

# CHELSEA MUSIC FESTIVAL

JUNE 15 - 23, 2012

[chelseamusicfestival.org](http://chelseamusicfestival.org)

## PROGRAM

# LETTER FROM THE ARTISTIC DIRECTORS

Dear Friends,

For those of us fortunate enough to experience great summer music festivals, the most memorable ones simply awaken our joy and childlike curiosity. "What's happening tomorrow?" we ask at the end of satisfying days filled with music and discovery. It is with this fresh anticipation of what is to come that we welcome you to the Chelsea Music Festival 2012.

This year, CMF presents nine full days of exploring the connection and mutual fascination between France and Japan through the performing, visual and culinary arts. At the center of that relationship lies this year's protagonist Claude Debussy, whose 150th anniversary we celebrate and whose great interest in East Asia and especially Japan during fin-de-siècle Europe was a key inspiration for the continued blossoming of both countries' creative confluences. Debussy is also the catalyst

for the supporting Festival themes of water, silence and cherry blossoms, as prompted by the first anniversary of the 3/11 earthquake and tsunami in Japan as well as the centennials of both John Cage and the Cherry Blossom Festival in the United States. More than 20 events in over 10 different locations will feature Classical, Jazz, late-night, Multimedia, Family & Outreach Events as well as free outdoor noon-time concerts throughout the Festival. More than 30 living composers will be presented in world and New York premieres and we are simply inspired by the participation of this year's diverse gathering of performers and minds. They include Artist-in-Residence and Anne-Sophie Mutter Foundation violinist Fanny Clamagirand, Composer-in-Residence Somei Satoh, Visual

Artist-in-Residence Makoto Fujimura and Culinary Artist-in-Residence Chef Lance Nishihara, who join their unique creative gifts to lead this year's line-up of over 80 artists in pursuit of their ultimate French-Japanese creations, contributions and collaborations.

We are also delighted to introduce several Festival additions including Art Song, various collaborative visual arts projects, including *On Silence* with more than 20 artists' works exhibited at the NYCAMS Gallery from June 14-25, as well as special creations such as the inaugural Festival fragrance realized by master parfumeur Christophe Laudamiel, and a CMF 2012 Limited Edition chocolate box created by chefs Jacques Torres and Ken Goto of *Jacques Torres Chocolate*.

We're thrilled to partner with venues such as the Rubin Museum of Art, The High Line, Eyebeam, Dillon Gallery, Leo Baeck Institute, NYCAMS and the Park Avenue Armory – all providing such dynamic context and inspiration to each and every Festival event.

The vision of CMF has always been to provide a collaborative platform for world-class artists from many art forms to engage in explorative dialogue with each other and those who experience the performances. We hope you will enjoy being a part of the conversation and look forward to seeing you at the Festival!



Ken-David Masur & Melinda Lee Masur  
Artistic Directors



photo: barbara kalina

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*Words of Welcome from violinist and CMF 2012 Partner  
Anne-Sophie Mutter*

It is once again my great pleasure and honor to partner with the Chelsea Music Festival this year. It fills me with tremendous joy to witness the continued realization of the truly unique CMF vision: understanding music not as an isolated branch, but rather building bridges between art genres and diverse traditions and cultures through music. CMF gives both artists and audiences a chance to see the interplay between areas of life which one would not generally find in this context. This coming summer season I look forward in particular to the culinary arts that will surely shine as one of our most valued cultural treasures as they will be executed with passion, dedication and skill.

What I applaud the Chelsea Music Festival for and am equally passionate about are the manifold opportunities CMF offers to all its young musicians to perform. It is here where they can present themselves to the audience in fascinating, surprising and spectacular contexts and performance venues. It is for this reason that one of my Foundation artists, Ye-Eun Choi, performed in last year's Festival and this summer, I am so proud to have the young French violinist Fanny Clamagirand, a member of the ensemble "Mutter's Virtuosi," join CMF as the 2012 Artist-in-Residence and that she will have varied opportunities to share her extraordinary talent with this year's Festival audience.

I wish every artist and audience member a wonderful and unforgettable time at the 2012 Chelsea Music Festival.



Anne-Sophie Mutter



The Chelsea Music Festival

thanks

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

Friday, June 15, 2012

## FESTIVAL OPENING NIGHT DEBUSSY I: DEBUSSY AFTER THE WAVE

Eyebeam Art + Technology Center  
7:30 p.m.

"After the gentle wind...." (2011)\*.....Koji Nakano (b. 1974)  
Christopher Matthews, flute

String Quartet in G minor, Op. 10 (1893) .....Claude Debussy (1862-1918)  
Animé et très décidé  
Assez vif et bien rythmé  
Andantino, doucement expressif  
Très modéré - En animant peu à peu - Très mouvementé et avec passion  
Fanny Clamagirand, violin  
Alex Shiozaki, violin  
Derek Mosloff, viola  
Marc Coppey, cello

Birds in Warped Time II (1980).....Somei Satoh (b. 1947)  
Alex Shiozaki, violin  
Nana Shi, piano

Intermission

Syrinx (1913) .....Claude Debussy (1862-1918)  
Christopher Matthews, flute

Piano Trio in A minor (1914).....Maurice Ravel (1875-1937)  
Modéré  
Pantoum (Assez vif)  
Passacaille (Très large)  
Final (Animé)  
Augustin Hadelich, violin  
Marc Coppey, cello  
Katsura Tanikawa, piano

\*Live World Premiere Performance in honor  
of 3/11 Earthquake and Tsunami victims

Themed Reception  
**Hors d'oeuvres du vent et de la mer**  
by Culinary Artist-in-Residence chef Lance Nitahara

## Debussy I: Debussy after the Wave

### PROGRAM NOTES

Claude Debussy and Maurice Ravel never visited Japan. Their only experience of the culture came through secondary encounters in Paris during the fin-de-siècle. Geishas, samurais, exotic landscapes, sumo wrestlers, and complex tea ceremonies filled the imaginations of Westerners. In France, the term Japonisme was used to describe the country's obsession with Japanese culture and paintings made in the Japanese style.

For many Western artists, this fascination with Japan and other cultures of the Far East grew out of a desire to find something new and original. In the visual arts, the woodblock prints (ukiyo-e) of Hokusai circulated widely among the Impressionist and Symbolist painters. In his "Ten O'clock lecture," the artist James Whistler declared that "the story of the beautiful is already complete—hewn in the marbles of the Parthenon—and brodered, with the birds, upon the fan of Hokusai—at the foot of Fujiyama." Hokusai's print "The Wave" was used as the cover of Debussy's *La Mer*. Hokusai's ability to capture the impermanence and evanescence of the world is what fascinated Western artists.

Both the artists of Japan and West felt themselves swept away by the great tides of change that was reshaping their respective cultures.

When examining the Western fascination with the East, two major issues include: 1) Westerners did not often distinguish between the diverse cultures of the East, and 2) this fascination with the East was wrapped up with European beliefs of world dominance and colonialism.

Regarding the first issue, Maurice Ravel complained of Désire-Emile Inghelbrecht's symphonic poem, *Pour le jour des premières neiges au vieux Japon*, "They can't even orchestrate, so they fill in the gaps with 'Turkish music.' ...And all of this makes noise! from the gong, tambourine, military drum, glockenspiel and cymbals, used at random. Inghelbrecht holds the record, with an additional xylophone and Chinese bells. Well now! in Japan... it could just as well have taken place in Lithuania."

While Ravel and Debussy were concerned with presenting the proper musical language of a specific



Katsushika Hokusai, *The Great Wave off Kanagawa*  
c. 1829–32, color woodcut

## Debussy I: Debussy after the Wave

### PROGRAM NOTES

(continued)

culture, they still had to tailor that language to Western ears. Ravel and Debussy avoided cheap exotic idioms. Ultimately, the study of non-Western music provided them with a new musical language that could express profound, mysterious ideas. When Debussy encountered Javanese Gamelan music at the 1889 World's Fair in Paris, he heard new scales, timbres, and textures that he appropriated for his own musical compositions. In the first movement of the String Quartet, the listener immediately encounters sounds foreign to the key of G minor—diminished harmonies, modal melodies are already presented to us in the first two measures. Debussy constructed the second movement around a wonderful play of textures and timbres. At the opening, pizzicato in violins and cello contrast to the sonorous viola, and the second section presents us a shimmering, floating texture. No longer are movements and forms defined by abstract rules of harmony and modulation, but changes in texture, atmosphere, and mood. Throughout each movement, Debussy returns to the opening melody of the first movement. Yet, with each utterance, the melody is altered and only a shell of its former self remains. In the last movement, we only capture snippets of the opening melody, as if flying past us in the wind. Realizing Debussy captured a new sound, one reviewer claimed that "There is an exquisite perfume of the Far East in the first movement...."

As for the second issue, the 1889 Exhibition brought the exploits of colonialism to the French and their Western allies. The Gamelan music Debussy encountered in 1889 was a part of large commercial ventures by Dutch trading companies. When small Gamelan ensembles toured outside of Indonesia, they often performed patriotic tunes of their host country such as "God save the Queen" and "Yankee Doodle." In addition to the Java pavilion at the Exhibition, Debussy was fascinated by pavilion of the Annam, now central Vietnam, which was a French colony. Debussy found that Annam drama was expressed in entirely economical means: "a small furious clarinet is in charge of emotion; a tam-tam is the organizer of terror...and that's all!" Debussy's praise for the Annam theatre was a rejection of the expansive music dramas of Wagner. Using only a solo flute,

Debussy's music for Gabriel Mourey's incomplete play *Psyché* captures the power of Pan's music through economical means. Debussy reprinted this flute music as "Syrinx." In the play, whenever Pan plays upon his flute, all action and dialogue cease, as the characters are so enraptured by his performance. Like the Annam theatre, Debussy demonstrated that a simple, unaccompanied flute melody could have the greatest dramatic impact on the listener. Similarly, Koji Nakano's world premiere piece extends what Debussy successfully demonstrated: that the voice of a solo flute can capture the inexpressible range of emotions caused by an Earthquake and an all-destructive Wave.

In addition to using the music of distant cultures, Debussy, Ravel, and other fin-de-siècle composers mined the past for musical forms, textures, harmonies, and melodies to find an original musical language. The third movement of Debussy's String Quartet, for example, uses the modes and endless melodies of plainchant to create an ethereal sound. Ravel also used forms and music from near and distant cultures, mixed with old Western musical forms, to create something new for his Parisian audiences. Ravel drew upon the music of his Basque homeland for the formation of the first movement of his Piano Trio. The melody is based on the Basque Zortzico, a dance of irregular meter. The second movement, Pantuom, was based on a Malay poetic form introduced into French writing in the 19th century. The third movement is a Passacaglia, which was a 17th-century improvisatory piece that was very popular throughout the Baroque period. Typical Passacaglias begin with a fixed, repeating bass line on top of which instruments improvise a melody and set of variations. Ravel begins with that basic premise, as the piano providing a repeating bass line; yet, as the movement continues, the original melody fades away, with only a hint of it remaining at the end. The fourth movement ends with an inversion of the zortzico melody from the first movement. In many ways, the passionate, exclamatory ending is a celebration of these disparate elements—Baroque forms, Basque dances, Malay poetry, etc.—coming together to form an original and lasting work of art.

- Eric Schneeman

Saturday, June 16, 2012

## FAMILY EVENT I

Mister Origami Presents:  
**Folding and Unfolding Color, Flavor and Sound!**

NYCAMS Gallery

10:30 a.m.

Children and adults alike rave about CMF's Family Events, where they have a hands-on opportunity to create and explore through music, visual art, and food. This year, children will hear Festival-themed music of France and Japan and learn to create Japanese Origami inspired by Festival artwork exhibited in the Gallery. Another highlight is a cooking lesson on the popular French dish Croque Monsieur with the Food Network's *Chopped* Champion and CMF Culinary Artist-in-Residence Chef Lance Nitahara. This event features Festival musicians and visual artists and is hosted by CMF Artistic Director Ken-David Masur.



photo: Matt Harrington

## FESTIVAL TALKS

**The Great Wave, Silence & Song - Capturing the Forces of Nature**

Dillon Gallery

6:30 p.m.

Join CMF 2012 in this unique installment of the *Festival Talks* between performers, visual artists and composers. Visual Artist-in-Residence Makoto Fujimura, Composer-in-Residence Somei Satoh, French star cellist Marc Coppey, koto virtuoso Yumi Kurosawa, Dillon Gallery Founder Valerie Dillon and CMF Artistic Director Ken-David Masur engage in a pre-concert discussion focusing on how different art forms approach the portrayal of the forces of nature. Topics include exploring the significance of "The Great Wave" and the importance and mysteries of silence and song.



photo: barbara kalina

2011 Festival Talks with (left to right) Doug Balliett, Brad Balliett, John Patitucci, Stephen Tharp and Ken-David Masur

Saturday, June 16, 2012

## DEBUSSY II: SKETCHES, PRINTS & SCREENS

Dillon Gallery

7:30 p.m.

Rokudan no Shirabe (Traditional).....Yatsuhashi Kengyō (1614-1685)

Yumi Kurosawa, koto

Estampes (1903).....Claude Debussy (1862-1918)

Pagodes (Pagodas)  
La soirée dans Grenade (The Evening in Granada)  
Jardins sous la pluie (Gardens in the Rain)

Katsura Tanikawa, piano

Ariettes Oubliées (1885-1887).....Claude Debussy (1862-1918)

C'est l'extase: C'est l'extase langoureuse  
Il pleure dans mon cœur: Il pleure dans mon cœur comme il pleut sur la ville  
L'ombre des arbres: L'ombre de arbres dans la rivière embrumée  
Chevaux de bois: Tournez, tournez, bons chevaux de bois  
Green: Voici des fruits, des fleurs, des feuilles  
Spleen: Les roses étaient toutes rouges

Adrienne Pardee, soprano  
Molly Morkoski, piano

Intermission

Green Point (2006).....Yumi Kurosawa (b. 1975)

Yumi Kurosawa, koto

Kayano Kiyama - On the Hill of the Kaya Trees.....Kōsaku Yamada (1886-1965)

Sakura Yōkochō - Cherry Blossoms Lane.....Yoshinao Nakada (1923-2000)

La Neige.....Toru Takemitsu (1930-1996)

Adrienne Pardee, soprano  
Nana Shi, piano

Rain Tree Sketch II - In Memoriam Olivier Messiaen (1992).....Toru Takemitsu (1930-1996)

Katsura Tanikawa, piano

La vague et la cloche.....Henri Duparc (1848-1933)

La vie antérieure  
L'invitation au voyage

Morgan Smith, baritone  
Molly Morkoski, piano

This evening's themed reception, *Secrets Oubliés*, made possible by  
**Bank of Tokyo-Mitsubishi UFJ**

*Chef Lance Nitahara responds to Debussy's Ariettes Oubliées, or Forgotten Songs, where  
"hiddenness" is explored, just as an item is "re-discovered" after being forgotten*

## Debussy II: Sketches, Prints & Screens

### PROGRAM NOTES

In 1911, Debussy told Varèse "I love pictures almost as much as music." Debussy never attended school, and his intellectual training came from his own ravenous pursuit of current philosophical, aesthetic, and literary movements surrounding him Paris. During his lifetime, Debussy was labeled an "Impressionist"—a label he carelessly used to describe *La Mer*, and then attempted to erase, though never succeeding. (Think of all the paintings of Monet and Renoir that adorn recordings of his music.) With that said, he wrote to a friend, "You do me a great honor by calling me a pupil of Claude Monet."

The visual arts played a huge role in Debussy's musical output. The titles of many of his works bear this out: *Images*, *Estampes* (Engravings), and *Arabesques*. In his *Estampes*, he provides us with snippets of scenes from the Far East (Pagodes), Spain (La soirée dans Grenada), and his own France (Jardins sous la pluie). The influence of Hokusai's ukiyo-e (literally translated as "pictures of the floating world") is most pronounced in these three works. Western painters were enraptured by Hokusai's ability to convey so much meaning with great refinement and delicacy of technique. Throughout "Pagodes," Javanese Gamelan music is suggested with the use of the pentatonic scale. But Debussy's music never approaches real Gamelan music; it is only his imagination of that distant land, which he longed for, but never visited. Just as Debussy suggests the Far East with the pentatonic scale, he suggests a Spanish soundscape with the habanera rhythm and guitar figurations at the beginning of "Le soirée." Similar to Hokusai, who painted Mount Fuji thirty-six times from shifting perspectives, Debussy provides us differing perspectives of the magisterial Granada. Hokusai used the simplest means to depict Mount Fuji, reducing the Mount to its most basic elements—a cone with its snowy peak. In "Jardins sous la pluie," Debussy used the simple, most basic musical pattern of broken chords to convey the falling rain. Under the falling rain, Debussy quotes two French nursery songs "Dodo, l'enfant do" (sleep child sleep) and "Nous n'irons plus au bois" (we'll go no more to the woods). Debussy immerses us in a melancholy playfulness of children desperate to go outside and play, only to be foiled by the weather.

The greatest influence upon Debussy's philosophical ideology toward music would come from the Symbolists. What Debussy found intriguing were the Symbolists' desire to erase the conventions of painting, literature, and poetry. They rejected naturalism, realism, formalism, and the mass market; they embraced the indefinite, the mysterious, and esoteric. They collected ukiyo-e and haiku, because they felt that Japanese painters and poets conveyed profound thoughts and emotion with such economical means. Hence the poetry of Stéphane Mallarmé and Paul Verlaine laden us with images, emotions, and words, but never providing us their meanings.

With Debussy settings of their poetry in his song cycle, *Ariettes Oubliées*, it feels as if the piano accompaniment has more to say than that of the singer. In the chanson "Chevaux de bois," for example, Verlaine describes a carousel at the fair ground. Debussy creates the carnival-like

atmosphere with loud trills juxtaposed with a bombastic fanfare. Verlaine creates a sense of vertigo with the incessant repetition of the word "tournez" (turn). Debussy emphasizes this dizzying sensation through the whirling arpeggios based on the chromatic scale. Through word repetition, Verlaine's language captures the contraption's monotony and futility. Debussy begins the piece in E major, but each time the "tournez" figure returns, he moves into a new key. It is not until the very end that he returns to E major when the church bells begin to toll, and the carousel stops turning. At this point, the "tournez" figure is replaced by the distant sound of bells, as we are left to ponder: Is this all that life has to offer? Do we merely wander around in circles until death approaches? Until that point comes, according to Verlaine, we can entertain ourselves with petty amusements.

During his lifetime, Debussy's music made it to Japan. In 1909, the composer's "Sarabande" from *Pour le piano* was performed in Tokyo. One reviewer found affinities to Debussy's music with that of the Japanese. In 1944, a military officer played French chansons over the gramophone for a young Toru Takemitsu. This moment would have a deep impact on the young composer. Takemitsu never received any formal training in music, and claimed Debussy as his mentor. He was later introduced to the music of another Debussy admirer, Olivier Messiaen. Like Debussy's "Le jardin," Takemitsu's "Rain Tree Sketch" captures the sound and image of the rain—particularly, the memory of rain. The story of the rain tree, by Kenzaburo Oe, was that its abundant foliage continued to let fall rain drops from the previous night's shower. Takemitsu later claimed that he based the title on an American shaving cream commercial. That is, the meaning behind the work is like life itself: never fixed, but impermanent and elusive.

The group of songs by three different Japanese composers represent a brief example of the evolution of art song in Japan during the 20th Century. From 1911-1913, Kōsaku Yamada was a pupil of Max Bruch in Berlin, where he witnessed the profound folk song traditions of Europe. Yamada, upon his return to Japan, was driven to create a similar culture and celebration of song in his country with the help of Western musical harmonies. Both as educator and conductor, he would introduce his people to many of the great masterworks of Western music, including Debussy's *Afternoon of a Faun*. While Yoshinao Nakada was considered an expert in French piano and art song literature and would continue establishing Japanese song traditions after World War II, it was Toru Takemitsu who was overwhelmingly influenced by French music. The majority of his song output is not in his Japanese mother tongue, but rather in English and even Spanish and French, of which "La Neige" (The Snow) is a great example.

On February 23rd 1903, Debussy wrote about a concert in Lamoureux - the same year he would begin composing his score to "La Mer" which was premiered two years later by the Lamoureux Orchestra - that he had heard a chamber concert that included songs by Henri Duparc, "of which there is nothing to comment, as they are perfect."

- Eric Schneeman

## Debussy II: Sketches, Prints & Screens Text & Translations

### Ariettes Oubliées

Paul Verlaine (1844 – 1896)

#### C'est l'extase langoureuse

C'est l'extase langoureuse,  
C'est la fatigue amoureuse,  
C'est tous les frissons des bois  
Parmi l'étreinte des brises,  
C'est, vers les ramures grises,  
Le chœur des petites voix.

Ô le frêle et frais murmure !  
Cela gazouille et susurre,  
Cela ressemble au cri doux  
Que l'herbe agitée expire...  
Tu dirais, sous l'eau qui vire,  
Le roulis sourd des cailloux.

Cette âme qui se lamente  
En cette plainte dormante  
C'est la nôtre, n'est-ce pas ?  
La mienne, dis, et la tienne,  
Dont s'exhale l'humble antienne  
Par ce tiède soir, tout bas ?

Il pleure dans mon cœur  
Il pleure dans mon cœur  
Comme il pleut sur la ville ;  
Quelle est cette langueur  
Qui pénètre mon cœur ?

Ô bruit doux de la pluie  
Par terre et sur les toits !  
Pour un cœur qui s'ennuie  
Ô le chant de la pluie !

Il pleure sans raison  
Dans ce cœur qui s'écœure.  
Quoi ! nulle trahison ?...  
Ce deuil est sans raison.

C'est bien la pire peine  
De ne savoir pourquoi  
Sans amour et sans haine  
Mon cœur a tant de peine !

#### L'ombre des arbres\*

L'ombre des arbres dans la rivière embrumée  
Meurt comme de la fumée  
Tandis qu'en l'air, parmi les ramures réelles,  
Se plaignent les tourterelles.

Combien, ô voyageur, ce paysage blême  
Te mira blême toi-même,  
Et que tristes pleuraient dans les hautes feuillées  
Tes espérances noyées !

#### Chevaux de bois

Tournez, tournez, bons chevaux de bois,  
Tournez cent tours, tournez mille tours,  
Tournez souvent et tournez toujours,  
Tournez, tournez au son des hautbois.

### Forgotten Airs

Paul Verlaine (1844 – 1896)

#### It is languorous ecstasy

It is languorous ecstasy,  
It is amorous fatigue,  
It is all the shivering of the woods  
In the embrace of the breezes;  
It is near the grey branches,  
The chorus of tiny voices.

Oh, the frail and cool murmuring!  
It babbles and whispers,  
It resembles the sweet cry  
Exhaled by the restless grass...  
You might say it were, beneath the bending stream,  
The muted sound of rolling pebbles.

This soul, which laments  
In this dormant moan,  
It is ours, is it not?  
Mine, tell me, and yours,  
Which exhales this humble antiphon,  
On this warm evening, so softly?

There is weeping in my heart  
There is weeping in my heart,  
Just as the rain is falling on the town.  
What is this languor,  
Which penetrates my heart?

Oh, sweet sound of the rain,  
On the earth and on the roofs!  
For a heart which has grown weary,  
Oh, the sound of the rain!

There is weeping without cause  
In this sickly heart.  
What! No betrayal?  
There's no reason for this despair.

Truly the worst pain  
Is not knowing why,  
Without love and without hatred,  
My heart feels such pain.

#### Shadows of the trees

Shadows of the trees in the misty river  
Die away, like smoke,  
While above, among the real branches,  
The turtledoves are moaning.

Oh traveler, how well this pale landscape  
Mirrors your own pallid self,  
And how sad, weeping in the high branches,  
Are your drowned hopes!

#### Wooden Horses

Turn, turn, you fine horses of wood,  
Turn one hundred times, turn one thousand times,  
Turn often and turn always,  
Turn, turn, to the sound of the oboes.

## Text & Translations (continued)

The gros soldat, la plus grosse bonne  
Sont sur vos dos comme dans leur chambre,  
Car en ce jour au bois de la Cambre,  
Les maîtres sont tous deux en personne.

Tournez, tournez, chevaux de leur cœur,  
Tandis qu'autour de tous vos tournois  
Clignote l'œil du filou sournois,  
Tournez au son du piston vainqueur.

C'est ravissant comme ça vous soule  
D'aller ainsi dans ce cirque bête :  
Bien dans le ventre et mal dans la tête,  
Du mal en masse et du bien en foule.

Tournez, tournez sans qu'il soit besoin  
D'user jamais de nuls éperons  
Pour commander à vos galops ronds,  
Tournez, tournez, sans espoir de foin

Et dépêchez, chevaux de leur âme :  
Déjà voici que la nuit qui tombe  
Va réunir pigeon et colombe  
Loin de la foire et loin de madame.

Tournez, tournez ! le ciel en velours  
D'astres en or se vêt lentement.  
Voici partir l'amante et l'amant.  
Tournez au son joyeux des tambours !

#### Green

Voici des fruits, des fleurs, des feuilles et des branches  
Et puis voici mon cœur qui ne bat que pour vous.  
Ne le déchirez pas avec vos deux mains blanches  
Et qu'à vos yeux si beaux l'humble présent soit doux.

J'arrive tout couvert encore de rosée  
Que le vent du matin vient glacer à mon front.  
Souffrez que ma fatigue à vos pieds reposée  
Rêve des chers instants qui la délasseront.

Sur votre jeune sein laissez rouler ma tête  
Toute sonore encor de vos derniers baisers ;  
Laissez-la s'apaiser de la bonne tempête,  
Et que je dorme un peu puisque vous reposez.

#### Spleen

Les roses étaient toutes rouges  
Et les lierres étaient tout noirs.

Chère, pour peu que tu te bouges,  
Renaissent tous mes désespoirs.

Le ciel était trop bleu, trop tendre,  
La mer trop verte et l'air trop doux.

Je crains toujours, — ce qu'est d'attendre ! —  
Quelque fuite atroce de vous.

Du houx à la feuille vernie  
Et du luisant buis je suis las,

Et de la campagne infinie  
Et de tout, fors de vous, hélas !

The red-faced child and the pale mother,  
The boy in black, and the girl in pink,  
One down-to-earth, and the other showing off,  
Each pays a Sunday penny.

Turn, turn, horses of their hearts,  
And while you whirl around,  
The eye of the pickpocket twinkles.  
Turn to the sound of the victorious cornet!

It is astonishing how intoxicating it is  
To continue on in this foolish circle,  
Nothing in your belly and aching in your head,  
Very sick, and having heaps of fun.

Turn, hobby-horses, without ever needing  
To use spurs  
To command you to gallop around,  
Turn, turn, with no hope for hay.

And hurry, horses of their souls,  
The supper bell is already ringing,  
Night falls and drives away the troop of  
Cheerful drinkers, famished by their thirst.

Turn, turn! The velvet sky  
Slowly clothes itself with golden stars.  
The church tolls a sorrowful knell  
Turn to the happy sound of drums!

#### Green

Here are fruits, flowers, leaves, and branches,  
And here, too, is my heart, which beats only for you.  
Do not rip it with your two white hands,  
And may this humble gift be pleasing to your beautiful eyes.

I arrive still covered in dew,  
Which the morning wind froze upon my brow.  
Allow my fatigue, resting at your feet,  
To dream of the treasured moments that will refresh it.

Let me rest my head upon your young breast,  
Still ringing with your last kisses;  
Let it calm itself after the pleasant storm,  
And let me sleep a bit, while you rest.

#### Spleen

The roses were all red,  
And the ivy was all black,

Dear, at the faintest sign of your movement,  
All my despair is reborn.

The sky was too blue, too tender,  
The sea too green, and the air too sweet.

I always fear—what it is to await!--  
Some dreadful flight of yours.

I am weary of the holly with its glossy leaves,  
And of the shiny boxwood, too,

And of the infinite countryside,  
And of everything, alas, but you!

\* Debussy prefaced this mélodie with the following quotation from Rostand's play, *Cyrano de Bergerac*: "Le rosignol qui du haut d'une branche se regarde dedans, croit être tombé dans la rivière. Il est au sommet d'un chêne et toutefois il a peur de se noyer." / "The nightingale that, high up on a branch, views its image reflected below, thinks it has fallen into the river. It is perched in the oak tree's crown and yet fears death by drowning."

## Text & Translations (continued)

### Three Songs by Japanese Composers

#### Sakura Yōkochō

On a springtime evening  
When the cherry blossoms are at full bloom  
Blossoms are everywhere  
In the Cherry alley.  
Memories of love passed.  
You are no longer present.  
Oh, you were always the queen of flowers/blossoms.  
Smiling home of dreams  
We would see us never again.  
Knowing that it would be senseless to ask how you've been since,  
I'll rather watch the blossoms.  
On a springtime evening  
When the cherry blossoms are at full bloom  
Blossoms are everywhere  
In the Cherry alley.

#### Kayano Kiyama

The yew tree nuts at mount Kayanoki fell and were gathered at some point.  
The old woman in the hut at the fireplace makes a fire with branches and hay,  
the nuts pop from time to time.

Shall it rain again tonight?  
Now, let us go to sleep.  
The monkeys outside are crying, quickly,  
let us go to bed now!

#### La Neige

Il neigeait,  
Quand il se fut éloigné,  
Elle pleure de nouveau,  
Après la nuit blanche,  
Une autre nuit blanche.

#### Snow

Snow was falling,  
When he departed,  
She weeps anew,  
After a sleepless night,  
Another sleepless night.

### Three Songs by Henri Duparc

#### La vague et la cloche

Duparc (1871)  
Une fois, terrassé par un puissant breuvage,  
J'ai rêvé que parmi les vagues et le bruit  
De la mer je voguais sans fanal dans la nuit,  
Morne rameur, n'ayant plus l'espoir du rivage.

L'océan me crachait ses baves sur le front  
Et le vent me glaçait d'horreur jusqu'aux entrailles.  
Les vagues s'écroulaient ainsi que des murailles,  
Avec ce rythme lent qu'un silence interrompt.

Puis tout changé. La mer et sa noire mêlée  
Sombrèrent. Sous mes pieds s'effondra le plancher  
De la barque... Et j'étais seul dans un vieux clocher,  
Chevauchant avec rage une cloche ébranlée.

J'étreignais la crierde opiniâtrément,  
Convulsif, et fermant dans l'effort mes paupières;  
Le grondement faisait trembler les vieilles pierres,  
Tant j'activais sans fin le lourd balancement.

Pourquoi n'as-tu pas dit, ô rêve! où Dieu nous mène?  
Pourquoi n'as-tu pas dit s'ils ne finiraient pas,  
L'inutile travail et l'éternel fracas  
Dont est faite la vie, hélas! la vie humaine?

François Coppée

#### The wave and the bell

Once, felled by a powerful potion,  
I dreamt that amid the waves and the noise  
Of the sea, I sailed without a beacon into the night,  
A gloomy oarsman, without a hope of shore.

The ocean spat its foam on my brow  
And the wind chilled me to the depths with horror.  
The waves were crumbling like walls,  
With a slow rhythm that a silence broke.

Then everything changed. The sea and its dark melee  
Sank. Beneath my feet the bottom of the ship  
Collapsed... And I was alone in an old tower,  
Astride a ringing bell and full of fury.

I was stubbornly gripping the screaming thing,  
Convulsive, and closing my eyes in the effort;  
The rumbling set the old stones trembling,  
So ceaselessly was I rocking the heavy swing.

Why did you not say, o dream, where is God leading us?  
Why did you not say whether it would not end,  
The useless toil and the eternal tumult  
Out of which life, alas, human life is made?

## Text & Translations (continued)

#### La vie antérieure

Duparc (1884)  
J'ai longtemps habité sous de vastes portiques  
Que les soleils marins teignaient de mille feux,  
Et que leurs grands piliers, droits et majestueux,  
Rendaient pareils, le soir, aux grottes basaltiques.

Les houles, en roulant les images des cieux,  
Mêlaient d'une façon solennelle et mystique  
Les tout-puissants accords de leur riche musique  
Aux couleurs du couchant reflété par mes yeux.

C'est là que j'ai vécu dans les voluptés calmes,  
Au milieu de l'azur, des vagues, des splendeurs  
Et des esclaves nus, tout imprégnés d'odeurs,

Qui me rafraîchissaient le front avec des palmes,  
Et dont l'unique soin était d'approfondir  
Le secret douloureux qui me faisait languir.

Charles Baudelaire

#### The former life

Long have I lived under the vast porticoes  
That the sailing suns tinted with a thousand lights  
And rendered their large pillars, tall and majestic,  
Like those of basaltic caves in the evening.

The waves, stirring the reflections from the skies,  
Blended, in a solemn and mysterious way,  
The all-powerful harmonies from their lush music  
Into the colours of the sunset reflected by my eyes.

There I remained in the peaceful pleasures,  
In the middle of the azure, the waves, the splendours,  
And the naked slaves, steeped in scents,

Who refreshed my brow with palm leaves,  
And whose only care was to deepen  
The painful secret that made me languish.

#### L'Invitation au voyage

Duparc (1870)  
Mon enfant, ma sœur,  
Songe à la douceur  
D'aller là-bas vivre ensemble!  
Aimer à loisir,  
Aimer et mourir  
Au pays qui te ressemble!  
Les soleils mouillés  
De ces ciels brouillés  
Pour mon esprit ont les charmes  
Si mystérieux  
De tes traites yeux,  
Brillant à travers leurs larmes.

Là, tout n'est qu'ordre et beauté,  
Luxe, calme et volupté.

Vois sur ces canaux  
Dormir ces vaisseaux  
Dont l'humeur est vagabonde;  
C'est pour assouvir  
Ton moindre désir  
Qu'ils viennent du bout du monde.  
Les soleils couchants  
Revêtent les champs,  
Les canaux, la ville entière,  
D'hyacinthe et d'or;  
Le monde s'endort  
Dans une chaude lumière.

Là, tout n'est qu'ordre et beauté,  
Luxe, calme et volupté.

Charles Baudelaire

#### The invitation to travel

My child, my sister,  
Think of the sweetness  
To go there to live together!  
To love at leisure,  
Loving and dying  
In the country which resembles you!  
The misty suns  
Of those cloudy skies,  
Have the charms, for my spirit,  
And the mysteriousness,  
Of your treacherous eyes,  
Shining brightly through their tears.

There, all is but order and beauty,  
Luxury, calm and sensuality.

See, on these canals,  
Those sleeping vessels  
Whose mood is adventurous;  
It is to satisfy  
Your slightest desire  
That they hail from the ends of the earth.  
The setting suns  
Dress the fields,  
The canals, the entire city,  
In hyacinth and gold;  
The world slumbers  
In a warm light.

There, all is but order and beauty,  
Luxury, calm and sensuality.

Translated by T.N. Fung



Sunday, June 17, 2012

## DEBUSSY III: MESSIAEN ENVELOPED

*Carte Blanche* to Visual Artist-in-Residence Makoto Fujimura

Dillon Gallery

5:00 p.m.

Sonata for Cello & Piano (1915).....Claude Debussy (1862-1918)

I. Prologue: Lent, sostenuto e molto risoluto

II. Sérénade: Modérément animé

III. Final: Animé, léger et nerveux

Marc Coppey, cello  
Molly Morkoski, piano

Images Book I (1905).....Claude Debussy (1862-1918)

"Reflets dans l'eau"

Préludes (1928-29).....Olivier Messiaen (1908-1992)

No. 1 La colombe

No. 2 Chant d'extase dans un paysage triste

No. 3 Le nombre léger

No. 4 Instants défunts

No. 5 Les sons impalpables du rêve

No. 6 Cloches d'angoisse et larmes d'adieu

No. 7 Plainte calme

No. 8 Un reflet dans le vent

Molly Morkoski, piano

## PROGRAM NOTES

The beauty of nature, the depths and wonder of humanity, and the eternal of the sacred were a trinity of ideals that Messiaen espoused throughout his life and music. His Préludes, written in 1928-1929, are highly evocative and colorful works that are indebted to the influence of his impressionistic predecessors. While these pieces are not entirely indicative of his late, more mature style, the listener can undeniably hear his unique harmonic language (his modes) and, with them, his limitless palate of musical colors and their combinations. Messiaen had synaesthesia, a condition where a person sees colors when they hear sounds. For Messiaen, the colors were quite vivid in intensity and shape and even in their movement. For instance, in Preludes No. 1 and 2, "The dove" and "The light number," he writes, "orange colored, marked with violet veins." And, for Prelude No. 5, "Intangible sounds of the dream," a color spectrum ranging from "blue-orange, violet, purple, and copper to gleaming gemstones" exists. It seems only fitting that the music of a composer who describes his own work in colors should collaborate with artist, Makoto Fujimura, who often works quite literally with gleaming gemstones, and who also shares a love of birds and has even had some synaesthetic experiences.

For the Preludes, Fujimura has decided to use a pure, traditional, and no longer produced Japanese silk. This precious silk is gilded with gold and then distressed, leaving a remnant of gold and allowing light to pass through. Multiple hanging panels of glittering silk, up to ten layers, will surround the piano while allowing the pianist, Molly Morkoski, to remain visible to the audience. Meanwhile, projected images of birds, oceans, and trees will be projected across the silk, creating a refractive image and sensory experience. The image of waves are from Kamakura, where Fujimura spent considerable time in childhood watching and drawing. The Fujimura-Messiaen collaboration is in part a meditation into the tragic nature of our lives and is preceded on this program by a cello sonata by Claude Debussy, who wrote the piece in 1915 as World War I was raging and he was suffering from the cancer that would eventually take his life. It is a concise work filled with beauty and irony and is one of the great masterpieces of the cello repertoire.

- Makoto Fujimura & Molly Morkoski

Sunday, June 17, 2012

## OPEN CAGE: NEW YORK Celebrating John Cage at 100

Eyebeam Art + Technology Center

7:30 p.m.

### A ONE HUNDRED MINUTE PERFORMATIVE WORK HONORING JOHN CAGE IN 2012, THE CENTENNIAL OF HIS BIRTH

Visual artist Morgan O'Hara met John Cage as a twenty year old art student and his thinking, writings and music have been a strong influence on her for a half century. In 1992, *OPEN CAGE: BRATISLAVA* was created and directed by O'Hara and performed in Czechoslovakia on the occasion of Cage's 80th birthday. In honor of Cage's 100th birthday she has been working on a series of drawings - *QUESTIONS FROM SILENCE* - which brings to the forefront his inscrutable ability to question everything, in an updated version of the collaborative performance work, *OPEN CAGE: NEW YORK*. One hundred drawings of the ear, universal symbol as well as instrument for listening, are matched with questions from Cage's seminal book *Silence*, published in 1961, the year in which they met. In the spring of 2012, many of these drawings were shown in Vienna and Prague, and at the National Drawing Invitational at the ArkansasArts Center. This evening, one hundred simultaneous activities will be taking

place in and around an installation of one hundred cages with their doors open, will be performed by members of the New York art, poetry and music communities, Cage enthusiasts, musicians of the Chelsea Music Festival, and interested audience members, under the direction of Morgan O'Hara. The one hundred minute performative work will involve recorded music and music performed live, texts from Cage's writings, stories written by Cage collected in his books, objects and instruments for which he composed music, a complete chronology of his works read aloud by a musicologist, moving images of Cage himself talking about his work and life, texts describing his methodology with chance operations, and his studies of Zen Buddhism.

A reception by chef Lance Nitahara will follow and play on John Cage's excursions into mycology. Cage wrote, "when I wasn't involved with music, I was in the woods looking for mushrooms."

Themed Reception

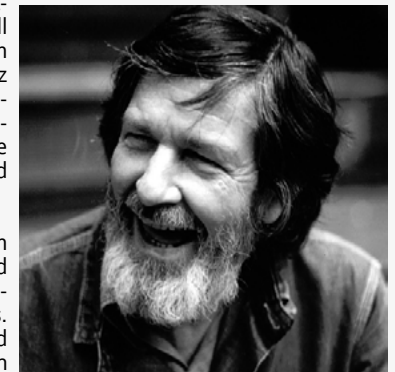
*Pluteus Cervinus*

by Culinary Artist-in-Residence chef Lance Nitahara

## ABOUT JOHN CAGE

Aside from being one of the leading minds of the musical avant-garde, John Cage was a serious mycologist, a true expert of all things mushroom-related. He even won 5 million lire on an Italian television game show once, with mushrooms as his quiz subject. His love for mushrooms expressed itself in his lecture-performance project, "Indeterminacy," which consists of numerous anecdotes recited at various speeds in order to be one minute in length. Many of them have to do with, you guessed it, mushrooms.

One such anecdote from "Indeterminacy" reads, "In 1954, when I went to Europe, I no sooner arrived in Paris than I noticed that the city was covered with posters publicizing a mushroom exhibition that was being held in the Botanical Gardens. That was all I needed. Off I went. When I arrived, I found myself in a large room filled with many tables upon which were displayed many species of fungi. On the hour from a large centrally-placed loudspeaker a recorded lecture on the deadly poisonous amanitas was delivered. During this lecture, nobody in the hall moved or spoke. Each person's attention was, so to speak, riveted to the information being given. A week later, I was in Cologne in Germany attending a concert of electronic music. There was also an audience and a large loudspeaker. However, many in the audience were dozing off, and some were talking to their neighbors." *Story 48, "Indeterminacy: New Aspect of Form in Instrumental and Electronic Music. Ninety Stories by John Cage"*



Monday, June 18, 2012

## ON SILENCE PERFORMANCE EVENT

Rubin Museum of Art

7:30 p.m.

*On Silence*, a collaborative event featuring musical and visual components, is a dialogue on the concept of silence in visual art and music, and a nod to the 2012 centennial of composer and theorist John Cage. Curated by Janna Dyk, the performances feature music by CMF 2012 Composer-in-Residence Somei Satoh as well as original compositions by Joshua Clayton, Brent Dickinson, James Hall and Aaron Kruziki. The works derive from a thoughtful engagement with the topic, instigated by the reading of *Silence*, written by premier Japanese novelist Shusako Endo, and in consideration of excerpts from John Cage's book of lectures by the same title. The two texts create a diverse and uncanny conversation, one whose language here spans genres from classical to progressive jazz, ambient, experimental, and the avant garde, on the nature of silence, its effects, and implications.

The event at the Rubin Museum of Art takes place in conjunction with an art exhibit featuring over 20 New York artists which will be on view at the NYCAMS Gallery in Chelsea, June 14-25, 2012. The opening reception is on Thursday, June 14, from 6-8pm is free and open to the public. Gallery hours are 10am-4pm or by appointment.

### PROGRAM

"Toki no Mon" for Violin, Piano & Percussion (1988)..... Somei Satoh (b. 1947)

Alex Shiozaki, violin  
Nana Shi, piano  
Ayano Kataoka, percussion

*That Strength and Beauty of Evil* (2012)..... James Hall (b. 1984)

Adam Hopkins, bass  
Evan Mazunik, piano & keyboard  
Jacob Teichroew, saxophones  
Ziv Ravitz, drums & percussion

御前 (*Presence*) (2012)..... Joshua Clayton (b. 1979)

Margaret Anne Schedel, cellist, interactive media performer  
Joshua Clayton, sound & visuals

Intermission

Nothing More than Nothing can be Said (2012)..... Aaron Kruziki (b. 1983)

Aaron Kruziki, vox, keys, woodwinds  
Travis Reuter - guitar  
Zach Lane - bass  
Jon Wert - drums

*Yoink!! An Experimental Meditation on the Sound of the Rapture* (2012)..... Brent Everett Dickinson (b. 1974)

Christopher Koch, sound engineer  
Kyle Olson, percussion  
Sugarhiccups, DJ

*Immediately following the performances, all are cordially invited to continue the dialogue with artists and fellow audience members at the K2 Lounge, which will offer tapas, cocktails, and a cash bar for guests.*

## ON SILENCE

### PROGRAM NOTES

#### Somei Satoh

Composer Somei Satoh has emerged as one of Japan's most internationally celebrated and significant composers of the post-Takemitsu era. An autodidact, he has distilled the experience of Shintoism and Zen Buddhism into an essential purity and simplicity in his music. His Trio for violin, piano and percussion is entitled "Toki no Mon," meaning "Gate into Infinity." It begins with the sound of distant gongs, reminiscent of Japan's shores far away from the busy metropolitan areas, where large man-made gates in the water welcome the passage of gods. As all of Satoh's works aim to slowly emerge out of nothingness and return to its silent source, so does "Toki no Mon."

**James Hall**, a composer and trombonist, will share an original composition that incorporates the jazz language and tonal elements of Japanese pronunciation of the original text of Shusako Endo's *Silence*. The piece will incorporate both composed and improvised elements, based on the compositional style of Brazilian composer Hermeto Pascoal.

The musical response to *Silence* is divided into three parts, each based on a principle character from Endo's novel: Inoue, magistrate and cruel torturer; Ferreira, apostate priest; and Kichijiro, cowardly but penitent antihero. The melodic material for the piece comes from recorded Japanese recitation of selections from Endo's text. The music thus bears many of the same asymmetries and inflections as the human voice.

#### Joshua Clayton

御前 (*Presence*) considers the relationship between faith and suffering through the Tōhoku Earthquake and Tsunami of 2011. Video clips of the event and its aftermath are mapped to a laptop keyboard which activates scenes from the disaster. The performance centers around a tube of neon light. Its electrical field is sampled and processed acoustically for the duration of the piece. As the cellist's improvisation and the cascade of video images overwhelm all else, this light represents an abiding form of divine presence in the midst of devastation. How does this consider Endo-ian and Cageian Silence?

**Aaron Kruziki** explores silence both in composition and lyric sound scapes. Juxtaposing silence, as one would hear it in 17th century feudal Japan and 21st century New York City, Kruziki and his band, "Education Reform," explores Cageian questions, "What is silence? Does True silence exist? What implications of silence are inherent in our American culture and where do they come from? How does silence relate to our current state?"

#### Brent Everett Dickinson

*Yoink!! An Experimental Meditation on the Sound of the Rapture* is a sound piece created for multiple musicians and an artificial rock. It is the explosive result of an earnest endeavor to reconcile the two tributaries that make up the title *On Silence*-- John Cage and Shusako Endo. Where much of the canon of experimental music is based on experiments in sound composition and production, and though this piece is unusually composed and has a good bit of unorthodox sound production, *Yoink!!* is primarily an experiment in emotional conductivity.

*Yoink!!* is structurally conceived of in two sections. The core sound element of *Yoink!!* is the repetitious utterance of the prophetic phrase "Yoink, that's how it'll sound". Through layers of preprocessed and live sound-making, the piece expands and crescendos to its emotional flash point in Section 1. Section 2 is built from the actual removal of the prophet's voice. In the void left by the absence of the voice there is, washing over the audience the sounds of 'negative noise', which is built literally from the presence of the voice now absent.

'Negative noise' is related to noise in the way dark matter is related to matter. Negative noise is silent in an Endo-ian sense. Though the prophetic phrase is absurd and is accompanied by various elements built into the structure of the piece that work to effectively undermine these efforts, the gravity with which the phrase and all the subsequent layers are delivered creates an emotionally charged experience that allows the viewer to enter into its eschatological speculations.

Wednesday, June 20, 2012

## DEBUSSY IV: CREATION, LOVE AND LIFE EVERLASTING

Leo Baeck Institute

7:30 p.m.

"La Création du Monde," Op. 81b (1922-1923).....Darius Milhaud (1892-1974)

Prelude  
Fugue  
Romance  
Scherzo  
Final

Momenta Quartet

Emilie-Anne Gendron, violin - Tema Watstein, violin  
Stephanie Griffin, viola - Michael Haas, cello  
Molly Morkoski, Piano

Deux Épigrammes de Clément Marot (1899).....Maurice Ravel (1875-1937)

*D'Anne qui me jecta de la neige*  
*D'Anne jouant de l'espiglette*

Selected songs.....Claude Debussy (1862-1918)

Mandoline  
En sourdine  
Pour ce que Plaisance est morte  
Fantoches  
De soir

Thomas Meglioranza, baritone  
Reiko Uchida, piano

Intermission

SAGA World Premiere (2012) \*+.....Somei Satoh (b. 1947)

Fanny Clamagirand, violin - Augustin Hadelich, violin - Liana Gourdjia, violin  
Alex Shiozaki, violin - Tema Watstein, violin - Emilie-Anne Gendron, violin  
Derek Mosloff, viola - Stephanie Griffin, viola  
Marc Coppey, cello - Michael Haas, cello  
Doug Balliett, bass  
Ken-David Masur, conductor

Octet for Strings in E-flat, Op. 20 (1825).....Felix Mendelssohn (1810-1856)

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

Augustin Hadelich, violin - Liana Gourdjia, violin  
Tema Watstein, violin - Emilie-Anne Gendron, violin  
Derek Mosloff, viola - Stephanie Griffin, viola  
Marc Coppey, cello - Michael Haas, cello

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

\*World Premiere Performance

+Commissioned Work for the Chelsea Music Festival 2012

## Debussy IV: Creation, Love and Life Everlasting

### PROGRAM NOTES

In the aftermath of Wagnerism and the Franco-Prussian War, Camille Saint-Saëns established the Société National de Musique to cultivate a French musical culture devoid of German influences. Under the motto "ars gallica," French audiences heard the premieres of young French composers such as Ravel and Debussy as part of a larger movement to revive French culture. Ravel's *Deux épigrammes de Clément Marot* received their first performance at the Société National in 1900. The works are based on two love poems of the Renaissance poet Clement Marot (1496-1544). The delicacy of writing, polished sound, and distinct clarity evokes a sound that is both antiquated and succinctly French. Ravel's poetic selection represented a broader trend among European composers—mining the past to find a new musical language for the present.

In Debussy's setting of Paul Verlaine's poem "Fantoches" and "Mandoline," we are pulled into a world of wandering minstrels and marionettes. In "Mandoline," Debussy recreates the sound of the archaic instruments through the "plucks" on the piano, followed by idle strumming of the serenaders. Yet, what Verlaine reveals and Debussy's music asserts, is that it is not these serenaders in their "elegance" who play the mandolin, but nature herself through her shivering breeze. "Fantoches" focuses on the 16th-century commedia dell'arte character of Scaramouch and Pulcinella, who have no control over their own actions, but directed by the evil design of the puppeteer.

Just as Ravel and Debussy dove into the past to escape the influence of German music, Milhaud appropriated jazz to find a new musical language that spoke to a wider audience. After World War I, European composers were increasingly looking for a musical language that rejected the hyperbolic, nationalistic music of 19th-century Romanticism. In 1922, Milhaud visited New York, where he frequented Harlem jazz clubs. He carried a

pile of jazz records on his trip home. Upon his return, Milhaud composed *La Création du Monde* for the Swedish ballet company in Paris. Milhaud uses the language of jazz to characterize an African creation myth. Yet, he places these jazz idioms into the fugues and counterpoint of Bach. Milhaud successfully blends the music of the present with that of the past to show that music was not defined by nationhood or time, but existed in a state of universal appreciation.

CMF2012 Composer-in-Residence Somei Satoh steps back even further, back into music's primordial state. The overarching principle in all his compositions he sums up in the following three lines:

Music is born from silence.  
Music returns to silence.  
Silence is the mother of music.

His new work entitled "SAGA" for strings was commissioned for the Chelsea Music Festival 2012 and is dedicated to conductor and CMF Artistic Director Ken-David Masur. It will receive its world premiere performance this evening.

Already in the 19th century, Mendelssohn plunged into the past to find a new musical language for himself. For the young 16-year old composer, he was trying to demonstrate from whence his musical influences came. The third movement is based on the famous Walpurgis Night from Goethe's *Faust* in which witches, goblins, and other supernatural characters appear. The fourth movement alludes to Handel's "And He shall live forever" from the *Messiah* and ends with an eight part fugue. With these two movements alone, Mendelssohn brought the Baroque, Classical and Romantic traditions closer together, to demonstrate that embracing the music of the future did not mean a rejection of the past.

-Eric Schneeman

## Debussy IV: Creation, Love and Life Everlasting

### Text & Translations

#### D'Anne qui me jecta de la neige

Anne par jeu me jecta de la neige  
Que je cuidois froide certainement:  
Mais c'estoit feu, l'expérience en ay-je  
Car embrasé je fuz soubdainement  
Puisque le feu loge secretement  
Dedans la neige, où trouveray-je place  
Pour n'ardre point? Anne, ta seule grâce  
Estaindre peut le feu que je sens bien  
Non point par eau, par neige, ne par glace,  
Mais par sentir ung feu pareil au mien.

--Clément Marot

#### D'Anne jouand de l'espinette

Lorsque je voy en ordre la brunette  
Jeune, en bon point, de la ligne des Dieux,  
Et que sa voix, ses doigts et l'espinette  
Meinent ung bruyct doux et melodieux,  
J'ay du plaisir, et d'oreilles et d'yeux  
Plus que les saintz en leur gloire immortelle  
Et autant qu'eulx je devien glorieux  
Dès que je pense estre ung peu ayme d'elle.

--Clément Marot

#### Mandoline

Les donneurs de sérénades  
Et les belles écouteuses  
Echangent des propos fades  
Sous les ramures chanteuses.

C'est Tircis et c'est Aminte,  
Et c'est l'éternel Clitandre,  
Et c'est Damis qui pour mainte  
Cruelle fait maint vers tendre.

Leurs courtes vestes de soie,  
Leurs longues robes à queues,  
Leur élégance, leur joie  
Et leurs molles ombres bleues,

Tourbillonnent dans l'extase  
D'une lune rose et grise,  
Et la mandoline jase  
Parmi les frissons de brise.

--Paul Verlaine

#### En sourdine

Calmes dans le demi-jour  
Que les branches hautes font,  
Pénétrons bien notre amour  
De ce silence profond.

Fondons nos âmes, nos coeurs  
Et nos sens extasiés,  
Parmi les vagues langueurs  
Des pins et des arbusiers.

Ferme tes yeux à demi,  
Croise tes bras sur ton sein,  
Et de ton coeur endormi  
Chasse à jamais tout dessein.

Laissons-nous persuader  
Au souffle berceur et doux  
Qui vient, à tes pieds, rider  
Les ondes des gazons roux.

Et quand, solennel, le soir  
Des chênes noirs tombera  
Voix de notre désespoir,  
Le rossignol chantera.

--Paul Verlaine

#### On Anne Throwing Snow at Me

Anne playfully threw snow at me  
That I thought would surely be cold.  
But it was fire -- I felt it --  
For I was suddenly set aflame.  
Since fire lodges secretly  
Within snow, where can I turn  
To avoid burning? Anne, only your mercy  
Can quench the fire I feel so keenly:  
Not with water, with snow, nor with ice,  
But by feeling a fire similar to mine.

#### On Anne Playing the Spinnet

When I see the tidy dark-haired girl,  
Young, plump, a descendant of the gods,  
And when her voice, her fingers and the spinnet  
Produce a sweet and melodious sound,  
I have more pleasure through my ears and eyes  
Than the saints in their immortal glory,  
And I become as glorious as they are  
The moment I think myself a little beloved by her.

#### Mandolin

The serenaders  
And the beauties who listen  
Exchange trivial conversation  
Beneath the singing branches.

There goes Thyrsis and Amyntas  
And the eternal Clytander,  
And there is Damis, who for many a  
Cruel woman wrote many a tender verse.

Their short silk jackets,  
Their long dresses with trains,  
Their elegance, their joy  
And their soft blue shadows

Whirled about in the ecstasy  
Of a pink and gray moon,  
And the mandolin chatters  
Amid the shudders of the breeze.

#### Muted

Calm in the half-light  
Cast by high branches,  
Let us steep our love  
In this profound silence.

Let us mingle our souls, our hearts,  
And our enraptured senses  
With the hazy languor  
Of pines and arbutus.

Half-close your eyes,  
Fold your arms across your breast,  
And from your heart now lulled to rest,  
Banish forever all intent.

Let us both succumb  
To the gentle and lulling breeze  
That comes to ruffle at your feet  
The waves of russet grass.

And when, solemnly, evening  
Falls from the black oaks,  
That voice of our despair,  
The nightingale, shall sing.

### Text & Translations (continued)

#### Pour ce que Plaisance est morte

Pour ce que Plaisance est morte  
Ce may, suis vestu de noir;  
C'est grand pitié de véoir  
Mon coeur qui s'en d&eacutesconforte.

Je m'abille de la sorte  
Que doy, pour faire devoir,  
Pour ce que Plaisance est morte,  
Ce may, suis vestu de noir.

Le temps ces nouvelles porte  
Qui ne veut déduit avoir;

Mais par force du plouvoir  
Fuit des champs clore la porte,  
Pour ce que Plaisance est morte.

--Charles, Duc d'Orléans

#### Fantoches

Scaramouche et Pulcinella,  
Qu'un mauvais dessein rassembla,  
Gesticulent noirs sous la lune,  
Cependant l'excellent docteur Bolonais  
Cueille avec lenteur des simples  
Parmi l'herbe brune.  
Lors sa fille, piquant minois,  
Sous la charmille, en tapinois,  
Se glisse demi-nue,  
En quête de son beau pirate espagnol,  
Dont un amoureux rossignol  
Clame la détresse à tue-tête.

--Paul Verlaine

#### De Soir

Dimanche sur les villes,  
Dimanche dans les coeurs!  
Dimanche chez les petites filles,  
Chantant d'une voix informée,  
Des rondes obstinées,  
Ou de bonnes tours  
N'en ont plus que pour quelques jours!  
Dimanche, les gares sont folles!  
Tout le monde appaieille  
Pour des banlieues d'aventure,  
En se disant adieu  
Avec des gestes éperdus!  
Dimanche les trains vont vite,  
Dévorés par d'insatiables tunnels;  
Et les bons signaux des routes  
Echangent d'un oeil unique,  
Des impressions toutes mécaniques.  
Dimanche, dans le bleu de mes rêves,  
Où mes pensées tristes  
De feux d'artifices manqués  
Ne veulent plus quitter Le deuil de vieux  
Dimanches trépassés.  
Et la nuit, à pas de velours,  
Vient endormir le beau ciel fatigué,  
Et c'est Dimanche dans les avenues d'étoiles;  
La Vierge or sur argent  
Laisse tomber les fleurs de sommeil!  
Vite, les petits anges,  
Dépassez les hirondelles  
Afin de vous coucher  
Forts d'absolution!  
Prenez pitié des villes,  
Prenez pitié des coeurs,  
Vous, la Vierge or sur argent!

--Claude Debussy

#### Because Pleasure is dead

Because Pleasure is dead  
this May, I am clad in black.  
It is a great pity to see  
my heart in such distress.

It is my duty  
to dress this way;  
because Pleasure is dead  
this May, I am clad in black.

The weather carries the news  
to those who had not heard,  
and the rain forces us in  
from the fields, behind closed doors,  
because Pleasure is dead.

#### Puppets

Scaramouche and Pulcinella  
met for a mischievous prank,  
They made rude gestures under the moon.  
Meanwhile, the excellent Dr. Bolonais  
slowly gathered some medicinal herbs  
among the brown grass.  
Then his daughter, a pretty minx  
Under the bushes, slyly  
Slid half-naked,  
In search of her handsome Spanish pirate,  
while an amorous nightingale  
sang its distress at the top of its voice.

#### Of Evening

Sunday on the city,  
Sunday in our hearts!  
Sunday among the little girls  
singing with untrained voices  
their stubborn rounds  
where good turns  
only last a few days!  
Sunday, the gares are mad!  
Everyone heads off  
for the suburbs of adventure,  
waving a frenzied farewell!  
Sunday trains are fast,  
devoured by insatiable tunnels,  
and the good signal lights  
with their single eyes  
exchange mechanical impressions.  
Sunday, in the blue of my dreams  
where my sad thoughts  
of missed fireworks  
do not want to leave off mourning  
for deceased Sundays.  
The night, with velvet steps,  
comes to lull the lovely, tired sky to sleep,  
and it's Sunday among the avenues of stars.  
The Virgin, gold on silver,  
scatters the flowers of sleep.  
Swiftly, little angels,  
pass the swallows and go to bed,  
strong in your absolution!  
Take pity on the cities,  
take pity on our hearts,  
oh Virgin, gold on silver.

Translated by T. Meglioranza

Thursday, June 21, 2012

## DEBUSSY V: POET OF THE AVANT-GARDE

Park Avenue Armory

7:00 p.m.

### *Debussy Préludes Book I (1-12)*

1. Danseuses de Delphes  
*Chemins qui ne mènent nulle part*.....François Narboni (b.1963)
2. Voiles  
*En écho*.....Philippe Hersant (b.1948)
3. Le vent dans la plaine  
*Thrift*.....Thomas Adès (b.1971)
4. «Les sons et les parfums tournent dans l'air du soir»  
*Été*.....Nicolas Bacri (b.1961)
5. Les collines d'Anacapri  
*Au-delà de la lumière d'Anacapri*.....Anthony Girard (b.1959)
6. Des pas sur la neige  
*Prélude*.....Karol Beffa (b.1973)
7. Ce qu'a vu le vent d'ouest  
*Ce qu'ont vu... les chevaux d'Alain*.....Alain Louvier (b.1945)
8. La fille aux cheveux de lin  
*Chanson d'après un poème de Ronsard*.....Françoise Choveaux (b.1953)
9. La sérénade interrompue  
*La Pythie l'avait prédit*.....Richard Dubugnon (b.1968)
10. La cathédrale engloutie  
*Dense... Englouti*.....Philippe Leroux (b.1959)
11. La danse de Puck  
*Comedy sketch*.....James Wintle (b.1942)
12. Minstrels

Hugues Leclère, piano

### Themed Intermission

with reception *Intermezzo* by Culinary Artist-in-Residence chef Lance Nitahara  
and

a presentation entitled *The Sounds and Fragrances Swirl through the Evening Air*  
by parfumeur Christophe Laudamiel, creator of this year's official Festival Fragrance

## DEBUSSY V: POET OF THE AVANT-GARDE (continued)

### *Debussy Préludes Book II (13-24)*

13. Brouillards  
*Vent d'automne* .....Hugues Dufourt (b. 1943)
14. Feuilles mortes  
*Debucide* .....Laurent Durupt
15. La Puerta del Vino  
*Tarte au chocolat* .....Bruno Mantovani (b. 1974)
16. Les Fées sont d'exquises danseuses  
*Après... « les fées »* .....Gilbert Amy (b. 1936)
17. Bruyères  
*Intermezzo* .....Thierry Escaich (b.1965)
18. Général Lavine - excentric  
*No-ja-li* .....Gérard Pesson (b. 1958)
19. La terrasse des audiences du clair de lune  
*Les Parhélies* .....Suzanne Giraud (b. 1958)
20. Ondine  
*Mister Quick Pick* .....Marc-Olivier Dupin (b. 1954)
21. Hommage à S. Pickwick Esq. P.P.M.P.C.  
*Le chant du Nâga*.....Pierre Thillooy (b. 1970)
22. Canope  
*Sixtes et quintes, quarts altérés...les larmes des sons* .....Michael Levinas (b. 1949)
23. Les tierces alternées  
*Echappée* .....Frédéric Durieux (b. 1959)
24. Feux d'artifice  
Hugues Leclère, piano

All 22 reflections on Debussy's Préludes are receiving their New York Premiere Performance this evening.

### PROGRAM NOTES

Written between 1909 and 1913, the two books of Préludes for piano by Claude Debussy reflect the troubled emotions that swept through Europe before the the first World War. At the peak of his artistry, Debussy managed to create, within each miniature composition, a unique world of sublime poetic inspiration. While they remain unswervingly "modern," the 24 Préludes, through their innovative style, have opened the door for composers of the 20th and 21st centuries. By placing the Préludes alongside 22 new works, each designed to fit between two Préludes, these compositions display the power of music that is as focused as it is expressive, a novel form of audacity. With each associated composition, a sensitive equilibrium is achieved between its own style and that of Debussy's, subtle landmarks stretch out on the ocean of imagination. We cannot help but gratefully acknowledge their presence. - Hugues Leclère

*This evening's program features a themed intermission that includes an elaborate culinary reception by chef Lance Nitahara and a presentation by Parfumeur Christophe Laudamiel, who will awaken senses you may have never used listening to a concert. Debussy himself wrote in 1903 that "an instrumental preparation where the perfume of the harps mixes itself with the lemon scent of the oboes, bathed in the juices of string sonorities and interrupted by pauses, in which the captured audience releases its sighs, guarantees the demand of an encore."*

Friday, June 22, 2012

## The Chelsea Music Festival @ The Rubin Museum of Art

### DJ: DCD Collective in the K2 Lounge

6:00-10:00 p.m.

Concurrent with Debussy VI

### DEBUSSY VI: VIOLIN DAYBREAK

Carte Blanche to CMF 2012 Artist-in-Residence

Fanny Clamagirand

7:00 p.m.

Sonata for Violin and Piano (1917).....Claude Debussy (1862-1918)

Allegro vivo  
Intermède: Fantastique et léger  
Finale: Très animé

Fanny Clamagirand, violin  
Hugues Leclère, piano

Rocking Mirror Daybreak (1983).....Toru Takemitsu (1930-1996)

Autumn  
Passing Bird  
In the Shadow  
Rocking Mirror

Augustin Hadelich & Emilie-Anne Gendron, violins

Solo Sonata No. 5 in G major (1923).....Eugène Ysaÿe (1858-1931)

L'Aurore  
Danse rustique

Fanny Clamagirand, violin

Intermission

Concerto in D for Violin, Piano and String Quartet (1891).....Ernest Chausson (1855-1899)

Décidé  
Sicilienne  
Grave  
Très animé

Fanny Clamagirand, violin  
Katsura Tanikawa, piano  
Liana Gourdjia, violin  
Alex Shiozaki, violin  
Derek Mosloff, viola  
Marc Coppey, cello

## Debussy VI: Violin Daybreak

### PROGRAM NOTES

Ernest Chausson and Eugène Ysaÿe are perhaps two unspoken heroes of fin-de-siècle Europe. The violinist played a central role in cultivating young talent throughout his career, and the Ysaÿe Quartet premiered the string quartets of Debussy, Franck, and Fauré. Ysaÿe's *Six Sonatas for Solo Violin* are demanding works, and each of them are dedicated to his fellow violinists. He dedicated his fifth sonata to his pupil Mathieu Crickboom, a former member of the Ysaÿe Quartet. The sonata encapsulates two distinct aspects of the French music from the late 19th to early 20th century: an emergent first movement that creates an ethereal atmosphere through changing textures; and a rhythmic second movement based on a rustic dance of yesteryears.

Ysaÿe was the solo violinist at the premiere of Chausson's majestic Concerto for Piano, Violin and String Quartet in Brussels in 1892. (Crickboom directed the quartet.) Chausson was a supporter of the younger generation of European intellectuals, with Debussy, Mallarmé, Turgenev, and others visiting his salon at 22 boulevard de Courcella. Of his own music, Chausson was a perfectionist and defeatist, as he constantly revised and discarded many of his works. Sadly, his life was cut short by a cycling accident right when his own musical voice was coming into its own. Chausson wrote to a friend that "de-Wagnerization is necessary" for French music to gain a unique sound. He did this by returning to archaic forms of the French Renaissance, Baroque, and Classical periods. The second movement of the Concerto is a Sicilienne, which was a popular genre from the 16th to 18th century that portrayed a pastoral landscape through a simple lyricism and homophonic texture. Through a clear texture and naive melody, Chausson recreates a

pastoral world that never was but always longed for. The finale movement is suitably marked *Très animé*, as the players spring to their feet in a surge of rhythmic energy that propels the movement. Themes from the first movement as well as the main theme of the Grave are brought back, as well as extended cadenza-like passages for the two solo instruments before the music makes its way to an exuberant, triumphant close.

When Debussy composed his Violin Sonata near the end of his life, he also returned to a succinct formalism, to create a work that is completely original. Debussy composed the Sonata during World War I when the cold realities of war had shattered many of the happier dreams of the composer. The Sonata is short, though expansive. He takes us through moments that sound exotic, classical, and like ragtime. At times, Debussy repeats certain melodic and harmonic fragments in a cold, calculated manner, in a manner that is meant to focus the listener on the purity of the sound and sonority. This is what Debussy learned from Hokusai – music in its purest elements could express the most profound universal beliefs.

This purity of sound can be heard in one of Debussy's greatest admirers – Toru Takemitsu. In "Rocking Mirror Daybreak," Takemitsu focuses the listener's attention on the actual sound, timbre, and texture of the two violins. The piece is based on the Japanese collaborative poetry of Thomas Fitzsimmons and Makoto Ooka. Takemitsu never gives us a direct depiction of the poetry; instead, he, like his mentor Debussy, tried to capture the ephemeral floating world through the most simple, poignant musical language.

- Eric Schneeman

Friday, June 22, 2012

## DEBUSSY VII: RÊVERIE-MIX

Rubin Museum of Art  
10:00 p.m.

Building on last year's *Liszt Remix* success, Doug Balliett takes vocal music from the Renaissance and 20th century France and Japan and "remixes" it using contemporary pop and hip-hop language. Featuring instrumentalists and singers, *Rêverie-mix* examines and re-imagines gems from French and Japanese literature. Music draws from the troubadours, Dufay, Machaut, Debussy, Takemitsu, and is performed with singers, instrumental ensemble, koto, live electronics, and rhythm section. This laid-back musical evening will span centuries and bend genres, with music, drinks, and story-telling all designed to remix you, French-Japanese style.



photos: Matt Harrington

2011 *Liszt Remix* (Clockwise from upper left)  
Wendy Warner, Alban Gerhardt, Doug Balliett

Saturday, June 23, 2012

## FAMILY EVENT II

Monsieur Croche Presents:  
**How to Cakewalk in Color, Song and Sound!**

NYCAMS Gallery  
10:30 a.m.

Monsieur Croche, also known as Claude Debussy, loved colors, sound and singing. He was able to transform visual and emotional experiences into beautiful and meaningful sounds that would enrich the world with great music. Now it's your turn to be inspired by great colors and visual art and to create music as well as artwork in response. Encounter instruments such as a bassoon, the human voice, piano, the Japanese koto, and learn about different styles of music as you compose with a graphic score to one of Monsieur Croche's favorite melodies. You will also have the chance to learn to Cakewalk. Let's see who'll "Take the Cake"!



photo: barbara kalina

Saturday, June 23, 2012  
**FESTIVAL FINALE**  
**DEBUSSY VIII: CHERRY BLOSSOM ROAD**

Eyebeam Art + Technology Center  
 7:30 p.m.

JGolliwog's Cakewalk.....Debussy/arr. Birnbaum  
 Syrinx.....Debussy/arr. Birnbaum  
 Ano Machi, Kono Machi.....Nakayama/arr. Birnbaum  
 La Plus Que Lente.....Debussy/arr. Birnbaum  
 Kono Michi.....Yamada/arr. Birnbaum  
 Sakura.....Traditional /arr. Birnbaum

Adam Birnbaum Trio  
 Adam Birnbaum, piano - Joseph Lepore, bass - Jon Wikan, drums  
 with  
 Rogério Boccato, percussion  
 Jerome Sabbagh, saxophone  
 Morgan Smith, baritone  
 Adrienne Pardee, soprano  
 Yumi Kurosawa, koto  
 Christopher Matthews, flute  
 Fanny Clamagirand, violin  
 Liana Gourdjia, violin  
 Derek Mosloff, viola  
 Marc Coppey, cello

Intermission

Adam Birnbaum Trio  
 Adam Birnbaum, piano - Joseph Lepore, bass - Jon Wikan, drums  
 with special guests  
 Rogério Boccato, percussion  
 Jerome Sabbagh, saxophone  
 and Morgan Smith, baritone

This evening's themed reception, *Nami no Hana (Flowers of the Wave)*, made possible by  
**Radeberger Pilsner**

by Culinary Artist-in-Residence chef Lance Nitahara

**ARTIST-IN-RESIDENCE**  
**FANNY CLAMAGIRAND**

First Prize winner of the 2007 MonteCarlo Violin Masters, acclaimed as the "Adami Classical Revelation 2006", First Prize F. Kreisler in 2005 in Vienna, Emily Anderson Prize of the Royal Philharmonic Society in 2004 in London, and recipient of the Special Jury Prize Y. Menuhin in 2000, Fanny has already established herself as an artist of great distinction on the international stage and is considered to be one of the finest violinists of her generation.



Her elegance, the brightness of her playing, her interpretations involving sensitivity and authority received many critics' praise. Her talent and commitment are supported by many organizations worldwide and in particular by Anne-Sophie Mutter as a regular member of "Mutter's Virtuosi".

Born in 1984, Fanny started playing the violin at the age of seven. Fanny joined the post-graduate course at the Paris Conservatoire in 2000 at the age of 16, in the class of Jean-Jacques Kantorow, and went on to study with Itzhak Rashkovsky at London's Royal College of Music, where she received her Artist Diploma in 2004. She was subsequently coached by Pavel Vernikov at the Vienna Conservatoire. At the same time, Fanny attended many master-classes, particularly with Ida Haendel, Zakhar Bron, Michèle Auclair, Boris Kishnir, Donald Weilerstein.

Fanny has been performing as a soloist in concert from the age of nine. She has made her mark on numerous prestigious international venues and festivals such as Wigmore and Royal Festival Halls in London, KKL in Lucerne, Musikverein in Vienna, Toppan Hall in Tokyo, OperaHouse in Tel-Aviv, Cultural Center in Chicago, Zankel Hall in New York, Academia Santa Cecilia in Roma, Teatro Municipal in Rio de Janeiro, Louisiana Modern Art Museum in Copenhagen, Théâtre des Champs-Élysées, Salle Gaveau and Auditorium du Louvre in Paris, Montpellier Radio

France Festival, Colmar Festival, Folles Journées in Nantes, Bilbao, Tokyo, Festival de Menton, Haydn Festspiele, Menuhin Festival in Gstaad, Lockenhaus Kammermusikfest, Lucerne Festival, Enescu Festival, "Spring of Minsk", "Palaces of Saint Petersburg", Verbier Festival, West Cork Chamber Music Festival.

Fanny has played as a soloist with renowned orchestras including the Wiener Symphoniker and Philharmoniker, London Philharmonic, Weimar Symphoniker, Jerusalem Symphony, La Fenice Orchestra, Radio France Philharmonic, Montecarlo Philharmonic, Orchestre National du Capitole de Toulouse, Ensemble Orchestral de Paris, Wiener Kammerorchester, Irish Chamber Orchestra, Sinfonia Varsovia.

She collaborates with artists like Anne-Sophie Mutter, Gidon Kremer, Franz Welser-Möst, Fabien Gabel, Pietari Inkinen, Tugan Sokhiev, Juraj Valcuha, Paul Meyer, Benoît Fromanger, Antoine Tamestit, Khatia Buniatishvili, Lise de La Salle, Jean-Frédéric Neuburger, Gary Hoffman, Pieter Wieselwey, Ysaÿe String Quartet.

Fanny's first CD, featuring the complete *Violin Solo Sonatas* by Eugène Ysaÿe and released in 2007 for Naxos, has been highly acclaimed by the press. The complete Saint-Saëns *Violin Concertos* (SinfoniaFinlandia/P. Gallois) recorded under Naxos and released in November 2010 has been awarded a "Choc de Classica" (February 2011). Fanny's next project for Naxos of Saint-Saëns complete violin and piano works, with Vanya Cohen, has just been recorded.

Fanny is a regular guest on French and foreign radio and TV shows. In 2010, Fanny collaborated with famous Japanese dancer and choreographer Saburo Teshigawara in "Obsession", performing live Ysaÿe solo sonatas.

After her debuts in 2011 with the Wiener Philharmoniker at the Lucerne and Enescu Festivals in duo with Antoine Tamestit and under the baton of Franz Welser-Möst, 2012 also saw Fanny debut with the London Philharmonic Orchestra with conductor Fabien Gabel.

Future engagements are scheduled with the Orchestre Français des Jeunes at the Berlin Konzerthaus under the baton of Denis Russel-Davies during the "Young Euro Classic-Festival 2012", the Orchestre National de France led by Alain Altinoglu Montpellier National Orchestra with Christoph Alstaedt, a tour with Tchaikovsky concerto bringing her to the Konzerthaus of Vienna and Berlin, as well as in Prague, Bratislava, Graz, Bern and an Asian "Mutter's Virtuosi" tour in 2013.

Fanny plays on a Matteo Goffriller violin made in Venice in 1700.



## FESTIVAL ARTISTS

### BRAD BALLIETT, Bassoon

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 New York City groups, including



The Declassified, 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 Hartford Symphony, 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. [www.bradballiett.com](http://www.bradballiett.com)

### ADAM BIRNBAUM, Piano

Adam Birnbaum is emerging as one of the top young voices in jazz piano. Since arriving on the New York scene in 2003, he has become increasingly prominent performing in clubs and festivals around the world and working with artists as diverse as Greg Osby, Al Foster, Eddie Henderson, and Wynton Marsalis.



Adam's early education took place in Boston. In 2001 Adam

became a member of the inaugural class of Jazz Studies at the Juilliard School. After graduating in 2003, Adam won the American Jazz Piano Competition in May 2004 to become the American Pianists Association's Cole Porter fellow in Jazz. Since then Adam has established a busy performing career as a sideman and as a leader. Adam performs and tours regularly with Greg Osby, Al Foster and many others, and leads his own trio.

### 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, Ben Allison, and David Binney. He has also collaborated with top-ranking Brazilian artists, such as Toninho Horta, Dori Caymmi, Moacir Santos, and Vinicius Cantuária. As a longtime member



of the "Orquestra Jazz Sinfônica do Estado de São Paulo", he has 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 holds a teaching position at The Hartt School, the Manhattan School of Music, and Montclair State University.

[www.rogerioboccato.com](http://www.rogerioboccato.com)

### MARC COPPEY, Cello

French cellist, Marc Coppey, winner of the two highest prizes at the 1988 Bach competition in Leipzig at the age of 18, is considered to be one of the leading cellists of today. These past or coming months, he is performing as a soloist with the Orchestre de Paris, the Slovenian Philharmonic, Baden-Baden and Freiburg SWR Orchestra, the Orchestre Philharmonique de Radio-France, the BBC Wales Orchestra, the RTE National Symphony Dublin, the Ensemble Orchestral de Paris, the Liège, Zagreb



Soloists, Castilla y Leon, Cannes, Izmir, Marseille, Poitou-Charentes, Caen, Manhattan School of Music, and the Paris Conservatoire orchestras.

Marc Coppey's many recordings are produced by the labels Auvidis, Decca, Harmonia Mundi, and K617. His latest release of the complete Bach Suites (awarded Télérama's *ffff*) and a CD dedicated to Dohnanyi (featured in the "10 de Répertoire"), were both recorded for the Aeon/Harmonia Mundi label. Marc Coppey is a professor at the Conservatoire National Supérieur de Musique de Paris. He studied at Strasbourg and Paris Conservatoires and at Indiana University, Bloomington. He is the artistic director of the Colmar Chamber Music Festival of the Zagreb Soloist and performs on a rare cello by Matteo Goffriller (Venice 1711). [www.marccoppey.com](http://www.marccoppey.com)

### DCD COLLECTIVE, DJ Group

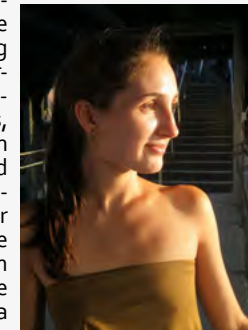
The DCD Collective formed in 2009 when three DJs (Debbie Chou, Chris Gersbeck, and Damien Ragsdale) decided to combine their lifelong passion for music and respective musical backgrounds to spin uninhibited mixes of dance, indie, and nostalgic rock music from the 1960s through present day. They are active in New York City's vibrant live music and



blogger scenes and have played some of the city's most exciting venues including the Museum of Modern Art, Public Assembly in Williamsburg, a residency at Le Poisson Rouge, and a headlining slot at *BUST Magazine's* Spring Craftacular Festival.

### 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 Olshofka 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 ([www.oraclehysterical.com](http://www.oraclehysterical.com)).

### EMILIE-ANNE GENDRON, Violin | Momenta Quartet

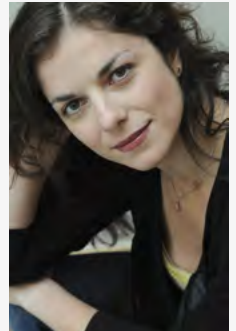
Violinist Emilie-Anne Gendron, lauded by the *New York Times* as a "brilliant soloist" and by France's *ClassiqueInfo* for her "undeniable sensitivity", enjoys an active freelance career in New York. Ms. Gendron is on the roster of



the Marlboro Music Festival and the touring Musicians From Marlboro; a core member and frequent leader of the Sejong Soloists; and with the Toomai Quintet, serves on Carnegie Hall's "Musical Connections" outreach program for teaching-performing artists. Ms. Gendron was trained at Juilliard where her principal teachers were Won-Bin Yim, Dorothy DeLay, David Chan, and Hyo Kang. She was the first person in Juilliard's history to be accepted simultaneously to its two most selective courses of study, the Doctor of Musical Arts and the Artist Diploma. She holds a B.A. in Classics from Columbia as a graduate of the Columbia-Juilliard joint-degree program, and a Master of Music degree and an Artist Diploma from Juilliard. [www.emilieannegendron.com](http://www.emilieannegendron.com)

### LIANA GOURDJIA, Violin

At the age of six, Liana appeared on Moscow television as a rising star and has since performed recitals in many prestigious venues throughout Russia including the Great Hall and the Tchaikovsky Hall in Moscow, and the Philharmonic Hall in Saint-Petersburg. Her first debut as a soloist with an orchestra was at the age of nine. Liana Gourdjia became a laureate of the Tchaikovsky International Competition for Young Artists in Sendai in Japan at the age of 14 and subsequently appeared numerous times on television and radio programs dedicated to presenting young stars in Russia and Europe.



Ms. Gourdjia is the winner of the Sion-Valais International Violin Competition. Her most recent and upcoming performances include a debut recital at the Theatre de la Ville in Paris and a fellowship at The Marlboro Music Festival. As an active chamber musician, Ms. Gourdjia has collaborated with such artists as Jaime Laredo, Lawrence Power, Vladimir Mendelssohn, Marc Coppey, David Soyer to name but a few. [www.lianagourdjia.com](http://www.lianagourdjia.com)

**STEPHANIE GRIFFIN, Viola | Momena Quartet**

Acclaimed by the *New York Times* for her "fiery, full-throttle performance" and described as "enthraling" by the *Los Angeles Times*, violist Stephanie Griffin has performed internationally as a soloist, chamber, and avant-jazz musician. As a soloist, she has worked closely with numerous composers, among them Tony Prabowo; Kee Yong Chong; Matthew Greenbaum; Arthur Kampela; and Tristan Murail. Ms. Griffin is a regular guest with Continuum, and member of the Argento Chamber Ensemble; Carl Maguire's Floriculture; Gordon Beeferman's Other Life Forms; Adam Rudolph's Go Organic Orchestra; the Riverside Symphony and the Princeton Symphony, where she serves as principal violist. Ms. Griffin has recorded for Firehouse 12, Aeon, Albany, Koch, Arte Nova, Centaur, and Siam Records. She studied viola with William Gordon, Paul DeClerck, Wayne Brooks, and Samuel Rhodes and holds a Doctor of Musical Arts degree from The Juilliard School.

**MICHAEL HAAS, Cello | Momena Quartet**

Michael Haas has established himself as an accomplished and exciting young cellist, performing in New York and around the world. In a recent performance his playing was noted as "refined and attractive" by the *New York Times*. He has recently appeared performing chamber music at Alice Tully Hall, the Kennedy Center, and as a guest at the Philadelphia Chamber Music Society collaborating with esteemed artists such as Claude Frank, Ida Kavafian, Steven Tenenbom, and Lowell Liebermann. Mr. Haas holds degrees from the Curtis Institute of Music and the Juilliard School studying with David Soyer, Peter Wiley, Joel Krosnick, and Darrett Adkins. He has recently performed at the Yellow Barn, Tanglewood, and Taos music festivals.

**AUGUSTIN HADELICH, Violin**

Consistently cited in the press for his "gorgeous tone," "poetic communication" and "fast-fingered brilliance," Augustin Hadelich has confirmed his place in the top echelon of young violinists. After a sensational debut with the New York Philharmonic under Alan Gilbert in 2010, Mr. Hadelich will make his debut with the Boston Symphony at Tanglewood in August 2012, and his New York Philharmonic subscription debut in October. Other recent

and future engagements include performances with the Cleveland Orchestra, Los Angeles Philharmonic, National Symphony, Netherlands Philharmonic, and the symphonies of Atlanta, Baltimore, Cincinnati, Colorado, Dallas, Houston, Phoenix, Seattle, St. Louis, Toronto, and Vancouver.



sewetter" Stradivari violin, on loan from Clement and Karen Arrison through the Stradivari Society.

**ASHLEY JENNIFER JACKSON, Harp**

Ashley Jennifer Jackson is a resident of New York City. She is currently a candidate for the Doctor of Musical Arts at the Juilliard School, studying with Nancy Allen. She holds a Bachelor of Arts degree from Yale College and a Master of Music degree in harp performance from the Yale School of Music, where she was the winner of the William Waite Concerto competition, the Berkeley Orchestra concerto competition, and the Yale Friends of Music Recital competition. Upon graduation from Yale College in 2008, she was the recipient of the Bach Society Prize from the Yale Department of Music and received an award for excellence in artistry from the Afro-American Cultural Center at Yale University. In April 2012, Ashley received an award from the Theodore Presser Foundation to present a series of lecture recitals titled "Music, Society, and the New Negro."



Ashley has performed with the New York Philharmonic at Avery Fisher Hall. She has also performed at Paul Hall and Morse Hall at the Juilliard School, Alice Tully Hall, Carnegie Hall, and Symphony Space. As an educator, she is an Adjunct Artist at Vassar College and teaches also at Turtle Bay Music School.

**AYANO KATAOKA, Percussion**

Percussionist Ayano Kataoka is known for her artistic versatility, regularly performs music of diverse genres and mediums. She was the first percussionist to be chosen for the Chamber Music Society Two, a residency program for emerging artists offering high-profile performance opportunities in collaboration with The Chamber Music Society of

Lincoln Center. She gave a theatrical performance of Stravinsky's *Soldier's Tale* at the 92nd Street Y with violinist Jaime Laredo and actors Alan Alda and Noah Wyle. She also presented a solo recital at Tokyo Opera City Recital Hall which was broadcast on NHK, the national public station of Japan. Her future engagements include a performance of Micro-Concerto for solo percussionist and five instruments by Steven Mackey at Alice Tully Hall in November, and artist residency with soprano Susan Narucki at Yellow Barn Music Festival in 2013. Ms.

Kataoka is a faculty member of the University of Massachusetts Amherst.

**YUMI KUROSAWA, Koto**

Born and raised in Japan, Yumi Kurosawa began studying the 13-string Koto at the age of three under her parents, Kazuo and Chikako Kurosawa and the 20-string Koto under Nanae Yoshimura at the age of fifteen. She received first prize at a National Competition for students in 1989 and in 1992 and a Scholarship from The Agency for Cultural Affairs of Japan in 1998. She has appeared in Prague Cello Ensemble Concert at Suntory Hall, Tokyo in '96, NHK Broadcast TV program, Genjimonogatari-WAKANA, in '00. She also studied computer music at a computer music lab when she was attending Keio University. In addition to extensive performances in Japan, in 2002, she moved to New York and appeared at the Apollo sound stage, Joe's pub, and Weill Recital Hall at Carnegie. Her first CD, *Beginning of a Journey*, featuring her own compositions, was released in 2009. Yumi appeared as the soloist for the world premiere of *Koto Concerto: Genji*, by composer Daron Hagen, in NYC, DC, and with the Orchestra of the Swan in the UK. She has received several great concert reviews in *The New York Times* and *The Washington Post*. [www.yumikuro.com](http://www.yumikuro.com)

**HUGUES LECLÈRE, Piano**

Born in France in 1968, Hugues Leclère perfected his playing with Catherine Collard before entering the Conservatoire National Supérieur de Musique



de Paris, from which he graduated with high honors in piano, music theory, and chamber music. He performs all over the world, in the USA (Cleveland, Bloomington, Boston, San Antonio) and Canada (Montreal), in far east countries (Japan, China, Thailand), and in most European countries: in France (Cite de la musique, Radio France, Chopin festival in Nohant), Netherlands (Concertgebouw and opera in Amsterdam), Deutschland (Musikhalle in Hamburg), Russia, Italy, Spain, and Portugal (Coimbra Festival). He gives concerts with Augustin Dumay, the Streichquintett of the Berliner Philharmoniker, the soloists of Paris Orchestra, Talich, Debussy and Amarcord quartets.



He owns a copy of Stein's instrument which ideally fits with the masterpieces of late eighteenth century. His discography contains 13 recordings including world premieres like Ladurner Sonatas opus 4 on classical instrument or Witkovski's violin sonata. In 2011, he published live recordings of Mozart K488 and Ravel G major concerti with the Prague National Radio orchestra. In addition to his career as a concert artist, Leclère teaches at the Royal Brussels conservatory and is the artistic director of the international festival Nancyphonies.

**JOSEPH LEPORE, Bass**

Bassist Joseph Lepore was born in New York and raised in Salerno, Italy. Since relocating to the US in 1999 he has played with many world-class musicians like Joe Lovano, Marc Copland, Mark Turner, Eric Person, Terri Lynn Carrington, and Lenny White. Since 2008 he plays and records with another world class musician: saxophonist Greg Osby. The same year he was awarded a grant to teach a six week jazz performance workshop at the "Ecole Nationale de Musique" in Abidjan, Cote d'Ivoire. In August 2010 Joseph's debut album "Journal" was released on the "Inner Circle Music" label and received great reviews around the globe.



In 2011 he formed TrioKinesis with saxophonist Eric Person and drummer Shinnosuke Takahashi: its first recording is soon to be released. [www.josephleporemusic.com](http://www.josephleporemusic.com); [www.innercirclemusic.net/lepore.php](http://www.innercirclemusic.net/lepore.php)

### CHRISTOPHER MATTHEWS, Flute

Flutist Christopher Matthews began his professional studies at the Cincinnati College-Conservatory of Music, holds degrees from the University of Southern California and Yale University, and recently completed a second masters degree at



The Juilliard School in historical performance. His performances have taken him from Asia to Europe and around the United States. Christopher's principal flute teachers are Ransom Wilson, Jim Walker, Heather Verbeck, and Sandra Miller. An avid proponent of new music, he performs regularly with New York-based ensembles Red Light New Music and *Le Train Bleu*. On the baroque flute he has performed under early music luminaries such as Ton Koopman, William Christie, Christopher Hogwood, Nicholas McGegan, and Jordi Savall. Christopher has performed under composer/conductors Krzysztof Penderecki, John Corigliano, John Williams, and Aaron Kernis, as well as orchestral conductors James Conlon, Jesús López-Cobos, and Paavo Järvi, in spaces such as Carnegie Hall, Disney Hall, Cincinnati's Music Hall, LPR, and Galapagos Art Space.

### THOMAS MEGLIORANZA, Baritone

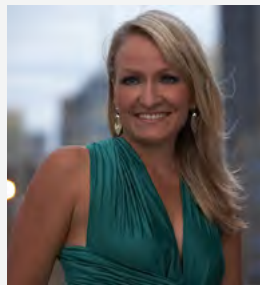
American baritone Thomas Meglioranza's recent performances include Copland's *Old American Songs* with the National Symphony, *Eight Songs for a Mad King* with the LA Philharmonic, John Harbison's *Fifth Symphony* with the Boston Symphony and Bach cantatas with Les Violons du Roy. His program of WWI-era songs was one of the *Philadelphia Inquirer's* "Ten Best Classical Performances of 2009". Opera roles include Prior Walter in Peter Eötvös' *Angels in America*, Chou En-Lai in *Nixon in China*, and the title role in Gordon Chin's *Black Bearded Bible Man*. He was a winner of the 2005 Naumburg and Concert Artists Guild competitions. Recordings include Schubert songs with pianist Reiko Uchida, songs of Virgil Thomson with the Boston Modern Orchestra Project, and a newly reconstructed Bach cantata with the Taverner Consort. He is a graduate of Grinnell College and the Eastman School of Music.



### MOLLY MORKOSKI, Piano

Pianist Molly Morkoski has performed as soloist and collaborative artist throughout the US, Europe, and Japan. In 2003, she performed on the inaugural

concert of Carnegie's Zankel Hall with John Adams. And, in June of 2007, she made her solo debut on Carnegie's Stern Auditorium/Perelman stage. She has also appeared at Alice Tully Hall, Merkin, the Gardner in Boston, St Louis' Pulitzer, Portland's Newmark, and the Smithsonian. An avid chamber musician, she has performed at the Tanglewood, Aspen, and Norfolk chamber festivals and is a member of Zankel Band, Open End Ensemble, Exponential Ensemble, and Meme. She has performed with the NY Philharmonic, the Metropolitan Opera Orchestra, St. Louis Symphony, New World Symphony, Brooklyn Chamber Music Society, and Orpheus Chamber Orchestra. Ms. Morkoski has collaborated with some of today's leading musicians including Dawn Upshaw, John Corigliano, and David Robertson.



Ms Morkoski was a Fulbright scholar to Paris, France with the Ensemble Intercontemporain. A student of Gilbert Kalish, she received her doctorate from SUNY Stony Brook. She is currently Associate Professor at Lehman College.

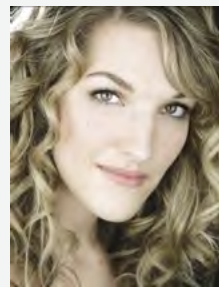
### DEREK MOSLOFF, Viola

Violist Derek Mosloff is praised by critics for his "glorious sound" and his "unique musical instinct". Mosloff is finishing his Masters degree with Roger Tapping at the New England Conservatory this year. No stranger to concerto playing, he was invited to perform Mozart's "Sinfonia Concertante" with Boston's Symphony by the Sea on 24 hours notice. He is an active performer in the Boston area, serving as the principal viola of the Orchestra of Indian Hill, as well as a violist in the Discovery Ensemble, and many others. In 2008 Mosloff was awarded a fellowship to Tanglewood Music Center, and he has been invited to return for 2009, 2010, and as a New Fromm player for the 2011 and now 2012 seasons. Mosloff earned his undergraduate degree from the University of Nebraska-Lincoln, studying viola with Jonah Sirota of the Chiara String Quartet.



### ADRIENNE PARDEE, Soprano

"Vibrant" (Boston Globe) soprano Adrienne Pardee has been praised for her "lovely tone, impressive control, and rapt attention to the score's myriad details" (ChamberMusicToday). Recent appearances include the title role in Milhaud's opera



"L'enlèvement d'Europe" (directed by Mark Morris) and the First Priestess in excerpts from Gluck's "Iphigénie en Tauride" with Susan Graham and the Boston Symphony Orchestra. She also performed Milton Babbitt's chamber work "No Longer Very Clear", for which *The New York Times* praised her ability to sing the work's "athletic soprano line . . . with an urbane charm."

A great lover of art song, Ms. Pardee has been privileged to study and perform this repertoire at music festivals such as Tanglewood, Songfest, the Aspen Music Festival, and the Crane School of Music's Fall Island Institute. She has worked with leading interpreters in the field, including Dawn Upshaw, Stephanie Blythe, Graham Johnson, and Lucy Shelton, among others. Ms. Pardee received a Master of Music in Vocal Performance from the Manhattan School of Music and Bachelors of both Music and Arts from Northwestern University.

### JEROME SABBAGH, Saxophone

Saxophonist and composer Jerome Sabbagh was born in Paris and has been living in New York since 1995. He has recorded five albums as a leader, "Plugged In", "I Will Follow You", "One Two Three", "Pogo", and "North". Mr. Sabbagh has played with Paul Motian (with whom he played at the Village Vanguard for a week with the drummer's New Trio with Ben Monder), Victor Lewis, Bill Stewart, Billy Drummond, Eliot Zigmund, Andrew Cyrille, Damion Reid, Reggie Workman, Matt Penman, Joe Sanders, Lage Lund, Guillermo Klein, Laurent Coq and Jean-Michel Pilc.

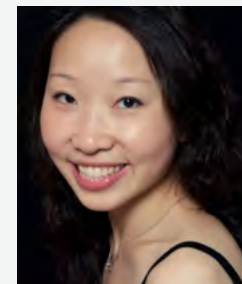


"Mr. Sabbagh avoided direct allusions to the saxophone totems. What he is working toward, simply and effectively, is a sincerely personal vocabulary." - Nate Chinen, New York Times

### NANA SHI, Piano

A native of China, pianist Nana Shi enjoys a multifaceted career as a soloist, collaborative artist, educator, and new music advocate. She has recently premiered works by composer Robert Cohen, James Sproul, and Martin Loyato, and she has performed on the stages of Carnegie Hall, Symphony Space, Roerich Museum, and WMP Concert Hall in NYC. She has appeared in summer festivals such as Sarasota, Kneisel Hall Chamber Music Festival, and

Tanglewood Music Center, to which she will be returning for the third time this summer. A first prize winner of Lima Young Artists Competition, Three Arts Scholarship Foundation, and Van Cliburn Scholarship Competition at University of Cincinnati, Ms. Shi has soloed with Cincinnati Symphony Orchestra and holds a Bachelor and Master's Degree of Music from Cincinnati College Conservatory of Music. She is currently a Doctoral Candidate at SUNY Stony Brook under the tutelage of Gil Kalish.



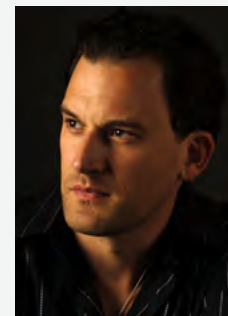
### ALEX SHIOZAKI, Violin

Equally at home with music new and old, violinist Alex Shiozaki regularly premieres new works between performances of more traditional repertoire. As a soloist, he has appeared on stages from Carnegie Hall to Harvard University's Paine Hall. For several summers, he has been invited to Tanglewood as a New Fromm Player, specializing in contemporary music. Described by conductor David Effron as "a natural leader," Alex has led as concertmaster the Tanglewood Music Center Orchestra, Juilliard Orchestra, New Juilliard Ensemble, Harvard Bach Society Orchestra, and more. As a chamber musician, Alex has been featured on the *Wednesdays At One* concert series at Alice Tully Hall, in the *Focus!* Festival at Juilliard, and with the Mark Morris Dance Group. A recipient of the C.V. Starr Doctoral Fellowship at the Juilliard School, Alex continues to refine his musicality under the tutelage of Ronald Copes of the Juilliard String Quartet. [www.alexshiozaki.com](http://www.alexshiozaki.com)



### MORGAN SMITH, Baritone

Morgan Smith made his professional debut with the Seattle Opera singing the role of Donald in Benjamin Britten's *Billy Budd* in 2001. A graduate of Columbia College and the Mannes College of Music in New York City, Mr. Smith was recently heralded for his creation of first mate Starbuck in the "triumphant" World Premiere of Jake Heggie and Gene Scheer's *Moby-Dick* at The



Dallas Opera. Smith returns to Oper Leipzig for the 2011-2012 season, performing Marcello in *La bohème*, Figaro in *Il barbiere di Siviglia*, Papageno in *Die Zauberflöte*, Guglielmo in *Così fan tutte*, and Sparbüchsen Bill in Kurt Weill's *The Rise and Fall of the City of Mahagonny*. Smith also debuts with: San Diego Opera this season, where he will reprise the role of Starbuck in *Moby-Dick*, the Dallas Symphony, performing the role of Christus in Bach's *St. Matthew Passion* (with conductor Jaap van Sweden), with the Residentie Orkest in the Hague (Christus), and the San Antonio Symphony, for the North American premiere of *Vier Präludien und Ernste Gesänge*, Detlef Glanert's orchestral adaptation of the beloved cycle by Brahms. [www.morgansmithbaritone.com](http://www.morgansmithbaritone.com)

#### KATSURA TANIKAWA, Piano

Hailed by critics as a vibrant and thoughtful musician, pianist Katsura Tanikawa has established a versatile professional career encompassing solo appearances with orchestras in Europe, Asia, and the United States, chamber music performances, and solo recitals. Ms. Tanikawa's discography include *Portrait from Vienna* (2011), a chamber music album of Schubert and Schumann piano quintets; a solo piano CD titled *Katsura Tanikawa* plays Franz Liszt (2008); and *Complete Works of Beethoven for Cello and Piano* (2005) with Viennese cellist Adalbert Skocic under the Art Union label.



Ms. Tanikawa received her Bachelor of Music in piano at The Juilliard School in New York City under the instruction of Yoheved Kaplinsky. She pursued her academic interests at

Columbia University culminating with a B.A. in Art History. She received a Masters of Music degree from the Yale School of Music, studying under Boris Berman.

#### REIKO UCHIDA, Piano

Winner of various international prizes, pianist Reiko Uchida enjoys an active career as a soloist and chamber musician, performing regularly throughout the United States, Asia, and Europe. She has appeared as soloist with the Los Angeles Philharmonic, Santa Fe Symphony, Greenwich Symphony, and the Princeton Symphony, among many others. As a chamber musician she has performed at the Marlboro, Santa Fe, Tanglewood, and Spoleto Music Festivals; as guest artist with the Borromeo, St. Lawrence and Tokyo Quartets; and in recital with Thomas



Meglioranza, Jennifer Koh, Anne Akiko Meyers, Sharon Robinson, and Jaime Laredo. Her recording with Jennifer Koh, "String Poetic" was nominated for a Grammy Award. She is also a past member of the Chamber Music Society of Lincoln Center Two. A graduate of Curtis Institute of Music, Mannes College of Music, and the Juilliard School, Ms. Uchida studied with Claude Frank, Leon Fleisher, Edward Aldwell, and Margo Garrett. She currently resides in New York City, where she is an associate faculty member at Columbia University.

#### TEMA WATSTEIN, Violin | Momena Quartet

Hailed for her "sweeping and bristling" sound by the New York Times, violinist Tema Watstein performs frequently in New York at venues ranging from Carnegie Hall to Le Poisson Rouge, as a member of the Metropolis, Novus, Tactus, and Mimesis Ensembles. She has appeared with the Mark Morris Dance Group, Argento Ensemble,



and Red Light New Music., and has worked with composers such as John Zorn, Charles Wuorinen, Chen Yi, Paul Moravec, John Corigliano, Ellen Taaffe Zwilich, and Timo Andres. Ms. Watstein served as concertmaster under Robert Spano and Kurt Masur at Tanglewood, and has performed under Pierre Boulez at the Lucerne Festival. Ms. Watstein graduated from the Shepherd School of Music at Rice University, and recently completed her Masters in Contemporary Performance at the Manhattan School of Music. A committed educator, she teaches at the Silver Music School in Harlem and at the Arete Music Academy in New Jersey.

#### JON WIKAN, Drums

Currently based in New York, Jon Wikan is a jazz drummer rapidly garnering praise on the international music scene.

He has accompanied a cross-section of leaders, ranging from singers Ernestine Anderson, Kurt Elling, Mark Murphy, and Freddy Cole to other established leaders such as Geoffrey Keezer, Ingrid Jensen, and Steve Wilson. Jon is the regular drummer for Grammy-nominated Large ensemble Darcy James Argue's "Secret Society" and co-leads New York based band "Project o". Since moving to New York in 2000, Jon has toured every populated continent, performed in over 45 countries and has appeared on nearly 20 records of which 4 four have been nominated for Grammys and one has won.



## COMPOSER-IN-RESIDENCE

### SOMEI SATOH

Somei Satoh was born in 1947 in Sendai, the primary region in northern Honshu, and began teaching himself western



music and exploring experimental music at the age of eighteen. Since the late 1960s, he has presented several multimedia works. In 1972 he produced "Global Vision," a multimedia arts festival, that encompassed musical events, works by visual artists and improvisational performance groups. In one of his most interesting projects held at a hot springs resort in Tochigi Prefecture in 1981, Satoh places eight speakers approximately one kilometer apart on mountain tops over

looking a huge valley. As a man-made fog rose from below, the music from the speakers combined with laser beams and moved the clouds into various formations. Satoh has collaborated twice since 1985 with theater designer, Manuel Luetgenhorst in dramatic stagings of his music at The Arts at St. Ann's in Brooklyn, New York. Satoh was awarded the Japan Arts Festival prize in 1980 and received a visiting artist grant from the Asian Cultural Council in 1983, enabling him to spend one year in the United States. Satoh's works have been widely performed in the USA, in European countries, and in many countries in the Pacific basin, and Satoh is acknowledged to be one of the best-known Japanese composers in the world. He is commissioned by many musicians, ensembles and orchestras such as Yehudi Menuhin, Hilary Hahn, Aki Takahashi, Kronos Quartet, Bang on a Can All-Stars, and the New York Philharmonic and has written more than thirty compositions, including works for piano, orchestra, chamber music, choral and electronic music, theater pieces and music for traditional Japanese instruments.



## FESTIVAL COMPOSERS

### DOUG BALLIETT

Doug Balliett is a prolific artist whose career has spanned classical performance, composition, rap, rock, period performance, and conducting. As a double bassist he has performed with Alarm Will Sound, Ensemble Modern, the San Antonio Symphony, and the Metropolitan Ensemble. Recent solo engagements have included Wielecki's



*The Time of Stones* in Alice Tully Hall and Dragonetti's Third Concerto at the Austrian Cultural Forum.

Mr. Balliett's compositions have been heard throughout the US, garnering several awards, including prizes in the Delius Competition, the Bernstein Scholarship, the Kirkland House Music Award, and Harvard's Artist Development Grant. Recent compositional projects include late-night events as part of his continued residency at the Chelsea Music Festival and the composer-in-residence Spotlight with The Oracle Hysterical at the Lucerne Festival, where he and his collaborators presented an evening of Grimm songs and a hip-opera based on Melville's *Billy Budd*. Mr. Balliett graduated from Harvard in 2007 with high honors and is currently pursuing a master's at The Juilliard School in Historical Performance.

### JAMES HALL

James Hall is a trombonist and composer from Omaha, Nebraska. A versatile musician, his current projects span salsa, folk, and the avant garde. James' playing has earned recognition in the Antti Rissanen, J.J. Johnson, and Carl Fontana International Jazz Trombone Competitions. He holds degrees from the Lawrence Conservatory of Music in Appleton, Wisconsin, and Queens College in New York. As a composer, James writes contemporary modal jazz with a focus on instrumental counterpoint. [www.jameshallmusic.com](http://www.jameshallmusic.com)



### AARON KRUZIKI

Wisconsin cultured circa 1983, Aaron Kruziki was born to a family of teachers and artists. In 2001, Aaron graduated from the Interlochen Arts Academy in jazz saxophone performance. He went on to graduate Western Michigan University ('05) and the New England Conservatory ('08) for consecutive degrees in Jazz Studies.

Aaron leads his own group, "Education Reform", in which he sings, plays keyboards and woodwinds, and writes all the music. This group serves as a re-invention and reflection of Aaron's past. He keeps ties in the NYC jazz community playing with Andy Milne's "Dapp Theory", Luxembourgish pianist Michel Reis, and others. Aaron collaborates with home-town brethren in indie-jazz-rock band, "Zodiac Ensemble". Aaron has performed and



recorded in Luxembourg, Tunisia, Brazil, and the United Kingdom. He has played major jazz festivals in Toronto, Vancouver, Boston, New York City, San Francisco, Denver, Halifax, Chicago and has toured extensively throughout the American Mid-west and North-east. In his spare time, Aaron likes to garden and practice yoga.

[www.aaronkruziki.tumblr.com](http://www.aaronkruziki.tumblr.com)

### KOJI NAKANO

Award-winning Japanese composer, Koji Nakano, became the first composer to receive the S&R Washington Award Grand Prize in 2008. Since then, he has been recognized as one of the major voices among Asian composers of his generation. Koji received his Bachelor and Master degrees in composition from the New England Conservatory of Music in Boston, where he studied with Lee Hyla and John Harbison. Later, he studied with Dutch composer Louis Andriessen in Amsterdam and at the Royal Conservatory of Hague as the Japanese Government Overseas Study Program Artist. Koji received his Ph.D. in composition from the University of California at San Diego, where he studied with Chinary Ung.



Koji is a member of the American Composers Forum, ASCAP, and currently serves as a Fellow Council member of the Virginia Center for the Creative Arts. For the last year he has been a Visiting Professor of Composition at Taipei National University of the Arts in Taiwan and is now a full-time faculty in composition at Burapha University in Thailand.

## VISUAL ARTIST-IN-RESIDENCE

### MAKOTO FUJIMURA

Makoto Fujimura is an artist, writer, and speaker who is recognized worldwide as a cultural influencer by both faith-based and secular media. A Presidential appointee to the National Council on the Arts (2003-2009), Fujimura has contributed internationally as an advocate for the arts, speaking with decision makers and advising governmental policies on the arts. Fujimura's work is exhibited at galleries around the world, including Dillon Gallery (New York), Sen Gallery (Tokyo), The Contemporary Museum of Tokyo, Tokyo National University of Fine Arts Museum and Oxford House, Taiku Place (Hong

Kong). He has painted live on stage at New York's legendary Carnegie Hall as part of an ongoing collaboration with composer and percussionist Susie Ibarra. A popular speaker, he has lectured at numerous conferences and universities, including the Aspen Institute, Yale, Princeton, the Q Conference, and IAM's Encounter 11. Fujimura's second book, *Refractions: A Journey of Faith, Art and Culture*, is a collection of essays bringing people of all backgrounds together in conversation and meditation on culture, art, and humanity. Fujimura founded the International Arts Movement in 1992.



## VISUAL COLLABORATIVE ARTISTS

### JOSHUA CLAYTON, Visual Artist

Joshua Clayton is a New York-based artist and mystic. His work draws upon new media, semiotics, and landscape in a practice that is process-oriented and research-driven. Originally from Detroit, Michigan, Clayton studied art and design before setting out for



the islands of Japan. He spent three years there as a student, teacher, and gatherer of images. Since returning to the US, Clayton completed a master's degree in interactive media at New York University, where he is presently an adjunct professor. His studio practice explores sound and performance environments, properties of architectural space, open-source physical computing, and themes of perception and the sublime.  
www.joshuaclayton.net

### BRENT EVERETT DICKINSON, Visual Artist

Brent Everett Dickinson has exhibited his work throughout the United States, Canada, and Europe. He earned a MFA in painting from Yale University after graduating with a BFA from the Maryland Institute College of Art. Dickinson also studied Christian theology at Philadelphia Biblical University and at the L'Abri Fellowship in Huemoz, Switzerland. In recent years he has greatly expanded his studio practice from a strictly painting studio



to include multimedia sculptural installations and sound composition. In addition to presenting an experimental sound piece at the 2012 Chelsea Music Festival, in July he will present a new sound installation at the Cornerstone Music Festival in Bushnell, Illinois. In the fall, Dickinson will also be exhibiting a new large-scale sculptural installation at the Essl Museum in Vienna, Austria, as part of the exhibition, *New York*. He is an Assistant Professor of Art at NYCAMS (New York Center for Art and Media Studies) of Bethel University. He lives and works in Brooklyn, NY.  
www.brenteverettdickinson.com

### JANNA DYK, Visual Arts Curator

Janna Dyk is a New York-based artist, curator, and arts administrator. She holds an undergraduate degree in Studio Art from Asbury University, and grew up on the Kitsap Peninsula, outside Seattle. Janna has been involved in projects in conjunction with a variety of art & music groups, and is on the advisory board of Spark & Echo Arts. She has exhibited work in Washington State, Kentucky, and New York. This fall she will return to school to pursue an M.F.A. in Photography at Hunter College. She works as the center coordinator at NYCAMS (New York Center for Art & Media Studies) of Bethel University.



### CHRISTOPHE LAUDAMIEL, Parfumeur

Christophe Laudamiel is a world-famous perfumer, "scent sculptor", writer and trained chemist, based in New York City. He is currently Master Perfumer and President of DreamAir LLC and President and Osmocurator of the Academy of Perfumery and Aromatics.

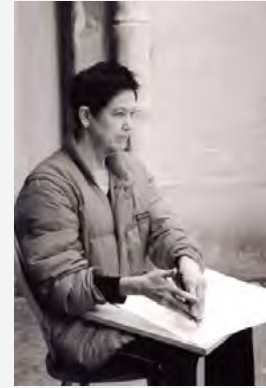
First ever perfumer officially represented by a Chelsea art gallery, Christophe has created numerous Air Sculpture® scents, some of which premiered at the Dillon Gallery in his solo show, *Phantasmia*, 2012. To note also are his creations with partner Christophe Hornetz for *Jardin d'Addiction*, 2010 (currently at Quai Branly Museum, Paris), the scenttrack for *Perfume* (by Patrick Süskind/Thierry Mugler), scent sculptures for the Davos World Economic Forum, four official scents for the Japan Germany year and numerous scents with DreamAir for different venues around the world. He authored the 30+ scents for the first ever ScentOpera, 2009, at the Guggenheim Museum. Past creations include the Elton John by Slatkin Black Candle, signature fragrance for Kiki Smith, *Orchidelirium* for the Royal Botanical Gardens in London, a bottled memory named *Kyoteau* and fine fragrances for leading houses such as Estee Lauder, Michael Kors, Tom Ford, Ralph Lauren, and Abercrombie & Fitch.



He often gives speeches at institutions such as Harvard and Cornell Universities, the French Embassies or the University of the Arts in Berlin, and regularly collaborates with Chef Heston Blumenthal. He is known for his avant-garde work, establishing a trail of signature, high-end fragrances of all kinds.

### MORGAN O'HARA, Visual Artist

O'Hara teaches master classes in drawing and the psychology of creativity in art academies in the US, Europe and Asia; has done many international residencies; and is recipient of grants from the Pollock-Krasner, Gottleib, Leon Levy, David and Rosamond Putnam and the Milton and Sally Avery Foundations. Her work is in the permanent collections of many institutions, including: Arkansas Arts



Center, Little Rock, Arkansas; Czech National Gallery, Prague; Hammer Museum, Los Angeles, California; Hood Museum of Art - Dartmouth College, New Hampshire; Janacek Museum, Brno, Czech Republic; Macau Art Museum, Macau, China; Moravian Gallery, Brno, Czech Republic; National Gallery of Art, Washington, D.C.; Olomouc Museum of Art, Czech Republic; Stedelijk Museum, Amsterdam; Vrije Universiteit OZW, Amsterdam, The Netherlands; Wannieck Gallery, Brno, Czech Republic; Weatherspoon Gallery, Greensboro, North Carolina. Her permanent site specific wall drawings can be found in the Macau Art Museum, Macau, China; The Canadian Academy Kobe, Japan, and the Free University OZW Building, Amsterdam, The Netherlands. Lived in Italy for 21 years. Lives in New York. Works internationally in Europe and Asia. Languages: fluent English, French, Italian.

June 14-25, 2012

## ON SILENCE VISUAL ART EXHIBIT

NYCAMS Gallery

In conjunction with the performances at the Rubin Museum by the same title, *On Silence* includes works by New York artists in response to the concept of silence in visual art, using the peculiar juxtaposition of two texts by Shusako Endo and John Cage. Via such modes as negative space, erasure, covering, absence, pause, and the like, the works address a broad range of topics on silence, including the psychological, spiritual, and spatial. The exhibition is curated by Janna Dyk.

The opening reception is on Thursday, June 14, from 6-8pm and is free and open to the public.

Works will be exhibited June 14-25 at the NYCAMS Gallery at 44 W 28th Street, on the 7th Floor.

Gallery hours are Monday – Friday, 10am-4pm, or by appointment.

Please contact Janna Dyk for further details: [jdyk@chelseamusicfestival.org](mailto:jdyk@chelseamusicfestival.org)



Above: *Exposure Grid* from the series *Trace*, by Elizabeth Tubergen. Image courtesy of the artist.

Right: *Fly*, Still from *VideO Installation*, 2012, Kristen Studioso. Image courtesy of the artist.



## A CULINARY WELCOME

*As artists, in the musical as well as in the visual and culinary realms, our main purpose is to serve those who will appreciate our consumable art.*

*We ruminate, ponder, practice and perfect that which flows from our spirit. But our main focus is to delight and to captivate the senses of those we wish to serve. It is toward our audiences that we try so desperately to convey our innermost emotions, rhythms, textures, and tones through our music and food art.*

*A dinner menu, like a great musical composition has a theme, a narrative arc, a climax and a trailing or abrupt finish. After the last bite, as*

*with the last stroke on the piano, the piece is gone; it exists only in memory.*

*I am truly excited to be included in this year's Chelsea Music Festival as Culinary Artist-in-Residence. I have "composed" a themed series of small but complex plates that will serve to awaken the senses as well as honor the music, musicians, artists and composers that are the focal points of each reception.*

*I truly hope you will enjoy our culinary contribution to this amazing music festival. After the last note is played, I know it will leave you wanting more.*

- Chef Lance Nitahara

CMF 2012 Culinary Artist-in-Residence

## CULINARY ARTIST-IN-RESIDENCE

### LANCE NITAHARA

Lance Nitahara is a Chef Instructor at Flint Hills Technical College in Emporia, Kansas, where he works to inspire the next generation of culinarians to achieve new heights of gastronomic excellence. Having a decade of experience in the industry including working in locales such as Montreal and the Alaskan frontier, Chef Nitahara delights in bringing what he learned from these unique experiences to the classroom. Chef Nitahara was also recently a food columnist for the Christian Camp and Conference Center Association's quarterly Magazine, InSite.

Along with his work and teaching credentials, Chef Nitahara has also won numerous culinary competition medals from the American Culinary Federation as well as the Société Culinnaire's New York Salon of Culinary Art.



Chef Nitahara is a graduate of the Culinary Institute of the Pacific in Honolulu, Hawaii, where he was born and raised. He went on to graduate with honors from the Culinary Institute of America in Hyde Park, New York with a bachelor's degree in culinary management. Chef Nitahara is an ACF Certified Executive Chef, as well as a Certified Pastry Culinarian.

Most recently, Chef Nitahara was a winner of the TV Food Network's competition show, "Chopped," as well as a sous chef on "Iron Chef America."

He lives in Emporia, Kansas with his wife, Kelli, and three-year old daughter, Danielle.

## CMF 2012 & JACQUES TORRES CHOCOLATE

### CMF Artistic Director Ken-David Masur in Conversation with Jacques Torres and Ken Goto of Jacques Torres Chocolate

*As part of the exploration between France and Japan, the Chelsea Music Festival is thrilled to portray the very successful culinary partnership between a French and Japanese chocolatier, both of Jacques Torres Chocolates. Ken Goto and Jacques Torres opened their first store in 2000 in DUMBO and have taken Manhattan by storm with several additional stores since 2004. Ken-David Masur spoke with both about their influences, music, and of course, their hand-picked selection for the Chelsea Music Festival 2012 Limited Edition Chocolate Box.*

#### INTERVIEW WITH KEN GOTO

**KDM** (Ken-David Masur): Ken, we're very excited to feature you and Jacques as part of this year's French-Japanese Festival Theme. Now, we both have the same first name but most people don't know that there's so many meanings for Ken. What's yours?

**KG** (Ken Goto): My [original] name is Keitaro (lit. "Blessed"), which means "Happy Boy", and I am a happy boy.

**KDM**: That's immediately evident! As you may know, this year CMF features composers Claude Debussy and Toru Takemitsu, who were greatly influenced by each others' cultures even though they never met. You and Jacques Torres have been working very closely together for many years now - how much does the French-Japanese cultural background flavor the relationship?

**KG**: Oh, it's a great thing! Not just with the product but also in the way we run the business. I mean, Japanese culture has been very much influenced by other cultures. For instance, "Arigato" ("Thanks") isn't really Japanese, but from the Portuguese word "Obrigado." So Japanese culture is funny and accepts others very easily. That's kind of the same with me. Whereas Jacques is more "artistic-creative," I am more organized. He's a bit more "chaotic" whereas I'm a bit more calm. But he has that power of creating something crazy, so that's a great combination between Jacques and I.

**KDM**: For someone like you who had already studied French Cuisine and visited France before meeting Jacques, how much has French culture influenced you and still influences you?

**KG**: I remember the first time I faced real French culture and my feeling was that both cultures are actually very similar to each other in the way we navigate issues and even in terms of how a kitchen works. You know the word "houtenteki" describes a very old system dividing a kitchen vertically into classes where you know where you belong, and that's very similar in both cultures.

**KDM**: Very interesting! CMF also explores the significance of Water and Silence this year, as well as the cel-

ebration of the Cherry Blossom Centennial. How did last year's events of 3/11 affect you and has that influenced you in your life and work?

**KG**: Yes. Originally I thought that wasn't really going to affect me as I saw it in the news, but as a matter of fact, it did—a lot—without myself knowing it.... It is a disaster...

**KDM**: Of course, water is also a life-giving source in our everyday life.

**KG**: I think in general we just have to respect the strength and the good nature can give to us, and humans cannot do anything about it.

**KDM**: And what does Silence represent for you?

**KG**: (Silence)... Right when you asked that question, 9/11 popped into my mind, because after the buildings collapsed there was no noise in the city. I lived on Union Square and the following three to four days I was subjected to all that silence, where there was usually music and noise there, and it all stopped. That was quite scary to me because it felt wrong being so quiet.

**KDM**: I believe many people identify with your experience... There are also quiet moments that feel right, such as picnicking under the cherry blossoms while engaging in "Hanami" under the Sakura trees. How do you enjoy the Sakura season?

**KG**: Every year - I have a daughter who is eight years old and goes to public school in the city - there's a beautiful Sakura tree in front of her school, so I take my daughter to school every morning and always look to see when and how far along it's blooming, when it may have finished. Maybe it's in my blood to look at those trees blossoming; it just gives me a great joy to look at and see it grow.

**KDM**: Of course, to some people the season is symbolic of our short lives...

**KG**: Yes, it's supposed to finish quickly without making much of a mess. (Laughs) That's what I was told all through childhood, that the Sakura tree will become very beautiful; but when it's done, it just blows away and doesn't deteriorate.

**KDM**: Speaking about beautiful, for many of us who have the privilege to experience your wonderful chocolate creations, we sometimes just rather look than grab and eat...

**KG**: Oh, thank you.

**KDM**: Debussy was friends with many visual artists who deeply inspired him. Are you inspired by visual art?



Jacques Torres and Ken Goto

## CMF 2012 & JACQUES TORRES CHOCOLATE

(continued)

KG: Yes, I am. However, I really enjoy music more than visual art and I actually love all of Debussy's music. My ipod, even though it's not made for listening to Classical music, is filled with it.

KDM: Lastly, I know that you and Jacques have created a special selection of chocolate for this year's CMF 4-piece box that audiences will be able to enjoy during the Festival days.

KG: Yes, Japanese people absolutely love the Earl Grey Tea Bon Bon because they are a tea drinking culture. It's also very subtly flavored - in other words, it's very "silent." And secondly, I picked Peanut Brittle, the complete opposite of Japan and actually very American, sweet crunchy Peanuts and saltiness in the chocolate.

KDM: Is this crunchy peanut flavor symbolic of a certain Japanese person coming to the U.S.?

KG: (Laughs)Yes, pretty much. It's very American and I love it!

KDM: Thanks so much Ken. Melinda and I look forward to welcoming you and your family to this year's events.

### INTERVIEW WITH JACQUES TORRES

**KDM** (Ken-David Masur): Jacques, it's so great to meet you and we're thrilled to feature your great chocolates and especially the French-Japanese partnership you have with your long-time business partner and friend Ken Goto.

**JT** (Jacques Torres): Yes...Great guy!

KDM: As you know, CMF is portraying the French-Japanese cultural confluence as exemplified with Claude Debussy and Toru Takemitsu. How much do your cultural backgrounds contribute to each others work and artistry?

JT: I think that Ken brings the stability of his culture to the business. Ken is very Japanese in the way that he has kind of a "Zen"-personality, while I'm a little bit more "A.D.D.-French Pastry Chef," so it's great to work with him because he has a lot of qualities that I don't have. I've also traveled to Japan and have always loved the culture, which is based on respect. It's a very artistic people and very attentive to detail, to history, and they're great people to work with. The Japanese part of Asia has more and more influence in our cooking, in our desserts, etc. It's the clean design of what they do up to the perfect quality of products, which are unbelievably beautiful.

KDM: Our other Festival themes, I told Ken, explore Water, Silence and the Cherry Blossom Festival Centennial, of which CMF is an Official Event. So as we commemorate last year's Tsunami, has that affected you much?

JT: You know, I am a big fisherman and I love to be in the water, and my concern is always, "What's going on with the ocean today?" We still don't know what the total impact of this catastrophe will be.

KDM: And right after the earthquake, the Sakura season followed, layering destruction and stunning beauty over one another. Many chefs have worked with the blossoms - have you?

JT: No, but now I'm thinking about it as you mention it... We work with cherries, but never with cherry blossoms...

KDM: And what does Silence represent to you?

JT: You know, I live on a boat. I do have an apartment in midtown Manhattan with the police department on one side, hospital on another and a fire department next to it, so all the noise is there. I go to my boat which is in Liberty State Park next to the Statue [of Liberty], and there's no noise there, and the boat is on water. I believe that water pulls all of the stress and all that electricity and negative force that you can accumulate during the day, out of you. I love to be on the water.

KDM: So in a sense, water represents this healing quality to you because of its silence.

JT: Water is so powerful, and I really can feel that. But as you can see, I respect the water, I love the water and to be on the water.

KDM: CMF this year is doing alot with Water as a theme, including many collaborations with great music. Ken already shared with us what's on his ipod. What's on yours?

JT: All over the board. But do you know the movie "The Big Blue"? You will find some very cool music about water there. The sound of the whales and music that represents the ocean, so I find that really beautiful. But in another way, during the day, I don't mind to listen to Lady GaGa, because I find her such an artist. So as you can see I like to go from one extreme to the other.

KDM: As we like to encourage a lot of collaborative projects between the visual arts and music, I have to ask, are you someone who searches for inspiration in the visual arts?

JT: I love art. Yesterday, actually, I was at an event at the International Culinary Center, where I'm the Dean of Pastry, and Jacques Pépin, who is of course one of the great chefs in America, did a mural with a lead artist and six kids from underprivileged families who got this amazing experience. The mural is beautiful, it's just gorgeous, and yesterday was the revealing of it. Also, one of my favorite artists is Leonardo Da Vinci. I would love to meet that guy. He was an unbelievable artist and also a lot more than that. Recently, I also went to look at an exhibition of Salvador Dali. He was crazy, but also an unbelievably good artist. So I'm more fascinated by those guys than actual living artists.

KDM: That's interesting, you're sort of like Takemitsu, who never met Debussy but declared him his mentor.

JT: Oh, interesting...

KDM: Now, we have this wonderful Limited Edition 4-piece box that you and Ken have created for this year's Festival. Ken picked Earl Grey...

JT: Oh, that's an excellent chocolate...

KDM: And then something he said is "so opposite": the Peanut Crunch.

JT: That's actually quite American what he gave you there...no actually, you know what...the French absolutely love Peanut Brittle. And with what Ken has there, I selected Passion Fruit and Caramel Crunch, so I give you what I really love, which is "Power" with the Passion Fruit, and "Satisfaction" with the Caramel Crunch.

KDM: Jacques, thank you so much for this great selection and for putting such thought into it for this year's Festival. Can't wait to enjoy these creations.

JT: Really nice to talk to you, Ken, and thank you very much!

## ARTISTIC DIRECTORS

### KEN-DAVID MASUR, Conductor

Conductor and Grammy nominated producer Ken-David Masur has been critically hailed as "fearless," "bold" [Union Tribune] and "a brilliant and commanding conductor with unmistakable charisma" [LVZ]. His recent engagements include the Dresden Philharmonic, Russian National Philharmonic, Israel Philharmonic, Orchestre National de Toulouse, Memphis Symphony Orchestra and Orchestra Sinfonica Siciliana. He currently serves as Principal Guest Conductor of the Munich Symphony as well as Assistant Conductor of the San Diego Symphony.

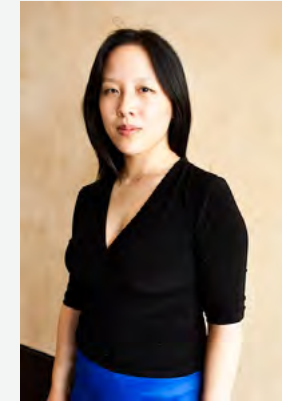


Between 2004-2006 he was an Assistant conductor for Orchestre National de France in Paris before being appointed Resident Conductor of the San Antonio Symphony in 2007. In 2010, he conducted the London Symphony Orchestra as one of three Finalists in the prestigious Donatella Flick Conducting Competition in London and is recipient of the 2011 Seiji Ozawa Conducting Fellowship at Tanglewood where he will return again this summer. In addition to Tanglewood, he has performed at many of the leading Festivals including Verbier, Salzburg, Rheinsberg, Les Muséiques Basel and Oregon Bachfest.

Ken-David Masur was educated at the Leipzig Conservatory, the Detmold Academy, the "Hanns Eisler" Conservatory in Berlin where he was a five-year master student of Bass-Baritone Thomas Quasthoff, the Manhattan School of Music and Columbia University in New York, where he served as the first Music Director of the Bach Society Orchestra and Chorus from 1999-2002, which toured Germany and released a critically acclaimed album of symphonies and cantatas by W.F.Bach, C.P.E.Bach and J.S.Bach.

### MELINDA LEE MASUR, Pianist

Lauded for her "lustrous [and] extraordinary musicianship" [Incident Light] and "impeccable technique and artistic interpretation" [The Columbian], pianist Melinda Lee Masur has performed on all three stages of Carnegie Hall, at London's Wigmore Hall and Purcell Room, the Berliner Philharmonie, the Ravinia Festival, the Festival Les Muséiques Basel and in cities throughout the United States, Europe, Hong Kong and China. A recipient of the 2007 Gotthard-Schierse-Stiftung grant in Berlin for rising international artists, she has been featured 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 has appeared as soloist with the Vancouver Symphony Orchestra, Harvard-Radcliffe Bach Society Orchestra and Shanghai Philharmonic Orchestra among others.



Melinda Lee Masur is also founding member of The Lee Trio ([www.theleetrio.com](http://www.theleetrio.com)), whose "gripping immediacy and freshness" and "rich palette of tone colours" [The Strad] has captured audiences and critics since its Wigmore Hall debut in 2002. In addition to its performing, The Lee Trio is passionate about sharing with the next generation of musicians and regularly gives master classes at schools and universities around the world. In 2006, the Trio served as Associate Chamber Music Faculty at the Zephyr International Chamber Music Festival in Courmayeur, Italy and in 2010, was the first classical ensemble to perform for students at the Andre Agassi College Preparatory Academy located in the heart of Las Vegas' most at-risk neighborhood. Last season, the Trio took part in a humanitarian trip to teach music and work with underprivileged children in Ukraine.

Melinda Lee Masur studied Lied-piano with baritone Thomas Quasthoff and Lied-pianist Wolfram Rieger in Berlin and graduated with honors from Harvard University and the Hochschule für Musik und Theater Hannover in Germany. Melinda Lee Masur is a Steinway Artist.



## FESTIVAL VENUES

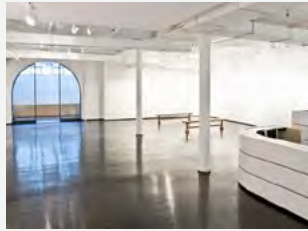
### DILLON GALLERY

555 W. 25th Street

- Valerie Dillon, Founder

Devoted to the representation of international contemporary artists in a variety of mediums, Dillon Gallery exhibits established, mid-career, and young emerging artists whose works convey the gallery's approach to visual content. Formalism and structure carry through the various styles and mediums the gallery presents with an overall interest in the personal content behind the artists' aesthetics. The gallery has published substantial monographs on several artists it represents in its dedication to expose a new wave of global talent to the Chelsea audience. The gallery's Asian "Nihonga" program is one approach to highlight artists working within their cultural environments. Be it a young Norwegian artist, an African American photographer, or Chinese and Japanese Nihonga painters, Dillon Gallery continues to act as a forum for regional voices across the artistic landscape. Originating in SOHO in 1994, Dillon Gallery is now located on West 25th Street in New York City, occupying the ground floor space in a converted 19th century warehouse.

[www.dillongallery.com](http://www.dillongallery.com)



### EYEBEAM ART + TECHNOLOGY CENTER

540 W. 21st Street

- Pat Jones, Interim Executive Director
- Roddy Schrock, Associate Director of Programs & Residencies
- Marko Tandefelt, Director of Technology and Research

Eyebeam is an art and technology center that provides a fertile context and state-of-the-art tools for digital research and experimentation. It is a lively incubator of creativity and thought, where artists and technologists actively engage with culture, addressing the issues and concerns of our time. Eyebeam challenges convention, celebrates the hack, educates the next generation, encourages collaboration, freely offers its contributions to the community, and invites the public to share in a spirit of openness: open source, open content and open distribution. [www.eyebeam.org](http://www.eyebeam.org)



### LEO BAECK INSTITUTE

15 W. 16th Street

- Carol Kahn Strauss, Executive Director
- Dr. Frank Mecklenburg, Director of Research, Chief Archivist

The Leo Baeck Institute is a research library and archive that contains the most significant collection of source material relating to the history of German-speaking Jewry, from its origins to its tragic destruction by the Nazis and continuing to the present day. Dating back almost 2,000 years, when Jews first settled along the Rhine, the Jewish communities of Germany, Austria, and other German-speaking areas of Europe had a history marked by individual as well as collective accomplishments. To appreciate the impact of German-speaking Jewry in modern times, one need only recall such names as Martin Buber, Albert Einstein, Sigmund Freud and Franz Kafka.

Founded in 1955, the LBI was named for the rabbi who was the last leader of the Jewish community in Germany under the Nazis. Rabbi Leo Baeck survived the concentration camp of Theresienstadt to become the first president of the Institute. The Institute was set up with offices in New York, London, and Jerusalem, with New York the site of the LBI library and archives. Since the opening of the Jewish Museum Berlin, LBI NY also maintains a branch of its archives there. [www.lbi.org](http://www.lbi.org)



## FESTIVAL VENUES (continued)

### NEW YORK CENTER FOR ART AND MEDIA STUDIES

44 W. 28th Street, 7th Floor

- John Silvis, Director, Associate Professor of Art
- Brent Dickinson, Assistant Professor of Art
- Janna Dyk, Center Coordinator

NYCAMS, a program of Bethel University, is a faith-based artist and writing residency program that offers students the opportunity to live, create, and interact in the cutting edge cultural capital of the world, New York City. In addition to an art and writing residency, NYCAMS hosts numerous performances, readings, and gallery exhibitions. NYCAMS benefits from being located in the heart of Manhattan, where students can regularly interact with the art world. [www.nycams.bethel.edu](http://www.nycams.bethel.edu)



### PARK AVENUE ARMORY

643 Park Avenue

- Rebecca Robertson, President and Executive Producer

Park Avenue Armory is a not-for-profit institution whose mission is to revitalize one of America's historic treasures as a dynamic alternative arts space unlike any other in New York. Part palace, part industrial shed, the Armory is dedicated to the development and presentation of work in the visual and performing arts best realized in a non-traditional setting. In its first four years of presenting arts programming, Park Avenue Armory has collaborated with other cultural institutions and commissioned work directly to provide unforgettable experiences for both artists and audiences. [www.armoryonpark.org](http://www.armoryonpark.org)



### RUBIN MUSEUM OF ART

150 W. 17th Street

- Tim McHenry, Producer
- Dawn Eshelman, Programming Manager

The Rubin Museum of Art provides a dynamic environment that stimulates learning, promotes understanding, and inspires personal connections to the ideas, cultures and art of Himalayan Asia. As the Huffington Post observed, the Rubin is presenting audiences with "some of the most original and inspired programs on the arts and consciousness in New York City" since opening its doors in October 2004. The thousands of live programs range from conversations on science, art, culture with the likes of Paul Simon, Ken Burns, Lou Reed, Alice Walker, Amy Tan, Sarah Silverman, David Byrne, and Martin Scorsese, to intimate concert performances by Debbie Harry, Rosanne Cash, Joan Osborne, Steve Martin, Yo-Yo Ma and the Silk Road Ensemble and Elvis Costello. Such a heady, energy-laden programming schedule has become a hallmark of the museum. Link to: [www.rmanyc.org](http://www.rmanyc.org)



## SPECIAL THANKS

**Anne-Sophie Mutter Circle of Friends Foundation**  
Anne-Sophie Mutter  
Ariane Seibt

**Columbia Alumni Arts League**  
Alina Girshovich, Associate Director

**Consulate General of Japan in New York**  
Kumi Matsumoto, Director of Cultural Affairs, Music  
Masakazu Kigure, Director of Cultural Affairs, visual arts

**French Embassy in the U.S. Cultural Services**  
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**Mitsuwa Marketplace**  
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## THE 2012 CHELSEA MUSIC FESTIVAL

### **Festival Team**

#### *Administration*

Carri Jobe  
Elizabeth Thomson

#### *Development*

Christine M. Lin

#### *Education and Outreach*

Brad Balliett  
Anne Boccato

#### *Hospitality*

Nadja Braun  
Katharina Niesert  
Kinga Phillipps

#### *Marketing and Public Relations*

Mark Gallagher  
Carolyn Wagner

#### *Media*

Matt Harrington, Photography  
Brian Jobe, Production  
Barbara Kalina, Visual Documentarian

#### *Operations*

Sung Chung  
Tiffany Fung

#### *Program Notes*

Eric Schneeman

#### *Tickets and Merchandise*

Ellada Arekalova  
Maricel Javier  
Ichun Lai  
Joie Meffert  
Edith Morrill  
Petro Nikitin  
Wynn Salisch  
Anna Shpook  
Wendy Silvestre  
Maura Sordo  
Steve Thomson

#### *Visual Arts*

Janna Dyk,  
Collaborative Visual Arts Curator  
Carri Jobe, Graphic Designer

### **Culinary Arts Advisors**

Hinnerk von Bargaen, CHE  
Sonar Saikia

### **Interns**

Mea Adams  
Akira Baruah  
Frederike Cardello  
Desmond Chen  
Pauline Choi  
Camille Desprez  
Anne Hadley  
Frederik Jäger  
Chris Judge  
Bogdan Petrenko  
Andrew Pico  
Natalja Rau  
Jacqueline Shin  
Jooyeon Shine

### **Volunteers**

Kathleen Alvania  
Joshua Cave  
Everitt Clark  
David Freilich  
Tami Fung  
Zhibai Lin  
Meaghan Ritchey  
Marisol Sengewald

### **Artistic Directors**

Ken-David Masur  
Melinda Lee Masur

### **Board of Directors**

Kay Bhothinard  
Tiffany Fung  
Jessica Healy  
Christine M. Lin  
Ken-David Masur  
Alexandra J. McCormack, Esq.  
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# CHELSEA MUSIC FESTIVAL 2012 MAP



## VENUES

**Dillon Gallery**  
555 W. 25th Street  
(near the corner of 10th Ave.)

**Eyebeam Art + Technology Center**  
540 W. 21st Street  
(between 10th Ave. & 11th Ave.)

**Hudson River Park**  
Pier 63 Rock Garden  
near W. 23rd St. at 12th Ave.  
(Immediately north of the Chelsea Piers complex)

**Leo Baeck Institute**  
15 W. 16th Street  
(between 5th Ave. & 6th Ave.)

**NYCAMS (New York Center for Art & Media Studies)**  
44 W. 28th Street, 7th Floor  
(between Broadway & 6th Ave.)

**Park Avenue Armory**  
643 Park Avenue  
(between E. 66th St. & E. 67th St.)

**Rubin Museum of Art**  
150 W. 17th Street  
(between 6th Ave. & 7th Ave.)

**The High Line**  
10th Avenue Square  
W. 17th St. at 10th Ave.  
(enter at W. 16th St.)



# CMF 2012 CALENDAR

Visit our website for updates, announcements and tickets.

[chelseamusicfestival.org](http://chelseamusicfestival.org)

FRIDAY, JUNE 15

## FESTIVAL OPENING NIGHT

**DEBUSSY I:**  
*Debussy after  
the Wave*  
7:30pm  
Eyebeam

SATURDAY, JUNE 16

**FAMILY EVENT I**  
10:30am, NYCAMS

**CMF@NOON**  
12:00pm

**FESTIVAL TALKS**  
6:30pm, Dillon Gallery

**DEBUSSY II:**  
*Sketches, Prints &  
Screens*  
7:30pm, Dillon Gallery

SUNDAY, JUNE 17

**CMF@NOON**  
12:00 pm  
Hudson River Park

**DEBUSSY III:**  
*Messiaen Enveloped*  
5:00pm, Dillon Gallery

**OPEN CAGE:**  
**NEW YORK**  
7:30pm, Eyebeam

MONDAY, JUNE 18

**CMF@NOON**  
12:00pm  
The High Line's  
10th Avenue Square

**On Silence**  
7:30pm  
Rubin Museum

TUES, JUNE 19

FESTIVAL  
INTERMISSION

WEDNESDAY, JUNE 20

**DEBUSSY IV:**  
*Creation, Love  
and  
Life Everlasting*  
7:30pm  
Leo Baeck Institute

THURSDAY, JUNE 21

**CMF@NOON**  
12:00 pm, NYCAMS

**DEBUSSY V:**  
*Poet of the  
Avant-Garde*  
7:00pm, Park Avenue Armory

**THEMED  
INTERMISSION**

**Concert Continues**  
9:15pm

FRIDAY, JUNE 22

**DCD Collective DJ's**  
6:00-10:00pm  
Rubin Museum

**DEBUSSY VI:**  
*Violin Day/break*  
7:00pm  
Rubin Museum

**DEBUSSY VII:**  
*Réverie-mix*  
10:00pm, Rubin Museum

SATURDAY, JUNE 23

**FAMILY EVENT II**  
10:30am, NYCAMS

**FESTIVAL  
FINALE**  
**Debussy VIII:**  
*Cherry Blossom  
Road*  
7:30pm  
Eyebeam

Detailed descriptions of concerts and events, see pages 6-30  
Festival map, see inside back cover  
Venue descriptions and addresses, see pages 48-49