

2013

 **CHELSEA
MUSIC
FESTIVAL**

HEAR | TASTE | SEE

June 14th-22nd

Celebrating
BRITAIN & ITALY
CLASSICAL | JAZZ | NEW MUSIC



CHELSEAMUSICFESTIVAL.ORG

LETTER FROM THE ARTISTIC DIRECTORS

Dear Friends,

Welcome to the 2013 Chelsea Music Festival! We are thrilled you are joining us all for our fourth consecutive season of great music, art and cuisine in Chelsea and Manhattan.

That we are able to come together again this year is especially meaningful in the aftermath of Hurricane Sandy, which paralyzed Lower Manhattan including Chelsea and significantly impacted many of our venue partners. We are therefore deeply honored and thankful to continue to grow together the thriving presence of the arts in the neighborhood by sharing a very special edition of CMF with you all.

This year we celebrate the creative interplay of Great Britain and Italy, with focus on three composer anniversaries. Benjamin Britten (100th), one of the greatest and most enigmatic British composers, will have at least a dozen of his works performed. Arcangelo Corelli (300th) fathered the concerto and was an international superstar of the Baroque period. Carlo Gesualdo (400th) is widely acknowledged as the most expressive--and certainly the most notorious--madrigalist in history. For nine Festival days, the British-Italian relationship will be explored through a range of perspectives and creative genres, including the juxtaposition of Renaissance, Baroque and 21st century periods. For the first time, CMF will present music for chamber orchestra as well as a *capella voices* - in tribute to Gesualdo - sung by the incomparable ensemble *amarcord*. Milan's innovative *mdi* ensemble is this year's Ensemble-in-Residence, making its New York debut and presenting rarely performed works from 20th and 21st-century Italy. We are also excited to partner with the Tanglewood Music Festival as well as London's Guildhall School of Music & Drama, which will dispatch some of its most accomplished musicians to us this year.

For the first time, we have invited not just one, but two Composers-in-Residence. Edmund Finnis and Eric Nathan share the distinction of having studied at the renowned composition programs in Aldeburgh (Benjamin Britten's home) and Tanglewood, and are therefore well-acquainted with the composer's life and music. Their works are the focus of the dozen-plus New York and World Premieres we present this year.

To round out the Festival's classical, baroque and new music dimensions, our popular late-night event will introduce the indie-folk band The Frail Ophelias, who will transform Shakespeare's *Macbeth* into folk-infused musical jewels. All this we'll experience, before CMF rings out with a Festival Finale evening inspired by the sounds and influences of urban jazz

through London and Venice via New York.

On the visual arts front, famed photographer and 2013 Visual Artist-in-Residence Maurizio Galimberti will mount a special CMF collaborative exhibit at the Italian Academy at Columbia University. Our *Lights on Baroque* program is created in dialogue with the work of artist Nacho Rodriguez Bach, whose illuminated art inspired by 18th-century tile work is showing at the Dillon Gallery. The Leo Baeck Institute's exhibit on the Mendelssohn family is in collaboration with our program based on siblings Felix and Fanny Mendelssohn's travels to Britain and Italy.

Master *parfumeur* Christophe Laudamiel returns to create two new Festival Fragrances to further enhance this year's exploration. Our two Family Events continue to welcome families, children and the curious of all ages.

Finally, we know so many of you have enjoyed seeing--and tasting!--how our incredible chefs play off of each year's Festival themes. It is with great delight that we introduce the 2013 Culinary Artist-in-Residence Sonar Saikia, who will examine the perhaps less explored culinary pairing of Britain and Italy.

The Chelsea Music Festival would not be what it is without the incredible Festival Team and Board, whose talents and professionalism put us in awe every day. Our volunteers and interns, who hail from across the globe, are an integral part of the CMF family and Festival experience. And of course, we thank you, our audience and supporters, for attending, responding and engaging with us year after year. We look forward to hearing, tasting and seeing with you.

Enjoy the Festival and see you in Chelsea,



Photo by Megan Riley

Ken-David Masur & Melinda Lee Masur
Artistic Directors

CHELSEA MUSIC FESTIVAL 2013 PROGRAM TABLE OF CONTENTS

4	Letter from HM British Consul-General, New York
5-25	Programs and Program Notes
26-39	Ensemble-in-Residence and Festival Artists
40	Composers-in-Residence
41-43	Visual Artist-in-Residence, Visual & Scent Artists and Visual Art
44	Culinary Artist-in-Residence and Culinary Artists
45	Artistic Directors
46-47	Festival Venues
48-49	Special Thanks
50-54	Corporate Sponsor Recognition
55	Festival Team
56-57	2013 Festival Sponsors & Partners
58-59	Festival Map
Back Cover	Festival Schedule

MUSIC IS GREAT

BRITAIN

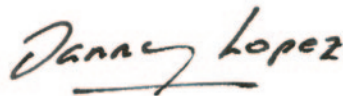
As Her Majesty's Consul-General in New York, I am delighted to see that this year's Chelsea Music Festival celebrates, among other things, the centenary of composer Benjamin Britten, the music of the Beatles, and some of the best of British food and culture.

Music is one of the many things that makes Britain truly GREAT.

The UK is the second-largest exporter of music in the world, and of the eight artists who have sold over 300 million records worldwide, four of them are British - the Beatles, Elton John, Led Zeppelin and Queen. More recent musical successes, including Oscar-winning Adele and Emeli Sandé, who was part of the incredible line-up of performers at last year's Olympics Opening Ceremony, help attract some of the 31 million tourists who visit Britain annually. The UK offers an amazing array of live music, from the BBC Proms at the Royal Albert Hall and hundreds of outdoor music festivals - including Glastonbury and Glyndebourne - to the various club scenes in cities across the nation and London's vibrant West End.

We've also seen some great British musical talent here in New York recently. Last October, the British Consulate presented three up-and-coming bands at the CMJ Music Marathon, a weeklong celebration of indie rock music. New Broadway sensation *Matilda The Musical*, with 12 Tony nominations (and no doubt a cabinet full of silverware by the time you read this), transferred directly from London. And now, through CMF's celebration of Britten, we can enjoy even more of what makes Britain central to the world of music.

The British Consulate is delighted to partner with the Chelsea Music Festival on this amazing convergence of music and art. We send you our best wishes for an inspiring and unforgettable Festival experience.



Danny Lopez

British Consul-General, New York



FRIDAY, JUNE 14

FESTIVAL OPENING NIGHT GALA: BRIDGES TO BRITTEN

7:30 pm – School of Visual Arts | Visual Arts Gallery

Introduction and Burlesque for two pianos (1940)..... Benjamin Britten (1913-1976)

Dimitri Dover, piano – Luca Ieracitano, piano

Three Idylls for String Quartet (1906)..... Frank Bridge (1879-1941)

Adagio Molto
Allegretto Poco Lento
Allegro Con Moto

Pablo Hernán Benedí, violin – Lorenzo Gentili-Tedeschi, violin
Paolo Fumagalli, viola – Angela Lee, cello

Cello Sonata in C major, Op. 65 (1961) Benjamin Britten (1913-1976)

Dialogo
Scherzo-pizzicato
Elegia
Marcia
Moto perpetuo

Michael Petrov, cello – Daniele Rinaldo, piano

INTERMISSION

Quartet for Oboe and Strings (2012)+..... Eric Nathan (b.1983)

Amanda Hardy, oboe – Emilie-Anne Gendron, violin
Stephanie Griffin, viola – Michael Haas, cello

Piano Quartet in D minor (1919, rev.1974)..... William Walton (1902-1983)

Allegramente
Allegro scherzando
Andante tranquillo
Allegro molto

Davide de Ascaniis, violin – Milan Milisavljević, viola
Michael Petrov, cello – Melinda Lee Masur, piano

+New York Premiere Performance

Curated Gala Reception
“The Culinary Isles of Great Britain”
by 2013 Culinary Artist-in-Residence Sonar Saikia

BRIDGES TO BRITTEN

By all accounts, Benjamin Britten was an enigmatic figure whose life and music defied any simple categorization. In his lifetime, he had removed himself from the forward trajectory of music history in order to find his own distinctive voice. That which emerged transcended any single school of composers, and instead encompassed a polyphony of different styles, techniques and sounds. In many ways, Britten's *Introduction and Rondo alla Burlesca* for Two Pianos captures this uneasy standing with his contemporaries. The Burlesca (or Burlesque) was a genre in which the composer alternates between humorous and serious melodic ideas to create a comic, mocking effect. By using a genre from the 17th and 18th centuries, Britten seems to be mocking his contemporaries who have fully embraced the neo-classical movement by distilling music into archaic forms to create a piece that sounds objective and mechanical. Though Britten never makes it clear whom he is mocking, the piece's juxtaposition between the serious and the comic appears to be Britten's way of telling us that music has so much more to offer us than mere pitch, harmony, and form, but that it can capture the totality of life itself.

The development and discovery of Britten's own voice came under his first compositional teacher, Frank Bridge. Recalling his lessons with Bridge, Britten wrote that Bridge always told him "that you should find yourself and be true to what you found. The other ... was his scrupulous attention to good technique." Since Bridge's death in 1941, his voice has been lost as his magnificent orchestral and chamber compositions have fallen out of the repertoire. His *Three Idylls* for string quartet are dramatic works in which the first movement throws us into the melancholic pangs of nostalgia, but by the last movement we are uplifted to a joyful cry of exuberance. The second *Idyll* served as inspiration for Britten's tribute to his teacher and mentor in his *Variations on a Theme of Frank Bridge* for string orchestra, which was first performed at the Salzburg Festival and has remained highly popular since its premiere.

Britten was Bridge's sole pupil, and he gained a love of landscape, buildings, pacifism and attention to detail through this lifelong friendship. Britten is also known to have developed a wonderful friendship with the cellist Mstislav Rostropovich, for whom Britten composed three cello suites and sonata. Within his Cello Sonata, Britten not only explores the sound of the instrument but also the character of the player himself, ultimately turning the work into a portrait of Rostropovich. The Sonata is comprised of five short movements which explore the ideas of speech. Britten described the first movement, entitled *Dialogue*, as a concentrated "discussion

of a tiny motive of a rising or falling second." Ultimately, Britten captures not only the dynamic range of the cello throughout the Sonata but also the warm friendship between himself and Rostropovich.

The second half of the evening introduces us to Eric Nathan, one of this year's Festival Composers-in-Residence, who writes, "I think of my Quartet for Oboe and Strings as a sort of theatrical play. I treat the oboe and string trio as characters in a drama, engaging them in a series of dialogues and conversations that follow an emotional arc and narrative trajectory. While I didn't have a specific story in mind while writing this piece, my work follows a narrative in the abstract – the characters lead us on an emotional journey, one that leaves us someplace new by the end, with memories of the musical events and interactions that have transpired. One may think of the oboe as the main protagonist, its lines quickly shifting between seriousness, playfulness, humor, declamation, passion, consolation and more. At times the string trio works together in conversing with the oboe, but in other instances the violin, viola and cello each act as major characters in their own right, engaging in dialogue with the other instruments, or talking past them to the audience. All this said, I would recommend not worrying about catching every note 'said' between our four players, but sitting back and letting them bring you along with them." The Quartet for Oboe and Strings was commissioned by Winsor Music for oboist Peggy Pearson.

To end the program, we pay tribute to Sir William Walton, a contemporary and sometime rival of Britten who was said to have "lifted British music out of its Edwardian reveries and booted it unceremoniously into the Jazz Age." Walton dedicated himself to the complete mastering of technical and expressive means and combining disparate sources such as Anglican anthems and jazz into his music. He composed his Piano Quartet -- which won the 1924 Carnegie Trust prize honoring the best of new British music -- while studying at Oxford, where he spent most of his time poring over the works of Debussy, Ravel, Stravinsky, and Prokofiev. Throughout all four movements, we hear Walton create a supple, exuberant work which unifies sensual melodies of Romantic English composers with the expressionist compositions of his contemporary society. The heart of the piece is the warm cantilena slow movement, filled with yearning and shaded emotions. The finale movement is crisp and explosive, rhythmically driving with echoes of Stravinsky's *Petrushka* in the piano. The players take part in a carefree fugato before drawing to the piece to a brazen close.

- Eric Schneeman

SATURDAY, JUNE 15

FAMILY EVENT I: BENJAMIN & THE BEATLES

10:30 am – New York Live Arts

Celebrate British music with Benjamin Britten and The Beatles! Families are invited to explore Britten's diverse sonic universe and The Beatles' musical energy, and to discover the ties between a visual experience of Great Britain and its music. Children will make and decorate their own instruments, and also enjoy a tasty popular British treat. Featuring Festival Musicians and hosted by British violinist and educator Peter Povey.



Photos by Barbara Kalina

FESTIVAL TALKS: CORELLI AND HIS BRITISH SUPERSTARDOM

6:30 pm – Dillon Gallery

Join Columbia University Professor Giuseppe Gerbino for a lecture on one of the world's first international superstars. Emerging from Italy, Arcangelo Corelli went on to greatly influence violin playing and compositional styles in all of Europe and beyond. Hear how especially in Great Britain, Corelli ushered in a wave of Italian culture that would influence the country's musical tastes for generations to come.



Photo by Frederik Jäger

SATURDAY, JUNE 15

LIGHTS ON BAROQUE

7:30 pm – Dillon Gallery

In collaboration with an exhibit of light art by Nacho Rodriguez Bach,
inspired by 18th-century European tile work

Consort of Three..... Matthew Locke (1621-1677)

Emi Ferguson, flute – Samuel Park, violin
Doug Balliett, viola da gamba – Dimitri Dover, harpsichord

Chacony in G minor (1948, rev.1963).....Henry Purcell (1659-1695) /
arr.Benjamin Britten (1913-1976)

Samuel Park, violin – Adda Kridler, violin – Alex Shiozaki, violin
Lisa Lee, violin – Lorenzo Gentili-Tedeschi, violin – Franziska Schoetensack, violin
Milan Milisavljević, viola – Leah Swann Hollingsworth, viola
Michael Haas, cello – Angela Lee, cello – Doug Balliett, bass

in situ (2013)* Edmund Finnis (b.1984)

- I. (after Perotin)
- II. (after Locke)
- III. (after Josquin des Prez)
- IV. (after Brumel)
- V. (after Rameau)

Emi Ferguson, flute – Alicia Lee, clarinet
Jared Soldiviero, percussion – Luca Ieracitano, piano
Alex Shiozaki, violin – Pablo Hernán Benedí, violin
Paolo Fumagalli, viola – Giorgio Casati, cello – Doug Balliett, bass
Ken-David Masur, conductor

INTERMISSION

Recercar Cromatico post il Credo (2005)..... Stefano Gervasoni (b.1962)

mdi ensemble

Lorenzo Gentili-Tedeschi, violin – Franziska Schoetensack, violin
Paolo Fumagalli, viola – Giorgio Casati, cello

Tartiniana Seconda (1956)..... Luigi Dallapiccola (1904-1975)

Davide de Ascaniis, violin – Daniele Rinaldo, piano

Concerto Grosso, Op. 6, No. 1 in D major..... Arcangelo Corelli (1653-1713)

Samuel Park, violin - Adda Kridler, violin - Alex Shiozaki, violin
Lisa Lee, violin - Lorenzo Gentili-Tedeschi, violin - Franziska Schoetensack, violin
Milan Milisavljević, viola - Leah Swann Hollingsworth, viola
Michael Haas, cello - Angela Lee, cello - Doug Balliett, bass
Dimitri Dover, harpsichord

*World Premiere Performance

This evening's artisanal cheese reception is sponsored by Murray's Cheese

LIGHTS ON BAROQUE

Benjamin Britten long struggled with his place in the history of English music. Given Britain's fascination with foreign music and cultures, the question of what exactly is English music plagued many composers of the 19th and 20th centuries. Working for King Charles II in the 17th century, Matthew Locke was criticized by his patron for writing instrumental music that was too contrapuntal and learned, and Charles instead wanted Locke to emulate the dance music of the French court. Locke's consort music was subsequently relegated to domestic settings while his dance suites in the French manner were performed for the Royal Court. How could England and, in turn, Great Britain ever emerge with her own distinct musical culture when her leaders were fascinated with the exotic and foreign?

Britten followed his predecessors in looking to England's past to resurrect music felt to be uniquely English. In particular, Britten was fascinated by the music of 17th-century composer Henry Purcell. Purcell composed one of the first unified, completely-sung English operas, *Dido and Aeneas*, and Britten remade himself into Purcell's heir when he dedicated himself to opera. Britten's realizations are almost a recomposing of Purcell's music with modern instrumentation and alternative harmonies. The word *chacony* is an English pun on the French *chaconne*, which is a repeating bass line that provides an outline for melodic invention. Purcell excelled at this compositional style, and used the repetitive ground bass to freely develop his melodic ideas.

At the center of tonight's program stands the world premiere performance of *in situ* by CMF 2013 Composer-in-Residence Edmund Finnis. He explains:

"in situ is inspired in part by the mirror sculptures of the late American artist, John McCracken. These reflective pillars alter our perception of the landscapes they inhabit in fascinating ways, each one simultaneously merging into its

surrounding while mirroring it back on itself, creating angular incisions of spaces and uncanny perspectives on otherwise familiar scenes.

Each of the five parts of *in situ* takes a pre-existing piece of music and treats it as a kind of landscape into which analogous distorting mirrors are placed. Fragments of the original pieces are spliced, freely reassembled, recomposed, dwelt upon, as if being folded into new shapes or reflected back on themselves. The attitude towards the source material is never one of irony or subversion, but instead comes out of a deep fondness, a desire to live and move around for a while in these musical spaces."

Similar to Britten's fascination with Purcell, the 20th-century Italian composer Dallapiccola turned to the 18th-century composer Giuseppe Tartini to develop a unique compositional style that honored Italy's musical heritage while also looking to the future. Dallapiccola based the *Tartiniana* seconda on an unpublished concerto by Tartini. He avoids a sentimental realization of Tartini's music but derives new ideas based on the melodic and structural ideas of his work to create an expansive piece that opens with a lyrical pastoral movement and ends with a sprawling improvisation.

Though Arcangelo Corelli published few compositions in his lifetime, his influence on the development of the concerto and violin playing in the 17th and 18th centuries was vast. Both Corelli's ability to playfully develop a single melodic idea and his expressive and controlled use of dissonance was widely imitated by his contemporaries and later composers. In 1953, Britten's friend Michael Tippett honored Corelli with his *Fantasia Concertante on a Theme of Corelli*. By turning to the music of the past, Britten, Dallapiccola, and other modern composers demonstrated to their audiences that their music belonged to a grand narrative that was rooted in the past, yet also sounding toward the future.

- Eric Schneeman

SUNDAY, JUNE 16

FESTIVAL TALKS: COMPOSING THE MOMENT

5:00 pm – Dillon Gallery

Join us in a *Festival Talks* event with performers, visual artists and composers. CMF Artistic Director Ken-David Masur will be joined by Composers-in-Residence Edmund Finniss and Eric Nathan, Visual Artist-in-Residence Maurizio Galimberti and Gallery Founder Valerie Dillon in a pre-concert discussion. Together they will explore the musical and visual composition process. Don't miss this rare opportunity to look behind the scenes with three brilliant creators whose work will be revealed throughout Festival Week.

MULTITUDE, SOLITUDE

6:00 pm – Dillon Gallery

Alone (1999)..... Giovanni Sollima (b.1962)

Michael Petrov, cello

Elegy for Solo Viola (1930)..... Benjamin Britten (1913-1976)

Milan Milisavljević, viola

Suite for Violin and Piano, Op. 6 (1934–35)..... Benjamin Britten

Introduction. Andante maestoso - March. Allegro alla Marcia

Moto Perpetuo. Allegro molto e con fuoco

Lullaby. Lento tranquillo

Waltz. Alla Valse - Vivace e rubato

Davide de Ascaniis, violin – Daniele Rinaldo, piano

Multitude, Solitude (2013)* Eric Nathan (b.1983)

Momenta Quartet

Emilie-Anne Gendron, violin – Adda Kridler, violin

Stephanie Griffin, viola – Michael Haas, cello

INTERMISSION

Quattro Canzoni popolari (1947-1952)..... Luciano Berio (1925-2003)

Dolce cominciamento (a Elena Hift)

La donna ideale (a Lele d'Amico)

Avendo gran disio (a Cathy)

Ballo (a Andrew Rosner)

Adrienne Pardee, soprano – Dimitri Dover, piano

Brother / Sister for String Duo (2012)+ Edmund Finniss (b.1984)

Alex Shiozaki, violin – Paolo Fumagalli, viola – Michael Petrov, cello

Phantasie Trio in A minor (1908)..... John Ireland (1879-1962)

The Lee Trio

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

*World Premiere Performance

+New York Premiere Performance

MULTITUDE, SOLITUDE

Isolation is a recurring theme in the operatic and instrumental music of Benjamin Britten. As a homosexual and pacifist, Britten often eschewed direct political engagement and remained disengaged from the rapid evolution of modernist society. Composed during his schooling at Gersham, Britten's *Elegy* for solo viola captures the composer's sense of loneliness and alienation during this period of his life. Britten was frequently bullied, and the school's music teacher disparaged his compositions. Fortunately, Frank Bridge, Britten's first composition teacher, encouraged the young composer to continue his craft, which provided Britten with solace.

After leaving Gersham, Britten studied with John Ireland, who, according to Britten, "nursed me very gently through a very, very difficult musical adolescence." Ireland's musical style was rooted in the lyricism and nostalgia of the 19th century English Romantic school. Britten's studies with Ireland were characterized as a struggle between Ireland's lyrical, pastoral style and Bridge's more progressive subjectivism. Oddly, Ireland's *Phantasie-Trio in A minor* and Bridge's *Phantasie in F minor* were entered into a competition sponsored by Walter Cobbett, who wanted to revive the fantasia or fancy tradition of 16th and 17th-century England. Ireland took second place and Bridge won, but Ireland would submit his D minor Violin Sonata three years later and win first prize.

Though composers often found themselves in conflict with mass culture, they used folk songs as a means of reaching out to the people. Started in 1949, Berio's *Quattro canzoni popolari* are settings of Medieval Italian poetry. Berio captures the emotional sweep of these poems, from the lyrically profound to lighthearted silliness. Berio reused two of these songs for his collection of *Folksongs*, which he composed when he was teaching at Mills College in California. Drawing from American, Armenian and French folk music, Berio demonstrates music's ability to transcend time and national borders in order to create a language that speaks to all people.

The composition which lends its name to this evening's event is by CMF 2013 Composer-in-Residence Eric Nathan. In Nathan's words, "*Multitude, Solitude* focuses on the presence of multitude in a moment of solitude. It is inspired by a vivid memory on Aldeburgh Beach, which I visited in the summer of 2012. Aldeburgh is a small town on England's eastern coast, sitting along the North Sea, home to both fishermen and Benjamin Britten's Aldeburgh Festival, in which I was participating. One dusk I walked alone on the shingle beach, seagulls calling forlornly, circling overhead, their paths gracefully crisscrossing high in the sky while the North Sea beckoned, crashing resonantly on the pebble shore. I was captivated by the peacefulness and beauty of the moment,



Benjamin Britten c1949 - At Crag House
Photo by Roland Haupt

the solitude I felt, but also by the multitude that accompanied me. Two or three gulls flew overhead, and then hundreds more joined, creating a dense constellation of birds, reaching as far up as I could see. The sea itself was a vast multitude, breaking on the thousands of shingles on the shore.

I take these elements as a starting point and develop them musically, following them to new places. In the opening section you will hear a lamenting melody, which passes through the quartet, set on a background of delicately shifting harmonic glissandi. As the piece progresses, the music becomes more passionate, and you will hear a multitude of voices, both fighting for prominence and also working together to create unity.

The phrase *Multitude, Solitude* is a quotation from Baudelaire's *Paris Spleen*, a collection of prose poems that he wrote describing city life. I moved to New York City a few months before my trip to Aldeburgh, and Baudelaire's line was in my mind as I strolled on the beach. It was my initial intent to compose my quartet using Baudelaire's phrase as a way of reflecting on my newfound experiences living in New York – how I find moments of solitude amidst the bustling city. Instead, my experience on Aldeburgh's beach inspired the reverse – how I saw the multitude that exists within a moment of complete solitude. Perhaps my sensitivity to nature's quiet was heightened by months of living in New York, where the city sounds are an enveloping presence. I think of this work as a product of my experiences in both Aldeburgh and New York, whether felt directly or indirectly in the music."

Multitude, Solitude was commissioned by the Momenta Quartet and was made possible by a grant from the American Composers Forum with funds provided by the Jerome Foundation.

- Eric Schneeman

MONDAY, JUNE 17

THE GHOST OF GESUALDO: AN EVENING WITH ENSEMBLE AMARCORD

7:30 pm – General Theological Seminary Chapel

Italia mia – Petrarca.....Philippe Verdelot (c.1480-1532)
from *Il seconco libro de madrigali a cinque voci, 1538*

Mia benigna fortuna – Petrarca.....Giaches de Wert (1535-1596)

Così nel mio parlar / Et ella ancida – Dante Alighieri.....Luca Marenzio (1553-1599)
Amor, i'ho molti – Petrarca
from *Il nono libro de madrigali a cinque voci, Venedig 1599*

Non t'amo.....Carlo Gesualdo di Venosa (1566-1613)
from *Madrigali a cinque voci Libro terzo, 1594*

Omaggio a Gesualdo *†.....Eric Nathan (b.1983)
Samuel Park, violin – Pablo Hernán Benedí, violin
Milan Milisavljević, viola – Stephanie Griffin, viola
Michael Petrov, cello

Io tacerò / Invan dunque.....Carlo Gesualdo di Venosa
from *Madrigali a cinque voci Libro quarto, 1596*

INTERMISSION

I begli occhi – Petrarca.....Adrian Willaert (c.1490-1562)
from *Musica Nova, Venedig 1559*

Così morir debb'io, SWV 5.....Heinrich Schütz (1585-1672)

Dura legge d'Amor – Petrarca.....Luca Marenzio
from *Il nono libro de madrigali a cinque voci, Venedig 1599*

Sento che nel partire.....Carlo Gesualdo di Venosa
from *Madrigali a cinque voci Libro Secondo, 1594*

Venosa Shadow (2013)*†.....Edmund Finnis (b.1984)
Samuel Park, violin – Pablo Hernán Benedí, violin
Milan Milisavljević, viola – Stephanie Griffin, viola
Angela Lee, cello

Asciugate i begli occhi.....Carlo Gesualdo di Venosa
from *Madrigali a cinque voci Libro quinto, 1611*

ensemble amarcord
Wolfram Lattke, tenor
Martin Lattke, tenor
Frank Ozimek, baritone
Daniel Knauft, bass
Holger Krause, bass

*World Premiere Performance

†Commissioned Work for the Chelsea Music Festival 2013

THE GHOST OF GESUALDO

The life and music of Carlo Gesualdo, Prince of Venosa, has long confounded music historians. On the 16 October 1590, Gesualdo murdered his wife, Maria d'Avalos and her lover of two years, Duke Fabrizio Carafa. The aristocratic murder was widely publicized in poems by Tasso, Marino, Cortese, and others. After the incident, Gesualdo retired to his estate and dedicated himself to his pursuit of music. His notorious biography has made it easy to create wild narratives about the relationship between his experimental musical language and personal history. The residents of Venosa claim that Gesualdo's ghost still haunts the castle—just as we are still haunted by his sensuous music.



Castle of Gesualdo, Prince of Venosa, overlooking its valley in the Campania | Photo by Ralph M. Jeswald

Each half of the program contains a special reinterpretation of a Gesualdo Madrigal, composed for string quintet by both of our 2013 Composers-in-Residence.

Eric Nathan writes, "*Omaggio a Gesualdo (2013)* is inspired by Gesualdo's madrigal 'Ahi, disperata vita' from *Madrigali a cinque voci Libro terzo* (1594). It uses Gesualdo's work as a model, recasting his gestures and musical motives in my own language, while loosely adhering to the form of his work. I have long been an admirer of Gesualdo's music, especially his use of harmony and jarring chord progressions that keep his work sounding as modern today as it did four hundred years ago. In revisiting Gesualdo's music for this homage, I noticed a kinship in Gesualdo's approach to harmony with my own – he frequently links distantly related chords in succession, while I frequently combine disparate chords in superimposition, creating new composite harmonies. My homage features these superimposed harmonies at the forefront. *Omaggio a Gesualdo* was commissioned by the Chelsea Music Festival and is dedicated to Tera Younger in loving memory.

*Ahi, disperata vita,
Che fuggendo il mio bene,
Miseramente cade in mille pene!
Deh, torna alla tua luce alma e gradita
Che ti vuol dar aita!*

*Ah, desperate life,
Which, whilst fleeing from my loved one,
fallst miserably into a thousand torments.
Oh, turn to your sweet and gracious light,
which wants to give you comfort.*

Edmund Finnis took his reinterpretation of "Beltà, poi che t'assenti", one of Gesualdo's most harmonically radical compositions, from his sixth and final book of madrigals.

*Beltà, poi che t'assenti,
Come ne porti il cor; porta i tormenti.
Chè tormentato cor può ben sentire
La doglia del morire,
E un'alma senza core
Non può sentir dolore.*

*Beauty, since you depart,
take, as you do my heart, also my torments.
For a tormented heart can feel indeed
the pain of death,
but a soul without its heart
can feel no grief.*

(poet unknown)

- Eric Schneeman

TUESDAY, JUNE 18

UNPACKED TREASURES: CMF AT THE ITALIAN ACADEMY

7:30 pm – The Italian Academy at Columbia University

In a special collaboration with CMF 2013, Visual Artist-in-Residence Maurizio Galimberti, known for reinventing the “photographic mosaic” in contemporary photography, will examine the landscape of New York City’s Chelsea neighborhood through the Polaroid.

Madonna mia fa..... Adrian Willaert (1490-1562)
from *Villanesche alla napoletana et villote bellissime, Venice 1544*

Lucia, celu..... Orlando di Lasso (1532-1594)
from *Libro de villanelle, moresche, et altre canzoni, Paris, 1581*

Vecchie letrose..... Adriane Willaert (1490-1562)
from *Canzone villanesche alla napoletana di M. Adriano Wigliaret a quatre voci, Primo libro, Venice 1544*

ensemble amarcord
Wolfram Lattke, tenor
Martin Lattke, tenor
Frank Ozimek, baritone
Daniel Knauft, bass
Holger Krause, bass

Concerto Grosso in B-flat Op. 6, No. 11 Arcangelo Corelli (1653-1713)
Preludio: Largo
Allemanda: Allegro
Adagio
Largo
Sarabanda: Largo
Giga: Vivace

Samuel Park, violin – Emilie-Anne Gendron, violin – Franziska Schoetensack, violin
Adda Kridler, violin – Lorenzo Gentili-Tedeschi, violin – Pablo Hernán Benedí, violin
Milan Milisavljević, viola – Leah Swann Hollingsworth, viola
Angela Lee, cello – Georgio Casati, cello – Doug Balliett, bass
Luca Ieracitano, harpsichord

Concerto in G minor for Oboe, Strings and Continuo.....Giovanni Benedetto Platti (1697-1763)
Allegro
Largo
Allegro
Amanda Hardy, oboe

Samuel Park, violin – Emilie-Anne Gendron, violin – Alex Shiozaki, violin
Adda Kridler, violin – Lorenzo Gentili-Tedeschi, violin – Pablo Hernán Benedí, violin
Milan Milisavljević, viola – Leah Swann Hollingsworth, viola
Angela Lee, cello – Georgio Casati, cello – Doug Balliett, bass
Luca Ieracitano, harpsichord
Ken-David Masur, conductor

INTERMISSION

Pastyme with good companye..... Henry VIII (1491-1547)
from *Henry VIII's Manuscript (c.1520)*

Strike it up, Tabor..... Thomas Weelkes (bapt.1576-1623)
from *Ayeres or Phantasticke Spirites for Three Voices, London 1608*

Come again, sweet love doth now invite..... John Dowland (1563-1626)
from *The First Booke of Songs or Ayres of foure partes with Tableture for the Lute, London 1597*

About the maypole..... Thomas Morley (1557-1602)
from *The First Booke of Balletts to Five Voyces, London 1595*

ensemble amarcord

One Voice (2008) +..... Eric Nathan (b.1983)

Emi Ferguson, flute – Amanda Hardy, oboe – Alicia Lee, clarinet
Brad Balliett, bassoon – Wei-ping Chou, french horn – Paul Murphy, trumpet
Stephen Dunn, trombone – Jared Soldiviero, percussion
Alex Shiozaki, violin – Pablo Hernán Benedí, violin
Leah Swann Hollingsworth, viola – Giorgio Casati, cello
Doug Balliett, bass – Dimitri Dover, piano
Ken-David Masur, conductor

Variations on an Elizabethan Theme (1952)

Theme..... harmonization William Byrd (1540-1623)/arr. Imogen Holst (1907-1984)
Variation 1: *Allegro non troppo*Arthur Oldham (1926-2003)
Variation 2: A Lament, *Andante espressivo*Michael Tippett (1905-1998)
Variation 3: *Andante*Lennox Berkeley (1903-1989)
Variation 4: *Quick and Gay*Benjamin Britten (1913-1976)
Variation 5: Nocturne, *Adagio*Humphrey Searle (1915-1982)
Variation 6: Finale, Fuga à la gigue, *Presto giocoso*William Walton (1902-1983)

Davide de Ascaniis, violin – Adda Kridler, violin
Pablo Hernán Benedí, violin – Alex Shiozaki, violin
Samuel Park, violin – Emilie-Anne Gendron, violin
Lorenzo Gentili-Tedeschi, violin – Franziska Schoetensack, violin
Milan Milisavljević, viola – Leah Swann Hollingsworth, viola – Stephanie Griffin, viola
Michael Petrov, cello – Angela Lee, cello
Doug Balliett, bass
Ken-David Masur, conductor

+New York Premiere Performance

Curated Gala Reception
“La Cucina Giocosa”
by Executive Chef Sebastian Gumowski

UNPACKED TREASURES

The English obsession with Italian music and culture has brought forth a fascinating history of the cross-fertilization of one musical culture into another. In 1588 when Nicholas Yonge published *Musica transalpina*, a collection of Italian madrigals fitted with English words, he caused a craze for the Italian genre. This publication, in turn, inspired native English composers to write their own madrigals. In 1601, for example, English composers published the collection of madrigals, *The Triumphs of Oriana*, which honored Queen Elizabeth I.

When Britten and his contemporaries composed *Variations on an Elizabethan Theme* for the coronation of Queen Elizabeth II, they were honoring the tradition laid down by English Elizabethan era composers by providing a collaborative work that showcased the country's talents. The work is based on the Irish dance tune, *Sellinger's Round or The Beginning of the World*, which the Elizabethan composer William Byrd harmonized and wrote a set of variations on. Composers including Britten, Walton and Tippett provided a variation on the theme for string orchestra. Britten himself provided the fourth variation. At the work's premiere in 1953, the audience was asked to guess who provided which variation—no one guessed correctly.

The *Variations* are preceded by a New York Premiere performance of *One Voice* by 2013 Composer-in-Residence Eric Nathan. He writes, "The concept of one voice is central to the work, referring to one voice among many and many voices uniting as one. It begins with a solo violin playing a single note, a note which then inspires the other instruments of the ensemble to join in one by one until the entire ensemble is clamoring with

sound. A soaring melody then emerges which reappears throughout the work in various guises. At numerous places over the course of the work, the entire ensemble converges at focal points, sounding as one voice at a unison pitch. At others, the instruments each compete for prominence or work together to pass around winding melodic lines between the instrument families." *One Voice* was commissioned for the Indiana University New Music Ensemble through funding from the Indiana University Jacobs School of Music Dean's Prize.

Though Italian music was imported into England and influenced the country's musical culture, Italians did enjoy English dance music. In the last movement of his *Concerto Grosso in B-flat*, Corelli composed an English gigue. Throughout his entire collection of concertos, Corelli drew on various European dances to create vigorous works that spoke a cosmopolitan language.

The popularity of Corelli's concertos codified the style and form of the genre. In Giovanni Platti's *Oboe Concerto in G minor*, we hear one more step in the evolution of the concerto toward the Classical concertos of Mozart and Haydn. Working in that elusive "in between" time of the Baroque and Classical eras, Platti's music has fallen out of the repertoire and critical discourse, largely because it is hard to place his music in a single time period and style. His use of *ritornello* form in the first movement of the *Oboe Concerto* harkens back to the concertos of Vivaldi, but his driving harmonic language in the last movement looks forward to those of Mozart and Beethoven.

- Eric Schneeman

WEDNESDAY, JUNE 19

DEATH IN VENICE AND THE DEVIL'S TRILL

6:30 pm – Casa Italiana at New York University

In collaboration with *The Taste of Cinema* exhibit at Casa Italiana at New York University, this evening's concert ends with a *finissage* reception to celebrate the conclusion of the exhibit.

Improviso for Violin and Piano, "Un Diavolo Sentimentale" (1969).....Nino Rota (1911-1979)

Davide de Ascaniis, violin
Daniele Rinaldo, piano

Quartet No. 3 (2003)..... Giovanni Verrando (b.1965)

Rapido, mobile
Esile / Orchestrale

mdi ensemble
Lorenzo Gentili-Tedeschi, violin
Franziska Schoetensack, violin
Paolo Fumagalli, viola
Giorgio Casati, cello

Sonata in G minor, Op. 1, No. 4, "Devil's Trill" (1713)..... Giuseppe Tartini (1692-1770)

Larghetto affettuoso
Allegro
Grave
Allegro assai

Davide de Ascaniis, violin
Daniele Rinaldo, piano

String Quartet No. 3, Op. 94, "Death in Venice" (1975)..... Benjamin Britten (1913-1976)

I. Duets
II. Ostinato
III. Solo
IV. Burlesque
V. Recitative and Passacaglia (La Serenissima)

Momenta Quartet
Emilie-Anne Gendron, violin
Adda Kridler, violin
Stephanie Griffin, viola
Michael Haas, cello

DEATH IN VENICE AND THE DEVIL'S TRILL

Classical musicians' relationship with movie music has long been tenuous, as it is difficult to place it within the realm of serious or light music. When Nino Rota began his career in movie music, he lost the support of many of his contemporaries who felt he had sold out. Yet his scores for *The Godfather* and *Romeo and Juliet* are now considered masterpieces that have come to define the genre and represent

the power of music to narrate a movie's underlying emotions. In his "Un diavolo sentimentale," Rota pays homage to a composer whose biography has an almost cinematic quality—Giuseppe Tartini. Tartini claimed that his Sonata in G minor, *The Devil's Trill*, came to him in dream in which the devil sat at the foot of his bed and played for him. The story survives in Tartini's own words: "One night in the year 1713, I dreamed I had made a pact with the devil for my soul. Everything went as I wished: my new servant anticipated my every desire. Among other things, I gave him my violin to see if he could play. How great was my astonishment on hearing a sonata so wonderful and so beautiful, played with such great art and intelligence, as I had never even conceived in my boldest flights of fantasy. I felt enraptured, transported, enchanted: my breath failed me, and - I awoke. I immediately grasped my violin in order to retain, in part at least, the impression of my dream. In vain! The music which I at this time composed is indeed the best that I ever wrote, and I still call it the *Devil's Trill*, but the difference between it and that which so moved me is so great that I would have destroyed my instrument and have said farewell to music forever if it had been possible for me to live without the enjoyment it affords me."

The first movement, of Giovanni Verrando's *String Quartet No.3, Rapido*,



Benjamin Britten c1954 - In Venice
Photo Courtesy of britten100.org

mobile, is built on a series of quick sequences that alternate between specific harmonies. The sequences freely combine in different way to create a work of heightened rhythmic complexity while retaining considerable harmonic control. Verrando creates a calm, muted second movement (*Esile, orchestrale*) through frequent pauses. He plays with dynamics as the music moves from barely audible sound to unquestionable noise, and uses a variety of textures, dynamics, registers, and performance techniques to create a solemn work.

In the 20th century, operatic composers found they had to increasingly compete with the movie theater for audiences' attentions. In 1971, a year after Britten conceived his last opera, *Death and Venice*, the movie adaptation of Thomas Mann's novella was released. Britten finally completed the opera in 1973, but could not attend the premiere due to failing health.

When Britten visited Venice in November 1975, he decided to work on the last movement of his third and final string quartet. This movement contains a *Passacaglia* preceded by a recitative that specifically touches on motifs from his last opera, begging the question as to whether Britten was aware that this was to be his final visit to Venice.

- Eric Schneeman

THURSDAY, JUNE 20

FROM POMPEII TO FINGAL'S CAVE: A MENDELSSOHN PERSPECTIVE

7:30 pm – Leo Baeck Institute

In collaboration with an exhibit at the Leo Baeck Institute entitled
The Mendelssohns: A German Family of Scholars, Bankers & Artists

British Journey

Andante espressivo in A minor.....Felix Mendelssohn (1809-1847)
from Songs without Words, Book 1 (1829-1830)
Come you not from Newcastle Benjamin Britten (1913-1976)
Can ye sew Cushions (Scottish Lullaby)
Dear harp of my Country (Irish)
The Last Rose of Summer (Irish)

The GarlandFelix Mendelssohn

Italian Journey

Allegretto tranquillo in F-sharp minor, Venetian Gondola Song..... Felix Mendelssohn
from Songs without Words, Book 2 (1833-1834)
Gondellied, Op. 1, No. 6..... Fanny Mendelssohn-Hensel (1805-1847)
Suleika, Op. 57, No. 3..... Felix Mendelssohn
Pagenlied..... Felix Mendelssohn
Nach Süden, Op. 10, No. 1..... Fanny Mendelssohn-Hensel

Adrienne Pardee, soprano
Dimitri Dover, piano
Daniele Rinaldo, piano

INTERMISSION

String Quintet No. 2 in B-flat major, Op. 87 (1845) Felix Mendelssohn
Allegro Vivace
Andante scherzando
Adagio e lento
Allegro molto vivace

Alex Shiozaki, violin
Pablo Hernán Benedi, violin
Milan Milisavljević, viola
Paolo Fumagalli, viola
Michael Petrov, cello

This evening's reception is hosted by the Leo Baeck Institute

FROM POMPEII TO FINGAL'S CAVE: A MENDELSSOHN PERSPECTIVE

While many of his contemporaries only imagined the warmth of the Italian Mediterranean and expanse of the Scottish coast through books and paintings, Felix Mendelssohn had the privilege of experiencing these places firsthand. Based on his travels, Mendelssohn composed his Scottish and Italian Symphonies and the *Hebrides Overture* to capture the countries' vibrancy and history. He also captured in miniature, memories of his visits to these exotic locales in works for solo piano, chamber ensembles, and Lieder. Fortunately his emotions and enthusiasm for his travels are preserved in the heartfelt letters between Mendelssohn and his sister Fanny. Of Great Britain, they write about locales visited, where they likely came across British folk tunes that would later influence them and fill musical evenings in private homes of friends. Benjamin Britten arranged dozens of these folk tunes, many of them to be performed together with his life partner, the great tenor Peter Pears. The selection of British folk tunes in this evening's concert retrace the Mendelssohns' geographical and emotional journeys.

The concert closes with one of Mendelssohn's final chamber works, written just two years before

his untimely death at the age of 38. Before he had even reached his teenage years, Mendelssohn's string writing was already ripe as evidenced by the mastery and maturity of his many string symphonies. His first string quintet, written at 17 years of age, is a sophisticated work marked by a full grasp of the string instruments' technical demands and required composition techniques. His famous *Octet* was composed just one year prior. However, the pieces from this period do not reflect the maturity gained from his travels through much of Europe, including Britain and Italy. In contrast, his *String Quintet Op.87*, written at the end of his life, is more settled without feeling complacent, more moderately paced without avoiding deliberate excitement, and more maturely crafted without losing a sense of creative spontaneity. The wonderful opening movement is filled with gripping melodies, a scherzo that conjures creatures of the forest and an exciting finale that fires Bach-infused fugatos. In the same work, we hear one of Mendelssohn's most magical slow movements that perhaps reflects the wisdom gained through his life and travels, including his steadfast admiration and vast knowledge of the masters before him: Mozart, Beethoven and Schubert.

- Eric Schneeman

Der Blumenkranz An Celia's Baum in stiller Nacht

An Celia's Baum in stiller Nacht
Hängt Blumen, treuer Liebe Pfand!
Vielleicht, wenn neu der Morgen lacht,
Fliehet euch zum Kranz der Liebsten Hand.

Und fällt auf ihres Busens Pracht
Ein Tröpfchen Tau aus eurem Schoß,
Dann sagt, es sei kein Tau der Nacht,

Nur Tränen, die ihr Freund vergoß.

Suleika

Was bedeutet die Bewegung?
Bringt der Ost mir frohe Kunde?
Seiner Schwingen frische Regung
Kühlt des Herzens tiefe Wunde.

Kosend spielt er mit dem Staube,
Jagt ihn auf in leichten Wölkchen,
Treibt zur sichern Rebenlaube
Der Insekten frohes Völkchen.

Lindert sanft der Sonne Glühen,
Kühlt auch mir die heißen Wangen,
Küßt die Reben noch im Fliehen,
Die auf Feld und Hügel prangen

Und mir bringt sein leises Flüstern
Von dem Freunde tausend Grüße;
Eh' noch diese Hügel düstern,
Grüben mich wohl tausend Küsse.

The Garland On Celia's tree in the quiet evening

On Celia's tree in the still of night
Hang flowers, the pledge of true love!
Perhaps, when the morning laughs anew,
You will fly into a wreath in my darling's hand.

And if upon the splendor of her bosom falls
A tiny dewdrop from your laps,
Then you will say, this tiny drop is no nighttime
drop of dew,
But rather, a teardrop, which her lover wept.

Suleika

What is the meaning of this motion?
Is the Easterly wind bringing me happy tidings?
The refreshing excitement of its pulsing wings
Cools the deep wounds of my heart.

It plays caressingly with the dust,
Rousing it up into light little clouds,
And into the safety of vine leaves, chases
The tiny crowd of happy insect people.

It gently soothes the sun's fiery glow
And cools my burning cheeks,
As it flees, it kisses the vines
Which shine forth from field and hill.

And to me, its soft whispering brings
The thousand greetings of my beloved;
Before these hills dim,
I will be greeted by thousands of kisses.

Und so kannst du weiter ziehen,
Diene Freunden und Betrübten!
Dort wo hohe Mauern glühen,
[Dort]° find' ich bald den Vielgeliebten.

Ach, die wahre Herzenskunde,
Liebeshauch, erfrishtes Leben
Wird mir nur aus seinem Munde,
Kann mir nur sein Athem geben.

Pagenlied

Wenn die Sonne lieblich schiene
Wie in Welschland lau und blau,

Ging' ich mit der Mandoline
Durch die überglänzte Au.

In der Nacht dann Liebchen lauschte
An dem Fenster süß verwacht;
Wünschte mir und ihr, uns Beiden,
Heimlich eine schöne Nacht.

Wenn die Sonne lieblich schiene
Wie in Welschland lau und blau,
Ging' ich mit der Mandoline
Durch die überglänzte Au.

Nach Süden

Von allen Zweigen schwingen
sich wandernde Vögel empor,
weit durch die Lüfte klingen
hört man den Reisechor,
nach Süden, nach Süden
in den ewigen Blumenflor.

Ihr Vöglein singt munter hernieder,
wir singen lustig hinaus,
wenn dann der Lenz kommt,
kehren wir wieder,
wieder in Nest und Haus,
von Süden! Jetzt aber hinaus!

Gondellied

O komm zu mir, wenn durch die Nacht
Wandelt das Sternenheer,
Dann schwebt mit uns in Mondespracht
Die Gondel übers Meer.
Die Luft ist weich wie Liebesscherz,
Sanft spielt der goldne Schein,
Die Zither klingt und zieht dein Herz
Mit in die Lust hinein.
O komm zu mir, wenn durch die Nacht
Wandelt das Sternenheer,
Dann schwebt mit uns in Mondespracht Die
Gondel übers Meer.

Das ist für Liebende die Stund',
Liebchen, wie ich und du;
So friedlich blaut des Himmels Rund,
Es schläft das Meer in Ruh.
Und wie es schläft, da sagt der Blick,
Was keine Zunge spricht,
Die Lippe zieht sich nicht zurück,
Und wehrt dem Kusse nicht.
O komm zu mir, wenn durch die Nacht
Wandelt das Sternenheer,
Dann schwebt mit uns in Mondespracht
Die Gondel übers Meer.

And just in this way may you continue to move along,
Serving your friends and the heartsick along the way.
There, where high walls glow,
There I will soon find my dearly beloved.

Ah, his heart's true message,
Love's exhalation, refreshed life,
Come to me only from its mouth,
And may be given to me only by its breath.

Minstrel's Song

When the sun cheerfully shone,
Just as in the mild southern climes,
so balmy and blue,
I went with my mandolin
Through the glowing pasture.

At night the beloved maiden listened
At the window as she sweetly waited up;
I secretly wished to myself, to her, and to us,
A good night.

When the sun cheerfully shone,
Just as in the corn country, so tepid and blue,
I went with my mandolin
Through the frosted meadow.

To the South

From every branch there swings
A wandering bird,
Far and wide the air rings with
The sound of their traveling chorus,
To the south, to the south!
Into the land of everlasting flowers.

You little birds sing merrily down,
We sing cheerfully out;
When the springtime comes,
We will return again
to nest and home,
from the south! But for now - away!

Gondola Song

Oh come to me, when in the night
The sky's army of stars transforms itself above me,
Then, in the glow of the moon,
The gondola floats with us upon the sea.
The air is soft like love's teasing,
Its golden sheen plays gently,
The zither sounds and pulls your heart
Into its happiness.
Oh come to me, when in the night
The sky's army of stars transforms itself above me,
Then in the glow of the moon,
The gondola floats with us upon the sea.

For lovers like you and me, this is the hour,
My darling,
So peacefully blue is the round horizon,
The ocean sleeps in peace.
And as the sea slumbers, your eyes express
What no tongue would speak,
Your lips do not pull away,
they do not fight the kiss.
Oh come to me, when in the night
The sky's army of stars transforms itself above me,
Then, in the glow of the moon,
The gondola floats with us upon the sea.

-Translations by Adrienne Pardee

FRIDAY, JUNE 21

ITALIAN AIR: CARTE BLANCHE TO MDI ENSEMBLE MILAN

6:30 pm - Open Bar & Gallery | 7:30 pm - Concert | Dillon Gallery

Quilisma (1977).....Niccolò Castiglioni (1932-1996)

mdi ensemble

Lorenzo Gentili-Tedeschi, violin – Franziska Schoetensack, violin

Paolo Fumagalli, viola – Giorgio Casati, cello

Luca Ieracitano, piano

Focus / Pull (2011) +..... Edmund Finnis (b.1984)

Emi Ferguson, flute/piccolo – Alicia Lee, Bb/Eb clarinet

Amanda Hardy, cor anglais – Wei-ping Chou, horn – Luca Ieracitano, piano

Paolo Fumagalli, viola – Giorgio Casati, cello – Doug Balliett, double bass

Ken-David Masur, conductor

Piano Trio (1945)..... Bruno Bettinelli (1913-2004)

Lorenzo Gentili-Tedeschi, violin – Giorgio Casati, cello

Luca Ieracitano, piano

INTERMISSION

Air from "Opera" (1970)..... Luciano Berio (1925-2003)

Adrienne Pardee, soprano

Lorenzo Gentili-Tedeschi, violin – Paolo Fumagalli, viola – Giorgio Casati, cello

Luca Ieracitano, piano

Sonatina da concerto (1945)..... Bruno Bettinelli

Emi Ferguson, flute

Luca Ieracitano, piano

Ronda (1983)..... Franco Donatoni (1927-2000)

Lorenzo Gentili-Tedeschi, violin – Paolo Fumagalli, viola – Giorgio Casati, cello

Luca Ieracitano, piano

+New York Premiere Performance

This evening's concert and Open Bar are hosted by Radeberger Pilsner

ITALIAN AIR: CARTE BLANCHE TO MDI ENSEMBLE MILAN

Browse the history section of any American bookstore and you'll be presented with an odd understanding of European music history. Specifically, every book written in English on Italian music focuses on one time period—the Renaissance. The *Carte Blanche* concert featuring Milan's mdi ensemble brings out the voices of overlooked Italian composers of the 20th century. Niccolò Castiglioni is a case in point. He studied and worked with the leading avant-garde composers of the 20th century through the Darmstadt Summer Courses, yet his music has been relegated to the sidelines of the historical discourse. As we hear in the piece *Quilisma*, Castiglioni concerns himself with the nature of sound itself. By limiting the pitch material and focusing the treble range of each instrument, he concentrates the listener's attention on the actual timbre of the strings and piano in their moments of cohesion or disintegration.

Much like Castiglioni, Bruno Bettinelli's style changed constantly throughout his career. For example, in his *Sonatina da concerto* for flute and piano, Bettinelli incorporates the clear melodic structure and airy harmonic language of Stravinsky's and Bettinelli's neo-classical style to create a concise, poignant work. Similar to Bettinelli's reliance on Classical era formalism in the creation of his *Sonatina*, Luciano Berio looked back to the Italian Baroque era to create his *Air* for soprano and four instruments. *Air* is a fragment from the opera *Opera*, which was composed for soprano and large ensemble in 1969. Using the first act of Monteverdi's *Orfeo* (1607), Berio fragments the work's text in order to form an independent discourse wherein the listener is invited to concentrate on the distinct sound of each instrument in their moments of divergence and convergence. Or, as Berio wrote of the piece, "it may also be listened to simply as a love song."

Franco Donatoni's *Ronda* for violin, viola, cello, and piano came at a time when the composer was struggling with a compositional crisis. According to Donatoni, composition lived in the act of notating an intuitive code, but during the 1970s that act became intolerable, and the composer fell into a deep depression. With the help of his wife, Donatoni designed a compositional process in which he combined the mechanical and intuitive aspects of music. The composer began a piece with numeric or musical material, acquired by throwing dice, and then transformed the material through countless inventions and variations. The result was robust, melodious music that exhilarated while also retaining its modernist edge. His *Ronda* sounds as if the composer is playing a game between textures and sonorities. Of composing for chamber ensembles, Donatoni said, "Writing for a small group can be satisfying as you are writing for friends and people you know who want to play your music."

With the same idea in mind, mdi ensemble wanted to weave one of this year's CMF Composers-in-Residence, Edmund Finnis, into their program, and Finnis was likewise very interested in collaborating with the new music ensemble. About his octet, *Focus/Pull*, Edmund Finnis writes, "The piece was composed in 2010 for members of the BBC Symphony Orchestra and plays with different types of musical momentum. Sound surfaces defined by their high speed are juxtaposed with points of volatile stasis; there is an underlying obsession with basic upward and downward motions; recurring harmonic patterns variously expand and contract; polyphonies alternate with moments of unified direction; related harmonies surge into one another; the music begins over and over, each time being pulled in different directions, the texture eventually coming apart before regaining momentum."

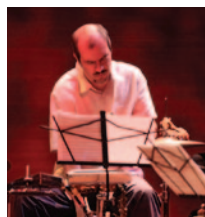
- Eric Schneeman

FRIDAY, JUNE 21

LATE NIGHT EVENT: SHAKESPEARE REMIXED OVID, MACBETH AND THE BEATLES

10:00 pm – Dillon Gallery

Shakespeare Remixed is the 2013 installment of Chelsea Music Festival's popular late night event. Hosted by WQXR's winsome Doug Balliett, *Remixed* features Festival instrumentalists and singers, and presents a collection of ensembles and genres. Highlights include Beatles songs arranged for string quartet by contemporary Italian composers, a rap cantata based on Ovid's *Metamorphoses* and Shakespeare's *Macbeth* with a twist. Come grab a drink, groove to the Remix and party like it's 1599.



Photos by Frederik Jäger

The Italian Beatles Project

mdi ensemble

Lorenzo Gentili-Tedeschi, violin – Franziska Schoetensack, violin
Paolo Fumagalli, viola – Giorgio Casati, cello

Proserpina

Doug Balliett, narrator – Adrienne Pardee, soprano
Emi Ferguson, flute – Amanda Hardy, oboe
Brad Balliett, bassoon – Alicia Lee, clarinet
Dimitri Dover, piano

Macbeth Dismantled

The Frail Ophelias

Karl Digerness – vocals, banjo, guitar
Minna Choi – vocals
Brian T. Murphy – piano, keyboard
Joseph Digerness – double bass
Jeff Marrs – drums

This evening's concert and Open Bar are hosted by Radeberger Pilsner

Program Notes

From their Liverpool basement beginnings, The Beatles went on to conquer the world with their music. The legendary band captivates listeners with a dizzying variety of sounds from classic rock (*A Hard Day's Night*) to traditional Irish ballads (*Blackbird*), from heavy metal (*Helter Skelter*) to Indian classical music (*Love You Too*), from psychedelic dreamscapes (*Lucy in the Sky with Diamonds*) to songs of social condemnation (*Eleanor Rigby*). Their musical eclecticism inspired a group of Italian composers to transcribe a collection of songs for the Borciani Quartet in the 1990s. The result is an affectionate adaptation—a game in which an alchemy of languages creates a continuing dialogue between past and present.

Proserpina is a cantata for rapper, soprano, and ensemble. It is the ninth in a series of interlocking rap cantatas that draw on Ovid's *Metamorphoses*. The famous poem is retold in a rhythmicized and rhyming form, over through-composed music. Ovid presents a unique version of this tale of love and abduction to the underworld, presented here in the brand new genre of rap cantata.

Macbeth Dismantled is the debut collaborative project of the San Francisco and Brooklyn-based indie pop band, The Frail Ophelias. TFO will be remixing/dismantling/translating/cut-and-pasting Shakespeare's *Macbeth* in ways your 10th grade English teacher would not approve of. Prepare to be mid-tempo rocked.

SATURDAY, JUNE 22

FAMILY EVENT II: BUON GIORNO, BAMBINI! DISCOVERING THE ITALIAN INGREDIENT

10:30 am – Dillon Gallery

WQXR’s Brad Balliett and The Declassified, a innovative and celebrated collective of young musicians focused on creating a meaningful role for classical music in communities around the globe, hosts this event alongside Festival Musicians and 2013 Culinary Artist-in-Residence Sonar Saikia. Join them on a quest to discover the essence of Italian music, art and cuisine in Chelsea’s world-renowned gallery district.

FESTIVAL FINALE: MUSIC OF THE METROPOLISES – FROM LONDON TO VENICE VIA NEW YORK

7:30 pm – Dillon Gallery

This evening’s program pays homage to the musical contributions of major cities, centering on urban forms of music and how the major composers were influenced by the sounds of the city. Tying in the modern era with jazz and New York, some of the great masters of the past such as Vivaldi, Dowland and Duke Ellington will receive new jazz arrangements from Aaron Diehl, who, alongside Festival Musicians, will take us on the final musical journey of the 2013 Chelsea Music Festival.



Photos by Matt Harrington

Salut d’Amour.....	Elgar/arr. Diehl
Flow My Tears.....	Dowland/arr. Diehl
Lullaby of Birdland.....	Shearing/arr. Diehl
Lasciatemi Morire.....	Monteverdi/arr. Diehl
Flute Sonata in C Major, RV48.....	Vivaldi /arr. Diehl
La Folia.....	Corelli/arr. Diehl

and music by Händel, Duke Ellington, Charlie Parker, Thelonious Monk and more

Aaron Diehl Trio

Aaron Diehl, piano – Paul Sikivie, bass – Rodney Green, drums
with

Adrienne Pardee, soprano – Emi Ferguson, flute
and Festival Musicians

Curated Gala Reception
“Il Viaggio Finale”

by 2013 Culinary Artist-in-Residence Sonar Saikia

ENSEMBLE-IN-RESIDENCE

mdi ensemble



mdi ensemble was founded in 2002 in Milan by six young musicians who shared a common passion for contemporary music. Its artistry has received critical acclaim from audiences throughout Europe and in the US. The LA times responded, "... these astonishingly competent young players demonstrated that they could turn the faint scraping of bow on violin string or a percussive piano chord into glamorous, dramatically charged sonic gestures." From its inception, mdi has worked closely with young, emerging composers as well as Lachenmann, Bussotti, Pesson, Gervasoni, Mochizuki, Casale, Lanza, Pomarico and Scodanib. Its conductor collaborations have been wide-ranging and include Sugiyama, RHP Platz, Forment and Vala. The ensemble has performed at MiTo-Settembre Musica, Venice Biennale, Japanese Institute in Rome, Tonhalle in Dusseldorf, Konzerthaus in Dortmund, Japanese and Italian Institute in Köln, SWR in Stuttgart, ORF in Innsbruck, Teatro Forteza in Maiorca and LACMA in Los Angeles, CA. mdi ensemble is supported by *Musica d'Insieme*.



LORENZO GENTILI-TEDESCHI, violin

Born in 1988, Lorenzo studied with M. Catalano at Istituto Musicale Paveggiato in Bergamo, graduating cum laude. He holds Master degrees from both the Milan Conservatory and Haute école de Sion. At the Academy Teatro alla Scala, he has been concertmaster of the Orchestra since 2007 and of the Ensemble since 2008. He also performs with the Orchestra Filarmonica del Teatro alla Scala. Lorenzo is a member of Mephisto Violin Clarinet Trio, which won the Beltrami Competition. In 2009, he created the Quartetto Verdi and since 2010, he has been the teaching assistant to de Angelis at the Haute Ecole de Musique de Lausanne.

PAOLO FUMAGALLI, Viola

Paolo earned a diploma in violin with E. Ponzoni and in viola with R. Tarenzi. He has performed at the Settimane Musicali di Stresa, Bibiena in Mantua, Teatro Municipale Piacenza, Amici della Musica Palermo, Nuova Consonanza - Rome, Staatsoper Stuttgart, Musica y Escena - Mexico City and WDR in Koln. From 2005-08, he was first viola of the Cherubini Youth Orchestra conducted by Riccardo Muti. He held the same position at the Orchestra La Fenice in Venice and the Teatro G. Verdi in Trieste. Paolo works with renowned contemporary chamber music ensembles such as Divertimento Ensemble, Sentieri Selvaggi, Ensemble Icarus. He currently teaches viola at the *Dedalo* school in Novara and has recorded for the Stradivarius, Ricordi Oggi, Aeon and Limen labels.



GIORGIO CASATI, Cello

Born in 1984, Giorgio studied cello with M. Bernardin at Conservatory Verdi of Milan, graduating in 2002 magna cum laude with distinction. He has studied with M. Brunello, Altenber Trio Wien, A. Lucchesini and G. Pichler. He has performed at Lingotto Musica and Unione Musicale in Torino, Biennale di Zagabria, I Solisti Aquilani, Novecento e Presente in Lugano, Sincronie, Milano Musica and Radio Tre.

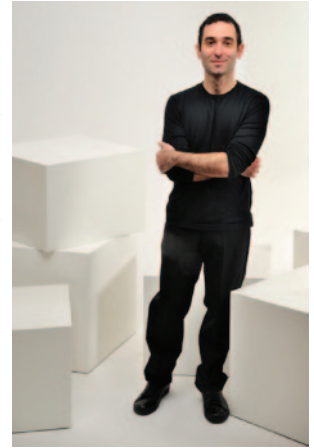


He also performed chamber music with Amici della Musica di Firenze, Fondazione Benetton di Treviso, Arte Sella, Settembre Musica, Settimane Musicali di Stresa, Bologna Festival, Milaneseiana, Italian Embassy in Istanbul. In 2002, Giorgio was awarded a bronze medal by

the President of the Italian Republic for merit in Culture and Arts.

LUCA IERACITANO, Piano

Born in 1978, Luca graduated magna cum laude from the Conservatory of Turin. As a soloist, he was awarded the Gante Prize and the Schumann Prize; in chamber music he won prizes at Turin's Sandro Fuga Competition, the City of Pinerolo Competition and Milan's Enrica Cremonesi Prize. He has performed with Turin's Unione Musicale and Lingotto Musica, Società dei Concerti of Prato, Fondazione



I Teatri of Reggio Emilia, Viotti Festival of Vercelli, Orchestra Nazionale della RAI for Festival Rai Nuova Musica and at the Tokyo Jazz Festival with R. Galliano and Orchestra Camerata Ducale. In 2011, he collaborated with visual artists J. Allora and G. Calzadilla at Rivoli's Contemporary Art Museum.

CLARA FRANZISKA SCHOETENSACK, Violin

Born in Assisi in 1987, Clara began playing violin at the age of three. She has studied with Daniele Gay at Conservatorio di Musica 'Giuseppe Verdi' of Milano since 1998 and



graduated with her Master's magna cum laude in 2007. Currently, Clara is the concertmaster of the Orchestra Giovanile Luigi Cherubini conducted by Riccardo Muti. She also collaborates with the Orchestra dell'Università degli Studi di Milano as head of the second violins.

FESTIVAL ARTISTS

amarcord

Wolfram Lattke, tenor | Martin Lattke, tenor
| Frank Ozimek, baritone | Daniel Knauft,
bass | Holger Krause, bass



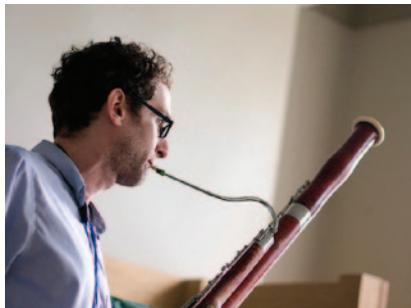
Founded in 1992 by erstwhile members of St Thomas's Boys Choir in Leipzig, amarcord has since become one of the world's leading vocal ensembles. amarcord's hallmarks include a unique tone, breathtaking homogeneity, musical authenticity, and a good dose of charm and humour. amarcord performs a vast and highly diverse repertoire of music, from medieval plainsong to madrigals and Renaissance masses, to compositions and cycles of works of the European Romantic period and the 20th century, arrangements of a cappella folksongs collected from all over the world, all the way to soul and jazz charts. Alongside the Gewandhaus Orchestra and St Thomas's Boys Choir, amarcord is now one of the leading representatives of Leipzig's music scene in Germany and abroad. amarcord regularly appears at important music festivals. Numerous concert tours have taken the singers to more than 50 countries and nearly every corner of the globe. In cooperation with the Goethe Institute, the ensemble has made guest appearances in Australia, Southeast Asia, the Near East, Russia, and Central America.

Founded by amarcord in 1997 under the artistic direction of the group, the International Festival of Vocal Music "a cappella" (www.a-cappella-festival.de) has established itself as one of the most important festivals of its kind. Held in Leipzig in spring each year, premier vocal formations such as The Real Group, The King's Singers, Take 6 and the Hilliard Ensemble can be heard at the festival.

Numerous CD recordings document impressively the many facets of amarcord's repertoire and won many important prizes such as the International Classical Music Award (ICMA), ECHO Klassik, Supersonic Award and the Contemporary A Cappella Recording Award, the "a-cappella-Oscar". In February 2010 amarcord released its first CD production with an orchestral work: the reconstructed version of Johann Sebastian Bach's St. Mark Passion, performed together with Dominique Horwitz and the Kölner Akademie. Together with Cappella Sagittariana Dresden two CDs have been released featuring the works of Heinrich Schütz and his contemporaries. Their CD of the J.S. Bach motets with the Lautten Compagnie Berlin was released on the SONY/dhm label in 2012. www.amarcord.de

BRAD BALLIETT, Bassoon

New York City-based bassoonist, composer and teaching artist Brad Balliett is gaining a reputation for innovative performance,



composition, and programming. Brad plays with many groups in and around New York City, including Metropolis Ensemble, Argento New Music, Signal, the Hartford Symphony, Ensemble ACJW, the Deviant Septet, and The Declassified, of which he is a founding member and director. His compositions have been performed around the world. A devoted teaching artist, Brad frequently performs creative community-based projects in hospitals, prisons, and shelters for Carnegie Hall, the New York Philharmonic, Metropolis Ensemble, and The Declassified. Brad hosts a weekly radio show with his twin brother, Doug, for WQXR's Q2 Music. Brad is a *summa cum laude* graduate of Harvard University and has a Master's degree from Rice University.

DOUG BALLIETT, Bass

Doug Balliett is a prolific musician whose career has spanned performance of



classical, new and early music, composition, rap, rock, and conducting. As a bassist he has performed as solo or principal bass with Ensemble

Modern, the San Antonio Symphony, the Metropolis Ensemble, Alarm Will Sound, Handel & Haydn Society, Arcadian Players, Taea Ensemble, Pink Martini, and many more. As a member of the band *Oracle Hysterical*, he and his collaborators have presented hip-hoperas, art rock song cycles, rap cantatas, and other genre-bending works all over America and Europe. His series of rap cantatas based on Ovid have been gaining attention in New York. Doug co-hosts a radio show, *The Brothers Balliett*, with his twin brother on New York City WQXR's Q2 new music channel.

PABLO HERNÁN BENEDÍ, Violin

Pablo Hernán Benedí was born in Madrid and studied at the Padre Antonio Soler Conservatory in El Escorial with Fernando Rius and Polina Kotliarskaya before coming to London in 2009. He is currently student of David Takeno at the Guildhall School of Music and Drama,



supported by the Comunidad de Madrid and Juvientudes Musicales. He has had masterclasses from the Casals and Quiroga Quartets, Wolfgang Redick, Anuschka Comesaña, David Quiggle, Thomas Riebl, Ralph Gothoni and Anthony Marwood.

Pablo also received lessons from Gordan Nikolic and performed in his BandArt Orchestra.

Since 2010, Pablo is a member of the Chiaroscuro Quartet, playing in major halls, winning the "Le choc del anne" prize and garnering acclaimed reviews in the BBC and The Strad magazines for their debut recording. Collaborations with other artists include Louise Hopkins, Jérôme Pernoo and Alasdair Beatson. Future engagements of his Trio Isimsiz will take him on stage at London's Barbican and Royal Festival Hall.

DAVIDE de ASCANIIS, Violin

Davide de Ascaniis (1991), is considered one of the most promising emerging Italian violinists for his exceptional talent and strong, passionate personality. He began studying at an age of eight and graduated with highest honours under the guidance of Stefano Antonello by the age of sixteen.



Davide has toured in Europe, Canada and Asia both as a soloist and also as part of various chamber ensembles. Most recently he performed at the Auditorium Parco della Musica in Rome, at La Fenice in Venice, at Tonhalle in Zurich, at the Mozarteum in Salzburg, at the National Theater and at the National Concert Hall of Taipei and the Taipei Arena, as well as in Montreal (Canada), and in Tokyo for the Nippon Foundation (Suntory Hall).

Having won numerous awards at national and international competitions, Davide continuously strives for perfection, and to that end he has already attended and completed master classes with Zakhar Bron, Michael Frischenschlager and Igor Volochine. He resides in New York City and is studying with Albert Markov. Upcoming engagements include concerts in Europe, Mexico, Brazil and USA.

WEI-PING CHOU, Horn

Praised by *The New York Times* for her “consistent strong” horn playing, Wei-ping Chou, is a graduate of The Juilliard School. She received her Bachelor degree from the Manhattan School of Music with Jerome Ashby, and her masters of music from the Juilliard School under the tutelage of Juile Landsman, and she was the first horn player in the school history ever to be awarded the Artist Diploma. Prior to her return to New York in 2011, she was the



acting assistant principal horn for the San Diego Symphony from 2007-2011. She is the newest member of Genghis Barbie (the leading post-feminist feminist all-female horn experience) As a freelancer in New York City, she performed regularly with orchestras and chamber groups, such as Orchestra Of The St Luke's, American Symphony Orchestra, The Knights, Wind Soloists of New York, The Metropolis Ensemble. Her future performances highlights includes Genghis Barbie's first international recital in Toronto, Canada in July, and chamber music tours with the Marlboro Musicians in 2014 and 2015.

THE DECLASSIFIED

The Declassified is a cutting-edge chamber music society forging an integrated role



for classical music in communities around the world. Based in New York City, The Declassified maintains a flexible roster of a new type of musician: virtuoso, arts advocate,

and educator. They design residencies to reach audiences of broad scope, bringing creative concert experiences to schools, hospitals, prisons and bars, as well as major international concert halls.

The Declassified was founded in 2011 by alumni of The Academy - a program of Carnegie Hall, The Juilliard School, and the Weill Music Institute. The musicians of The Declassified have presented residencies in Mexico, Iceland, South Africa, United Arab Emirates, Germany, and Japan, as well as concerts and projects at Princeton University, University of South Carolina, The Colburn and Juilliard Schools, and Purchase College. The Declassified maintains a close relationship with Carnegie Hall, including an annual series of creative projects at shelters, hospitals and prisons through their Musical Connections program, and as a partner in planning and conducting national and international residencies on an ongoing basis.

AARON DIEHL, Piano

Aaron Diehl is the 2011 Cole Porter Fellow in



Jazz of the American Pianists Association, receiving over \$100,000 in career assistance. Hailed by the *New York Times* as a “Revelation,” and the *Chicago Tribune* as “the most promising discovery that [Wynton] Marsalis has made since Eric Reed,” Aaron Diehl's distinctive interpretations of the music of Scott Joplin, Jelly Roll Morton, Art Tatum, Duke Ellington, and other masters pays homage to the tradition while establishing his own original voice.

Mr. Diehl has performed with the Wynton Marsalis Septet, the Jazz at Lincoln Center Orchestra, The Boston Symphony Orchestra, Benny Golson, Hank Jones, Wycliffe Gordon, Victor Goines, Wessell Anderson, Loren Schoenberg, and has been featured on Marian McPartland's NPR radio show *Piano Jazz*. His international touring has included major

European jazz festivals as well as performances in South America and Asia. In addition to the Mozart Jazz trio album, he has recently released *Live at Caramoor*, from his solo performance at the prestigious festival in the summer of 2008. His latest trio CD is entitled *Live at the Players*.

DIMITRI DOVER, Piano

Pianist Dimitri Dover recently appeared in collaborative performances at New York's Alice Tully Hall, Weill Recital Hall at Carnegie Hall, Merkin Hall, and Koch Theater at Lincoln Center; in concerts of contemporary music with North River Music and Composers Concordance; in chamber music with North Shore Pro Musica; and in the inaugural solo recital of the Cronyn Center Space (Ontario). He has performed in the composer's presence the works of George Crumb, Libby Larsen, Nicholas Maw, André Previn, Morton Subotnick, and Chris Theofanidis, among many others. Mr. Dover has been awarded fellowships to Tanglewood Music Center, Aspen Summer Music Festival, and SongFest at Colburn. He is a graduate of Harvard University and the Peabody Conservatory, where he was honored with solo and collaborative performances at Peabody commencement. Currently a C.V. Starr Doctoral Fellow in Collaborative Piano at The Juilliard School, he studies with Jonathan Feldman, Margo Garrett, and Brian Zeger.



STEPHEN DUNN, Trombone

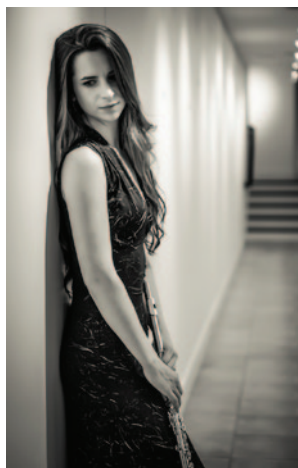
Trombonist Stephen Dunn is an active orchestral and chamber musician, and an avid performer of new music. In addition to regular appearances on



concert stages in New York City, he has performed with the Cincinnati, Hartford, and New Haven symphonies, and as principal trombone of the Aspen Chamber Symphony, Hong Kong Sinfonietta, and la Orquesta Sinfónica de la UANL in Monterrey, Mexico. Stephen's continued commitment to education and community engagement has led him to join the teaching artist faculties of the NY Philharmonic and Carnegie Hall's Weill Music Institute, where he works to more deeply incorporate music into educational settings. A graduate of Rutgers University and the Yale School of Music, Stephen is also an alumnus of The Academy, the prestigious postgraduate fellowship program of Carnegie Hall and The Juilliard School.

EMI FERGUSON, Flute

English- American flutist Emi Ferguson is a performer who stretches the boundaries of what is expected of modern-day instrumentalists. Emi's unique approach to the flute can be heard in performances that alternate between the Modern, Historical, and Auxiliary Flutes, playing repertoire that stretches from the Renaissance to today. Emi is the 1st Prize winner of the NY Flute Club



Young Artist competition, the Mid-Atlantic Flute Competition, the Juilliard Concerto Competition, and the J.C. Arriaga Chamber Music Competition, and has been featured in performances at the Marlboro Music and Lucerne Festivals. Emi graduated from the Juilliard School, where she is now a faculty member teaching in the pre-college division. Her teachers have been Carol Wincenc, Sandra Miller, Robert Langevin, and Judy Grant. Born in Japan and raised in London and Boston, she now resides in New York City. www.emiferguson.com

THE FRAIL OPHELIAS

A collaborative project based in San Francisco (Karl Digerness, Minna Choi) and Brooklyn (Brian T Murphy, Joseph Digerness), The Frail Ophelias is an indie pop outfit determined to find out what happens when Shakespeare and the 3 minute pop song meet-cute. For the Chelsea Music Festival, TFO look forward to remixing/dismantling/translating/cut-and-pasting Shakespeare's Macbeth. Your 10th grade English teacher would not approve.



EMILIE-ANNE GENDRON, Violin

Lauded by *The New York Times* as a "brilliant soloist" and by France's *ClassiqueInfo* for her "excellent technical mastery" and "undeniable sensitivity", Emilie-Anne Gendron enjoys an active freelance career based in New York.



A deeply committed chamber musician, Ms. Gendron is a core member and frequent leader of the Sejong Soloists; a member of the Toomai String Quintet; and on the roster of the Marlboro Music Festival and the touring Musicians From Marlboro. Ms. Gendron is a past winner of the Stulberg String Competition and took 2nd Prize and the Audience Prize at the 2009 Sion-Valais International Violin Competition. She was trained at the Juilliard School where her teachers were Won-Bin Yim, Dorothy DeLay, David Chan, and Hyo Kang. She holds the Artist Diploma and Master of Music degree from Juilliard, as well as a B.A.

in Classics from Columbia as a graduate of the Columbia-Juilliard joint-degree program. www.emilieannegendron.com

GIUSEPPE GERBINO, Lecturer

Giuseppe Gerbino is associate professor of Historical Musicology and Chair of the Department of Music at Columbia University. His research interests include the Italian madrigal, the relationship between music and language in the early modern period, early opera, and Renaissance theories of cognition and sense perception. He is the author of *Canoni ad Enigmi: Pier Francesco Valentini e l'artificio canonico nella prima metà del Seicento* (Rome, 1995), and *Music and Myth of Arcadia in Renaissance Italy* (Cambridge, 2009), which won the 2010 Lewis Lockwood Award of the American Musicological Society. His publications have appeared in the *Journal of Musicology*, the *Journal of Medieval and Early Modern Studies*, *The Musical Quarterly*, *Studi Musicali*, and *Il Saggiatore Musicale*. He has received grants from the American Musicological Society, the Harvard Center for Italian Renaissance Studies (Villa I Tatti), the Renaissance Society of America, the Mellon Foundation (Newberry Library), the American Philosophical Society, and the Italian National Research Center. Having served on the Governing Board of the Columbia Society of Fellows in the Humanities, he is currently an Advisory Committee member of the Harvard Center for Italian Renaissance Studies (Villa I Tatti). In 2013, Columbia honored him with the Lenfest Distinguished Faculty Award (named after trustee Gerry Lenfest, Law '58), which recognizes faculty who demonstrate unusual merit in scholarship, university citizenship, and professional involvement.



RODNEY GREEN, Percussion

Percussionist Rodney Green has been a fixture on the jazz scene in his native Philadelphia since he was 16, and began performing in New York as well as internationally just a year later. Today he is a seasoned professional who has worked with the biggest names in jazz, including Wynton Marsalis, Ravi Coltrane, Lizz



Wright, Eric Reed, Benny Green, Greg Osby, Wycliffe Gordon, Diana Krall, Tom Harrell, Herbie Hancock, and Dianne Reeves.

STEPHANIE GRIFFIN, Viola

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 performs regularly with Continuum, the Argento Chamber Ensemble; Carl Maguire’s Floriculture; Gordon Beeferman’s Other Life Forms;



Adam Rudolph’s Go Organic Orchestra; and the Princeton Symphony, where she serves as principal violist. She is also viola faculty at Brooklyn College and the former curator of contemporary music at Galapagos Art Space. 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

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*. Michael 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. Michael 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.

AMANDA HARDY, Oboe

Amanda Hardy, oboe, studied with John Ferrillo at the New England Conservatory (NEC), where she received the Gillet Scholarship and Tourjée Alumni Scholarship Award. She was winner of the 2010 Borromeo String Quartet Guest Artist Award Competition and also has appeared as soloist with the Boston Pops in Symphony Hall (2009), the NEC Bach Ensemble, and the Drake Symphony Orchestra. Recently, she has been a frequent performer with the Boston Symphony and has played guest principal oboe with the Boston Pops, Boston Philharmonic, A Far Cry Chamber Orchestra, Emmanuel Music, and the Des Moines Symphony. She is on the faculty of NEC Preparatory School and Northeastern University. Amanda holds a



B.M. in oboe from Drake University and a M.M. and G.D. from NEC. Previous festivals include the Masterworks Festival, the Aspen Music Festival, and Tanglewood Music Center in 2010 and 2011 where she was awarded the Mickey L. Hooten Memorial Award both summers.

LEAH SWANN HOLLINGSWORTH, Viola

Leah Swann Hollingsworth is a violist, writer, and program consultant. Until January 2013, Leah was also the Associate of Community Programs at the Weill Music Institute at Carnegie Hall, where she worked with Carnegie's Musical Connections program, planning Professional Development for artists and liaising between venues and artists, planning for and producing over 100 performances and workshops each year in hospitals, correctional facilities, homeless shelters, and senior service organizations.



Leah is also a freelance writer for *Symphony Magazine*, *Strings Magazine*, and *The Strad*. Leah is a member of the IRIS Chamber Orchestra in Memphis, TN and performs in New York as a substitute with the Orchestra of St. Luke's, the

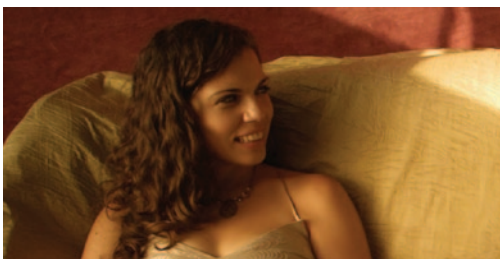
New York City Ballet (including their 2011 residency at the Kennedy Center, Washington DC), the New York City Opera, the Long Island Philharmonic, and as a chamber musician, including as a member of The Declassified.

Leah holds degrees from the New England Conservatory, SUNY-Purchase, and Yale University, where she received a BA in English. Leah was a fellow of The Academy in 2007-09 and as a Boston recipient of an Albert Schweitzer Fellowship, dedicated over 200 hours to community service in 2006-07.

ADDA KRIDLER, Violin

Ohio native Adda Kridler, recently lauded in the *Miami Herald* for her "incisive energy and lovely tone," made her solo debut with the Knox County Symphony at age seven. After graduating cum laude from Harvard University studying cognitive neuroscience, she completed a Master's degree in

Violin Performance at the New England Conservatory. In demand as a strong leader and sensitive collaborator, Ms. Kridler serves as concertmaster of several groups, including the Firebird Chamber Orchestra in Miami and CounterPoint in Washington, DC. An avid teacher, she served as a Visiting Professor



of Violin at Ball State University in Muncie, Indiana, and as a proponent of contemporary music has premiered many works and appears on several recordings on Seraphic Fire, Mapleshade, Mode and Naxos Records. Ms. Kridler enthusiastically supports and performs as a member of Project 440, a non-profit organization presenting classical music to hundreds of children and adults throughout the east coast, and promoting the growth and exposure of classical music. Recent solo appearances have been with the Charleston Symphony and the Firebird Chamber Orchestra, and at Charlotte Chamber Music Series and the Piccolo Spoleto Festival. Her recording of Vivaldi's Four Seasons with the Firebird Chamber Orchestra will be released in fall of 2012. Ms. Kridler currently lives in New York City.

ALICIA LEE, Clarinet

Born into a musical family, Alicia Lee grew up in Michigan where she began playing clarinet at the age of 12. Alicia is the



associate principal and eb clarinet player of the Santa Barbara Symphony, a position she has held since the Fall of 2006. She maintains a busy freelance career throughout New York City, performing regularly with a variety of groups, including the Orpheus Chamber Orchestra, the

Knights Chamber Orchestra, the Talea

Ensemble, ICE, Alarm Will Sound. She has performed at The Lucerne Festival, the Spoleto Festivals of Italy and the US, Yellow Barn Music Festival, and had been in residence at Marlboro Music Festival for the past several summers. She is a founding member of DZ4, an innovative wind quintet that has been actively expanding the repertoire of their genre by commissioning and performing works by some of today's most talented young composers. Alicia holds a B.A. in French Language and Literature from Columbia University, as well as additional degrees from the University of Southern California and the Colburn School.

the Fulbright grant, and has received top prizes in the Seventeen Magazine



ANGELA LEE, Cello

Since giving her Carnegie Hall debut in 1994, Angela Lee's "amazing finesse, control and coloration" [San Francisco Chronicle]



has been celebrated with recitals in Alice Tully Hall at Lincoln Center and Victor Borge Hall in New York, Chicago's Cultural Center, The Phillip's

Collection and Kennedy Center in Washington, D.C., Copenhagen's Nationalmuseet and the Purcell Room at South Bank Centre in London. Her festival appearances include Mahler-Jihlava, St. Petersburg's Revelations, International Musicians Seminar at Prussia Cove, La Musica, Marlboro, Chautauqua, Chelsea and Music Mountain. A graduate of The Juilliard School and Yale School of Music, she is a recipient of a Fulbright scholarship to study in London with William Pleeth, a grant from the Foundation for American Musicians in Europe, the Jury Prize in the Naumburg International Cello Competition, and a cello performance fellowship from the American-Scandinavian Foundation.

LISA LEE, Violin

A graduate of The Curtis Institute of Music and the Guildhall School of Music and Drama, Lisa Lee continues to perform across the globe as founding member of The Lee Trio. She is the recipient of

& General Motors National Concerto Competition, Tadeusz Wronski International Violin Competition, Irving Klein International String Competition, and the Salieri-Zinetti Chamber Music International Competition. She currently resides in the Northwest, where she, her husband and newborn are embracing the offbeat lifestyle unique to Portland, Oregon.

THE LEE TRIO

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

Since its critically acclaimed Wigmore Hall debut in 2002, The Lee Trio continues to move audiences and critics with its "gripping immediacy and freshness" and "rich palette of tone colours" [The Strad].

The Trio's awards include the Recording Prize at the 2004 Kuhmo International Chamber Music Competition in Finland and



the 2007 Gotthard-Schierse-Stiftung grant in Berlin for rising international artists. In recent seasons, the Trio has given recitals and masterclasses in cities such as New York, San Francisco, Berlin, Copenhagen, Kiev, London, Hong Kong, Shanghai and Toronto and is honored to have performed

both for heads of state like German Chancellor Angela Merkel during her 2010 official NYC visit and for students in underserved communities like those at the Andre Agassi College Preparatory Academy in Las Vegas. www.theleetrio.com

MILAN MILISAVLJEVIC, Viola

Milan Milisavljevic is currently Assistant Principal Viola with the Metropolitan Opera Orchestra. The *Strad* magazine has described his playing as “very imaginative, with a fine, cultured tone.” He has won prizes at competitions such as ARD, Lionel Tertis and Aspen Lower Strings and has performed at Marlboro, Cascade Head, Lake Tahoe and Grand Teton Music Festivals. Milan has appeared as soloist with the Munich Chamber Orchestra, the Belgrade Philharmonic, Aspen Sinfonia, etc. As a chamber musician, he has collaborated with members of the Guarneri, Mendelssohn, and St. Petersburg String Quartets, as well as Robert McDuffie, Joseph



Kalichstein, Sergiu Luca and many others. Prior to joining the MET, he was a member of the Royal Concertgebouw Orchestra. Milan holds a Doctorate of Musical Arts degree from Rice University and has coached violists at Verbier Music Festival and at Indiana University as a visiting lecturer.

MOMENTA QUARTET

Emilie-Anne Gendron, Violin | Adda Kridler, Violin | Stephanie Griffin, Viola | Michael Haas, Cello

The Momenta Quartet’s mission is to bring the best of contemporary music to audiences in New York City and around the world. Our vision of new music embraces composers from all cultures and from diverse musical backgrounds, including jazz and avant-garde improvisation. Momenta devotes the vast majority of its programming to living composers, many of whom are emerging or underrepresented in the New York new music scene. We give multiple performances of their works on innovative concert programs that

may include 20th/21st century masterworks and selected great music from the past.



Praised by *The New York Times* for its “focused, fluid performance” and by *Sequenza 21* for its “fire, fantasy and absolute musical commitment,” the Momenta Quartet has premiered over 50 works in the past eight years and has collaborated with over 80 living composers. Now in its ninth year in residence at Temple University, Momenta has also performed and lectured at Cornell, Columbia, Yeshiva and Hawaii Pacific Universities; Bryn Mawr, Swarthmore and Haverford Colleges; The Mannes School of Music and the Boston Conservatory; among others. The quartet has performed in England, Singapore and Indonesia and has received grants from the Koussevitzky Music Foundation, Meet the Composer, the Aaron Copland Fund, the Brooklyn Arts Council and the New York State Council on the Arts.

PAUL MURPHY, Trumpet

Trumpeter Paul Murphy’s career as a chamber musician, teaching artist, and musical entrepreneur has taken him around the globe to hundreds of cities and 19 countries throughout Asia, Europe, and the Americas. He has performed with the Orpheus



Chamber Orchestra, the International Contemporary Ensemble, the American Ballet Theatre, the Orchestra of St. Luke’s, Trinity Bach Players (baroque trumpet), and frequently tours and records with the Paragon Ragtime Orchestra. Paul is proud to serve on the

teaching artist faculty of the New York Philharmonic, and has played a key role along with his colleagues in helping to launch The Declassified, a group describe by Time Out NY as "...some of the brightest young classical musicians in the world."

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" (Chamber Music Today). Recent appearances include the title role in Milhaud's opera *L'enlèvement d'Europe*, the First Priestess in excerpts from Gluck's *Iphigénie en Tauride* with Susan Graham and the Boston Symphony Orchestra, and 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, Adrienne 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, where she was one of six singers personally selected for the program by mezzo soprano Stephanie Blythe. She was also privileged to perform Japanese and French songs with the Chelsea Music Festival in 2012.

SAMUEL PARK, Violin



Praised for his 'versatile interpretation and sensual sound' violinist Samuel Park performs repertoire ranging from Renaissance to Modern Music. In the recent years Mr. Park has concertized in solo and chamber music performances

in over four different continents and has instructed master classes in the United States, Europe, China, Korea as well as Japan. Born in Germany but of Korean descendant, Samuel Park received his earliest musical training in Frankfurt, Weimar and Dresden. Mr. Park had his solo debut at the age of thirteen with the Belvedere Orchestra in Weimar performing all four Seasons by Vivaldi. In 1996 Samuel Park was the top Prize Winner of the prestigious national competition Jugend Musiziert and since then his career has flourished. His former teachers include: Zakhar Bron, Roman Nodel, Emanuel Borok, Monica Huggett and The Guarneri Quartet. Mr. Park received his education from The Juilliard School, The University of North Texas and the Hochschule für Musik Köln.

MICHAEL PETROV, Cello

Bulgarian cellist Michael Petrov was born in 1990 to a family of musicians and began to play the cello at the age of 6. At seven he made his first concerto debut with the Orpheus Chamber Orchestra. Since then he has gone on to perform concerti with the Munich Chamber Orchestra, London Mozart Players and the Orquestra Sinfónica de Porto. He has also performed in venues such as The Barbican Hall, Wigmore Hall,



Weill Recital Hall @ Carnegie and the Menuhin Hall. He has participated in masterclasses with David Gernigas, Mstislav Rostropovich and Alban Gerhardt among others. His awards include the 1st prize at the International Suggia Competition and 2nd prize at the Brahms Competition in Austria. In 2009 he won a full Scholarship to study at The Guildhall School of Music and Drama with Professor Louise Hopkins.

PETER POVEY, Violin

Peter Povey grew up in London, England, where he began the violin at age three. He studied at the Yehudi Menuhin School of Music before completing high school at Eton College. Peter received his Bachelor of Music from the

Royal College of Music, and his Master of Music from Yale University. While in London, Peter performed in such orchestras as the City of Birmingham Symphony and the London Philharmonic Orchestra, and appeared on Nickelodeon, BBC television, BBC radio, LBC radio, and WVIA public radio. Peter has also performed all over Europe and the United States as a chamber musician, recitalist, and soloist with orchestra.



Peter is currently pursuing his Doctor of Music (DMus) at Northwestern University, where he studies with Gerardo Ribeiro and serves as Professor Ribeiro's assistant at both Northwestern and the Meadowmount School of Music. Peter is also on faculty at Alabama State University, and is the Director of Education for the Montgomery Music Project, an after-school strings program designed to enhance cognitive function, improve test scores, and enhance other life skills in young schoolchildren.

DANIELE RINALDO, Piano

Described by the The Voice as “one of the greatest Italian talents of his generation” and by El Pais as “a memorable artist... of remarkable



maturity and fantasy”, the Italian pianist Daniele Rinaldo has already performed in major venues and festivals in New York, London, Paris, Salzburg, Frankfurt and Berlin, as well as touring extensively Italy, Scotland, Spain, South

America, Japan, Hong Kong and China. He was a prizewinner in many international

competitions, among which the Paloma O’Shea in Santander, Cleveland, and Maria Canals in Barcelona, and has been awarded the 2012 Tunnell Trust Music Prize in London.

He studied the Royal Academy of Music in London, at the Accademia Nazionale Santa Cecilia in Rome and at the New England Conservatory in Boston. Currently is pursuing the Solistendiplom at the Musik-Akademie in Basel with Claudio Martinez Mehner, and his activity is supported by the Keyboard Trust of London.

ALEX SHIOZAKI, Violin

Praised by The New York Times as “spellbinding,” violinist Alex Shiozaki regularly premieres new works between performances of more traditional repertoire. His varied musical highlights include a summer residency at Tanglewood as a New Fromm Player, a tour to Japan with the Metropolitan Opera Orchestra, and his 2011 Carnegie Hall debut, performing Mendelssohn’s Concerto for Violin, Piano, and Strings. 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. Currently a doctoral candidate and recipient of the C.V. Starr Doctoral Fellowship at the Juilliard School, Alex continues to refine his musicality under the tutelage of Ronald Copes and Joseph Lin of the Juilliard String Quartet.

PAUL SIKIVIE, Bass

Paul Sikivie moved to New York City in 2007 from Florida, seeking training from the masters of America’s musical art, jazz. His search took him through the classroom and onto stages across the city and world. Last I heard, he lives downtown and tries to play a lot! Paul has enjoyed and benefitted from playing with some

great musicians: Matt Wilson, Ted Nash, Johnny O'Neal, Frank Kimbrough, Benny Green, Wycliffe Gordon, Chico Hamilton, Wes Anderson, Aaron Diehl, Marc Devine and a host of others. He received a M.M. from Juilliard in 2009, having completed his B.M. at the University of North Florida in 2006.



An accomplished chamber musician, Jared is a member of Ensemble ACJW, Deviant



JARED SOLDIVIERO, Percussion

Percussionist and drummer Jared Soldiviero is active as a freelancer in his hometown of New York City. As an orchestral musician, Jared appears frequently with Albany Symphony playing timpani, percussion or drum set and has also performed with Vermont Symphony, Springfield Symphony, Stamford Symphony, American Ballet Theater, St. Paul Chamber Orchestra and New York Philharmonic.

Septet, The Declassified, and Newband - a group dedicated to preserving the microtonal instruments built by Harry Partch. He has also performed with Argento, Alarm Will Sound, ICE, Wet Ink, Wordless Music and Perspectives Ensemble. His interest in contemporary music has led to concerts under Pierre Boulez, Simon Rattle, Susanna Mälkki, Peter Eötvös, Pablo Heras-Casado, John Adams and Matthias Pintscher.

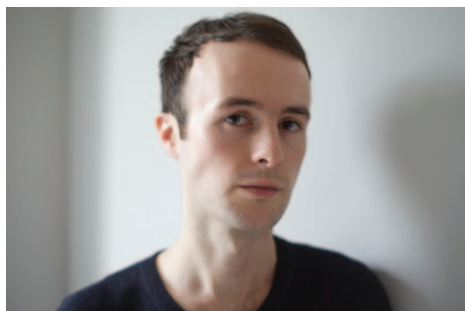
Jared holds B.M. and M.M. degrees from The Juilliard School, where he was a student of Roland Kohloff and Gordon Gottlieb.



Photo by Matt Harrington

COMPOSERS-IN-RESIDENCE

EDMUND FINNIS & ERIC NATHAN



EDMUND FINNIS

Edmund Finnis (b.1984) writes music for concert halls, film, dance-floors, installation and choreography. Amongst his varied output he has composed for the London Symphony Orchestra, London Sinfonietta, Sibelius Academy Symphony Orchestra (Helsinki), New College Choir Oxford, Paul Silverthorne, Isafold Chamber Orchestra

(Reykjavik), Elysian Quartet, and players of the BBC Symphony Orchestra. Finnis has received commissions from the London Sinfonietta, Spitalfields Festival, London Symphony Orchestra, Birmingham Contemporary Music Group, and the British Film Institute. He conducted the premiere of his string septet, *Relative Colour*, at Carnegie Zankel Hall in 2012, and his quartet *Unfolds* (2011) has been performed across Europe, at Tanglewood Festival, and in Chicago Symphony Orchestra's MusicNOW series.

In 2012 Finnis was named as a recipient of a Paul Hamlyn Foundation Award for Artists. He recently completed his AHRC-funded doctorate at the Guildhall School of Music & Drama, having studied there with Julian Anderson and Rozalie Hirs.

ERIC NATHAN

Eric Nathan's compositions have been performed internationally at the Aldeburgh Music Festival (UK), Tanglewood, Aspen, Ravinia Festival Steans Institute, 2012 World Music Days (Belgium) and by ensembles including Nouvel Ensemble Moderne, American Composers Orchestra, Omaha Symphony Chamber Orchestra, Aspen Concert Orchestra, Daejeon Philharmonic Orchestra (South Korea), Collage New Music, Momenta Quartet, Spectra Ensemble and the American Modern Ensemble. In June 2013, Nathan will also serve as Composer-in-Residence of Chamber Music Campania, a cross-disciplinary music festival in southern Italy.

His music has been recognized with awards including the 2013 Rome Prize, ASCAP Rudolf Nissim Prize, BMI William Schuman Prize, and a Charles Ives Scholarship from the American Academy of Arts and Letters. Recent commissions include those from



the New York Philharmonic for its 2014 Biennial, the Tanglewood Music Center, Jerome Fund for New Music commission for the Momenta Quartet, New York Youth Symphony Chamber Music Program, ASCAP/Society of Composers Inc., Le Train Bleu, A Far Cry, Winsor Music, and Youth Orchestras of Prince William. Nathan received his doctorate from Cornell, and holds degrees from Yale (B.A.) and Indiana University (M.M.).

VISUAL ARTIST-IN-RESIDENCE

MAURIZIO GALIMBERTI



MAURIZIO GALIMBERTI

(born in Como, 1956) is a critically acclaimed Italian artist who is known for reinventing the “photographic mosaic” in contemporary photography. Using the camera as a medium, Maurizio searches for rhythm and movement within a two dimensional frame.

After committing to Polaroid in 1991, he began collaborating with Polaroid Italia and soon became their official testimonial. Maurizio was appointed “Instant Artist” and he devised the Italian Polaroid Collection. By 1992, he was awarded the prestigious Gran Prix Kodak Pubblicità Italia.

Continuing his research with the Polaroid, he reinvented the technique of the “photographic mosaic”, which he initially used for portraits. His first mosaic experiment was conducted in 1989 when he portrayed his son Giorgio. These works had obvious references to the pioneering Bragaglia brothers and the exploration of rhythm and movement. He then proceeded to portray leading figures from the world of cinema, art and culture. His images of faces became so popular and critically acclaimed that he was invited to the Venice Film Festival as official portraitist.

Galimberti’s work attracts interest from people operating in various fields often leading to collaboration on new artistic and creative projects. He has collaborated with FIAT, Kerakoll Design, as well as the Tribeca Film Festival, where he did a number of portrait performances with Lady Gaga, Chuck Close and Robert de Niro. In 2011, Impossible, a new producer of instant film, dedicated a black and white instant film to him: Impossible Maurizio Galimberti Special Edition. Maurizio Galimberti is a visiting professor at the Domus Academy and the Istituto Italiano di Fotografia, Milan. He regularly holds creative photography workshops at the major photography festivals. His works are found in some of the most important photography collections. At present is working on a book featuring the city of Milan, which will be launched to mark the Expo 2015. He now lives and works in Milan.

VISUAL & SCENT ARTISTS

NACHO RODRIGUEZ BACH

Born Mexico City, 1966. A philosopher who publishes through art and a composer developing music through visual and physical mediums. The work is characterized by a diversity of mediums, taking common elements out of context to re signify them. Exploring duality as a tool to “see”, by drawing parallaxes between seemingly distant worlds.



Bach’s work is composed of structure and flow of content. Fluctuating between public and private. Elements reappear consistently throughout the body of work, creating a system-language that unveils as it develops, like a story.

Academic formation includes a BA in Film Scoring from Berklee college of Music in Boston, music composition from the Royal Academy of London and film making studies in USC Los Angeles.

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 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, Phantomsia, 2012. To note also are his creations with partner Christoph 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.

LYNX

An artist, actor, writer, international model, and creative director, Gary Moore, aka “Lynx,” is a native of Fort Worth, Texas. Lynx began his visual arts training at age three from his mentor and father, Chef William Moore.

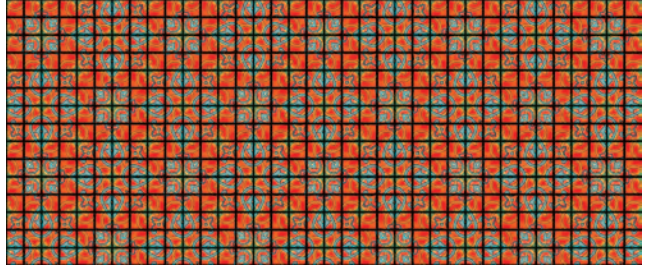


In 2009 Lynx was named artistic director for the Van Cliburn International Piano Competition finalist’s photo shoot, an appointment which led to Lynx’s introduction to Steinway & Sons, the competition’s main sponsor. So moved was Lynx by a speech given by Mr. Cliburn at the competition’s gala that he was inspired to create a stunning visual tribute to Mr. Cliburn and the piano he so dearly loved. On May 29, 2009 a representative from Steinway & Sons unveiled Finding Cliburn: The Eye of the Sound, a commanding 82” x 98” sculpted painting depicting a concert grand piano. Since then, Lynx has applied his inspiration directly onto the pianos themselves, and created several painted pianos for Steinway.

VISUAL ART

CASA ITALIANA AT NEW YORK UNIVERSITY | *The Leap of the Leopard: 1963-2013 - Photos from the Set of "Il gattopardo"* is an exhibition of photographs of Ralph Toporoff taken on set of the film. This exhibit marks the 50th anniversary of director Luchino Visconti's masterpiece and epic romantic adventure film. Photo-journalist/filmmaker Ralph Toporoff began his career in the sixties, with international magazines including Look, Paris Match, Gente and Der Spiegel. He then went on to a forty year career as a cinematographer and motion picture director. The exhibit is on view Mon-Fri 10am-5pm and closes with a reception on June 19, 2013 as part of the Chelsea Music Festival's *Death in Venice and The Devil's Trill* concert at 6:30pm.

DILLON GALLERY | *The Lights on Baroque* program on June 15th, 7:30 pm, is a collaboration with an exhibit of light art by Nacho Rodriguez Bach, inspired by 18th-century European tile work. Nacho's work will be on display throughout the Festival at the Dillon Gallery, Tue - Sat, 10:00am- 6:00pm.



Nacho Rodriguez Bach, *Patio*

ITALIAN ACADEMY AT COLUMBIA UNIVERSITY | In a special collaboration with the Chelsea Music Festival, Maurizio Galimberti, who is known for reinventing the "photographic mosaic" in contemporary



Maurizio Galimberti, *Skyline*

photography, will examine the landscape of New York's Chelsea neighborhood through the Polaroid. His works will be on view in June at the Italian Academy at Columbia University. The exhibit will be on view Mon - Fri, 10am- 4pm, June 10th - June 21st.

LEO BAECK INSTITUTE | *The Mendelssohns: A German Family of Scholars, Bankers & Artists*, exhibit is in collaboration with CMF's *From Pompeii to Fingal's Cave: A Mendelssohn Perspective* concert on June 20th, 7:30 pm. Curated by LBI from its extensive collection of personal papers, books and other artifacts, the exhibit features key members of the famous Mendelssohn family, with special focus on siblings Fanny Hensel and Felix Mendelssohn Bartholdy. Their father, Abraham, had intended Fanny's musical training only as "decoration, never as the basis of her activities and life," but it became just that. While Felix went to study abroad, Fanny regularly performed at the "Sunday Music Sessions" at her parent's house, greatly impacting Berlin's music scene. Her brother Felix became the main exponent of German Romanticism and by 1840, Felix, together with Robert Schumann, was the most famous composer in Central Europe. Felix and Fanny remained intensely close - their lives, ideas and musical output so tightly interwoven that some compositions ascribed to Felix, such as the Song Without Words, were discovered to have been actually written by Fanny, who could not publish music under her own name because she was a woman. Through the exhibit, the viewer will be able to see what profound impact the Mendelssohn family and brilliant sibling pair had on the shaping of German culture and modern history at large.

SCHOOL OF VISUAL ARTS | A Steinway grand piano painted by Lynx, the Steinway Factory's first ever Visual Artist in Residence, will be showcased and performed on at CMF 2013 Festival's Opening Night Gala concert on June 14th, 7:30pm at the School of Visual Arts.

CULINARY ARTIST-IN-RESIDENCE

SONAR SAIKIA



SONAR SAIKIA

Born and raised in the countryside of Assam, India, Sonar Saikia's earliest family memories are of food and good times with friends. As a young boy, he marveled at the exotic sights and smells that came out of food elements and admired as people built relationships over such times. With the intention of paying homage to the place that taught him to appreciate food and hospitality, Sonar began his training in New York City's finest culinary school.

Sonar graduated at the top of his class at The French Culinary Institute with distinguished honors. He began his professional training at The Mercer Kitchen under the tutelage of one of the world's most famous chefs, Jean-Georges Vongerichten. Sonar continued his journey at a well renowned and Michelin star rated restaurant, Wallsé, with Chef Kurt Gutenbrunner. Prior to moving to New York City, Sonar helped to successfully start and operate a BBQ restaurant in Knoxville, Tennessee. Sonar is currently working with JP Morgan Chase & Co's highly regarded corporate dining team, which is led by Chef Cyrille Allannic.

Sonar Saikia has been associated with CMF from the Festival's beginnings. He is humbled and feels greatly

privileged to actively participate in the Festival and collaborate with the other artists this year. He says: "Whether it's in a small village of India or the bustling city of Manhattan, the intimacy and bond of community can always be achieved through the celebration of art prepared with love." Sonar hopes that his culinary art can make a fine pairing with the show's grandeur and reputation.

Sonar lives in Brooklyn with his wife Elizabeth.

CULINARY ARTISTS

CHEF SEBASTIAN GUMOWSKI

Executive Chef Sebastian Gumowski commands the kitchen at Sterling Affair Caterers. He is recognized for his imaginative culinary creations and his attention to detail. With a decade of successful Sterling Affair events behind him he works with a team of talented culinary professionals to guide the kitchen with a hands-on approach to suit the special needs of any event whether large, small or somewhere in between. Executive Chef Sebastian Gumowski is a graduate of the Institute of Culinary Education in New York, and has trained under some of the Master Chefs of Europe.



MAUREEN'S COOKIES

The Chelsea Music Festival Liszt Twist, Mahler Taler and Very Awesome Cherry Blossom. To celebrate each year's Festival theme, CMF has been graced with these limited edition creations by Maureen's Cookies. This year, Maureen is proud to unveil her CMF 2013 exclusives - Britten's Bitten British Biscuit, *Oh-Ben Sesame!* and the Corelli Conchoco Chippo Grosso.



Since early childhood, Maureen Jaeckel has been baking and perfecting the taste and presentation of sweet and savory baked goods alike. Her cookies are individually handmade from the highest-quality ingredients, including her self-milled spelt flour. Maureen made her New York Philharmonic debut with a batch of 6000 cookies that reflected old-world traditions alongside her own inventiveness. Her creations have been especially sought after in musical circles for a decade and counting.

ARTISTIC DIRECTORS

KEN-DAVID MASUR

Conductor and Grammy-nominated producer Ken-David Masur has been critically hailed as a “life-force,” “fear-

less, bold” [U-T San Diego] and “a brilliant and commanding conductor with unmistakable charisma” [LVZ]. His recent engagements include the Boston Symphony Orchestra, Dresden Philharmonic, Russian National Philharmonic, Israel Philharmonic, Orchestre National de Toulouse, Hiroshima Symphony, Japan Philharmonic and Memphis Symphony Orchestras. He currently serves as Principal Guest Conductor of the Munich Symphony as well as Associate Conductor of the San Diego Symphony. In the summer of 2013 he will make returns to Tanglewood and the Colmar Festival in France where he will conduct the Russian National Philharmonic at their summer home.



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, Masur was one of three finalists in London Symphony Orchestra's Donatella Flick Conducting Competition and in 2011, was the recipient of the Seiji Ozawa Conducting Fellowship at Tanglewood, where he returned once again upon invitation as a 2012 Fellow.

Ken-David Masur received his B.A. from Columbia University in New York City. There he served from 1999-2002 as the first Music Director of the Bach Society Orchestra and Chorus, which toured Germany and released a critically acclaimed recording of symphonies and cantatas by W.F.Bach, C.P.E.Bach and J.S.Bach. He received further music studies at the Leipzig Conservatory, the Detmold Academy, the Manhattan School of Music and the “Hanns Eisler” Conservatory in Berlin, where he was also a five-year master student of bass baritone Thomas Quasthoff. Through his vocal background, Masur became a frequent guest conductor of the French Radio Choir, the Children's Chorus of Radio France and has prepared choirs for ensembles including the London Philharmonic, the 92nd Y in New York as well as the Academy of Choral Arts in Moscow.

Ken David Masur's primary conducting studies have been with his father Kurt Masur and his other mentors include Jorma Panula, Larry Rachleff, Christopher Seaman, Helmut Rilling, Stefan Asbury, Christoph von Dohnányi, Christoph Eschenbach, Sir Colin Davis, Jaap van Zweden, André Previn, Rolf Reuter and Vladimir Spivakov.

Ken David Masur's primary conducting studies have been with his father Kurt Masur and his other mentors include Jorma Panula, Larry Rachleff, Christopher Seaman, Helmut Rilling, Stefan Asbury, Christoph von Dohnányi, Christoph Eschenbach, Sir Colin Davis, Jaap van Zweden, André Previn, Rolf Reuter and Vladimir Spivakov.

MELINDA LEE MASUR

Lauded for her “lustrous performances [and] extraordinary musicianship” [Incident Light] and her

“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 and Asia. She has been featured



Photos by Haley Beham

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 a founding member of The Lee Trio (theleetrio.com), an ensemble continuously praised for “[inhabiting] every phrase, speaking with conviction and flair” [The STRAD] and its “amazing polish and expressive capacity” [San Francisco Classical Voice]. In addition to touring internationally, the Trio thoroughly enjoys working with and performing the music of living composers. This 2012-2013 season, the Trio presents the world premiere of *Heptad* by Laurence Rosenthal as well as U.S. premieres of Czech composer Sylvie Bodorova's *Megiddo* and Australian composer Julian Yu's piano trio arrangement of String Quartet No. 1 by Janáček. As a recipient of a grant from the San Francisco Friends of Chamber Music in 2009, the Lee Trio commissioned and premiered Nathaniel Stookney's Piano Trio No.1 to critical acclaim. Its world premiere recording of Jane Antonia Cornish's piano trio, *Duende*, will be released by Delos in late 2013.

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

CASA ITALIANA AT NEW YORK UNIVERSITY | 24 W. 12th Street

Stefano Albertini, Director | Kostja Kostic, Assistant Director

Casa Italiana Zerilli-Marimò, home of the Department of Italian Studies at New York University, was born thanks to a generous donation from Baroness Mariuccia Zerilli-Marimò.

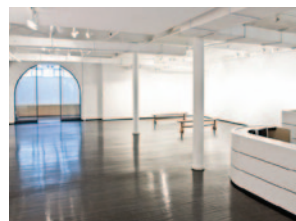
Inaugurated on November 13, 1990, after two years of fervent construction and restoration work, in 1998 it passed under the direction of Professor Stefano Albertini. Thanks to his commitment and his profound interest in Italian and other international cultures, Casa has become a privileged center for cultural discussion and promotion for the entire city of New York, offering an array of events open to the general public throughout the year. www.casaitaliananyu.org



DILLON GALLERY | 555 W. 25th Street

Valerie Dillon, Founder and President

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



GENERAL THEOLOGICAL SEMINARY | 440 W. 21st Street

Sandra Johnson, Executive Vice President and CFO | Anthony Khani, Vice President of Operations

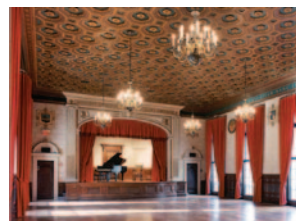
The General Theological Seminary, located on a one square block garden in the center of the Chelsea Historic District in New York City, educates and forms transformational leaders for the church and the world. Founded in 1817 as the first theological seminary of The Episcopal Church, General embodies the belief that rigorous academics, vibrant worship and beloved life in community are inseparable aspects of formation for all ministries of Christ's church. The Seminary offers graduate degrees including the Master of Divinity and Master of Arts and opens courses to students seeking ministerial development and spiritual growth. www.gts.edu



ITALIAN ACADEMY AT COLUMBIA UNIVERSITY | 1161 Amsterdam Avenue

David Freedberg, Director | Rick Whitaker, Concerts and Theater Manager

The Italian Academy was created in 1991 on the basis of a charter signed by the President of the Republic of Italy and the President of Columbia University. It was conceived as a center for advanced research in areas relating to Italian culture, science and society. It was also intended to provide a locus for collaborative projects between senior Italian and American scholars, particularly those open to interdisciplinary research. Given its international scope and its long-standing commitment to all aspects of Italian culture and society, Columbia was seen as an especially appropriate context for such a venture. www.italianacademy.columbia.edu



FESTIVAL VENUES

LEO BAECK INSTITUTE | 15 W. 16th Street

William H. Weitzer, Executive Director | Carol Kahn Strauss, International Director
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



NEW YORK LIVE ARTS | 219 W. 19th Street

New York Live Arts was founded in 2011 by a merger of the Bill T. Jones/Arnie Zane Dance Company and Dance Theater Workshop.

Located in the heart of Chelsea in New York City, New York Live Arts is an internationally recognized destination for innovative movement-based artistry offering audiences access to art and artists notable for their conceptual rigor, formal experimentation and active engagement with the social, political and cultural currents of our times. At the center of this identity is Bill T. Jones, Executive Artistic Director, a world-renowned choreographer, dancer, theater director and writer.

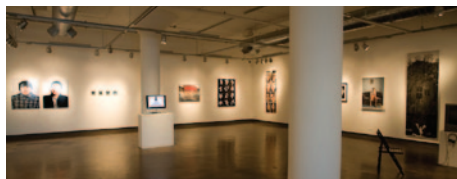


We commission, produce and present performances in our 20,000 square foot home, which includes a 184-seat theater and two 1,200 square foot studios that can be combined into one large studio. New York Live Arts serves as home base for the Bill T. Jones/Arnie Zane Dance Company, provides an extensive range of participatory programs for adults and young people and supports the continuing professional development of artists. Our influence extends beyond NYC through our international cultural exchange program that currently places artists in Eastern Europe, the Middle East and Africa. www.newyorklivearts.org

SCHOOL OF VISUAL ARTS | VISUAL ARTS GALLERY | 601 W. 26th Street, 15th fl.

David Rhodes, President | Jeffery Nesin, Provost
Charles Traub, Chair, MFA Photography, Video and Related Media Dept.
Francis DiTommaso, Director, Visual Arts Gallery | Richard Brooks, Assistant Director, Visual Arts Gallery

School of Visual Arts has been a leader in the education of artists, designers, and creative professionals for more than six decades. With a faculty of distinguished working professionals, dynamic curriculum, and an emphasis on critical thinking, SVA is a catalyst for innovation and social responsibility. With over 6,000 students at its Manhattan campus and 35,000 alumni in 100 countries, SVA also represents one of the most influential artistic communities in the world. At the 2013



MFA Photography, Video and Related Media Thesis Exhibition, the contemporary creation of the lens and screen arts is expressed in moving images, still images, and combinations of the two, which are ingeniously installed to create environments on subjects personal, political, and philosophical. The MFA Photography, Video and Related Department at the School of Visual Arts is a testament to a remarkable, creative community that grows out of a strong commitment to fostering unique forms of seeing and representing the world. Since 2008, the exhibition has been organized by distinguished art historian and curator Bonnie Yochelson. www.sva.edu

SPECIAL THANKS

ACE Mentor Program of Greater New York

Anne-Sophie Mutter Circle of Friends Foundation

Anne-Sophie Mutter
Ariane Seibt

BMW of North America, LLC

Stefan Sengewald, Executive Vice President,
Finance, and Chief Financial Officer

Columbia Alumni Arts League

Alina Girshovich, Associate Director

The British Consulate-General New York

Danny Lopez, HM Consul-General, New York
and Director General Trade &
Investment USA

Nick Astbury, Deputy Consul-General, NY
Caroline Hendrix, Political, Press & Public
Affairs Special Projects Coordinator

Britten-Pears Foundation

Dr. Colin Matthews, Director of Music

Fujifilm Recording Media USA

Peter Faulhaber, President
Rich Gadowski, Vice President of Marketing

German Consulate General of New York

Busso von Alvensleben, Consul General of
the Federal Republic of Germany
Jakob von Wagner, Consul of Cultural Affairs
Nina Krull, Vice Consul of Cultural Affairs

German School New York

Wolfgang Dietrich, Head of School
Edward K.Schlieben, Administrator
Carol Klessen, Assistant to Head of
School & Public Relations

Guildhall School of Music & Drama

Jonathan Vaughan, Director of Music

JB Prince

Tim Mussig, Executive Vice President

Lufthansa German Airlines | The Americas

Jürgen Siebenrock, Senior Vice President
Thomas Scharfenberger,
Regional Director of Sales
Florian Gmeiner, Manager Marketing
Maria Henning, Sales Promotions Marketing

NYCgo.com | NYC & Company

Carianne Carleo-Evangelist, Senior Director,
Arts & Cultural Programs

Radeberger Pilsner

Armin Bühler, Radeberger Gruppe KG,
International Division
Marvin Bahr, NYC Brand Manager,
Radeberger USA

Steinway & Sons New York

Jenn Gordon, Concert and Artist Relations
Vivian Chiu, Operations Manager

St. George's Society of New York

John Shannon, Executive Director & Almoner
Anna Titley, Director of Operations and
Communications

Tanglewood | Boston Symphony Orchestra

Kim Noltemy, Chief Marketing and
Communications Officer
Ellen Highstein, Director of TMC
Nick Squire, recording engineer

Tekserve

Jan Albert
Dick Demenus, Co-Founder

Noted Friends

Katherine and John Alsdorf
Cary J. and Logan Broussard
Weiyin Chen
John Christ
Courtney Cohen
Walter Dostmann
Taylor Hanex
Amy Hundert
Maureen Jaeckel
Jane Kaufman
Enoch J. Minn, Esq.
Sophie Poon
Annaliese Soros
Stephen Stamas
Anthony and Margo Viscusi

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



*Tanglewood is proud to partner
with the 2013 Chelsea Music Festival*



Tanglewood

JUNE 21–SEPT 1

BUY TICKETS NOW!

888-266-1200 • tanglewood.org

**The Chelsea Music Festival is delighted to partner with the esteemed
Guildhall School of Music & Drama in London, U.K.**

The Guildhall School is one of the world's leading conservatories and drama schools and a global leader of creative and professional practice promoting innovation, experiment and research. As the UK's leading higher education specialist institution, it has over 800 students drawn from nearly 60 countries. The School also provides music training at the under-18 level to nearly 2,500 students in Junior Guildhall and the Centre for Young Musicians.



CMF proudly joins the global
centenary celebration of
Benjamin Britten in 2013.
britten100.org



Britten's Red House, Aldeburgh - photo by Philip Vile

STEINWAY & SONS
IS PROUD
TO SUPPORT
THE CHELSEA
MUSIC FESTIVAL



Steinway & Sons is honored to support the Chelsea Music Festival.
We are proud to provide the official piano of the Festival and to play our part in helping
its gifted performers to attain an uncompromising level of musical inspiration.



STEINWAY & SONS

Stretch out. Wake up. Take on the day.

Fly in complete
comfort with
our new
**Business Class
Full Flat Seat**

**Nonstop
you**

New seats are not available on all Lufthansa flights.

Lufthansa proudly supports
the Chelsea Music Festival.



Lufthansa

The all-new
BMW M6
Gran Coupe



The Ultimate
Driving Machine®



MAJOR SIX APPEAL.

The stunning lines. The mysterious presence. The interior filled with exquisite Merino leather. But the package is not complete until you launch from 0 to 60 in 4.1 seconds* with the BMW M TwinPower Turbo V-8 engine. To experience unparalleled design and the power of 560 horses, find your nearest BMW center at bmwusa.com.

THE ALL-NEW BMW M6 GRAN COUPE.

BMW is proud to be the official car of the 2013 Chelsea Music Festival.

*0-60 time based on BMW AG test results.

©2013 BMW of North America, LLC. The BMW name, model names and logo are registered trademarks.



FUJIFILM

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

— IS PLEASED TO SPONSOR THE —
CHELSEA MUSIC FESTIVAL



IN THEIR CELEBRATION OF
BRITISH & ITALIAN ARTISTS



Raise your Glass to Music!

Radeberger Pilsner is a proud sponsor of the Chelsea Music Festival



THE CULTURE OF TASTE.
GERMANY'S PREMIUM PILSNER

BREWED AND BOTTLED IN GERMANY - IMPORTED BY RADEBERGER GRUPPE USA - WWW.RADEBERGER.COM - ALWAYS ENJOY RESPONSIBLY



FESTIVAL TEAM

Administration

Liz Thomson
Luyuan Xing

Development

Christine M. Lin

Education and Outreach

Brad Balliett
Peter Povey

Graphic Design

Stephanie Bullock
Carri Jobe

Marketing and Public Relations

Carolin Wagner

Media

Matt Harrington, Photography
Barbara Kalina, Documentarian
Edison Lee, Edisonian Motion
Brett Leonard, Sound Engineer

Operations

Sung Chung
Tiffany N. Fung

Program Notes

Eric Schneeman

Tickets and Merchandise

Ellada Arakelova
Ichun Lai
Kimtonia McClean
Edith Morrill
Petro Nikitin
Wendy Salisch
Wynn Salisch
Anna Shpook
Maura Sordo
Steve Thomson

Interns

Taj Alexander
Julia Appel, culinary
Nadja Braun, hospitality
Peter Brutofsky, culinary
Kenny Dacosta, culinary
Robert Flowers, culinary
Alexander Graves, sound engineering
Frederik Jaeger, photography
Chris Judge
Alexander Moelders
Lana Norris
Bogdan Petrenko
Garvey Potter
Natalja Rau
Jooyeon Shine
Angelina Xing
Kaye Yoon

Volunteers

Akira Baruah
Anne Boccato
Rosalie Burrell
Frederike Cardello
Camille Desprez
Lars Eckenberg
Zhibai Lin
Alison McQuain
Byron McQuain
Marisol Sengewald
Johannes Sorger
Janet Steinman, Esq.
Abigail Teitelbaum
Elisabeth Yang

Artistic Directors

Ken-David Masur
Melinda Lee Masur

Board of Directors

Kay Bhothinard
Tiffany N. Fung
Jessica Healy
Christine M. Lin
Ken-David Masur
Alexandra J. McCormack, Esq.
Robert S. Perlstein, Esq.

2013 FESTIVAL SPONSORS

CMF Founding Sponsors Circle

Chelsea Music Festival gives special thanks to its CMF Founding Sponsors Circle of foundation, corporate and individual sponsors who have made a multi-year commitment within CMF's first five founding years to support its continued growth and success. With appreciation, CMF notes Founding Sponsors below (*).

Foundation and Corporation Sponsors

Platinum (\$50,000 +)

BMW of North America, LLC *

The Thompson Family Foundation, Inc. *

Gold (\$25,000 +)

Lufthansa German Airlines

Silver (\$10,000 +)

Fujifilm Recording Media, USA, Inc. *

Radeberger Pilsner *

Anne-Sophie Mutter Circle of Friends Foundation *

German Consulate General New York *

Morgan Stanley Foundation

Murray's Cheese

Steinway & Sons New York *

Tekserve

Wirtschaftsrunde - CEO Roundtable of German-American Companies in the United States *

Individual Sponsors

Kay Bhothinard *

Miriam Droller

Nancy Field *

Kari Floren and Michael McKenzie

David Freilich*

Tiffany N. Fung *

Brad and Mary Graves *

Jessica and Douglas Healy *

Marjorie and Gurnee Hart *

Edith Hunt *

Hats and Kyoko Kageyama *

Roy and Ruth Lee *

Christine M. Lin *

Kurt and Tomoko Masur *

Edie Morrill *

Alexandra J. McCormack and Dimitrije Mitrinovic *

Gary Pai

Robert S. and Marianita Perlstein *

Stephen Stamas *

Angela E. Thompson *

Elizabeth and Steve Thomson *

Claudia Weisser *

2013 FESTIVAL SPONSORS & PARTNERS



British
Consulate-General
New York



Consulate General
of the Federal Republic of Germany
New York



Tanglewood



The Ultimate
Driving Machine



Lufthansa



STEINWAY & SONS



TEKSERVE

Apple Specialist

CEO Roundtable of German-American Companies
in the United States

Wirtschaftsrunde





Chelsea Music Festival 2013 MAP

VENUES

**Casa Italiana at
New York University** 1
24 W. 12th Street

Dillon Gallery 2
555 W. 25th Street

**General Theological
Seminary Chapel** 3
440 W. 21st Street

**Italian Academy at
Columbia University** 4
1161 Amsterdam Avenue

Leo Baeck Institute 5
15 W. 16th Street

New York Live Arts 6
219 W. 19th Street

School of Visual Arts 7
601 W. 26th Street 15th Fl.

CMF@NOON

**Madison Square
Park** (6/15) 8

**Clement Clarke
Moore Park** (6/21) 9

**Union Square
Park** (6/22) 10



2013 SCHEDULE OF EVENTS

FRI JUNE 14

7:30 pm **Festival Opening Night Gala: Bridges to Britten**
School of Visual Arts Gallery, 601 W. 26th St., 15th Fl.

SAT JUNE 15

10:30 am **Family Event I: Benjamin & The Beatles**
New York Live Arts, 219 W. 19th St.

6:30 pm **Festival Talks: Corelli and His British Superstardom**
Dillon Gallery, 555 W. 25th St.

7:30 pm **Lights on Baroque**
Dillon Gallery, 555 W. 25th St.

SUN JUNE 16

5:00 pm **Festival Talks: Composing the Moment**
Dillon Gallery, 555 W. 25th St.

6:00 pm **Multitude, Solitude**
Dillon Gallery, 555 W. 25th St.

MON JUNE 17

7:30 pm **The Ghost of Gesualdo:
An Evening with Ensemble Amarcord**
General Theological Seminary Chapel, 440 W. 21st St.

TUE JUNE 18

7:30 pm **Unpacked Treasures: CMF at The Italian Academy**
Italian Academy at Columbia University, 1161 Amsterdam Ave.

WED JUNE 19

6:30 pm **Death in Venice and the Devil's Trill**
Casa Italiana at New York University, 24 W. 12th St.

THU JUNE 20

7:30 pm **From Pompeii to Fingal's Cave:
A Mendelssohn Perspective**
Leo Baeck Institute, 15 W. 16th St.

FRI JUNE 21

7:30 pm **Italian Air: Carte Blanche to MDI Ensemble Milan**
Dillon Gallery, 555 W. 25th St.

10:00 pm **Shakespeare Remixed: Ovid, Macbeth and The Beatles**
Dillon Gallery, 555 W. 25th St.

SAT JUNE 22

10:30 am **Family Event II:
Buon Giorno, Bambini! Discovering the Italian Ingredient**
Dillon Gallery, 555 W. 25th St.

7:30 pm **Festival Finale: Music of the Metropolises -
From London to Venice via New York**
Dillon Gallery, 555 W. 25th St.

For real-time CMF@Noon and concert updates, check chelseamusicfestival.org

