friends of Chamber Music 2008 Musical Grant Program, The Lee Trio is also proud to be premiering a multi-movement work by American composer Nathaniel Stookey in the United States and abroad this current season. For more information, visit www.theleetrio.com.

COMPOSERS

JANE ANTONIA CORNISH, *Composer*

Among the honors given to Jane Antonia Cornish as a composer are a Special Distinction for her symphony from the American Association of Composers, Authors and Publishers (ASCAP) Rudolph Nissim Prize, one of the most coveted American awards in classical composition, a British Academy Award (BAFTA) for her film score to Henson's 5 Children & It, two 2008 International Film



Music Critics Association Award nominations, a Danish Academy Award nomination and a Movie Music UK Award. Jane has scored a number of feature films, including Solstice, a thriller directed by the Blair Witch Project's Dan Myrick, and most recently Highland Park, a feature starring Danny Glover and Parker Posey, which will be released in theaters later this year. Jane's epic 90 minute score to the fantasy film Island of Lost Souls was named Cinematic Radio's 2nd favorite film score of 2007 and Film Tracks Top 5 Scores 2007. Jane has also worked extensively in Hollywood as an orchestrator. Her credits include Horton Hears A Who, Kung Fu Panda and Hancock.

Growing up in England, Jane was a finalist in the BBC Young Composer of the Year competition at age 17. While studying Composition at the Royal Northern College of Music she received the prestigious Edward Hecht Composition Prize and the RNCM Composition Prize, was also made a Major Scholar of the RNCM, and was recipient of the Associated Board Most Outstanding Scholar of the Year award. After graduating from the RNCM, Jane completed her postgraduate degree at the Royal College of Music, London. Jane now resides in Los Angeles.

NATHANIEL STOOKEY, *Composer*

At 17, Nathaniel Stookey was the youngest composer ever commissioned for the San Francisco Symphony's New and Unusual Music Series. He has since collaborated with a remarkable range of artists, from The Mars Volta to the Philadelphia Orchestra. At 23, he was awarded the first Hallé Orchestra Composition Fellowship, serving as resident composer under



Kent Nagano from 1993-1996. In 2000, having returned to the United States, Stookey received a three-year New Residencies award from Meet The Composer to serve as composer-in-residence with the North Carolina Symphony. That partnership yielded five new works, including Big Bang for the opening of Meymandi Hall, Wide as Skies for the centennial of the first manned flight (a co-commission with the Dayton Philharmonic), and Out of the Everywhere for the final subscription concerts of retiring music director Gerhardt Zimmermann. In 2006, the San Francisco Symphony premiered their commissioned work, The Composer is Dead, with libretto by Lemony Snicket, which was immediately taken up by the Toronto Symphony's New Creations Festival and has since been programmed by orchestras across North America including the Philadelphia Orchestra, the Chicago Civic Orchestra, the Los Angeles Philharmonic, and the Dallas Symphony.

DAN VISCONTI, *Composer*

Dan Visconti's musical compositions have been commissioned and premiered by ensembles including the Kronos Quartet, the Minnesota Orchestra, the Albany Symphony, and the Berlin Philharmonic Scharoun Ensemble, at venues such as Carnegie Hall, Alice Tully Hall, the Kennedy Center, and LA's Disney Hall. His compositions have been honored with the Berlin Prize, the Bearns Prize from Columbia



University, and the Cleveland Arts Prize; awards from BMI and ASCAP, the American Academy of Arts and Letters, the Society of Composers, and the National Association of Composers USA; and grants from the American Music Center, the Barlow Endowment, Meet the Composer, the National Endowment for the Arts, the Bascom Little Fund, the Annenberg Foundation, and Chamber Music America. He has also been the recipient of artist fellowships from the MacDowell Colony, Copland House, the Lucas Artists Program at Villa Montalvo, and the Virginia Commission for the Arts.

Visconti studied composition at the Cleveland Institute of Music and the Yale School of Music, primarily with Margaret Brouwer, Aaron Jay Kernis, Ezra Laderman, and Zhou Long. He is a member of BMI and currently resides in Washington, DC.

NOTES & COMMENTS