



**CHELSEA
MUSIC
FESTIVAL**

JUNE 14-18, 2011

chelseamusicfestival.org

PROGRAM

LETTER FROM THE ARTISTIC DIRECTORS

Dear Friends,

Welcome to the Chelsea Music Festival 2011. This year's exciting programs are filled with personalities bursting with creativity that will present a wide range of events including Classical, Jazz, Organ, Choral, Vocal, Family and Outreach, Late Night, Festival Talks and a Bach@Noon series with this year's Artist-in-Residence Alban Gerhardt performing the Bach cello suites in impromptu locations throughout the Chelsea neighborhood. We're once again thrilled to present world premieres by living composers as well as CMF commissioned works that seamlessly integrate into the landscape of this year's focus on Franz Liszt, who will be audible, edible, and visible throughout Festival week. Some evenings will be highlighted by themed receptions that have been carefully designed by master chefs to enhance your Liszt experience. Grammy Award winning Jazz bassist, John Patitucci, will inaugurate the jazz program at CMF with commissions that will incorporate collaborating with Festival musicians. Visual-Artist-in-Residence, Carri Jobe, will showcase artwork and bring color to the Festival experience through appearances at several events including our annual Family Event.

We are also excited to be partnering with many new locations in addition to the Chelsea Art Museum for this year's Festival. The Leo Baeck Institute New York, with its research, exhibition, and lecture center, a library and archives that offer the most comprehensive

documentation for the study of German Jewish history, will be the center for our Mahler evening. St. Paul's Lutheran Church is home to a magnificently restored romantic Organ that will be in the center of our Choral and Organ program. The General Theological Seminary lies at the historical heart of the Chelsea neighborhood and is the hub of the Festival this year. There, Festival goers can catch events, find out the latest on concerts, ticketing and impromptu daytime events as well as relax on the peaceful grounds of the campus. You can find all of these main sites on our beautiful Festival Map on the back of the program.



photo: barbara kalina

This year's Festival could not have been made possible without the ready commitment and curious enthusiasm of those whose contributions and belief in the project helped realize the vision of the Chelsea Music Festival. We all love festivals because they celebrate the human instinct for creative expression: they help us discover and share truths that we have never encountered; they reunite us afresh with beloved works; they bring us the delight of new discovery. We love festivals because we know we'll find satisfaction there somewhere. We invite you to share this passion for music, art, and good food at this year's Chelsea Music Festival and look forward to welcoming you to this year's celebration of the senses.

Ken-David Masur & Melinda Lee Masur,
Artistic Directors

CHELSEA MUSIC FESTIVAL 2011 PROGRAM

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*A Note about the Chelsea Music Festival from violinist and
CMF 2011 Partner, Anne-Sophie Mutter:*

I am proud to be associated with the Chelsea Music Festival 2011 and its ideals.

To be part of this creative young Festival offers emerging artists a unique opportunity to play exciting concerts at the most spectacular venues in a wonderful combination of music and art.

The young artists taking part in this Festival will acquire not only a sense of personal esteem and standing, but are also provided with an invaluable starting point for collaboration with established artists and great potential development. I am very pleased that an artist and scholarship recipient of my Circle of Friends Foundation is involved and supported for the first time.

Best wishes for a wonderful Festival Week.

A handwritten signature in black ink, reading "Anne-Sophie Mutter". The signature is fluid and cursive, with a long, sweeping underline that extends across the width of the text.

Anne-Sophie Mutter





*The Chelsea Music Festival
would like to thank*

*Angela E. Thompson
&*

The Thompson Family Foundation, Inc.

*whose unwavering
support of the CMF vision
and generous
founding sponsorship
have ensured the
continued growth
and success
of the Festival*



LISZT I: THE PROTAGONIST

PROGRAM NOTES

According to Franz Liszt, the first and only meeting between him and Beethoven occurred in 1823. After some convincing by Czerny, Beethoven met the young piano prodigy at his place in the Schwarspanier house. By Liszt's account:

"... Beethoven asked me whether I could play a Bach fugue. I chose the C-minor Fugue from the Well-Tempered Clavichord. 'And could you also transpose the Fugue at once into another key?' Beethoven asked me. Fortunately, I was able to do so. After my closing chord I glanced up. The great Master's darkly glowing gaze lay piercingly upon me. Yet suddenly a gentle smile passed over his gloomy features, and Beethoven came quite close to me, stooped down, put his hand on my head, and stroked my hair several times. 'A devil of a fellow,' he whispered, 'a regular young Turk!' Suddenly I felt quite brave. 'May I play something of yours now?' I boldly asked. Beethoven smiled and nodded. I played the first movement of the C-major Concert [op. 15]. When I had concluded Beethoven caught hold of me with both hands, kissed me on the forehead and said gently: 'Go! You are one of the fortunate ones! For you will give joy and happiness to many other people! There is nothing better or finer!'"

As many Beethoven and Liszt scholars observe, the chances of Beethoven ever meeting Liszt or hearing him perform were highly unlikely and probably never happened. Yet both composers were such monumental figures of the 19th century that audiences and critics felt compelled to offer anecdotes and false reminiscences that placed the two together. Liszt's own anecdote provides us with a key insight into where Liszt saw himself in the pantheon of great German composers and his relationship to Beethoven. That is, Liszt was the inheritor of Beethoven's legacy of breaking down barriers and forging a new path in music.

This connection between Beethoven and Liszt can be heard in the spirit of their music. In the case of Liszt's *Romance oubliée*, a music publisher in 1880 asked if he could republish Liszt's 1848 *Romance*, which is itself a transcription of his 1843 song, *O pourquoi donc*. Liszt refused the request and instead refashioned his older work, layering the piece with a mystic aura that colors the piece in a nostalgic view of days long gone. For both composers, it was never enough to rehash what had come before, but to create a unique work at every turn.

Liszt was very aware of the historical position he placed himself, and, as his and his contemporaries' music progressed into new directions, he evoked the composers of the Baroque and Classical Eras to defend his radical departures from

the norm. Often at Liszt's concerts, he arranged his repertoire in such a fashion as to demonstrate the historical progression of music from Bach to Beethoven to his own. Typically, Liszt would also perform a fugue on the famous B-A-C-H motive at his concerts. Like the progressive nature of Liszt's own music, Bach has long been remembered as an innovator and craftsman of works that are genre defining and genre transforming. In a similar approach, this year's Composers-in-Residence Brad and Doug Balliett have created a CMF 2011 commissioned piece that uniquely grows in and out and around Liszt with reference to another primary influence mentioned in Liszt's anecdote, J.S.Bach. The composers have provided us with helpful insights into his work:

Cordyceps is a genus of sac fungi, comprising about four hundred species, each of which forms a parasitic relationship with one species of insect. When a cordycep fungus attacks an insect, the insect becomes covered in a garden-like carpet of beautiful fungus. Though the insect retains its recognizable shape (for instance, a cordycep-covered grasshopper is still clearly a grasshopper), the body becomes the basis for a new, lovely field of fungal-flowers growing out of the host animal. In *Cordyceps* Liszt, a similar process unfolds. The 'host' is Liszt's brief, but beautiful, *Forgotten Romance*. Widely-spaced wind instruments 'grow' from the body of this piece, unraveling and explaining the harmonies in florid, flower-like gestures. An electric bassoon sings solo, originally assigned to the viola, recognizable but clearly affected by the life growing all around it. As the woodwind-cordyceps drama unfolds over the body of the *Forgotten Romance*, environmental string players are introduced one by one in reverse, "Farewell Symphony" fashion. This "Welfare Symphony" carries the afflicted song through the final stages of insanity and into the insect afterlife.

Though Franz Schubert was left out of Liszt's mini-recital for Beethoven, Liszt expressed tremendous admiration and respect for the composer and composed transcriptions, variations, or other arrangements of Schubert's music. Through Liszt and his contemporaries' hard work, Schubert finally came out from under the shadow of Beethoven in the mid 19th century, and was appreciated for who he was as a unique, uncompromising composer. Schubert's Piano Trio in B flat was not published until 1836, eight years after the composer's death (moreover, during his own lifetime, his other Piano Trio in E flat was rejected by the publisher for being too long and heavy). When his Piano Trio in B flat was finally made available to the public, Robert Schumann exclaimed "One glance at it and the troubles of our human existence disappear and the whole world is fresh and bright again."

- Eric Schneeman

Tuesday, June 14, 2011, 7:30 p.m.

FESTIVAL OPENING NIGHT
Liszt I: The Protagonist
Chelsea Art Museum

Sonata for Piano Four-Hands in D Major, Op. 6..... L. van Beethoven (1770-1827)

I. Allegro molto
II. Rondo. Moderato

Helen Huang and Melinda Lee Masur, piano

Romance oubliée, S. 527.....F. Liszt (1811-1886)

Rebecca Young, viola – Helen Huang, piano

Cordyceps Liszt (2011) * †.....Brad Balliett & Doug Balliett (b. 1982)

Daniel James and Christopher Matthews, flute
Nicholas Gallas, clarinet – Arthur Sato, oboe – Nathan Pawelek, horn
Benjamin Baer, Brad Balliett, Adrian Morejon, David Richmond, bassoon
Rogerio Boccato, percussion
Ye-Eun Choi, Austin Hartman, Mariella Haubs, violin
Rebecca Young, Robert Meyer, Zoran Jakovcic, viola
Angela Lee, Wendy Warner, Thomas Kaufmann, cello
Doug Balliett, bass

Brandenburg Concerto No. 3 in G Major, BWV 1048.....J. S. Bach (1685-1750)

I. Allegro
II. Adagio
III. Allegro

Ye-Eun Choi, Austin Hartman, Mariella Haubs, violin
Rebecca Young, Robert Meyer, Zoran Jakovcic, viola
Angela Lee, Wendy Warner, Thomas Kaufmann, cello
Doug Balliett, bass – Pavlin Nechev, continuo

Intermission

Piano Trio in B-flat Major, D. 898 (Op. 99).....F. Schubert (1797-1828)

I. Allegro moderato
II. Andante, un poco mosso
III. Scherzo: Allegro
IV. Rondo: Allegro vivace

Augustin Hadelich, violin – Alban Gerhardt, cello – Melinda Lee Masur, piano

* World Premiere (2011)

† Commissioned Work for the Chelsea Music Festival 2011

Hors d'oeuvres de pèlerinage

Reception prepared by chef Danielle Rehfeld

This evening's beverages are provided by the following sponsors:
Edith Morrill, Santa Rita, Elizabeth and Steve Thomson

MAHLER & RADICAL DEPARTURES

PROGRAM NOTES

Gustav Mahler inherited the symphonic tradition of Mozart, Beethoven, and Brahms in the progressive climate of fin-de-siècle Vienna. This was a time when the Secessionist movement in art, under the guidance of the painter Gustav Klimt, broke from the rigidity of the academic schools of art. It was in the climate of great change that Mahler composed some of the most profound, awe-inspiring works for the symphonic orchestra. Yet, Mahler suffered under the weight of this period of anxiety, and fastidiously revised works or left many compositions unfinished, as is the case of Mahler's Piano Quartet. Leaving only the first movement complete, Mahler would never return to composing for chamber ensembles, focusing instead on the symphony.

It would be Mahler's progressive melodic and harmonic language and experimental use of the orchestra that would influence the composer Arnold Schoenberg. While we may know Schoenberg for his departure from the traditional tonal system and development of twelve-tone serialism, we often forget some of his masterfully crafted works in the traditionalist manner. Yet Schoenberg was always the experimenter, and, as is often the case in his chamber works, he stretched forms, melodies, and harmonies to the extremes. He composed his Scherzo in F while studying with Alexander Zemlinsky and intended it to be used as the second movement to his first string quartet. Commenting on the movement's complexity, Zemlinsky instructed his pupil to replace the movement with something a little lighter. According to Schoenberg, when he showed the score to Gustav Mahler, the composer exclaimed: "I have conducted the most difficult scores of Wagner; I have written complicated music myself in scores of up to thirty staves and more; yet here is a score of not more than four staves, and I am unable to read them."

Another student of Zemlinsky and praised by Gustav Mahler was Erich Korngold. Having gone to Hollywood in 1934 to work with the director Max Reinhardt on *A Midsummer Night's Dream*, he was forced to stay in the USA due to the Nazi take over of Germany and Austria. During his tenure in Hollywood,

he produced classic movie scores for such films as *Captain Blood*, *The Prince and the Pauper*, and *The Adventures of Robin Hood*. Like Mahler's transformation of the symphony, Korngold transformed the film score into a unified symphonic work, in which he provided characters with their own leitmotifs and created richly orchestrated and harmonically complex scores that can stand on their own, divorced from the film. Before Korngold would move to Hollywood and reinvent the movie score, German and Austrian critics hailed him as the operatic successor to Richard Wagner and Richard Strauss. It was during this time period that Korngold produced his Piano Quintet. Throughout the three-movement work, Korngold ties lush, romantically inspired lyricism to simple intimate moments to create a work of beautiful complexity.

Mauricio Kagel grew up in Argentina to Jewish parents. While some might claim that Kagel's connection to Mahler comes through their shared Jewish background, it is really through Kagel's desire to invert social and musical conventions that tie these two composers together. Through his use of unconventional notation, subversion of serialist techniques, and radical orchestrations, Kagel creates works that force the listener to question our very understanding of what is music, and what it means to be human. His questioning of humanity is what drove him to compose his second piano trio. When he was about to begin the second movement, he heard about the attacks on September 11, 2001, and stopped writing. Though, he did not know it at the time, his searching and, at times, difficult music in the second trio somehow captures the horror that was to come. Here again we find another connection between the music and philosophy of Kagel and Mahler. Mahler stood at the precipice of one of the darkest moments in world history: World War I and the collapse of the Austrian-Hungarian Empire. Though Mahler left the world before this great fall, his music will forever capture the inherent anxiety and monumentality of a society confronting great upheaval and transformation.

- Eric Schneeman

Wednesday, June 15, 2011, 7:30 p.m.

MAHLER & RADICAL DEPARTURES

Leo Baeck Institute

Piano Quartet in A minor (1876).....G. Mahler (1860-1911)

Austin Hartman, violin
Rebecca Young, viola
Angela Lee, cello
Melinda Lee Masur, piano

Scherzo for String Quartet in F (1897)..... A. Schoenberg (1874-1951)

Mariella Haubs, violin
Zoran Jakovic, violin
Robert Meyer, viola
Angela Lee, cello

Piano Trio No. 2 in G minor, Op. 29 (2001)..... M. Kagel (1931-2008)

Trio Imàge
Gergana Gergova, violin – Thomas Kaufmann, cello – Pavlin Nechev, piano

Intermission

Piano Quintet in E Major, Op. 15 (1920).....E. Korngold (1897-1957)

I. Mäßiges Zeitmaß, mit schwungvoll blühendem Ausdruck
II. Adagio: Mit größter Ruhe, stets äußerst gebunden und ausdrucksvoll
III. Finale: Gemessen, beinahe pathetisch

Ye-Eun Choi, violin
Austin Hartman, violin
Robert Meyer, viola
Wendy Warner, cello
Helen Huang, piano

This evening's reception made possible by the Leo Baeck Institute

LISZT II: THE ORGANIST

PROGRAM NOTES

BEYOND GOOD AND EVIL: EPIGRAMS AND INTERLUDES FOR CHORUS, FOUR BASSOONS AND SPEAKER

In *The Gay Science*, Nietzsche writes: 'I approach deep problems like cold baths: quickly into them and quickly out again. That one does not get to the depths that way, not deep enough down, is the superstition of those afraid of the water...the freezing cold makes one swift.' No part of Nietzsche's writings encapsulates this attitude towards form better than his set of whimsical and sarcastic epigrams found in *Beyond Good and Evil*. At their best, they offer big ideas with very few words, giving a reader something easy to remember but which has avenues and byways of thoughts built into it, a hearty meal within a few bites. The tone ranges from elegant wordplay to biting sarcasms, and often assumes the character of a philosophical opponent.

I approached the enjoyable task of setting these ironic sayings for a somewhat ironic ensemble – chorus and four bassoons – by first setting about thirty or forty epigrams in a 'cold bath' kind of way: each received about eight bars, or thirty seconds, worth of music. As I reviewed the long list of tiny pieces, some of them yearned to be expanded, others to break their own bounds and grow, mutate, and be linked to others with whom they felt an affinity. Others stood alone, but leisurely unfolded themselves to consider their content in isolation. Still others wanted nothing more than to stay as they were, little Nietzschean encounters, miniature Nietzsche commercials. Many wanted to take up permanent residence in the trash can.

Throughout all the chunks of music that make up these settings, the bassoons serve as something like the chorus of a Greek tragedy – they exist to offer commentary, supportive or undermining, of the main character's ideas (put forth by the *actual* chorus). Some aphorisms are slightly ambiguous; in these cases a speaker representing Nietzsche in the early stages of dementia offers a brief gloss on the text (drawn from other Nietzsche works like *Ecce Homo* and *The Case of Wagner*) to give some context. This slightly deranged Nietzsche especially enjoys relating his epigrams to his ambivalent attitude towards Wagner – and his childish elevation of *Bizet's Carmen* (almost certainly uttered to rankle Wagner) again shows himself as a human, flawed character, and suggests that he could stand to take some of his own epigrammatic advice.

-Brad Balliett

TEXTS for 'Beyond Good and Evil: Epigrams and Interludes for chorus and four bassoons'

One Loves One's Desires

In the end, one loves one's desires and not what is desired.

The chastest words I ever heard: *Dans le véritable amour, c'est l'âme qui enveloppe le corps.* (In the truest love, it is the soul which envelops the body.)

Love of One is a Barbarism

Love of one is a barbarism, in that it is exercised at the expense of all others. The love of God, too.

There is an innocence in admiration found in people who have never made the realization that they someday may be admired too.

Four Miniature Epigrams (Little Nietzsche Encounters)

I. The sense of the tragic gains and wanes with sensuality.

II. Many a peacock hides his peacock tail from all eyes and calls that his pride.

III. It was subtle of God to learn Greek when he wished to be an author – and not to learn it better.

IV. In a man devoted to knowledge, pity seems almost ridiculous – like delicate hands on a Cyclops.

A People is a Detour of Nature

A people is a detour of nature to get six or seven great men --- yes, and then get around them.

Shame is Inventive

Shame, that great reviser! Shame that shackles the free! He tampers with the staunchest memories.

'I have done that,' says my memory. 'I cannot have done that,' says my pride. Eventually, memory yields.

Who do you call bad? The one that always wants to put to shame.

What is considered most humane? To spare somebody shame.

What is the seal of attained freedom? No longer being ashamed in front of oneself.

One is best punished for one's virtues.

Forgive us our virtues!

(Texts drawn from *Beyond Good and Evil*, *The Gay Science*, *Ecce Homo* and *The Case of Wagner* by Friedrich Nietzsche, translated by Walter Kaufmann, freely adapted and arranged by Bradley Balliett)

Thursday, June 16, 2011, 7:30 p.m.

LISZT II: THE ORGANIST

St. Paul's Church

Consolations, S.172 (organ work)..... F. Liszt (1811-1886)

Stephen Tharp, organ

Poetic Harmony Motion, Part 1* †..... Brad Balliett (b. 1982)

Adrian Morejon and Brad Balliett, bassoon
Stephen Tharp, organ

Fantasy and Fugue on the Theme B-A-C-H, S.260i/ii..... F. Liszt

Stephen Tharp, organ

Poetic Harmony Motion, Part 2* †..... Brad Balliett

Beyond Good and Evil: Epigrams and Interludes, Part 1..... Brad Balliett

Brad Balliett, Adrian Morejon, David Richmond, Benjamin Baer, bassoon
Cantori New York with Mark Shapiro
Steven Rattazzi, actor

Intermission

Four Little Nietzsche Incidents..... Brad Balliett

Benjamin Baer, Brad Balliett, Adrian Morejon, David Richmond, bassoon
Cantori New York with Mark Shapiro

Poetic Harmony Motion, Part 3* †..... Brad Balliett

Funérailles (from Harmonies poétiques et religieuses, Liszt)J. Demessieux (1921-1968)

Stephen Tharp, organ

Beyond Good and Evil: Epigrams and Interludes, Part 2..... Brad Balliett

Traumparade* †..... Doug Balliett (b. 1982)

Benjamin Baer, Brad Balliett, Adrian Morejon, David Richmond, bassoon
Stephen Tharp, organ

Beyond Good and Evil: Epigrams and Interludes, Part 3..... Brad Balliett

* World Premiere (2011)

† Commissioned Work for the Chelsea Music Festival 2011

LISZT III: THE MELODIST PROGRAM NOTES

Franz Liszt lived during the height of the Romantic Era when musicians poured out their deepest emotions in some of the most poignant, memorable melodies ever composed. It was Liszt's friend, Felix Mendelssohn, who wrote in a letter to Marc-André Souchay, in 1842, that "What the music I love expresses to me are thoughts not too indefinite for words, but rather too definite." That is, music expresses a myriad of universal, edifying ideas, which words could never portray and fail to define. Composers of the 19th century wrote some of the most lyrical music ever heard that spoke directly to human emotions without words.

Mendelssohn's *Lieder ohne Worte* represent a substantial portion of the composer's output from the 1830s to 1840s. A majority of them are short lyrical works for solo piano and parallel vocal pieces, such as solo songs, duets, and part songs. When Mendelssohn printed these pieces, he only added titles to the "Songs of the Venetian Gondolas" and "Songs of Spring," but music editors from the late 19th century to today have carried out the pedestrian task of adding trivial titles to the remaining *Lieder*. Mendelssohn himself wrote that each song should be "just the song as it stands there." Mendelssohn's Op. 109 is one of the few *Lieder ohne Worte* that was composed for piano and cello. Published posthumously, Mendelssohn dedicated the work to Lisa Cristiani, the first woman to perform a solo cello recital.

It was this concept of using melody to express the indefinable and speak directly to human emotions that guides Liszt's composition of *La lugubre gondola* (Elegie). Liszt originally composed the piece for solo piano in 1883 in memoriam for his friend and son-in-law, Richard Wagner. Having died in Venice, Liszt captures, sonically, the image of the gondola carrying Wagner's body to the train station, where it would begin its long trek back to Bayreuth, Germany. Liszt arranged the work for piano and cello in 1885.

The chromatic melodic and harmonic writing of *La lugubre gondola* represents how far music progressed from the beginning of the 19th to the beginning of the 20th century. In many ways Mathias Hinke's contemporary work, "Irrwege," – composed for Alban Gerhardt and making its world premiere performance this evening – details to the listener the composer's current challenge of finding the perfect melody. While Mendelssohn's and Liszt's compositions present us with a melody in the first few measures, Hinke's composition is about the search for melody. The cello and piano begin with a hurried, bustling exposition, as if trying to find a way out of labyrinth. In the second section the piano hints at a melodic idea, but it fails to take hold. Finally, in the last section, the melody comes to fruition and takes over the entire piece.

While Liszt and his circle may have represented the progressive school of German music, Brahms was often hailed as the champion of the traditionalist, formalist school of composition. Yet, the two musicians had a deep admiration for each other and their music. Like Liszt, Brahms had a profound gift for melody. Unlike Liszt who often added programs or titles to his compositions to guide the listener, Brahms rarely revealed the inspiration of his compositions to the audience. At the climax of the first movement of his *Sextet* in G Major, for example, Brahms constructs the melody on the phrase A-G-A-D-B-E (A-G-A-D-H-E in German notation), which is a hidden tribute to his love Agathe von Siebold. So, while Brahms did not make explicit the meaning behind his musical compositions, he provides the listener with clues along the way. Brahms composed his *Sextet* in the summer of 1864 when he was on vacation in the alpine village of Lichtenthal. The intense lyricism pervading all four movements somehow captures a nostalgic sweetness that saturates virtually every melody of the composer.

- Eric Schneeman

LISZT REMIX PROGRAM NOTES

Liszt REMIX examines the life and artistic circle of one of history's most famous remixers, Franz Liszt. Like an excellent DJ or mash-up artist, Liszt produced many paraphrases and transcriptions of his favorite works. By translating the work of his heroes and contemporaries into his own inimitable language, Liszt at once paid homage to the artists he respected, and put his own creative stamp on the pieces he couldn't forget. Tonight's work takes the idea of appropriation and remixing in music as a starting point, and explores what exactly a remixed piece is. Songs from the composers Liszt loved the most (including Beethoven, Berlioz, Wagner, Schumann, Thalberg, Chopin, and Liszt himself) are re-composed and suspended like plums in a pudding of hip-hop influenced beats, all of which sample the music of Liszt and his artistic brethren. -Doug Balliett

Friday, June 17, 2011, 7:30 p.m.

LISZT III: THE MELODIST
Carte Blanche to Alban Gerhardt
Chelsea Art Museum

Songs without Words, Op. 109.....F. Mendelssohn (1809-1847)

Elegy No. 2, S. 197.....F. Liszt (1811-1886)

La lugubre gondola, S. 200.....F. Liszt

Alban Gerhardt, cello
Helen Huang, piano

Irrwege-vergraben Lücke* (2008).....Mathias Hinke (b. 1973)

Alban Gerhardt, cello
Melinda Lee Masur, piano

Intermission

String Sextet No. 2 in G Major, Op. 36..... J. Brahms (1833-1897)

I. Allegro non troppo
II. Scherzo - Allegro non troppo - Presto giocoso
III. Adagio
IV. Poco allegro

Ye-Eun Choi and Gergana Gergova, violin
Rebecca Young and Robert Meyer, viola
Alban Gerhardt and Thomas Kaufmann, cello

Friday, June 17, 2011, 10:00 p.m.

LISZT REMIX
Chelsea Art Museum

Am SeeF. Schubert(1797-1828) / F. Liszt (1811-1886)

Marjorie Landsmark-DeLewis, piano

Liszt Remixed* †Doug Balliett (b. 1982)

Alison Fletcher, voice
Christopher Matthews, alto flute
Arthur Sato, English horn
Nicholas Gallas, bass clarinet
Brad Balliett, David Richmond, Adrian Morejon, Benjamin Baer, bassoon
Robert Meyer, viola
Thomas Kaufmann, Angela Lee, Wendy Warner, Alban Gerhardt, cello
Doug Balliett, electric bass
Pavlin Nechev, piano/keyboard
Rogerio Boccato, drum set

* World Premiere (2011)

† Commissioned Work for the Chelsea Music Festival 2011

This evening's reception made possible by the following sponsors:
Radeberger, Santa Rita

LISZT REMIX

Texts and Translations

Es muß ein Wunderbares sein

(Redmitz-Schmölz/Liszt)

Es muß ein Wunderbares sein
Ums Lieben zweier Seelen,
Sich schließen ganz einander ein,
Sich nie ein Wort verhehlen,
Und Freud und Leid und Glück und Not
So mit einander tragen;
Vom ersten Kuß bis in den Tod
Sich nur von Liebe sagen.

It must be a wonderful thing
for two souls to be in love,
locking each other in so completely,
never concealing a word;
and joy and grief, and happiness and hardship -
enduring these with each other
from the first kiss until death,
speaking together only with love.

Wo die Berge so blau (Jeitteles/Beethoven)

Wo die Berge so blau
Aus dem nebligen Grau
Schauen herein,
Wo die Sonne verglüht,
Wo die Wolke umzieht,
Möchte ich sein!

Dort im ruhigen Tal
Schweigen Schmerzen und Qual.
Wo im Gestein
Still die Primel dort sinnt,
Weht so leise der Wind,
Möchte ich sein!

Hin zum sinnigen Wald
Drängt mich Liebesgewalt,
Innere Pein.
Ach, mich zög's nicht von hier,
Könnt ich, Traute, bei dir
Ewiglich sein!

Where the mountains so blue
Out of the foggy gray
Look down,
Where the sun dies,
Where the cloud encircles,
I wish I were there!

There is the restful valley
Stilled are suffering and sorrow
Where in the rock
Quietly the primrose meditates,
Blows so lightly the wind,
I wish I were there!

There to the thoughtful wood
The power of love pushes me,
Inward sorrow,
Ah! This moves me not from here,
Could I, dear, by you
Eternally be!

Der Nussbaum (Mosen/Schumann)

Es grünet ein Nußbaum vor dem Haus,
Duftig,
Luftig
Breitet er blättrig die Äste aus.

Viel liebliche Blüten stehen dran;
Linde
Winde
Kommen, sie herzlich zu umfahn.

Es flüstern je zwei zu zwei gepaart,
Neigend,
Beugend
Zierlich zum Kusse die Häuptchen zart.

Sie flüstern von einem Mägdlein,
Dächte
Nächte,
Tagelang, wüsste, ach! selber nicht was.

Sie flüstern - wer mag verstehn so gar
Leise
Weise? -
Flüstern von Bräut'gam und nächstem Jahr.

Das Mägdlein horchet, es rauscht im Baum;
Sahnend,
Wähnend
Sinkt es lächelnd in Schlaf und Traum.

A nut tree stands greenly in front of the house,
fragrant and airy spreading out its
leafy branches.

Many lovely blossoms does it bear;
gentle winds come to caress them.

They whisper, paired two by two,
gracefully inclining their tender heads to kiss.

They whisper of a maiden
who thinks day and night long
of... but alas! she does not herself know!

They whisper - who can understand
such a soft song? they whisper of a bridegroom
and of the coming year.

The maiden listens, the tree rustles;
yearning, hoping, she sinks smiling into sleep
and dream.

Mignonne (Ronsard/Wagner)

Mignonn', allon voir si la rose
Qui ce matin avoit declose
Sa robe de pourpr' au soleil,
A point perdu, cette vesprée,
Le plis de sa robe pourprée,
Et son teint au vostre pareil.

Las, voyés comm' en peu d'espace,
Mignonn', ell' a dessus la place,
Las, las, ses beautés laissé cheoir!
Ô vraiment maratre nature,
Puis qu'une telle fleur ne dure,
Que du matin jusques au soir!

Donc, si vous me croiés, mignonne:
Tandis que vostr' age fleuronne
En sa plus verte nouveauté,
Cueillés, cueillés vostre jeunesse,
Comm' à cette fleur, la viellesse
Fera ternir vostre beauté.

Sweetheart, let us see if the rose
that only this morning unfolded
its scarlet dress in the sun
has lost, at vesper-time,
the folds of its scarlet dress
and its colour, so like yours.

Alas! See how rapidly,
Sweetheart, she has let
her beauty fall all over the place!
Nature is truly a cruel stepmother
when such a flower only lasts
from dawn to dusk!

So if you hear me, Sweetheart,
while your age flowers
in its greenest newness,
gather, gather your youth.
Age will tarnish your beauty
as it has faded this flower.

Spring (Chopin)—Wordless Performance

Błyszczą, krople rosy,
Mruczy zdrój po błoni,
Ukryta we wrzosa
Gdzieś jałowka dzwoni., etc.

Droplets of dew sparkle,
A spring whispers in the open field;
Hidden in heather,
Somewhere a heifer's bell rings. etc.

Die Lotosblume (Heine/Schumann)

Die Lotosblume ängstigt
Sich vor der Sonne Pracht
Und mit gesenktem Haupte
Erwartet sie träumend die Nacht.

Der Mond, der ist ihr Buhle
Er weckt sie mit seinem Licht,
Und ihm entschleiert sie freundlich
Ihr [frommes]¹ Blumengesicht,

Sie blüht und glüht und leuchtet
Und starret stumm in die Höh';
Sie duftet und weinet und zittert
Vor Liebe und Liebesweh.

The lotus flower is anxious
In the Sun's radiance,
And with hanging head
Waits, dreaming, for Night.

The moon, who is her lover,
Awakens her with his light,
And for him she smilingly unveils
Her innocent flower-face.

She blooms and glows and gleams
And gazes silently upwards;
She sends forth fragrance, and weeps
and trembles,
With love and love's torment.

La belle Voyageuse (Moore/Berlioz)

Elle s'en va seulette; l'or brille à son bandeau;
Au bout de sa baguette étincelle un joyau.
Mais sa beauté surpasse l'éclat de ses rubis.
Et sa blancheur efface la perle au blanc de lys.

Belle, ainsi sans injure penses-tu voyager?
Ta beauté, ta parure appellent le danger.
Les mains les plus fidèles tressaillent devant l'or,
Et les cœurs près des belles tiennent bien moins encor.

Chevalier, dans cette île mon âme ne craint rien;
L'honneur en cet asile est le souverain bien.
Toujours devant nos larmes on le vit s'arrêter.
Pour mon or ou mes charmes que puis-je redouter?

Aux regards découverte, son souris virginal
Par toute l'île verte lui servit de fanal.
Aussi l'as-tu bénie, des harpes doux pays,
Celle qui se confie à l'honneur de tes fils.

Rich and rare were the gems she wore,
And a bright gold ring on her wand she bore;
But oh! her beauty was far beyond
Her sparkling gems, or snow-white wand.

"Lady! dost thou not fear to stray,
So lone and lovely through this bleak way?
Are Erin's sons so good or so cold,
As not to be tempted by woman or gold?"

"Sir Knight! I feel not the least alarm,
No son of Erin will offer me harm: -
For though they love woman and
golden store,
Sir Knight! they love honour and
virtue more!"

On she went, and her maiden smile
In safety lighted her round the green isle;
And blest for ever is she who relied
Upon Erin's honour and Erin's pride.

Oh! Quand Je Dors (Hugo/Liszt)

Oh! quand je dors, viens auprès de ma couche,
comme à Pétrarque apparaissait Laura,
Et qu'en passant ton haleine me touche...
Soudain ma bouche
S'ouvrira!

Sur mon front morne où peut-être s'achève
Un songe noir qui trop longtemps dura,
Que ton regard comme un astre se lève...
Soudain mon rêve
Rayonnera!

Puis sur ma lèvre où voltige une flamme,
Éclair d'amour que Dieu même épura,
Pose un baiser, et d'ange deviens femme...
Soudain mon âme
S'éveillera!

Oh, when I sleep, approach my bed,
as Laura appeared to Petrarch;
and as you pass, touch me with your breath...
at once my lips
will part!

On my glum face, where perhaps
a dark dream has rested for too long a time,
let your gaze lift it like a star...
at once my dream
will be radiant!

Then on my lips, where there flits a brilliance,
a flash of love that God has kept pure,
place a kiss, and transform from angel
into woman...
at once my soul
will awaken!

Saturday, June 18, 2011, 10:30 a.m.

FAMILY EVENT
“How to Compose in Color & Sound II”
Chelsea Art Museum

Hosted by Chelsea Music Festival Artistic Director
Ken-David Masur

Coming off the heels of last year’s successful family event, this second installment allows children and adults alike to have a hands-on opportunity to step into the shoes of a composer and learn about the process of musical creation. Participants will experience the sounds of various instruments, collaborate on a graphic score composition, and play their composition with Festival musicians. They will also create visual artwork inspired by live music and the museum’s surroundings. This event features Composers-in-Residence Doug Balliett and Brad Balliett, Chelsea Music Festival musicians and Festival Visual Artist-in-Residence Carri Jobe.



Saturday, June 18, 2011, 2:00 p.m.

FESTIVAL TALKS

Paths on the Upright: Improvisation and journeying the musical highway from classical to jazz

General Theological Seminary

Join Festival musicians John Patitucci, Artist-in-Residence Alban Gerhardt, organist Stephen Tharp and Composers-in-Residence Brad Balliett and Doug Balliett in this unique opportunity to experience a discussion about the impulse to create through improvisation, notation and communication. Hosted by CMF Artistic Director Ken-David Masur.



Artistic Director Ken-David Masur in conversation with CMF 2010 Composer-in-Residence Jane Antonia Cornish and composer Dan Visconti
photo: barbara kalina

Saturday, June 18, 2011, 7:30 p.m.

“VOYAGER”

**Festival Finale with John Patitucci and Friends
Chelsea Art Museum**

Sonetto di Anima (2011)*†.....	J. Patitucci (b. 1959)
Spring Song (2011)*†	J. Patitucci
Es muss ein Wunderbares sein (2011)*†.....	J. Patitucci
Voyager (2011)*	J. Patitucci

John Patitucci, bass
Helen Sung, piano
Marcus Gilmore, drums
Rogerio Boccato, percussion
Christopher Matthews, flute
Daniel James, flute
Nicholas Gallas, clarinet
Arthur Sato, oboe & English horn
Doug Balliett, double bass
Nathan Pawelek, horn
Gergana Gergova, violin
Robert Meyer, viola
Sachi Patitucci, cello

Intermission

John Patitucci Trio

featuring Helen Sung and Marcus Gilmore,
with special guest Rogerio Boccato

* World Premiere Performance

† Commissioned Work for the Chelsea Music Festival 2011,
inspired by the music of Franz Liszt

“Return of the Voyager”

Reception prepared by The Seasonal Restaurant

This evening’s reception made possible by the following sponsors:
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ARTIST-IN-RESIDENCE

ALBAN GERHARDT

Alban Gerhardt has established himself among the great cellists of our time over the past decade. His sound is unmistakable and he distinguishes himself with interpretations of great originality; the cello simply sings under his hands, familiar works are reborn and unknown works come to life with vibrancy and flair. One of those rare artists who



fascinate audiences with unerring musical instincts, intensity of feeling and an arresting stage presence, Mr. Gerhardt is breaking with the constraints placed on classical music by traditions of the recent past to bring the excitement of classical music to younger audiences - the reason for his dedication to the project "Rhapsody in School".

After early successes at competitions and his debut as a 21-year-old with the Berlin Philharmonic under Semyon Bychkov he started his career nineteen years ago, which led him in the meanwhile to more than 180 different orchestras worldwide, among which you'll find most of the top European and American orchestras (including the Cleveland and Philadelphia Orchestras, San Francisco Symphony and Los Angeles Philharmonic) led by conductors such as Kurt Masur, Christoph von Dohnányi, Michael Tilson-Thomas, Christoph Eschenbach, Christian Thielemann, Sir Neville Marriner, Marek Janowski, Leonard Slatkin, Sakari Oramo, Paavo Järvi and Miguel Hardt-Bedoya.

In the 2008/09 season Alban Gerhardt made his debuts with the WDR Radio Symphony Cologne (T.Koopman), the Radio Philharmonic Saarbrücken, Oslo Philharmonic, Finnish Radio Orchestra Helsinki and the Symphony Orchestras of Sydney, Melbourne, Tasmania and New Zealand (tour with J.Jones). Reinvitations brought him back to the Boston Symphony Orchestra, the NDR Radio Symphony Hamburg (C.v.Dohnányi) and Radio Symphony Berlin (M.Janowski), the Konzerthausorchester Berlin,

Gürzenich-Orchestra Köln (M.Stenz), City of Birmingham Symphony Orchestra (A.Nelsons), Oslo Philharmonic, Finnish Radio Symphony as well as to the Czech Philharmonic (E.Gulberg Jensen).

First highlight of the coming season is the world premier of the concerto written for Alban by Unsuk Chin at the Proms in London's Royal Albert Hall with the BBC Scottish Symphony (I.Volkov) followed by his debuts with the Concertgebouw Amsterdam (N.Järvi), Tonhalle Zurich (A.Nelsons), Danish Radio Symphony, Vienna Symphony (A.Boreyko), Orchestre National de France (Kurt Masur),

Orchestre Philharmonique de Strasbourg (M.Albrecht), Deutsche Sinfonieorchester Berlin (I.Metzmacher), Netherlands Radio Philharmonic (M.Pintscher), the Kansas City Symphony (M.Stern) and the New World Symphony (O.Vänski). Besides recitals a.o. at Londons Wigmore Hall, Montreal and the Philippines he returns to the Orchestre Suisse Romande, the Orchestre National de Belgique (W.Weller), the HR Radio Symphony Frankfurt (M.Stenz) and the Houston Symphony Orchestra (H.Lintu).

Alban Gerhardt's repertoire is extensive. He played already about 60 different cello concerti, among them some new discoveries. His collaboration with composers like Unsuk Chin, Peteris Vasks, Brett Dean, Jörg Widmann, Osvaldo Golijov, Mathias Hinke and Matthias Pintscher demonstrate his interest in enlarging the cello repertoire. Chamber music plays, in spite of his intensive soloistic occupation, an important role in his life: at international festivals like the „Proms“ in London and the Edinburgh Festival and in prestigious halls like the Wigmore Hall, Berlin Philharmonie, Suntory Hall Tokyo and the Chatelet Paris he plays with colleagues such as Steven Osborne, Cecile Licad, Lars Vogt, Christian Tetzlaff, Lisa Batiashvili, Arabella Steinbacher, Tabea Zimmermann and Emmanuel Pahud.

His cd's have been highly acclaimed and won among others three times the prestigious ECHO Classic Award, most recently for his all-Reger double cd (2009). He earned some reputation for recording rare concertos (von E.d'Albert, S. Barber, A. Dietrich, E. Dohnányi, G. Enescu, F. Gernsheim, A. Honegger, R.Schumann, R. Volkmann, A. Rubinstein), and also his latest cd combines the concerto and the Sinfonia Concertante by Prokofiev (Bergen Philharmonic, Andrew Litton, Hyperion, September 2009) for the first time on one recording.

Alban Gerhardt's most important teachers were Boris Pergamenschikow, Markus Nyikos and Frans Helmerson.

FESTIVAL ARTISTS

BENJAMIN BAER, Bassoon

Bassoonist Benjamin Baer enjoys a multifaceted career as an orchestral musician, soloist, chamber musician and educator. Currently a Doctorate of Musical Arts candidate at SUNY Stony Brook, Ben completed his bachelor's and Master's degrees at Ohio University and the University of Kansas. In addition to his university orchestra participation, he has performed with the Huntington (WV) and Kansas City Symphonies as well as in the Banff Summer Festival Orchestra and the Lucerne Festival Academy Orchestra. He has also been active as an educator with the Athens (OH) Community Music School, the Midwest Music Camp and the Stony Brook Pre-College Program. His principal teachers are Eric Stomberg and Frank Morelli.

ROGÉRIO BOCCATO, Percussion

Brazilian percussionist Rogério Boccato plays in projects led by some of today's leading jazz players, among them Danilo Perez, John Patitucci, Edward Simon, David Binney. He has also collaborated with top-ranking Brazilian artists, such as Toninho Horta, Dori Caymmi, Moacir Santos, and Vinícius Cantuária. As a longtime member of the "Orquestra Jazz Sinfônica do Estado de São Paulo", he played with Antonio Carlos Jobim, Hermeto Pascoal, Milton Nascimento, Egberto Gismonti, João Bosco, Joe Zawinul, among many others. He is featured on two Grammy-nominated albums: Kenny Garrett's "Beyond The Wall" and John Patitucci's release "Remembrance", alongside Joe Lovano and Brian Blade. Rogério Boccato has been a faculty member of The Hartt School, the Manhattan School of Music in NYC, Purchase College and Montclair State University.



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CANTORI NEWYORK, Chorus

Cantori New York has received three ASCAP Adventurous Programming Awards, winning recognition for both its artistry and its programming, which favors regional, national and world premieres as well as revivals of neglected music. Appearances have included Great Performers at Lincoln Center, Le Poisson Rouge (presented by Music at the Anthology and Gotham Early Music Scene), Zankel Hall (under Michael Tilson Thomas and with American Opera Projects), World Financial Center Arts & Events, and eight Lincoln Center collaborations with the verismo opera company Teatro Grattacielo. CDs include *The Metamorphoses of Paul Crabtree* and Frank Martin's *Le Vin Herbé*, an *Opera News Editors' Choice*.

About the director of *Cantori New York*:

Mark Shapiro directs *Cantori New York* and the Monmouth Civic Chorus. He is principal guest conductor of the chamber orchestra Nova Sinfonia in Halifax and a cover conductor and narrator with the Bridgeport Symphony, which he has also led in performance. Opera engagements have included *Les Mamelles de Tirésias* at Juilliard; operas by Bizet and Rossini in Middlebury VT; and *Clarence and Anita* with Underworld Opera. Shapiro recently conducted the St. Cecilia Chorus at Carnegie Hall, and the Orchestre Maritime des Alpes in Lyon and Vaison-la-Romaine. He teaches at the C.W. Post Campus of Long Island University, Mannes College, and the European American Musical Alliance in Paris.

YE-EUN CHOI, Violin

Ye-Eun Choi was born in Seoul, South Korea. She studied with Ana Chumachenko at the Musikhochschule in Munich where she was brought to the attention of Anne-Sophie Mutter. A recipient of the Anne-Sophie Mutter Foundation Scholarship, Ms. Choi continues to benefit from professional and personal support from Ms. Mutter, as well as close collaboration with Maestro Christoph Eschenbach whom she met in 2007.

In October 2009, she made her debut with the New York Philharmonic Orchestra under Alan Gilbert

and has since played with the Schleswig Holstein Festival Orchestra under Christoph Eschenbach, the State Symphony Orchestra of New Russia under Yuri Bashmet and toured with the Anne-Sophie Mutter Virtuosi. Recent highlights include her performances with the English Chamber Orchestra under Ralf Gothoni, the Montreal Symphony Orchestra with Kent Nagano, and concerts at the Frankfurt Alter Oper and the Frauenkirche in Dresden with Anne-Sophie Mutter and the Trondheim Soloists Orchestra. Upcoming engagements include concerts with the Dresden Philharmonic and Pepe Romero under Rafael Fruebeck de Burgos, the Pittsburgh Symphony under Manfred Honeck and the NHK Symphony under André Previn.



Ye-Eun plays Pietro Giacomo Rogeri (1710) violin, generously lent to her by the Anne-Sophie Mutter Foundation.

ALISON FLETCHER, Singer

Alison Fletcher is a versatile musician, splitting her time equally between singing, modern violin, and baroque performance practice. She is currently pursuing a degree in violin performance at the University of North Texas, where she studies with Felix Olschofka and Cynthia Roberts. Recent highlights of her singing career include House Concert Tours in Texas, originating the title role in the popera seria *Lucretia*, soloing at the Chelsea Music Festival, and performances with The Oracle



Hysterical in Lucerne, Switzerland (August 2011). She can be heard singing Schumann's *Dichterliebe* in a recomposed version by the Oracle Hysterical (oraclehysterical.com).

NICHOLAS GALLAS, Clarinet

Clarinetist Nicholas Gallas has performed with a diverse range of artists and ensembles, including the Axiom Ensemble, Symphony in C, the Washington Ballet Orchestra, Opera Slavica, The National Repertory Orchestra, The New York Woodwind Quintet, Cultures in Harmony, Ensemble Pi, Red {an Orchestra}, Duncan Sheik (U.S. Tour), Sympho, the St. Petersburg Chamber Philharmonic, the Asia-Pacific United Orchestra, the Garden State Philharmonic, Con Vivo, Syzygy New Music, the New Juilliard Ensemble, and as a substitute with the Cleveland Orchestra.

In 2009 he became a member of the Quintet of the Americas, a woodwind quintet that was founded in 1979 in Bogotá, Colombia and is currently ensemble in residence at New York University. As a member of the quintet, Nicholas has collaborated with the Colorado Quartet, Cuarteto Latinoamericano and renowned Bandonéon player Daniel Binelli. Nicholas has performed in such venues as the MoMA, Avery Fisher Hall, Carnegie Hall and Symphony Space. He has performed in festivals including the Norfolk Chamber Music Festival, the Focus! Festival for Contemporary Music, Aurora Music Festival (Sweden), the National Repertory Orchestra, and the Sarasota, Hot Springs and Blossom festivals. Nicholas received his Master of Music degree from The Juilliard School and his Bachelor of Music degree from the Cleveland Institute of Music.



AUGUSTIN HADELICH, Violin

Consistently cited in the press for his "gorgeous tone" (New York Times), "poetic communication" (Washington Post), "fast-fingered brilliance" (The New Yorker), and "flawless intonation" (Vancouver Sun), Augustin Hadelich has catapulted into the top echelon of young violinists. After his sensational debut last summer with the New York Philharmonic under Alan Gilbert at the Bravo! Vail Valley Festival, he was immediately invited to play again with the Philharmonic in Vail this summer, as well as at the Caramoor Festival in September and a subscription concert week during the 2012-13 season.



During this past season, Mr. Hadelich played with the symphonies of Atlanta, Baltimore, Cincinnati, Colorado, Houston, Phoenix, Seattle, Utah and Vancouver, as well as with the Cleveland Orchestra and Los Angeles Philharmonic. Recently awarded a Borletti-Buitoni Trust Fellowship in the UK,

Mr. Hadelich is the 2006 Gold medalist of the International Violin Competition of Indianapolis and winner of an Avery Fisher Career Grant in 2009.

Born in Italy in 1984, the son of German parents, Augustin Hadelich holds an artist diploma from The Juilliard School, where he studied with Joel Smirnoff. He plays on the 1723 "Ex-Kiesewetter" Stradivari violin, on loan from Clement and Karen Arrison through the Stradivari Society.

AUSTIN HARTMAN, Violin

Violinist, Austin Hartman, has distinguished himself as both chamber musician and soloist with performances throughout the United States and abroad. Having served for 12 seasons as founding first violinist of the Biava Quartet, Mr. Hartman was the winner of the Naumburg Chamber Music Award and has performed to acclaim in important venues throughout North America, Europe, Africa, and Asia, including Alice Tully Hall, Carnegie Hall, the Library of Congress, the Kennedy Center, Wigmore Hall, and the Baroque Art Hall in Seoul. Other highlights from recent seasons include appear-



ances at the Mostly Mozart, Rockport and Aspen Music Festivals, Chautauqua Institution, and Pacific Music Festival in Japan. Mr. Hartman has earned much recognition as a solo violinist having appeared twice with the Philadelphia Orchestra and was awarded the Gold Medal Prize at the Stulberg International String Competition. He has recorded for the Naxos and Cedille labels and has been heard on London's BBC Radio 3.

MARIELLA HAUBS, Violin

"16-year-old violinist Mariella Haubs already performs with great musicality, a very advanced violin technique, a wonderful clear and full sound and extraordinary stage presence."- Jury for the Leonhard- and Ida Wolf Memorial Prize Munich.



Mariella has performed all over Europe and the USA both as a soloist with different orchestras and in many recitals. She has played in numerous different venues including the Philharmonic Halls of Munich and Essen, the "Herkulessaal" and "Prinzregententheater" in Munich, the Mozarteum Salzburg and the "Wiener Musikverein" in Vienna. Mariella has appeared on TV and radio several times.

She is the first prize winner of many competitions including the Bavarian Lions Club violin competition 2008 (age group until 25), the federal German competition "Jugend musiziert" (1st Bundespreis with highest points), the Leonhard- and Ida Wolf Memorial Prize of Munich 2009 and others.

Since 2009, when she moved to New York City, Mariella is a violin student of Itzhak Perlman and Catherine Cho at "The Juilliard School" and is also a member of "The Perlman Music Program".

She has served as concert master for several orchestras including the Juilliard School "Pre-College Orchestra".

For next concerts or additional information please go to www.mariellahaubs.com.

HELEN HUANG, Piano

Taiwanese-American pianist, Helen Huang, was first discovered by Maestro Kurt Masur upon winning the Young People's Competition resulting in engagements with the 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 experience with an impressive list of performances with such or-

chestras as the Cleveland Orchestra, the National Symphony, the New York Philharmonic, the Philadelphia Orchestra, the Saint Louis Symphony, the Pittsburgh Symphony, the Cincinnati Symphony, and the Montreal Symphony. Abroad she has appeared with the Berlin Philharmonic, the Leipzig Gewandhaus Orchestra, the Orchestre National de France, among others. An avid chamber musician, Ms. Huang has participated in the Marlboro Music Festival as well as Ravinia Steans Institute. Ms. Huang



has several recordings available with Kurt Masur and the New York Philharmonic as well as newer releases available on the Delos and Naxos label. Helen received the Arthur Rubinstein Prize upon graduating from the Juilliard School, where she was a student of Yoheved Kaplinsky. She also received her Master's degree from Yale. Helen currently teaches at the Juilliard Pre-College and resides in New York City.

ZORAN JAKOVVIC, Violin & Viola

A native of Croatia, Zoran 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 orchestras in Europe, Japan, China and the US. Mr. Jakovic was first violinist of the Essex Quartet (1988-98), winner of numerous competitions and awards with residencies at Juilliard, Yale, Rutgers, Meadowmount, Banff and Aspen.

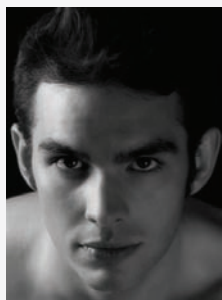


In 2005 Mr. Jakovic joined the Maia Quartet, Quartet-in-Residence at the University of Iowa. The Maia Quartet premiered and recorded works by Pierre Jalbert, Magnus Lindberg, Dan Coleman, Vivian Fung and Ronn Yedidia, and held residencies at the Great Wall International Music Academy in China, Up-Beat Festival in Japan, Interlochen Center for the Arts, and the Austin Chamber Music Festival.

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. Currently, Mr. Jakovic is on the faculty of Columbus State University's Schwob School of Music.

DANIEL JAMES, Flute

Flutist Daniel James is currently studying at the Juilliard School with Carol Wincenc. Prior to entering Juilliard, Daniel lived in Italy for four years, playing in Orchestra Mozart, founded by Artistic Director Claudio Abbado and at Teatro La Fenice in Venice. Extremely enthusiastic about contemporary music, Daniel participates in the many offerings for new music at Juilliard. He gave the North American premiere of 'Urulumunu' by Ted Goldman and has started a project of commissioning chamber music including flute from his colleagues. Originally from Wisconsin, Daniel has also studied at Interlochen Arts Academy and Mannes College.



ANGELA LEE, Cello

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. Her festival appearances include Mahler-Jihlava, St. Petersburg's Revelations, International Musicians Seminar at Prussia Cove, Taipei, Banff, Pontino, Cagayan Valley, La Musica, Marlboro and Chautauqua.



She tours internationally with her two sisters as a member of The Lee Trio (www.theleetrio.com), which served as Ensemble-in-Residence at the 2010 Chelsea Music Festival. A recipient of a Fulbright scholarship to study in London with the late William Pleeth, a grant from the Foundation for American Musicians in Europe, the Jury Prize in the Naumburg International Cello Competition, and a cello performance fellowship from The American-Scandinavian Foundation, Angela Lee is a graduate of The Juilliard School and Yale School of Music and began her cello studies at age four at the San Francisco Conservatory of Music. She plays on a 1762 Nicolo Gagliano cello from Naples.

KEN-DAVID MASUR, Artistic Director

Conductor and Grammy nominated producer Ken-David Masur has been praised as "a brilliant and commanding conductor with unmistakable charisma" [Leipziger Volkzeitung]. His recent and upcoming engagements include the Dresden

Philharmonic, the Russian National Philharmonic, the Israel Philharmonic, the Orchestre National de Toulouse and the Munich Symphony.

Between 2004-2006 Ken-David Masur served as Assistant conductor of the Orchestre National de France in Paris before being appointed Resident Conductor of the San Antonio Symphony in 2007. Beginning the 2011/12 season, he will serve as Principal Guest Conductor of the Munich Symphony as well as Assistant Conductor of the San Diego Symphony. He conducted the London Symphony Orchestra in 2010 as one of three Finalists in the prestigious Donatella Flick Conducting Competition in London and will lead the Tanglewood Music Center Orchestra during the summer season 2011.

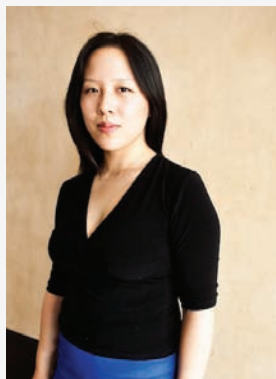


Ken-David Masur, who was a five-year master student of German Bass-Baritone Thomas Quasthoff at the "Hanns Eisler Music Academy Berlin," is a champion of the large symphonic vocal repertoire for which he received reviews such as: "The marvellous score could simply not have been any better realized" [LVZ] and "fluid, sensuous, energetic, emphatic." [Incident Light].

Masur graduated from Columbia University in New York serving as first Music Director of the Bach Society Orchestra and Chorus, which toured Germany and released a critically acclaimed recording of music by J.S.Bach, C.P.E.Bach and W.F.Bach. He has studied conducting primarily with his father Kurt Masur, and his other mentors include Jorma Panula, Larry Rachleff, Christopher Seaman, Jeffrey Milarsky and Helmut Rilling.

MELINDA LEE MASUR, Piano & Artistic Director Lauded for her "impeccable technique and artistic interpretation" [The Columbian] and "lustrous

[and] extraordinary musicianship" [Incident Light], pianist Melinda Lee Masur made her orchestral debut at age 13 performing the Mendelssohn Piano Concerto No. 1 and has since appeared as soloist with the Vancouver Symphony Orchestra,



and has since appeared as soloist with the Vancouver Symphony Orchestra, Midland Symphony, Harvard-Radcliffe Bach Society Orchestra and Shanghai Philharmonic Orchestra among others. She has performed on nationally broadcast radio, including Chicago's Dame Myra Hess and San Francisco's Making Waves Series and Texas Public Radio, as well as on Hong Kong's classical radio/television station, RTHK4, and garnered first prize in such competitions as the Joanna Hodges International Piano Competition, the Young Keyboard Artist's Association Competition, the US Open Music Competition, the Bartók Awards and the 2007 Gotthard-Schierse-Stiftung grant in Berlin for rising international artists. As soloist and avid chamber musician, Melinda has performed on all three stages of Carnegie Hall, at London's Wigmore Hall, the Berliner Philharmonie, the Ravinia Festival, Festival Les Muséiques Basel and in cities throughout the United States, Europe, Hong Kong and China. Melinda is also founding member of The Lee Trio (www.theleetrico.com), whose "gripping immediacy and freshness" [The Strad] has caused audiences and critics to rave about the ensemble since its Wigmore Hall debut in 2002. The Trio regularly performs on both sides of the Atlantic and in Asia and was recently given the honor of performing for German Chancellor Angela Merkel during her 2010 official visit to New York City. Melinda graduated with honors from Harvard University, studied Lied-piano with baritone Thomas Quasthoff and Lied-pianist Wolfram Rieger in Berlin and is currently completing her Konzertexamen Diplom at the Hochschule für Musik und Theater Hannover in Germany with pianist Einar Steen-Nøkleberg.

CHRISTOPHER MATTHEWS, Flute

Praised for his "edgy and attractive sound," flutist Christopher Matthews began his professional studies at the Cincinnati College-Conservatory of Music, and holds degrees from the University of Southern California and Yale University. He is currently working on a second Masters degree at The Juilliard School in the Historical Performance program. His performances have taken him from Asia to Europe and around the United States. Christopher has performed in orchestras under the direction of conductors such as James Conlon, Jesús

López-Cobos and Paavo Järvi, with baroque specialists William Christie, Christopher Hogwood, Nicholas McGegan and Masaaki Suzuki, as well as with composers Krzysztof Penderecki, John Williams and John Corigliano. Christopher's principal flute teachers are Sandra Miller, Ransom Wilson, Jim Walker and Heather Verbeck. For more information, visit www.musicians.yale.edu/musicinschools/Christopher_Matthews



ROBERT MEYER, Viola

Robert Meyer has performed in chamber music and recitals throughout the United States and abroad. During his five-year tenure with the Arianna Quartet, he collaborated with members of the Tokyo, Juilliard, and Vermeer Quartets, and was featured on the cover of Chamber Music Magazine. 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, and teaches at the University of Connecticut.

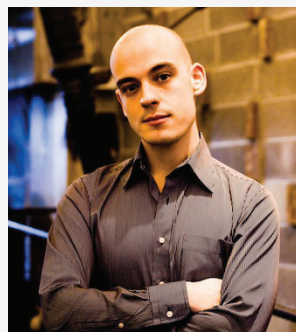


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ADRIAN MOREJON, Bassoon

Originally from Miami, Adrian Morejon is co-principal bassoonist of the IRIS Orchestra and a member of Sospiro Winds, Metropolis Ensemble, Philharmonic Orchestra of the Americas, Second Instrumental Unit, Eupraxia Arts & Music Collective, and the newly formed

bassoon duo, Dark & Stormy. An avid chamber musician, Mr. Morejon has performed with the International Contemporary Ensemble (ICE), St. Luke's Chamber Ensemble, Jupiter Symphony Chamber Players, Argento Chamber Ensemble, Manhattan Sinfonietta, the Chamber Music Society of Lincoln Center, Chamber Music Northwest, and on the Great Performers' Series at Lincoln Center. He regularly performs with the Philadelphia Orchestra, Orchestra of St. Luke's, Boston Modern Orchestra Project (BMOP), and others.



Mr. Morejon's awards include a Theodore Presser Foundation Grant, 2nd prize of the Fox-Gillet International Competition, and a shared top prize at the Moscow Conservatory International Competition. He has appeared at the Monadnock Music Festival, NJO Academy, Chamber Music Institute, Spoleto USA, AIMS in Graz, Norfolk Chamber Music Festival, Banff Centre, National Orchestral Institute, Music Academy of the West, and the Verbier Festival.

Mr. Morejon received his Master of Music degree and Artist's Diploma from the Yale University School of Music while studying with Frank Morrelli. Prior to this, after studying with bassoonist

Bernard Garfield and harpsichordist Lionel Party, he received his Bachelor of Music degree in Bassoon and Diploma in Harpsichord from the Curtis Institute of Music. Mr. Morejon is on faculty at the Boston Conservatory and the Praxis Youth Leadership Orchestra.

JOHN PATITUCCI, Bass

John Patitucci has been at the forefront of the jazz world for the last 25 years and active in all styles of music. He is a three-time Grammy award winner, has been nominated over fourteen times and has played on many other Grammy award-winning recordings. John's latest cd, *Remembrance*, features saxophonist Joe Lovano and drummer Brian Blade. Both *Remembrance* and John's 2007 release, *Line by Line*, were nominated for Grammys for Best Instrumental Jazz Album. In 2005, as a member of The Wayne Shorter Quartet, John won a Grammy for Best Instrumental Jazz Album. John was also nominated for a Grammy in 2004 for Best Instrumental Arrangement Accompanying a Vocal, and in 2003 for Best Instrumental Composition for a piece entitled *Communion* which features Branford Marsalis, Brad Mehldau and violist Lawrence Dutton of the Emerson String Quartet.

John has won many magazine polls and awards as a double bassist and bass guitarist, most recently as a member of the Wayne Shorter Quartet which won the 2003 *Downbeat* critics' poll for Best Acoustic Jazz Group and Best Jazz Recording. He has performed and/or recorded with jazz giants such as Dizzy Gillespie, Wayne Shorter, Herbie Hancock, Chick Corea, Stan Getz, Freddie Hubbard, Roy Haynes, Wynton Marsalis, Michael Brecker, Kenny Garrett, Victor Feldman, Nancy Wilson and countless others.



John has been active as a composer with thirteen solo recordings of his own. He has also been commissioned to write for various chamber music groups. British composer Mark Anthony Turnage recently wrote a bass concerto for John (*A Prayer Out of Stillness*), which had its premiere performances in 2007 with the Swedish Chamber Orchestra, the Estonian National Symphony and the Scottish Chamber Orchestra and in 2008 with the Trondheim Symphony of Norway and the St. Louis Symphony. The Scottish Chamber Orchestra performance was featured on a live broadcast by the BBC throughout Europe.

Mr. Patitucci has been involved in education for many years, writing books, making instructional videos and giving master classes around the world. His latest instructional book is entitled "60 Melodic Etudes" and is published by Carl Fischer

Music. He was formerly the Artistic Director of The Bass Collective, a specialized school in New York. In 2002, he began teaching at City College after Ron Carter, the legendary jazz bassist, retired. This year, while enjoying his position as tenured Professor of Music at City College, John continues to be very active playing, recording, composing and concertizing.

SACHI PATITUCCI, Cello

Sachi Patitucci, cellist, earned a degree from the Eastman School of Music and has been active in Los Angeles and New York as a freelance musician, performing in concerts and recording for numerous films, television shows, commercials and cds, including five of her husband's jazz releases. She has also toured the world with various pop artists. She is a cofounder of the recording company MRS Records and they released their first cd entitled *Hush* in 2007. She performs locally with the group *Cakewalk* and is active writing and arranging music and managing her husband's career. She and John are the proud parents of daughters Gracie & Isabella.



NATHAN PAWELEK, French Horn

A composer and horn player, Nathan has worked with nationally-recognized artists and an occasional international VIP. Receiving degrees in music from Oberlin and Yale, and later an MFA in creative writing from a tiny school in Vermont, Nathan attended the Tanglewood Music Festival, the European Mozart Academy in Poland, and played under the baton of Michael Tilson-Thomas with the New World Symphony. In 2007, he completed a ten-year tenure as principal horn with the South Dakota Symphony and Dakota Wind Quintet in Sioux Falls. He is a frequent member of the Colorado Music Festival in Boulder (also known as CMF), under conductor Michael Christie, and is a member of *Quadre*, a professional horn quartet based in San Francisco. He has written numerous works for orchestra including a symphony, a clarinet concerto, a song cycle, and a children's program for narrator and orchestra, as well as chamber music for a variety of instrumental combinations. He and his wife, Karen, and children Aidan and Zachary, live in Clinton, CT.



ARTHUR SATO, Oboe

Oboist Arthur Sato, has thrown down with an array of ensembles including Orchestra of St. Lukes, American Ballet Theater, San Diego Symphony, Orpheus Chamber Orchestra, West Point Band, Malaysian Philharmonic, New York Symphonic Ensemble, Princeton Symphony, Jupiter Sympho-

ny Chamber Players, and the Knights Chamber Orchestra. Mr. Sato has collaborated with recording artists Herbie Hancock, Alicia



Keys, Josh Groban, Lenny Kravitz, Shania Twain, Sufjan Stevens, and has appeared on ABC's Good Morning America, NPR's Performance Today, and PBS's Live from Lincoln Center. As a member of The Academy@ Carnegie Hall, Arthur has electrified the stages of Carnegie Hall with Ensemble ACJW. A graduate of Indiana University and The Juilliard School, Mr. Sato is on faculty at the Brooklyn-Queens Conservatory and enjoys fine cuisine, fine beer, politics, and hip-hop.

HELEN SUNG, Piano

Winner of the Kennedy Center's Mary Lou Williams Jazz Piano Competition, New York-based pianist/composer Helen Sung is pioneering her own path: as an Asian-American artist, she bridges diverse worlds with her unique background and vision. An aspiring classical pianist in college before "a Tommy Flanagan solo changed every-



thing," Sung is a graduate of the prestigious The Ionious Monk Institute of Jazz Performance, and has gone on to work with such jazz masters as Clark Terry, Ron Carter, Wayne Shorter, and MacArthur Fellow Regina Carter. She has released several critically

acclaimed albums, was a 2010 NYC Spaces-Con Edison Composer-in-Residence at Flushing Town Hall, and her NuGenerations project toured southern Africa as a US State Department/Rhythm Road Jazz Ambassador. She can also be seen with fine ensembles including the Mingus Big Band, T.S.Monk Band, and Terri Lyne Carrington's *Mosaic Project*. In performance, Sung welcomes "listeners into her world: a place of passion,

adventure and drama, and truckloads of rhythm... taking audiences for a ride they won't soon forget." (Kalamazoo Gazette) For more information, visit www.helensung.com

STEPHEN THARP, Organ

Stephen Tharp, described as having "performed colorfully, rousing and splendid" by *The New York Times*, is recognized as one of the most respected organists of our age. His more than 1300 concerts worldwide have earned him the reputation as the most traveled concert organist of his generation.

Performances have taken him to such venues as the Royal Albert Hall, London; St. Peter's Basilica, Rome; the Cologne and Berlin Cathedrals, Germany; Tchaikovsky Hall, Moscow; The Opera House, Sydney, Australia; the Hong Kong Cultural Centre; the Kimmel Center, Philadelphia, and the Crystal Cathedral, Garden Grove, CA. Tharp is also a leading advocate for new music, with organ works dedicated to him by such composers as Samuel Adler, David Briggs, George Baker, Jean Guillou, Thierry Escaich, Philip Moore and Anthony Newman.



Stephen has held Organist positions in New York at St. Patrick's Cathedral and St. Bartholomew's Church, and is currently Artist-in-Residence at Grace Church (Episcopal). Recent highlight performances include the Meyerson Symphony Center, Dallas; Walt Disney Hall, Los Angeles; St. Sulpice, Paris, and the complete organ works of Jeanne Demessieux in concert at the Cathedral of St. John the Divine in NYC. For further information, see www.stephentharp.com.

TRIO IMAGE, Piano Trio

Gergana Gergova, Violinist
Thomas Kaufmann, Cellist
Pavlin Nechev, Pianist



"I invited Trio Image to my festival in Lockenhaus, they performed with a very personal, musical style, technically without any

limits..."(Gidon Kremer)

The desire to search for sound patterns and images, a great passion to perform music together

and the will to convey musical compositions in all their variety have inspired the ensemble to its name Trio Imàge.

Trio Imàge have been award winners at major international competitions such as Schubert and the music of modern times, Joseph Joachim, Kammermusikpreis der Commerzbank-Stiftung and they have been selected to represent German art within the worldwide programs of the Goethe Institute since 2009.

Trio Imàge is giving concerts in Europe, South America and Asia and are especially committed to working with young talents, holding master classes and workshops in Germany, Bulgaria, India and Venezuela.

Their debut CD will be produced in 2011 by Deutschland Radio Kultur. The same year the movie „Sasha“ will be released theatrically, for which the trio has recorded composer Peter Aufderhaar's score music, which has been awarded with the German Film Advancement Award.

WENDY WARNER, Cello

Wendy Warner is one of the world's leading cellists. *The New York Times* reported "Warner's expressive playing a pleasure," while *Strings* hailed her "almost frightening technique."



Warner is the featured soloist with the Fox Valley, Lake Forest, University of South Carolina, Millikin-Decatur, and Hartford Symphony Orchestras. She performs in the Norton Concert Series in Chicago, The Boston Artists Ensemble, The Schwob Chamber Music faculty concert, and with the Jupiter Players in New York City.

Warner has collaborated with such leading conductors as Mstislav Rostropovich, Vladimir Spivakov, Christoph Eschenbach, Andre Previn, Jesús López-Cobos, Carlos Miguel Prieto, Ignat Solzhenitsyn, Marin Alsop, Charles Dutoit, Eiji Oue, Neeme Järvi, and Michael Tilson Thomas. Warner's musical studies began at age six with Nell Novak and she later studied with Rostropovich at the Curtis Institute. She made her debut with the Chicago Symphony Orchestra at age 14 and her Carnegie Hall in 1991 with Rostropovich conducting.

Warner performs on a Joseph Gagliano cello and a Carl Becker cello with a Francoix Xavier Tourte bow c. 1815 known as the "De Lamare," on loan from the Stradivari Society of Chicago.

A recipient of the Avery Fisher Career Grant, Warner is on the faculty at Roosevelt University's Chicago College of Performing Arts, the Music Institute of Chicago and the Schwob School of Music at Columbus State University in Georgia.

REBECCA YOUNG, Viola

Rebecca Young joined the New York Philharmonic in 1986 as its youngest member. In 1991 she won the position of Associate Principal Viola. Two months later she was named principal viola of the Boston Symphony Orchestra. After spending the 1992–93 season in Boston and two summers at Tanglewood, she ultimately decided to return to her family in New York, resuming her Associate Principal position with the Philharmonic in September 1994. As a chamber musician, Ms. Young has performed with many renowned groups, including the Boston Chamber Music Society, Boston Symphony Chamber Players, New York Philharmonic Ensembles, and The Chamber Music Society of Lincoln Center. She can be heard in a recording of Schubert's *Trout* Quintet with cellist Yo-Yo Ma, pianist Emanuel Ax, violinist Pamela Frank, and bass player Edgar Meyer on the Sony Classical label.



In the spring of 1999 Ms. Young joined Philharmonic Principal Viola Cynthia Phelps in the World Premiere of Sofia Gubaidulina's *Two Paths: Music for Two Solo Violas and Symphony Orchestra* with the Philharmonic. The two performed it at Avery Fisher Hall, Washington, D.C., and in the orchestra's tour of the Canary Islands, Spain, and Portugal. Ms. Young is a graduate of The Juilliard School.

SPECIAL GUEST: Marjorie Landsmark-DeLewiss

A remarkable pianist and musician, Marjorie Landsmark-DeLewiss is considered one of the most versatile and revered dance musicians of the twentieth century. A pioneer, she was one of the first African-Americans to complete classical piano training from the Juilliard School. Landsmark-DeLewiss became involved with dance shortly after graduation, playing for Aubrey Hitchins at Jacob's Pillow. From there, she worked with Agnes de Mille on the Broadway shows *Oklahoma!* and *Carousel*. She followed de Mille to American Ballet Theatre in New York and became the rehearsal pianist for the company, learning a vast repertoire of ballet scores.



Throughout her career, Ms. Landsmark-DeLewiss has been acclaimed for her sensitivity towards dancers' needs from her unique quality of sound and improvisation. By taking inspiration from dance and utilizing the technique from her training and experience, Ms. Landsmark-DeLewiss accommodates the needs of the teacher and student of the dance class and unites music and movement uniquely and creatively.

At over 90 years of age, she is still active as a composer and performer and is Musician in Residence at St. James the Less in Scarsdale, New York. Her numerous recordings for David Howard are still used in studios today.

FESTIVAL COMPOSERS

BRAD BALLIETT, Composer-in-Residence

New York City-based bassoonist and composer Brad Balliett is gaining a reputation for unusual and thought-provoking programming, performance and composition.



As a bassoonist, Brad performs as a member of several groups around New York City, including Metropolis Ensemble, Signal, the Sinfonietta of Riverdale, Anthony Braxton's Trillium Orchestra, and Ensemble ACJW, and is a founding

member of DZ4 and Deviant Septet. Brad has appeared as principal bassoonist with the Houston Symphony, American Ballet Theater, and the Wordless Music Orchestra, and has performed with International Contemporary Ensemble, International Sejong Soloists, Sequitur, and Argento New Music Project. Devoted to expanding the bassoon's role in contemporary music, Brad performs frequently on the electric bassoon and has performed alongside Zakir Hussain and Miguel Zenon.

Raised in Massachusetts, Brad graduated summa cum laude from Harvard University in 2005, where he studied composition with Elliot Gyger and John Harbison. He completed a Master's degree in bassoon performance as a student of Benjamin Kamins at Rice University, and spent the following year playing bassoon in the Houston Symphony. A devoted teaching artist, Brad completed a fellowship through Carnegie Hall's program The Academy in 2009, through which led composition projects for students in the South Bronx. Please visit bradballiett.com.

DOUG BALLIETT, Composer-in-Residence

Doug Balliett is a prolific artist whose career has spanned performance, composition, rap, rock, and conducting. As a double bassist he has performed with Ensemble Modern, the San Antonio Symphony, Metropolis Ensemble, and Alarm Will Sound. He has earned fellowships and per-



formed as principal bass at Tanglewood, Aspen, NOI, NRO, and the Lucerne Academy. He also maintains an active life as a soloist and chamber musician.

Mr. Balliett's compositions have been heard in throughout America and garnered awards, including prizes in the Delius Competition, the Bernstein Scholarship, the Kirkland House Music Award, and Harvard's Artist Development Grant. Upcoming projects include composer-in-residence at the Chelsea Music Festival and a composer-in-residence Spotlight with *The Oracle Hysterical* at the Lucerne Festival.

Mr. Balliett is a member of the hip-hop triad *The Oracle Hysterical*, *Deviant Septet* and *Axiom*. He has toured Texas playing exclusively house concerts with the quartet *Gramercy Place*. In 2010 Mr. Balliett composed, produced and conducted a "popera seria" *Lucretia*, later revived at NYU. His "virtuoso rapping" was praised by the *San Antonio Express-News*.

Mr. Balliett graduated from Harvard in 2007 with high honors and is currently pursuing a master's at The Juilliard School in Historical Performance.

MATHIAS HINKE

Mathias Hinke was born in Mexico City in 1973. At the age of 13 he became a music student at the „Escuela Superior de Música“.

2003 He continued his studies at the Manhattan School of Music. 2007 he moved to Berlin where he worked



on a melodrama for the German Opera. Ever since, his music has been performed by orchestras such as Sinfónica Nacional de México, Sinfónica del Estado de Oaxaca, Heidelberg Philharmonisches Orchester, Hamburg Sinfonisches Orchester, and Manhattan Chamber Orchestra. He has collaborated with Alban Gerhardt, Sonar Quartett, Kammerensemble Neue Musik Berlin, Deutsche Oper Berlin, the German national radio „Deutschlandfunk“ among others. Mathias Hinke has devoted a great deal of his time on educational projects, composing ballets and stage pieces for pupils from grammar-school to high-school.

JOHN PATITUCCI

For complete bio, go to festival artists, page 25

VISUAL ARTIST-IN-RESIDENCE

CARRI JOBE

Color and texture dominate Carri Jobe's painting process. Placement of forms and selection of pigment suggest tension and movement in the work. Intuitive marks and layered structures work together to create active forms that imply mass and volume.

Mrs. Jobe has exhibited her work nationally and internationally, including solo shows in Sao Paulo, Brazil; Nashville, TN and San Antonio, TX, among others. Her work is included in private collections in New York, NY; San Francisco, CA; Philadelphia, PA; Denver, CO; San Antonio, TX and more.

Mrs. Jobe studied under Michael Brakke and Whitney Leland at the University of Tennessee, receiving her painting degree in 2004. Her studio practice has been based in San Antonio, TX; New York, NY and is currently based in Knoxville, TN where she co-founded 17th Street Studios.

Some of Mrs. Jobe's primary art influences include Helen Frankenthaler, Mary Heilmann and Hans Hoffmann.

She has recently been reviewing the work and theory of Wassily Kandinsky. Kandinsky was dedicated to the study of how color and music relate. He integrated his theories into paintings as well as published books. Mrs. Jobe will be adapting some of his writings into the work she develops during the festival week.

Works by Carri Jobe will be on display throughout the Festival at select performances. You can visit her CMF studio at General Theological Seminary, June 14-17, from 11:30 a.m.- 1:00 p.m. daily. She will also assist in the Family Event, "How to Compose in Color and Sound II", at the Chelsea Art Museum on Saturday, June 18, at 10:30 a.m.

View more of Carri Jobe's work at www.carrijobe.com



Dishes no.8, 2011, oil on canvas, 36x48"



Dishes no.9, 2011, oil on canvas, 36x48"

A CULINARY WELCOME

FOOD & MUSIC - AUDIBLE & EDIBLE ART

Music is art and so is food. In order to get true pleasure, one needs a degree of education to appreciate both. Just like good music is created and produced by skilled musicians, it takes well-trained cooks to prepare an epicurean delight.

Science can be used to explain and re-produce food as well as music. Prepared without love and respect for the art of the edible and audible, you will be left with a monotone and single-dimensional experience.

The corresponding characteristics between food and music are many and amazing. A well-trained cook will add the right amount of salt to enhance the flavor, just like an accomplished musician will hit the keys on the piano with just the right vigor to achieve the desired strength of sound.

Herbs and spices are featured flavors in many dishes; in other instances they serve as subtle supports to a distinct theme. Similarly, in the texture of an orchestra, the flute often times is an accent to the story; occasionally, however, it will take the lead and generates a sensation all of its own.

Franz Liszt was the greatest pianist of his time if not of all time. He admired, learned and benefited from the works of such great performers like Richard Wagner, Johann Sebastian Bach, Edvard Grieg, and many others. One of his remarkable talents was his ability to look at a piece of music and execute it perfectly, as intended by the composer, after reading through it only once. On top of this he was also a very influential composer in his own right.

Many contemporary chefs studied and continue to honor the classic masters such as Auguste Escoffier, Antoine Careme and Fernand Point. But like Liszt composing his own unique style, their genius is evident in the new cuisines they create.

Enjoy the audible and edible art of the Chelsea Music Festival and embark on a multi-sensory journey!



Hinnerk von Barga

Associate Professor
in Culinary Arts,
The Culinary Institute of America

ABOUT CHEF HINNERK VON BARGEN, C.H.E.

Hinnerk von Barga brings decades of industry experience to the classroom. Before joining the CIA, San Antonio faculty, he taught for almost 10 years in the Continuing Education Division at the CIA's main campus in Hyde Park, NY. In that position, Chef von Barga was responsible for developing and teaching a broad spectrum of classes to chefs, food industry professionals, and food enthusiasts in Hyde Park and at off-campus locations around the world. In addition, he was and continues to be actively involved in the development and execution of the CIA ProChef® Certification program for culinary professionals.

Along with his teaching assignments, Chef von Barga took part in product research and development efforts at the college, working with leading food companies to create new products and menu items. As a member of the Research Chef Association, he keeps up to date with the latest developments in the culinary world, helping him to continue to deliver high-quality education to his students.

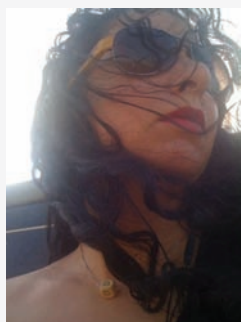
In addition, Chef von Barga is a regular contributing writer to the *CIA's ProChef Quarterly* for industry professionals. He has been featured in *The New York Times*, *Women's Health*, *Men's Health*, and local periodicals, as well as in the book *Culinary Boot Camp: Five Days of Basic Training at The Culinary Institute of America*.

Chef von Barga holds a Master Chef certificate from the Hotel School in Hamburg, Germany. He completed two apprenticeships in his native Germany before beginning his professional career, which has included chef positions in hotels and restaurants in Germany, South Africa, and China. The multilingual chef speaks English, German, Chinese and, of course, food.

CMF 2011 CULINARY ARTISTS

CHEF DANIELLE REHFELD

Danielle Rehfeld is a NY based chef and writer. She attended the Institute of Culinary Education where she completed her externship at Daniel and went on to work at Eleven Madison Park. Her weekly food column, *What's Cooking*, appears in New York's *Riverdale Press* and she is currently working on her first book covering *Off the Beaten Path Eats* in Italy.



"I'm thrilled to be part of this year's Chelsea Music Festival. It isn't often that a chef is asked to create a menu inspired by the life of an artist, in tonight's case, Franz Liszt. Though Liszt was Hungarian, he spent many of his formative years and adult life in Paris, Vienna, Weimar, Rome

and Budapest. In light of his extensive travels throughout the European continent, I wanted to highlight some traditional food and ingredients that come from the regions and countries that shaped Liszt's life. I hope you'll enjoy tonight's bite-size culinary journey."

MAUREEN JAECKEL

Since early childhood, Maureen has been baking and perfecting taste and presentation of baked goods. Maureen's cookies are all individually hand made from scratch with the freshest and superior ingredients including her own self-milled spelt flour. Her creations are especially sought after in musical circles ever since she was asked to bake 6000 cookies for the New York Philharmonic in 2000. Her "Liszt Twist" and "Mahler Taler" are exclusive designs for the Chelsea Music Festival 2011. The "Mahler Taler" refers to coin currency used during Mahler's time and incorporates Mahler's own signature, used with kind permission by the Leo Baeck Institute.



SEASONAL

RESTAURANT & WEINBAR



THE SEASONAL

Over the years together, Wolfgang Ban and Eduard Frauneder have perfected their own modern take on Austrian cuisine - one which combines traditional techniques, contemporary innovations, and updates to some of their favorite childhood dishes. The team behind the prestigious private catering group, Elderberry Catering, chefs Ban and Frauneder, together with a small group of investors, have opened Seàsonal Restaurant & Weinbar, their first venture open to the public. Their goal is to provide elegant home-cooking in a sleek but welcoming setting.

Ron Gushue of ERG Architects in Greenwich, Connecticut worked to create an intimate setting that would enhance the sophistication of the food. Rich, brown leather-clad banquets and a celestial ceiling, punctuated by tiny threads of light shaped into branches, creates a glowing canopy to the dining room. Additionally, the white washed walls act as a revolving canvas for the works of Austrian and German artists and can be expected to rotate seasonally with the menu.

The chefs at Seàsonal pride themselves on maintaining the utmost quality in their cuisine, and therefore, consistent with its name, the kitchen uses only the freshest seasonal ingredients. The visual presentation of each plate is the final step in the process, and the chefs have ensured that the look of each plate matches the refinement of the food itself and the décor, creating an unforgettable dining experience.

SPECIAL THANKS

Anne-Sophie Mutter Circle of Friends Foundation
Anne-Sophie Mutter

Chelsea Art Museum
Dorothea Keeser, Co-Founder and President
Jean Miotte
Melissa Netecke, Manager, Special Events
Oscar Laluyan, Program Coordinator

The Desmond Tutu Center
Melissa Choi

General Theological Seminary
Bruce Parker, Senior Vice President for External Relations

German Consulate of New York
Dr. Horst Freitag, Consul General of the Federal Republic of Germany, New York
Kerstin Ehlers
Michaela Streich

German Evangelical Lutheran Church of St. Paul's, New York
Pastor Wilfried Wassermann
Irma Bill

German School New York
Wolfgang Dietrich, Head of School
Michael Holtgrave, Assistant Head of School
Petra Gebauer, Parents' Committee Chair

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