

CHELSEA MUSIC FESTIVAL

JUNE 6th - 14th

celebrating brazil & germany in 2014

IN NEW YORK CITY



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MUSIC  
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# LETTER FROM THE ARTISTIC DIRECTORS

Dear Friends,

It is a genuine pleasure to welcome you to the 2014 Chelsea Music Festival and our 5th season!

Since the Festival's beginnings, we have hoped to provide a platform for people from all art forms to collaborate with great music and create performances that serve as a starting point for discovery and conversation. It continues to be a true joy for us to give you multiple ways to interact with and remember a concert experience through what you hear, taste, see and even smell or touch. We are deeply grateful for the enthusiastic response that a Festival such as this has received, not only from our audiences, but also from our artists who are inspired by the energy created by the collaboration across art forms.

Our 5th season's German-Brazilian theme is prompted by the anniversaries of C.P.E. Bach (300), Richard Strauss (150) and Heitor Villa-Lobos (55). We also (not so secretly) hope that the two countries meet in the finals of this year's World Cup, which happens to begin on Brazilian Valentine's Day in Rio de Janeiro! (Can you spot the reference to Rio in the program cover design?)

Our 2014 Artists-in-Residence from Germany and Brazil are the Amaryllis Quartett, jazz percussionist Rogério Boccato, Chef Hinnerk von Barga, painter Silke Schöner and composer Alexandre Lunsqui. Some of the many exciting artists making their debut on the Festival stage include Anne-Sophie Mutter Foundation violist Hwayoon Lee, the Collegium Iuvenum Stuttgart Boys Choir, clarinetist Daniel Goldman, guitarist Fabio Gouvea, the Sirius Quartet, Brazilian band Choro Dragão and WQXR Q2's Conor Hanick. Many of our friends from past Festival years will join in the 5th season celebration, including violinist Fanny Clamagirand, pianist Helen Huang, cellist Joshua Roman, The Lee Trio, The Brothers Balliett, jazz pianists Adam Birnbaum and Helen Sung, and many more.

Part of the Festival mission is to champion new works, and this year over two dozen compositions and original arrangements will be heard in New York for the first time. Among them are works by Philip Lasser, Felipe Lara and Gregor Huebner. In addition, we are thrilled to celebrate the 50th birthday of our good friend, Augusta Read Thomas, who will join us for one of our Festival Talks and hear our artists give New York premieres of three of her works.

In addition to this year's Culinary Artist-in-Residence Chef Hinnerk von Barga, we are thrilled to welcome back both of our previous Culinary Artists-in-Residence, Chefs Lance Nitahara and Sonar Saikia. Together, they have curated a stunning culinary journey around this year's Festival theme that we can hardly wait to see and taste.

Silke Schöner, Noemia Marinho and Alex Solmssen are three featured visual artists with Brazilian-German backgrounds



Photo: Matt Harrington

who will present a range of visual impressions through painting, photography and sculptural art that will be on display throughout the Festival.

Our Opening Night Gala at Canoe Studios in the historic Starrett-Lehigh building will kick off our 5th season with an exciting program and sweeping views of the New York skyline and Hudson River. As in seasons past, Festival Week features the popular (and quickly sold-out!) Carte Blanche, Late Night and Jazz Finale evenings. We will also hold our first-ever Open Air event in Herald Square Park in front of the flagship Macy's store on Sunday, June 8, and a festive Birthday Gala on Richard Strauss' 150th Birthday on June 11.

This year's pre-concert Festival Talks offer a variety of lectures and panel discussions with noted scholars, composers and artists that are sure to enhance your Festival experience. The Festival Bar will reward your early arrival with complimentary drinks to enjoy before, during and after the Talks.

As always, we love giving kids and families access to the Festival experience, and have again programmed two engaging and activity-filled Saturday morning Family Events with our friendly Festival musicians and Artists-in-Residence. Finally, some of the Festival goodies you should enjoy while they last are this year's creations by *Maureen's Cookies* including "Beethoven's Lost Penny," "Sugar Loaf Bolacha" and "CopacaBanana." These and other exclusive Festival items can be found in the Festival Shop.

Our entire team and dedicated volunteers make the Festival what it is today through their talents and creativity. On behalf of all of us, we thank you, our partners, sponsors and audiences, for supporting this annual celebration of music, food and art. We look forward to marveling together at what you've helped create with us.

Enjoy the Festival and see you in Chelsea!

Melinda Lee Masur & Ken-David Masur  
Artistic Directors

## CHELSEA MUSIC FESTIVAL 2014 PROGRAM

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# LETTER FROM ANNE-SOPHIE MUTTER

IT IS ONCE AGAIN MY GREAT PLEASURE  
AND HONOR TO PARTNER WITH  
THE CHELSEA MUSICA FESTIVAL,  
ESPECIALLY FOR ITS 5TH SEASON!

It fills me with tremendous joy to witness the continued unfolding of the truly unique Chelsea Music Festival vision: understanding music not as an isolated art form, but rather as a uniting force across artistic genres and diverse traditions and cultures. The Festival gives both artists and audiences the opportunity to see the interplay between areas of life which one would not generally find in this context.

What I applaud the Chelsea Music Festival for and am equally passionate about are the manifold stages and opportunities that it offers to young musicians to perform. It is here where they can present themselves to audiences in fascinating, surprising and spectacular contexts and performance venues, the characteristics of which are illuminated by thoughtful site-specific programming. It is for this reason I continue to send my Foundation artists—past and present, including “Mutter Virtuosi” violinist Fanny Clamagirand and Foundation violinist Ye-Eun Choi, as well as this year’s Foundation violist Hwayoon Lee—to collaborate with the Festival’s other wonderful musicians and together enthral the New York audience.

I hope you will join me in welcoming this year’s Anne-Sophie Mutter Foundation artists to the 2014 Chelsea Music Festival. I wish you all an unforgettable time with extraordinary music, food and art.



ANNE-SOPHIE MUTTER



FRIDAY, JUNE 6

## FESTIVAL OPENING NIGHT GALA: AIR ON A NEW YORK SKYLINE

7:30 PM | CANOE STUDIOS

SPONSORED BY BMW, THE OFFICIAL VEHICLE OF THE 2014 FESTIVAL

*This evening's program includes collaborative art work by Brazilian visual artist Noemia Marinho, whose exhibit "See Through" will be on display at the Dorma Design Center from June 3rd-15th*

New York Skyline, W407 (1939) ..... Heitor Villa-Lobos (1887-1959)  
Nana Shi, piano

Scat (2007) ..... Augusta Read Thomas (b.1964)  
Amanda Hardy, oboe - Lisa Lee, cello - Derek Mosloff, viola  
Angela Lee, cello - Melinda Lee Masur, piano

Cantabile in B Minor, Wq. 55/3, H. 245 (1774) ..... C.P.E. Bach (1714-1788)

La Böhmer in D major Wq. 117:26 H.81 (1754-55)  
from 23 Characteristic Pieces  
Helen Huang, piano

Air from Orchestral Suite No.3 in D Major, BWV 1068 (1717) ..... J.S. Bach (1685-1750) /  
arr. Alexandre Lunsqui

STEMS (2014)†\* ..... Alexandre Lunsqui (b.1969)  
Bachianas Brasileiras No. 5 (1938-45) ..... Heitor Villa-Lobos /  
arr. Alexandre Lunsqui

Lisa Lee, violin - Gustav Frielinghaus, violin - Abigail Karr, violin  
Alex Shiozaki, violin - Lena Wirth, violin - Chloe Fedor, violin  
Derek Mosloff, viola - Lena Eckels, viola - Robert Meyer, viola  
Hamilton Berry, cello - Angela Lee, cello - Luke Stence, double bass  
Ken-David Masur, conductor

### INTERMISSION

Piano Quartet in C minor, Op. 13 (1883-84) ..... Richard Strauss (1864-1949)  
Allegro  
Andante  
Scherzo: Presto  
Finale: Vivace

Fanny Clamagirand, violin - Hwayoon Lee, viola  
Yves Sandoz, cello - Helen Huang, piano

+ New York Premiere Performance  
\* World Premiere Performance  
† CMF 2014 commission

### CURATED GALA RECEPTION BAVARIA, BRAZIL AND BRATWURST

by Culinary Artists-in-Residence Chef Lance Nitahara (2012) and Chef Sonar Saikia (2013)  
in celebration of the Festival's fifth season



SATURDAY, JUNE 7

# FAMILY EVENT I: FAIRY TALES, KNOEDELN AND A LOST PENNY

10:30 AM | ST. PAUL'S GERMAN LUTHERAN CHURCH OF NEW YORK  
WITH AMARYLLIS QUARTETT, THE LEE TRIO, PIANIST NANA SHI,  
CHEF LANCE NITAHARA AND AUTHOR AMY NATHAN

Hear, Taste, See Germany in our first 2014 Family Event! Hear great music by German masters such as Bach, Beethoven and more. Cook and Taste a popular German dish with one of our three 2014 master chefs de cuisine. Create German themed artwork and finally help us find Beethoven's Lost Penny in a scavenger hunt. Parents, don't miss an exclusive Festival book launch and signing of *The Music Parents' Survival Guide* by award-winning author Amy Nathan at the end of each Family Event.



Parents and children at the Benjamin & The Beatles Family Event, 2013



SATURDAY, JUNE 7

# FESTIVAL TALKS I: BACH AND POTATOES

EXPLORING THE CREATIVE PROCESS, PRODUCT AND PRODUCE OF AN ARTIST  
6:30 PM | DILLON GALLERY | FESTIVAL BAR OPENS AT 6:15 PM

Join us for this summer's first *Festival Talks* event with chefs, composers and performers as we explore and discuss the inspirations, ingredients and journeys that ultimately lead to a final creative product. This pre-concert talk features Culinary Artist-in-Residence Hinnerk von Barga from the Culinary Institute of America, Brazilian 2014 Composer-in-Residence Alexandre Lunsqui, American composers Augusta Read Thomas and Philip Lasser, as well as Columbia University Professor Giuseppe Gerbino. Don't miss this rare and intimate opportunity to look behind the scenes with five brilliant creators whose work will be revealed throughout the Festival. Hosted by Festival Artistic Directors Melinda Lee Masur and Ken-David Masur.

SATURDAY, JUNE 7

# LANDSCAPES, STREETSCAPES AND SOUL

7:30 PM | DILLON GALLERY

2014 Festival Visual Artist-in-Residence Silke Schöner presents her "Theater and orchestra paintings" exhibit at the Dillon Gallery from June 5th-17th

Choros No. 5 "Alma Brasileira" in E Minor, W207 (1925) ..... Heitor Villa-Lobos (1887-1959)  
Conor Hanick, piano

Quintet for Flute, Harp and String Trio, A538 (1957) ..... Heitor Villa-Lobos  
Allegro non troppo  
Lento  
Allegro

Caitlyn Phillips, flute - Grace Browning, harp - Alex Shiozaki, violin  
Robert Meyer, viola - Hamilton Berry, cello

Jardim Fanado, A. 525 (1955) ..... Heitor Villa-Lobos  
Three songs from *Serestas* ("Serenades"), A. 216  
Modinha (1925)  
Desejo (1926)  
Na paz do Outono (1926)

*Il Bove* ("The Bull"), A. o80 (1915)  
Adrienne Pardee, soprano  
Hamilton Berry, cello  
Nana Shi, piano

Toy (2013) + ..... Alexandre Lunsqui (b. 1969)  
Caitlyn Phillips, flute - Danny Goldman, clarinet - Alex Shiozaki, violin  
Hamilton Berry, cello - Nana Shi, piano - Ken-David Masur, conductor

## INTERMISSION

with 2014 Chelsea Music Festival Scent unveiling by perfumer Christophe Laudamiel

Trio in F Sharp (2003) + ..... Philip Lasser (b.1963)  
Allegro Molto  
Scherzo  
Poco Largo  
Finale: Allegro Molto

*The Lee Trio*  
Lisa Lee, violin  
Angela Lee, cello  
Melinda Lee Masur, piano

+ New York Premiere Performance

THIS EVENING'S ARTISANAL CHEESE RECEPTION IS SPONSORED BY MURRAY'S CHEESE

## PROGRAM NOTES

# LANDSCAPES, STREETSCAPES AND SOUL

Heitor Villa-Lobos' father, Raúl, taught his son the cello—a proper instrument befitting their middle-class status. From his father, the young Villa-Lobos cultivated a deep love for the great composers in the Western musical canon. From the streets of Rio de Janeiro, Villa-Lobos developed a deep love for Brazil's popular music. In secret, Villa-Lobos learned to play guitar—an instrument of low-class, popular entertainment. This popular music of Brazil would come to have a profound influence on Villa-Lobos' compositional output, and by using the idioms and traditions of his country's folk music, Villa-Lobos in turn created a place for himself in the Western musical canon.

In order to establish a name for himself as a composer, Villa-Lobos needed the admiration and recognition of European audiences. In the 1920s, Villa-Lobos settled in Paris and won the respect of major European musicians, composers and critics. It was also at this time that Villa-Lobos began entitling his works *choros*. In general, *choros* is the street music of Brazil characterized by its syncopated rhythms and virtuosic instrumental playing. For Villa-Lobos, the *choros* was a broad term that could describe any work, whether for a solo instrument or an orchestra with chorus. The name was intended to attract the attention of foreign audiences. Any European—stuck in a drab, cold urban environment while listening to *Choros No. 5, Alma Brasileira (Soul of Brazil)* in the concert hall or playing it at home—would have been instantly swept away to the warm, 'exotic' Brazilian landscape through Villa-Lobos' lush harmonies and polyrhythmic texture.

In the 1930s, Villa-Lobos frequently composed simple vocal music based on the archaic Portuguese song form, *modinha*, which was an expressively lyrical serenade. While many of Villa-Lobos' text settings are for voice and piano (or guitar), the composer occasionally added his favorite instrument, the cello, for a nuanced effect. By 1957, Villa-Lobos had achieved countrywide recognition for his endeavors as a teacher and as a composer, and the Brazilian government declared 1957 the

"Year of Villa-Lobos." In the city of São Paulo, a week-long festival took place that featured Villa-Lobos' new compositions: *Symphony No. 12*, *String Quartet No. 17*, and the *Quinteto Instrumental*. The *Quinteto* featured on this concert is a fascinating work that demonstrates Villa-Lobos' ability to create driving, polytextual works that capture the dynamism of his native Brazil.

Just as Villa-Lobos drew upon composers from the Classical tradition and the popular music of his native Brazil, so too does Philip Lasser turn to various sources for his *Trio in F Sharp* for violin, cello and piano. While the first movement is inspired by Brahms's *Piano Trio in C minor*, the *Scherzo*'s open harmonies and noble demeanor derive from the composer's impressions of a New England June's mid-afternoon light. As Lasser notes of his work: "Without a doubt, my *Trio* is among my most overtly emotionally expressive works. It speaks of my deep love and reverence for the music of Brahms. Hopefully with my eclectic musical "genetics" and tastes, which travel the sound worlds of Debussy, Ravel, Poulenc, Bach, Brahms to the new world of Copland, Barber and Gershwin, something akin to my own voice is born and can derive its message not from novelty but from a fresh perspective on tradition."

While Villa-Lobos derived inspiration from his Brazilian environment and Lasser turned to the light of his New England home, Alexandre Lunsqui found inspiration through something we take for granted – play. Lunsqui writes that. "In this piece, the ensemble is the 'toy.' The idea took place after I saw a little kid playing with his toys. Usually, a toy is a simple device with a very clear function – to entertain. However, it can be perceived from a much broader perspective that involves a lot of explorations and discoveries beyond its original role. The discoveries can take place very quickly, or they can occur slowly over time. One way to end this process is to...well, destroy the toy. In this case, a new discovery takes place—power."

Eric Schneeman 2014

SUNDAY, JUNE 8

## OPEN AIR @ HERALD SQUARE PARK

3:00PM | HERALD SQUARE PARK

An Open Air event in collaboration with Wafels & Dinges and Nuchas Empanadas. Featuring special guests such as the Collegium Iuvenum Stuttgart Boys Choir, cellist Joshua Roman, 2014 Artist-in-Residence Rogério Boccato and band, and other Festival musicians

MONDAY, JUNE 9

## FESTIVAL TALKS II: C.P.E. BACH

THE LEGACY AND IMPACT OF AN 18TH CENTURY PIONEER

6:30 PM | THE NEW SCHOOL AUDITORIUM | FESTIVAL BAR OPENS AT 6:15 PM

C.P.E. Bach, the second son of Johann Sebastian Bach, became one of the most prolific and influential composers of the eighteenth century. His oeuvre encompassed virtually every musical genre of the time, except opera, and he wrote one of the most important and enduring music treatises on keyboard instruments. During his lifetime, he enjoyed a high reputation, and his music was widely distributed in print and in manuscript.

Naturally, there are numerous exhibitions to celebrate the 300th birthday of C.P.E. Bach all around the globe. Two of the most important ones had been mounted at Harvard University until recently. The Packard Humanities Institute—in cooperation with the Bach-Archiv Leipzig, the Sächsische Akademie zu Wissenschaften zu Leipzig, and Harvard University—is producing a critical edition, *Carl Philipp Emanuel Bach: The Complete Works*, projected to run to 115 volumes, with more than half that number now in print. The Institute's Managing Editor, Paul Corneilson, will speak about the past exhibit at Harvard and give a behind the scenes look at creating this complete edition that will be the basis for performances and continued studies of C.P.E. Bach's musical output for generations to come.

*C.P.E. Bach at the harpsichord with king and flutist, Frederick the Great*  
Adolph Menzel, "Flötenkonzert Friedrichs des Großen in Sanssouci" at the Alte Nationalgalerie in Berlin



MONDAY, JUNE 9

# SILENT MOONS AND BRAHMSIAN SCHOENBERGS

7:30 PM | THE NEW SCHOOL AUDITORIUM

Notturmo for Violin, Harp and Strings (1896) ..... Arnold Schoenberg (1874-1951)

Grace Browning, harp - Lisa Lee, solo violin  
Alex Shiozaki, violin - Chloe Fedor, violin  
Derek Mosloff, viola - Robert Meyer, viola - Hwayoon Lee, viola  
Joshua Roman, cello - Angela Lee, cello - Luke Stence, double bass

Presto in C major for string quartet (1895) ..... Arnold Schoenberg

*Amaryllis Quartett*  
Gustav Frielinghaus, violin - Lena Wirth, violin  
Lena Eckels, viola - Yves Sandoz, cello

Oder soll es Tod bedeuten (1996) ..... Felix Mendelssohn (1809-1847) /  
arr. Aribert Reimann (b.1936)

Leise zieht durch mein Gemüt - Intermezzo  
Der Herbstwind ruttelt die Bäume - Intermezzo II  
Über die Berge scheint schon die Sonne - Intermezzo II  
Auf Flügeln des Gesanges - Intermezzo IV  
Was will die einsame Träne In dem Mondenschein im Walde  
Was will die einsame Träne (Strophe 3) - Intermezzo V  
Allnächtlich im Traume Mein Liebchen, wir sassen zusammen - Intermezzo VI  
Warum sind denn die Rosen so blass?

Adrienne Pardee, soprano  
Amaryllis Quartett

## INTERMISSION

Silent Moon (2006) + ..... Augusta Read Thomas (b.1964)

I: Still: Soulful and Resonant  
II: Energetic: Majestic and Dramatic  
III: Suspended: Lyrical and Chant-like—"When twofold silence was the song of love."

Katie Hyun, violin - Mihai Marica, cello

Clarinet Quintet Op. 115 (1891) ..... Johannes Brahms (1833-1897)

Allegro  
Adagio  
Andantino  
Con moto

Danny Goldman, clarinet  
Gustav Frielinghaus, violin - Lena Wirth, violin  
Lena Eckels, viola - Yves Sandoz, cello

+ New York Premiere Performance

THIS EVENING'S RECEPTION IS HOSTED BY THE LEO BAECK INSTITUTE

## PROGRAM NOTES

# SILENT MOONS AND BRAHMSIAN SCHOENBERGS

If you want to make sure no one attends your concert, program the music of Arnold Schoenberg. Often credited as the composer who destroyed music, Schoenberg's music sounds cacophonous and disjointed to many listeners. Though Schoenberg would eventually abandon the traditional tonal system and embrace atonalism, the composer did in fact produce some inventive works using the standard diatonic scale. Written early in his career, Schoenberg's *Presto* for String Quartet and *Notturmo* for Harp and Strings both reveal his ability to compose bright melodic lines supported by a lush harmonic structure.

While the perception of Schoenberg is one of rejecting composers from the past, he actually studied tirelessly the music of Beethoven, Brahms, Mozart, Bach and others throughout his career. His early music education came through an autodidactic study of Beethoven's string quartets. In addition, it is thanks in part to Schoenberg that the music of Brahms still remains in the concert hall and is studied so intently by every music student. In 1933, Schoenberg gave a radio talk "Brahms the Progressive," in which he argued "that Brahms, the classicist, the academician, was a great innovator in the realm of musical language, that, in fact, he was a progressive." For Schoenberg, the progressive element in Brahms' music came from the Romantic composer's melodic fragmentation of phrases, chromatic harmonic language, cross-rhythmic texture and developing variation.

In the Clarinet Quintet, we hear these progressive elements in all four movements. Throughout the Quintet, Brahms creates an autumnal mood through the introduction of bittersweet melodic motives that slowly fade away into remote, dark harmonies. Schoenberg studied Brahms and earlier composers to find a new way forward in his compositional styles and demonstrated that the music of the past shapes the music of future. To show Felix Mendelssohn's influence on contemporary composers, Aribert Reimann took

Mendelssohn's settings of Heinrich Heine's poems and reset them for string quartet and voice in *...oder soll es Tod bedeuten*. While retaining Mendelssohn's original harmonies, Reimann weaves into the fabric of the piece his own fragmented musical thoughts based on thematic materials from Mendelssohn's songs, thereby revealing new aspects of Mendelssohn's music.



Composer Aribert Reimann  
Photo: Gaby Gerster / Schott Promotion ©

While Brahms' Quintet retains an "autumnal" atmosphere and Schoenberg's *Notturmo* captures a nocturnal mood, Augusta Read Thomas' *Silent Moon* focuses on the stillness of winter. In the composer's own words, "Like the silence before the storm, the *Silent Moon* offers an opportunity to cleanse the past so that we might better shift our attentions to future growth. This concept is often depicted through certain double-visaged gods and goddesses such as Janus, who looks simultaneously backward at the past and forward to the future. A silent moon exists in the deep silence of winter earth after the solstice celebration heralding the birth of energy and the return of ever lengthening daylight. This is a time for stillness. The quality of this moon's energy is vivid. The music goes full cycle, coming back to its exact starting point, as if we hear one orbit."

Eric Schneeman 2014

TUESDAY, JUNE 10

# VOICES, WINDS AND PATHS

7:30 PM | ST. PAUL'S GERMAN LUTHERAN CHURCH OF NEW YORK

Photographer Alex Solmssen's exhibit "Scenes from The Brasil Project" will be on display on the Lower Level of St. Paul's German Lutheran Church for the duration of the Festival, June 6th-14th

- Die Himmel rühmen des Ewigen Ehre, Op. 48 (1803) ..... Ludwig van Beethoven (1770-1827)
- Die Himmel erzählen die Ehre Gottes, SWV 386 (1648) ..... Heinrich Schütz (1585-1672)
- Groß ist der Herr, H.752, Wq.198 (1781) ..... C.P.E. Bach (1714-1788)
- Also hat Gott die Welt geliebt, SWV 380 (1648) ..... Heinrich Schütz
- Jauchzet dem Herrn, alle Welt, Op. 69, No. 2 (1844) ..... Felix Mendelssohn Bartholdy (1809-1847)
- Schaffe in mir, Gott, ein reines Herz ..... Andreas Hammerschmidt (1611-1675)
- Meine Seele erhebt den Herren, SWV 494 (1671) ..... Heinrich Schütz  
Collegium Iuvenum Stuttgart Boys Choir  
Michael Čulo, conductor

## INTERMISSION

- Voz dos Ventos (Voices of the Winds) (2014) + ..... Felipe Lara (b.1979)  
Caitlyn Phillips, flute  
Danny Goldman, clarinet  
Brad Balliett, bassoon
- Paths Become Lines (2011) ..... Jeremy Harman (b.1983)  
*Sirius Quartet*  
Fung Chern Hwei, violin  
Gregor Huebner, violin  
Ron Lawrence, viola  
Jeremy Harman, cello
- Six Songs of Innocence (2014) \* ..... Gregor Huebner (b.1967)  
Collegium Iuvenum Stuttgart Boys Choir  
Sirius Quartet  
Michael Čulo, conductor

+ New York Premiere Performance  
\* World Premiere Performance

THIS EVENING'S ARTISANAL CHEESE RECEPTION IS SPONSORED BY MURRAY'S CHEESE

## PROGRAM NOTES

# VOICES, WINDS AND PATHS



Voices at the Chelsea Music Festival: ensemble amarcord singing in 2013

The works presented in the first half of this concert journey through the complete history of German choral singing from the Baroque to the Romantic Era. In 1609, Heinrich Schütz went to Venice to study with Giovanni Gabrieli. It was in Venice that Schütz encountered the newer “concerted style” in which composers mixed instruments and voice together in their works for religious devotion.

Schütz brought this radical new style to the court of Dresden, where he created devotional works that brought together the secular and sacred traditions and manipulated the text to create a musical effect to enhance its message. Expanding upon Schütz’s style, Andreas Hammerschmidt’s sacred works for the Saxon city of Zittau play with different homophonic and imitative textures to create a dramatic reading of the text. In so doing, Hammerschmidt’s dramatic reading of sacred texts would become a model for the German church cantata.

Just as his father had done in Leipzig, C.P.E. Bach assumed the directorship of sacred music for the city of Hamburg. During this period, Bach composed works ranging from elaborate occasional music for orchestra and chorus to very simple settings for a cappella chorus. In Berlin, Bach contributed to the tradition of the sacred Lied (works for solo voice and keyboard based on a religious-themed text) by setting the poems of Christian Fürchtegott Gellert.

As an admirer of C.P.E. Bach’s music, Ludwig van Beethoven also turned to the poetry of Gellert for musical inspiration. When he realized his deafness was inevitable, Beethoven found comfort in Gellert’s poetry during his darkest moments. Beethoven initially set Gellert’s text for solo voice

and keyboard, but the composer’s simple, hymnlike settings made it easy for other composers to arrange Beethoven’s music for chorus.

For Felix Mendelssohn, his fascination with religious music came from the direct orders of King Frederick William IV of Prussia, who wanted to reform Lutheran church music. Mendelssohn found a musical language and structure that not only honored the magisterial polyphony of Renaissance and Baroque composers but was also simple enough for the congregation to sing and to understand the words.

Throughout the history of German choral singing, German composers have sought new methods for illustrating the meaning of the text, while ensuring that the words are clearly articulated. In his *Voz dos Ventos (Voice of the Winds)*, Felipe Lara focuses further on the relationship between instruments and voice in his study of spatialization. For Lara, his music is an exploration of “long, elastic, and compound sustains, microtonal ornamentations and harmonies... [and] an enhanced sense of musical time and space. The musical materials and overall ‘global sound’ develops gradually—without stark interruptions, perforations, or contrasts—with similar musical objects and motifs passed around from instrument to instrument, in space, with different temporal values. *Voz dos Ventos* attempts a musical experience, which is slowly rendered in flux, instead of a more fragmented, moment-to-moment approach.”

In his composition of *Six Songs of Innocence*, the composer Gregor Huebner turned to Benjamin Britten and Henry Purcell for inspiration: “When I began reading William Blake’s poetry, I



## PROGRAM NOTES

# VOICES, WINDS AND PATHS

WITH COLLEGIUM IUVENUM STUTTGART BOYS CHOIR | SIRIUS QUARTET

happened upon an interview of Benjamin Britten discussing Henry Purcell's ability and mastery to set literary text to music. I became inspired to create something new out of these beautiful poems even though English is my second language. My composition starts and ends with Blake's poem Spring, and it is divided into two parts to frame the entire piece. In the beginning from Spring to the poem The Lamb, there is a small instrumental transition. Both poems end with a free improvisation of the string quartet, which sets up the happy mood for the third poem, *Infant Boy*.

In the middle of *Infant Boy*, the string quartet establishes an eight-bar pattern whose rhythmic structure comes from the Cuban Guajira. The fourth poem, *The Little Boy Lost*, is first introduced in the bass. I composed this movement first, and it became the center of the whole composition. *The Shepherd*, the fifth poem, rides over a 12/8 rhythmic pattern and is always moving like the shepherd himself watching for the sheep. This movement has a steady groove and gives a nice base for another improvisation in the string quartet. *With the Little*

*Boy Found* under titled Misterioso moving into the last part of the poem, Spring, my composition ends with a forward-looking, happy feeling."

In the work *Paths Become Lines*, the composer Jeremy Harmann describes his work for string quartet in terms of dueling rock guitarists: "*Paths Become Lines* begins quietly but slowly builds momentum like a steam engine that is spiraling out with polyrhythmic arpeggios and angular, fragmented melodies. A climax is reached midway through the piece as violinists Fung Chern Hwei and Gregor Huebner heatedly exchange virtuosic improvised solo outbursts, as if they were both dueling electric guitarists. The four voices then charge head first into a mixed-meter, polyphonic cacophony before finally agreeing on a consonant tonality and coming to a screeching halt to close the piece."

Eric Schneeman 2014

## WEDNESDAY, JUNE 11

# FESTIVAL TALKS III: THE RICHARD STRAUSS EFFECT

6:30 PM | DILLON GALLERY | FESTIVAL BAR OPENS AT 6:15 PM

A panel talk exploring the effects and allure of Richard Strauss' music on composers, musicians and audiences, hosted by Festival Artistic Directors Melinda Lee Masur and Ken-David Masur and featuring distinguished Chelsea Music Festival Composers-in-Residence since 2010: Alexandre Lunsqui (2014), Eric Nathan (2013), The Brothers Balliett (2011) and Jane Antonia Cornish (2010), as well as 2014 Festival featured composer Felipe Lara



Festival Talks with 2013 Composers-in-Residence Eric Nathan and Edmund Finnis and Artistic Director Ken-David Masur (left to right)

## WEDNESDAY, JUNE 11

# RICHARD STRAUSS @ 150 BIRTHDAY GALA

7:30 PM | DILLON GALLERY

SPONSORED BY LUFTHANSA, THE OFFICIAL AIRLINE OF THE 2014 FESTIVAL

String Sextet from *Capriccio*, Op. 85, TrV 279a (1941) ..... Richard Strauss (1864-1949)  
Andante con motto

Lisa Lee, violin - Katie Hyun, violin  
Hwayoon Lee, viola - Derek Mosloff, viola  
Joshua Roman, cello - Mihai Marica, cello

Violin Sonata in E-flat, Op. 18 (1887) ..... Richard Strauss

Allegro, ma non troppo  
Improvisation: Andante cantabile  
Finale: Andante - Allegro

Fanny Clamagirand, violin  
Melinda Lee Masur, piano

### INTERMISSION

#### FESTIVAL TALK: THE ART OF GERMAN DESSERT

featuring Culinary Artists-in-Residence Chef Hinnerk von Barga (2014) and Chef Lance Nitahara (2012)

Selected Lieder ..... Richard Strauss

Begegnung, TrV 98 (1880)  
Mädchenblumen, Op. 22, No. 2, TrV 153, (1886-1888)  
Das Bächlein, Op. 88 (1933)

Cäcilie, Op. 27, TrV 170 (1894) ..... Richard Strauss /  
arr. Grace Browning (b. 1986)

Ich Schwebte, Op. 48, TrV 202 (1900)  
Morgen, Op. 27, TrV 170 (1894)

Heimkehr, Op. 15, TrV 148 (1884-1886) ..... Richard Strauss  
Ständchen, Op. 17, TrV 149 (1885-1887)  
Gefunden, Op. 56, TrV 220 (1903-1906)

Adrienne Pardee, soprano  
with Nana Shi, piano - Grace Browning, harp - Conor Hanick, piano

Schlichte Weisen op. 21, TrV 160 (1887-1888) No. 1-3  
All' mein Gedanken, mein Herz und mein Sinn  
Du meines Herzens Krönelein  
Ach Lieb, ich muss nun scheiden

8 Gedichte aus Letzte Blätter, Op. 10, TrV 141 (1885) No. 1, 2 & 8  
Zuneignung  
Nichts  
Allerseelen

Lieder, Op. 27, TrV 170 (1894) No.1, 3 & 4

Ruhe, meine Seele  
Heimliche Aufforderung  
Morgen

Ryan MacPherson, tenor  
with Helen Huang, piano - Nana Shi, piano  
Fanny Clamagirand, violin - Melinda Lee Masur, piano

BIRTHDAY RECEPTION TO FOLLOW IN CELEBRATION OF RICHARD STRAUSS @ 150

## PROGRAM NOTES

# RICHARD STRAUSS @ 150 BIRTHDAY GALA

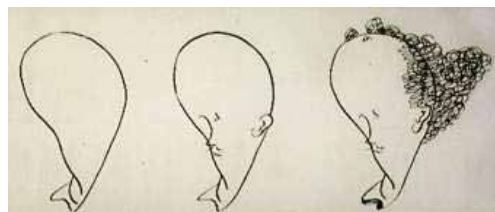
Richard Strauss has long remained an enigmatic figure in the history of music. At one moment he was the leader of Germany's avant-garde, and in the next he was the celebrated composer of the establishment. Strauss' career in music started when he was six. His father was the principal horn player for the Munich Court Opera and performed many of Richard Wagner's works. The elder Strauss hated Wagner, and he tried to shield his son from the composer's ever-growing influence on the German musical environment. However, when the younger Strauss accepted the principal conducting position at Meiningen in 1885, he was introduced to Wagner's music by his friend Alexander Ritter. From this period onward, Strauss broke with the traditionalist camp and began pouring his talents into the progressive, programmatic genre of the symphonic poem. His Violin Sonata in E-flat Major is, however, one of Strauss' last "traditional" chamber works to emerge from this period. The Sonata is only traditional in that it uses the standard Sonata-Allegro form in the first movement and the typical three-movement structure of a sonata. The work's chromatic harmonies and intense lyricism are far from traditional, and Strauss places extensive demands upon the performer in this expansive piece.

While Strauss' Violin Sonata represents the composer's move away from the traditional forms of his predecessors, his Sextet represents a retreat from the modernist soundscape. Strauss began writing his Sextet in 1890, but it was not heard until 1942 when Strauss reworked the piece as the overture to his one-act opera, *Capriccio*. In his operatic output, Strauss began to push the boundaries of what was acceptable for the opera house: his opera *Salome* ends with Salome kissing

the severed head of John the Baptist, and his next opera, *Elektra*, concludes with a bloodbath. Yet his later opera, *Der Rosenkavalier*, escapes into the nostalgic world of 18th-century Vienna in which the aristocracy plays silly games of love. In a similar vein, Strauss' *Capriccio* takes place in the 18th century and focuses on a debate that enraptured the period's dilettantes, connoisseurs, and nobles—"which is greater art, poetry, or music?" Especially in the opening of the Sextet, Strauss captures the clean, pure sound of 18th-century Classicism. Structured as a rondo in which the opening melody returns several times, Strauss highlights the debate inherent to the opera through melodically furious and harmonically unstable sections, but he always returns to that joyful opening melody. With the work's premiere in 1942 in the midst of war-torn Europe, most audience members had little time to engage in such a debate. Then again, perhaps the audience at the premiere was glad to indulge in a nostalgic image of a forgotten time during which the greatest debate on people's minds was that of art.

Strauss' career was expansive, and while it is impossible to capture the dynamism of his musical output, it may be represented best in his Lieder. Strauss could nimbly write simple, profound Lied alongside tempestuous ones of operatic proportions. When it came to the Lieder, his wife Pauline de Ahna was always his muse. (Strauss began courting the opera singer in 1887, during the composition of his Violin Sonata, and this budding romance may explain the lyrical second movement.) Opening the second half of tonight's concert is Strauss' *Cäcilie*—a work the composer dashed off as a wedding present to his wife.

Eric Schneeman 2014



"Erst 'ne Birne, dann 'ne Stirne,  
Haare kraus - Richard Strauss!"  
"First a pear, then a brow,  
rumpled hair - Richard Strauss!"

R. Strauss caricature released by the Strauss family,  
[www.richardstrauss.at](http://www.richardstrauss.at)

## THURSDAY, JUNE 12

# FESTIVAL TALKS IV: C.P.E. BACH: MOTION, FREEDOM, INTROSPECTION

6:30 PM | GENERAL THEOLOGICAL SEMINARY | FESTIVAL BAR OPENS AT 6:15 PM  
WITH PROFESSOR GIUSEPPE GERBINO OF COLUMBIA UNIVERSITY

Join Columbia University Professor Giuseppe Gerbino in a pre-concert lecture on the revolutionary performer, educator and composer C.P.E Bach, who Mozart called "the father of us all." His essays, books and compositions were an essential inspiration to some of the greatest composers thereafter, such as Haydn, Beethoven and Brahms.

The godson of one of the most important Baroque composers, Georg Philipp Telemann, C.P.E. Bach would be the main force in the development of the *Empfindsamer Stil* (literally *sensitive style*) which features sudden contrasts of mood and would be the gateway to 19th century Romanticism.

"A musician cannot move others unless he too is moved. He must of necessity feel all of the affects that he hopes to arouse in his audience, for the revealing of his own humour will stimulate a like humour in the listener." (1753 - C.P.E. Bach in *Essay on the True Art of Playing Keyboard Instruments*)



Chelsea Music Festival on the beautiful grounds  
of the General Theological Seminary

THURSDAY, JUNE 12

# PRAYERS, CONCERTOS AND MUTATIONS

7:30 PM | GENERAL THEOLOGICAL SEMINARY

Mini Concerto Grosso for string quintet (1981) ..... Claudio Santoro (1919-1989)

Allegro moderato  
Andante (lento)  
Allegro (finale)

Alex Shiozaki, violin - Lena Wirth, violin  
Derek Mosloff, viola - Hamilton Berry, cello - Luke Stence, double bass

Matinas ("Morning Prayer") (2009) + ..... João Guilherme Ripper (b.1959)

Amanda Hardy, oboe  
Abigail Karr, violin - Alex Shiozaki, violin  
Robert Meyer, viola - Angela Lee, cello - Hamilton Berry, cello

Mobile Mutatio for string quartet (2007) + ..... Alexandre Lunsqui (b.1969)

*Amaryllis Quartett*  
Gustav Frielinghaus, violin - Lena Wirth, violin  
Lena Eckels, viola - Yves Sandoz, cello

Viola Concerto in G Major, TWV 51:G9 (1716) ..... Georg Philipp Telemann (1681-1767)

Largo  
Allegro  
Andante  
Presto

Hwayoon Lee, viola  
Abigail Karr, violin - Alex Shiozaki, violin - Lena Wirth, violin  
Fanny Clamagirand, violin - Gustav Frielinghaus, violin - Chloe Fedor, violin  
Lena Eckels, viola - Robert Meyer, viola - Derek Mosloff, viola  
Hamilton Berry, cello - Yves Sandoz, cello - Doug Balliett, double bass  
Conor Hanick, harpsichord - Ken-David Masur, conductor

## INTERMISSION

*Reception celebrating Brazilian Valentine's Day and 2014 World Cup Opening*

Double Helix (2011) + ..... Augusta Read Thomas (b.1964)

Alex Shiozaki, violin - Chloe Fedor, violin

Cello Concerto in A Minor, Wq.170, H.432 (1750) ..... C.P.E. Bach (1714-1788)

Allegro assai  
Andante  
Allegro assai

Joshua Roman, cello  
Abigail Karr, violin - Gustav Frielinghaus, violin - Lisa Lee, violin  
Alex Shiozaki, violin - Chloe Fedor, violin - Lena Wirth, violin  
Derek Mosloff, viola - Lena Eckels, viola  
Angela Lee, cello - Hamilton Berry, cello  
Luke Stence, double bass - Conor Hanick, harpsichord  
Ken-David Masur, conductor

+ New York Premiere Performance

## PROGRAM NOTES

# PRAYERS, CONCERTOS AND MUTATIONS

In the manner of the intimate Baroque world, Georg Philip Telemann and members of the Bach family crossed paths continually. Johann Sebastian Bach held great professional and personal respect for Telemann, a self-taught musician and godfather to Carl Philip Emmanuel Bach. Following Telemann's death in 1767, C.P.E. Bach succeeded him as the director of sacred music in the city of Hamburg. Nevertheless, although Telemann was a highly praised composer and musician during his lifetime, his reputation waned towards the end of the 18th century.

Many critics from the end of the 18th century to today consider Telemann to be an inferior composer in comparison to J.S. Bach and Handel. With that said, the assessment of Telemann and his music is changing. As we can hear in his Concerto for Viola in G Major, Telemann was a composer who could synthesize a diverse array of styles and forms to create a jovial composition. Telemann employs harmonic twists and a daring bass line to drive this work forward—from moments of elegant homophony to those of imitative polyphony. This piece is one of the first concertos composed for the viola, and was first heard in 1716 at Frankfurt at the Frauenstein Association's collegium musicum concerts.

For C.P.E. Bach, the concerto was a study in contrast. In his compositions, Bach held to the *ritornello* form in which the orchestra first presents the thematic material, and then the soloist provides contrasts or variations on the ritornello theme. Throughout the entire movement, the soloist and orchestra alternate thematic materials. In the opening of his Cello Concert in A Minor, Bach throws the listener into the middle of a raging storm, which is then met by the serene melody of the cello. Even so, the soloist is unable to resist the emotional storm of the orchestra, and the instrument rushes off with great urgency into some of the most daring passages ever written for solo cello. The second movement offers a moment of respite before the orchestra and cello return to a third movement that is full of fire and fury.

For his *Mini Concerto* Grosso for string quintet, Claudio Santoro returned to the pre-C.P.E. Bach

meaning of the term *concerto*. Whereas C.P.E. Bach and his contemporaries focused on contrasting textures within the concerto, earlier Baroque composers such Arcangelo Corelli believed the concerto was less about contrast and more about providing a concert of music that blended all styles and voices together. A famous Brazilian composer, Santoro, like his predecessor Villa-Lobos, went to France in order to advance his career. During his time in Paris, Santoro studied with Nadia Boulanger (the teacher of Copland and Gershwin, among others) and immersed himself in the neoclassical movement (or "Back to Bach") that was taking over all of Europe. Within the *Mini Concerto Grosso*, Santoro adapts his advanced 20th-century harmonic language to the three-movement structure of the Baroque concerto in order to create a short, invigorating work. Santoro was invited by the Brahms Foundation to be the Resident Artist at the Brahms House in Baden Baden.

August Read Thomas *Double Helix* premiered at the dedication ceremony of the Joe and Rika Mansueto Library at the University of Chicago. Envisioning the library as essential to human understanding, Thomas felt that "the metaphor of a double helix seemed apt on numerous levels. For instance, envisage a double helix of human being and library — library and human being, each functioning in intimate relation with the other, each conditioning both its own future and the future of the other. Virtuosity, capricious and heartfelt, this music combines and transforms motivic materials that are simultaneously majestic



Jacob von Döhren,  
C.P.E. Bach Silhouette (1776)  
in the Museum für  
Hamburgische Geschichte

PROGRAM NOTES

PRAYERS, CONCERTOS AND MUTATIONS

and ornamental. Baroque-like with arabesques and trills, the Tribute swirls through auras including lyrical, ardent, fluid, impassioned and ablaze with energy. Akin to a double helix, both parts are equally virtuosic; likewise, each violinist serves as protagonist as well as a fulcrum point on and around which the other player's musical force fields rotate, bloom and proliferate."

Whereas Augusta Read Thomas drew upon the Baroque Era for compositional inspiration, Joao Guilherme Ripper found inspiration from the music of the Middle Ages: "Matinas is the early morning office in Christian monasteries. ... The piece is based on repeated structures and textural work ... The first movement 'Contemplativo' introduces a slow Gregorian chant-like melody in the cello. The oboe appears as a contrasting element bringing in a new theme. The harmony moves slowly as sound

aggregates where the strings play double stops. A long downward and upward glissando by the oboe marks the center of the movement. The second part sets in retrograde motion the music featured previously. The second movement, 'Con júbilo,' follows with no interruption in a faster tempo, with several virtuoso passages."

Alexandre Lunsqui describes his work *Mobile Mutatio* as a study in a constantly shifting structure: "A mobile is a type of construction that uses the principle of equilibrium. The position and weight of the objects hanging from wires provide the balance for the whole structure. If one object is altered or simply touched, the entire mobile will respond to the stimulus. *Mobile Mutatio*, for string quartet, makes use of this somewhat fragile interplay between forces. The four instruments constitute a sonic structure in constant change."

Eric Schneeman 2014



HEAR | TASTE | SEE - mdi ensemble, Chef Sonar Saikia's butternut squash custard, "Coffee Flowers" by Noemia Marinho

FRIDAY, JUNE 13

CARTE BLANCHE AMARYLLIS QUARTETT:  
BIRDS IN THE SANCTUARY

7:30 PM | ST. PAUL'S GERMAN LUTHERAN CHURCH OF NEW YORK

String Quartet "The Bird" in C Major, Op.33 No. 3 (1781) ..... Franz Josef Haydn (1732-1809)  
Allegro moderato  
Scherzo: Allegretto  
Adagio ma non troppo  
Finale: Rondo—Presto

String Quartet No. 15, A.523 (1954) ..... Heitor Villa-Lobos (1887-1959)  
Allegro non troppo  
Moderato  
Scherzo: Vivo  
Allegro

*Amaryllis Quartett*  
Gustav Frielinghaus, violin  
Lena Wirth, violin  
Lena Eckels, viola  
Yves Sandoz, cello

INTERMISSION

*Reception by Sigmund's Pretzels & Foragers City Grocer*

Three short pieces (2014) ..... Alexandre Lunsqui (b.1969)  
Relevo.Eco (for flute and clarinet)  
Positions (for flute, clarinet and piano)  
Jeuesquisse (for violin and cello)

Caitlyn Phillips, flute - Danny Goldman, clarinet  
Alex Shiozaki, violin - Hamilton Berry, cello - Nana Shi, piano

Kinetic Study 3 (1998) + ..... Alexandre Lunsqui

Caitlyn Phillips, flute - Danny Goldman, clarinet  
Alex Shiozaki, violin - Derek Mosloff, viola - Hamilton Berry, cello  
Nana Shi, piano - Ken-David Masur, conductor

String Quartet in F major, Op. 135 (1826) ..... Ludwig van Beethoven (1770-1827)  
Allegretto  
Vivace  
Lento assai, cantante e tranquillo  
Der schwer gefasste Entschluss  
Grave - Allegro - Grave ma non troppo tanto - Allegro

*Amaryllis Quartett*  
Gustav Frielinghaus, violin  
Lena Wirth, violin  
Lena Eckels, viola  
Yves Sandoz, cello

+ New York Premiere Performance

## PROGRAM NOTES

# CARTE BLANCHE AMARYLLIS QUARTETT BIRDS IN THE SANCTUARY

The modern string quartet owes its shape and form to Franz Joseph Haydn. His collection of six string quartets in opus 33 marks a turning point in the genre's evolution. Gone are the outdated minuets, which Haydn replaced with the lighter "scherzi" or jokes. Haydn himself realized he struck upon something new, claiming the works were "written in a new and special way." But this statement also speaks to Haydn's new position as a composer at the Esterhazy Court and in broader European society. Having renegotiated his contract in 1779, Haydn could now accept commissions from outside patrons and sell works to various publishers. Haydn may have dedicated these "new and special" string quartets to the Grand Duke of Russia, but his real aim was to compose a series of string quartets that would be distributed to a wider audience and performed in private or semi-private performances by four accomplished performers.

The quartets were commissioned by the publishing firm Artaria, who added the titles *Joke*, *Bird*, etc. to some of the quartets in order to help sales. What is particularly striking about Haydn's String Quartet Op. 33, no. 3, *The Bird*, is the manner in which Haydn can take a simple grace-note gesture at the opening of the first movement and transform this simple gesture into thematic material that guides the development of the entire piece.

Haydn's worst student was Ludwig van Beethoven. In the hands of Beethoven, the string quartet underwent another transformation. Focusing on the string quartet at the end of his life, Beethoven turned the genre into a vehicle to express his innermost struggles. In 1822, Prince Nicholas Galitzin offered Beethoven a commission for three string quartets. What emerged from this commission was a series of works that boggled most 19th-century listeners, while astonishing composers who believed Beethoven had completely altered the meaning of the genre. Schubert remarked, "After this, what is left to compose." As for the String Quartet Op. 135, some critics argue that it is the "lightest" of all the late quartets. But even Beethoven considered the work to represent a great struggle. In the last movement, Beethoven placed the question *Muss es sein? (Must it be?)* under the dark chords in the viola and cello. The violins respond to such a question with their own screeching chords, as if unable to

answer the question. When the movement shifts from the Grave introduction in F minor to the Allegro in F major, the violins finally have their answer and invert the brooding chords of the viola and cello to create a jovial melody, which Beethoven labeled with the statement *Es muss sein (It must be)*. It is here in this final work that Beethoven answers Shakespeare's existential question to be or not to be. Ultimately, Beethoven transformed the string quartet into a life-affirming genre about the individual's duty and importance to the community.

Perhaps one of Haydn's best students was Heitor Villa-Lobos. No, your program annotator has not lost it. And yes, I know the two composers lived centuries apart. But Villa-Lobos claimed that when it came to the string quartet, his teacher was Haydn. Some have dismissed Villa-Lobos' statement as flippant, as Villa-Lobos' music always borrows and alludes to the popular and folk music of Brazil. Throughout his career, Villa-Lobos furiously studied the music of older composers and attempted to infuse the styles and forms of Baroque and Classical composers with the harmonies, melodies and rhythms of Brazilian music. What Villa-Lobos likely learned from Haydn was that the string quartet provided the composer with space for innovation and experimentation. In the Fifteenth String Quartet, composed in the 1950s, Villa-Lobos experiments with string harmonics and other textural combinations to create a vivacious work of sprawling proportions. Often overlooked in the composer's oeuvre, Villa-Lobos said that, "I love to write quartets. One could say it is a mania."

In his Kinetic Study 3, Alexandre Lunsqui concerns himself with the concept of movement. As he writes, "Kinetic study 3 is part of a series of five pieces called Kinetic studies. These independent works depict the itineraries of different types of movements. Kinetic study 3 confronts two types of forces: one is the inertial movement of a fixed pitch, while the other is constantly trying to disrupt the balance. The kinetic energy is obtained by the friction between a moving forward horizontal continuum and a much more unstable material formed by layers of rhythms, melodies and harmonic aggregates."

Eric Schneeman 2014

## FRIDAY, JUNE 13

# LATE NIGHT EVENT: BIRNBAUM, BEETHOVEN AND THE DRAGON

10:00 PM | ST. PAUL'S GERMAN LUTHERAN CHURCH OF NEW YORK

*Hosted by WQXR Q2 Music's Doug Balliett, this evening features a portrait on Beethoven's humor, original Jazz arrangements on Beethoven with the Adam Birnbaum Trio as well as cutting-edge Brazilian choro with the band Choro Dragão*

Tonight begins with the sharp-witted Beethoven, the Beethoven who could take and make a joke like a genius. Forget the curmudgeonly image, this is a Beethoven you'll find in a smoky bar. The Beethoven that emerges after dark. The Beethoven, who doesn't alienate people, nay, but rather asks you to join in the chorus. (Attention, audience participation in both drinking and singing encouraged)

Adrienne Pardee, vocals  
Alex Shiozaki, violin  
Hamilton Berry, cello  
Nana Shi, piano

*Adam Birnbaum Trio*  
Adam Birnbaum, piano  
David Wong, bass  
Quincy Davis, drums



*Cherry Blossom Road, 2012 Festival*

The evening concludes with a set by Brazilian *Choro Dragão*.

Choro Dragão is a group of Brooklyn musicians from diverse backgrounds who explore classic Brazilian *choro* music together, under the leadership of vibraphonist/percussionist James Shipp. They re-imagine compositions by founding fathers of the genre such as Pixinguinha, Villa-Lobos, Ernesto Nazareth, and Jacob do Bandolim, with an approach that hails much more from the New York jazz and creative music circles than the traditional *choro* scene. The result is an explosive spectacle that revels in both the most traditional elements of *choro* and the exciting edges of improvisation and the avant-garde.

*Choro Dragão*  
James Shipp - vibraphone / percussion / synth / arrangements  
Vitor Gonçalves - keyboard / piano  
Mike LaValle - electric bass / bass synth  
Richie Barshay - drums  
Sergio Krakowski - pandeiro



*Rogério Boccato's tools of the trade*

SATURDAY, JUNE 14

## FAMILY EVENT II: SAMBA, SOCCER, SUGAR LOAF!

10:30 AM | ST. PAUL'S GERMAN LUTHERAN CHURCH OF NEW YORK  
HOSTED BY WQXR Q2 MUSIC'S BRAD BALLIETT WITH BRAZILIAN VOCALIST ANNE BOCCATO AND FESTIVAL MUSICIANS, CHEF LANCE NITAHARA AND AUTHOR AMY NATHAN

Hear, Taste, See Brazil in our second 2014 Family Event. Festival artists will take kids on an interactive discovery of Brazil's music, food and art. Hear and play great Brazilian rhythms and music and learn how to cook a typical Brazilian recipe with a master Chef. Create Brazilian artwork and take part in our Sugar Loaf Scavenger Hunt. Parents, don't miss an exclusive Festival book launch and signing of *The Music Parents' Survival Guide* by award-winning author Amy Nathan at the end of each Family Event.

SATURDAY, JUNE 14

## FESTIVAL JAZZ FINALE: ALMA BRASILEIRA - BEYOND THE CLOUDS OF CORCOVADO

7:30 PM | ST. PAUL'S GERMAN LUTHERAN CHURCH OF NEW YORK

Join new and returning Festival musicians as they dive deeply into Brazil's rich musical tradition and contemporary jazz scene. From Heitor Villa-Lobos through the masters of *choro*, samba and popular music, this evening journeys through the beauty and melodic sophistication at the heart of Brazilian music. Percussionist and 2014 Artist-in-Residence Rogério Boccato leads a stellar ensemble featuring New York musicians and up-and-coming voices from the current Brazilian scene in a dialogue between the old and the new, the raw and the sophisticated

John Ellis, saxophone / bass clarinet  
Fabio Gouvea, guitar - Anne Boccato, vocals - Vitor Gonçalves, accordion  
Helen Sung, piano - Scott Colley, bass - Hwayoon Lee, viola  
Rogério Boccato - drums / percussion

CURATED GALA RECEPTION  
FROM THE MOUTH OF THE GUANABARA  
by 2014 Culinary Artist-in-Residence Chef Hinnerk von Bargaen



## ENSEMBLE-IN-RESIDENCE AMARYLLIS QUARTETT



Since winning the Finalists' Prize at the Premio Paolo Borciani 2011 in Reggio Emilia and the Grand Prize at the 6th Melbourne International Chamber Music Competition, the Amaryllis Quartett has emerged as one of the leading string ensembles of its generation.

The four young musicians first studied with Walter Levin in Basel, and later with the Alban Berg Quartet in Cologne and Günter Pichler in Madrid. They won the 2012 Chamber Music Prize awarded by the Jürgen Ponto Foundation, and have been named scholarship winners of the Deutscher Musikrat (German Music Council).

The Amaryllis Quartett regularly performs in concert series and at festivals such as the Schleswig Holstein Musikfestival, the Festspiele Mecklenburg-Vorpommern, Heidelberger Frühling and Lucerne Festival. They have performed in venues including the Muziekgebouw Amsterdam, the Tonhalle in Zurich, Vienna's Musikverein, Teatro della Pergola in Florence, the Gran Teatro La Fenice di Venezia and at the Dai-ichi Seimei Hall in Tokyo.

The ensemble has been featured in recordings and productions by German broadcasters as well as by Radio France. The Quartett has also inaugurated its own recital series. The musicians strive to innovatively combine the standard quartet literature with contemporary compositions, give premiere performances of New Music and bring attention to forgotten masterpieces. The Quartett particularly enjoys combining works from the Viennese classical period with those of the Second Viennese School.

The Quartett's 2011 release, *White*, featured works by Haydn and Webern and won the 2012 "Chamber Music Recording of the Year" ECHO Klassik Award. The ensemble is currently producing a new recording entitled *Red*.

The Amaryllis Quartett regularly performs with chamber music partners Barbara Westphal, Dimitri Ashkenazy, François Benda, Patrick Demenga, Paul Katz, Jens Peter Maintz, Gustav Rivinius, Gerhard Schulz and Michael Tree.

[www.amaryllis-quartett.com](http://www.amaryllis-quartett.com)

### Gustav Frielinghaus, Violin

Born in Hamburg in 1978, Gustav Frielinghaus first took violin lessons with Meike Thiessen at age five. He later studied with Uwe Hoffmann and Winfried Rüssmann. In Bern, he completed his teaching



and performance degree in 2003. Gustav has taken master classes with Norbert Brainin, Tibor Varga, Roman Nodel, Ingolf Turban, Nora Chastain, Antje Weithaas and Hans-Heinz Schneeberger. He has served

as concertmaster in opera productions at the Hamburg Musikhochschule, the Opera House in Switzerland, the Kontrast-Sinfonieorchester in Bern and in the Jeunesses Musicales World Orchestra. While the concertmaster of the Albert Schweitzer Youth Orchestra in Hamburg, he founded a chamber orchestra, and since 2009 has been engaged as leader of the Hamburg Camerata. In addition to his intensive activity in the Amaryllis Quartett, he regularly performs chamber music recitals with the Frielinghaus Ensemble.

### Lena Wirth, Violin

Born in Schwetzingen, Germany in 1983, Lena Wirth began her studies in 2002 with Prof. Jörg Hofmann in Freiburg and transferred to Prof. Albrecht Breuninger in Karlsruhe in 2004. She was a prize winner at Germany's nationwide "Jugend musiziert" competition and toured Australia and Canada as concertmistress

with various youth orchestras. Lena performed in concert at the Lucerne Festival Academy under Pierre Boulez in 2005. She has also appeared as a soloist with the Kurpfälzisches Kammerorchester and took part in various master classes with ensembles including the Mandelring Quartet.

Since 2012, Lena Wirth has served as a teaching assistant for chamber music at the University of Music Karlsruhe.



### Lena Eckels, Viola

Violist Lena Eckels took her first lessons at the age of eight as the pupil of Charlotte Hauser in Detmold. She won First Prize at the national "Jugend musiziert" competition in the solo and chamber



music categories. With her string quartet and piano quintet, she was also awarded the Classic Prize of the City of Münster and subsequently performed in live radio broadcasts. In 2005, she won First Prize for Solo Viola at the International Brahms Competition in Austria. She has

been a permanent member of the Amaryllis Quartett since 2006.

Lena studied with Barbara Westphal at the Musikhochschule Lübeck, and in 2011 earned a master's degree with Lars-Anders Tomter at the Norwegian Music Conservatory in Oslo. She is currently a teaching assistant for chamber music at the Hanover University of Music, Drama and Media. Lena plays a viola made by Haat-Hetlef Uilderks based on a Gasparo da Salo model.

### Yves Sandoz, Cello

Swiss cellist Yves Sandoz, born in Solothurn in 1980, began his studies with Reinhard Latzko in Basel in 2000. He has attended master classes given by Monique Bartels, Christophe Coin, Wen-Sinn Yang and Martin Zeller. He was section leader of the Swiss Youth Symphony Orchestra and has appeared as a soloist with various Swiss orchestras. He is a Swiss Chamber Music Competition prize winner, and also won the 2004 Werkjahrpreis of the Canton of Solothurn.

From 2005 to 2010 Yves Sandoz studied with Gustav Rivinius in Saarbrücken.



## ARTIST-IN-RESIDENCE ROGÉRIO BOCCATO, PERCUSSION



Brazilian percussionist and educator Rogério Boccato performs in projects led by some of today's leading jazz players including Danilo Perez, John Patitucci, Edward Simon, David Binney, Ben Allison, Paul Bollenback, Jon Gordon and Mike Hoiber. He has also collaborated with top-ranking Brazilian artists, among them Toninho Horta, Dori Caymmi, Moacir Santos and Vinicius Cantuária.

Rogério is featured on two Grammy-nominated albums: Kenny Garrett's *Beyond The Wall* and John Patitucci's release *Remembrance*, alongside Joe Lovano and Brian Blade.

As a longtime member of the Orquestra Jazz Sinfônica do Estado de São Paulo, Rogério Boccato has played with Antonio Carlos Jobim, Hermeto Pascoal, Milton Nascimento, Egberto Gismonti, João Bosco and Joe Zawinul, among many others.

Rogério Boccato has served as a faculty member of the The Hartt School the University of Hartford's performing arts conservatory, teaching Brazilian Percussion and Ritmica. He has recently joined the faculty of the Manhattan School of Music and Montclair State University.

Recently, Rogério has been presenting clinics focused on traditional Brazilian rhythms and styles applied to the drum set and to Jazz combo, which have been enthusiastically received at universities around the United States, Mexico and Portugal.

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

## FESTIVAL ARTISTS



### **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 regularly with groups in and around New York City, including Metropolis Ensemble, Argento New Music, the New York City Ballet, Hartford Symphony, Ensemble ACJW, the Deviant Septet and Decoda, of which he is a founding member and an artistic planner. Brad has also performed as principal bassoonist of the Houston Symphony, Princeton Symphony and the American Ballet Theater. Brad's compositions have been commissioned and performed around the world, and he has been Composer-in-Residence with the Chelsea Music Festival and a Spotlight Artist in composition at the Lucerne Festival. A devoted teaching artist, Brad frequently performs in creative community-based projects in hospitals, prisons and shelters for Carnegie Hall and Decoda. 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.

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



### **Douglas Balliett, Bass**

Doug Balliett is a prolific musician whose career has spanned composition, performance of classical, new and early music, 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, Talea Ensemble, Contemporaneous, Ensemble ACJW, NOVUS, Trinity Wall Street Baroque Orchestra, Handel & Haydn Society, Arcadian Players, 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. Mr. Balliett holds a B.M. in music from Harvard University and an M.M. in historical performance from The Juilliard School. Doug co-hosts a radio show, *The Brothers Balliett*, with his twin brother on New York City WQXR's Q2 Music new music channel.

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



### **Richie Barshay, Drums**

Percussionist Richie Barshay, noted for his work with the Herbie Hancock Quartet, has established himself as a prominent musical voice of his generation and is regarded as "a player to watch" by *JazzTimes* magazine. On tour and in recordings, his diverse résumé includes Herbie Hancock, Chick Corea, Esperanza Spalding, The Klezmates, Fred Hersch, Kenny Werner, Lee Konitz, Natalie Merchant, David Krakauer, Fred Wesley, Claudia Acuña, Bobby McFerrin and Pete Seeger. Since 2004, he has led outreach projects as an American Musical Envoy with the U.S. State Department in Asia, Africa, South America and Europe.



### **Hamilton Berry, Cello**

Cellist Hamilton Berry's eclectic taste has led him to pursue a range of musical projects in the New York area and beyond. In the past year he has performed with Decoda, Ensemble ACJW, A Far Cry and The Con Brío Ensemble. He has also collaborated with rock bands including Vampire Weekend, FUN and Cults. He has composed and arranged music for Speed Bump, a jazz trio co-founded with violist Nathan Schram and cellist Eric Allen. A Nashville native, Hamilton has appeared at the Mecklenburg-Vorpommern, Olympic and Yellow Barn music festivals. In 2009, he received his Master of Music from The Juilliard School where he was a student of Timothy Eddy. In 2010, he and several Juilliard colleagues taught master classes and played concerts for children in the favelas of São Paulo, Brazil in partnership with the Guri Santa Marcelina program.

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



### **Adam Birnbaum, Piano**

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

Adam's early education took place in Boston. In 2001 Adam became a member of the inaugural class of Jazz Studies at The Juilliard School. After graduating in 2003, Adam won the American Jazz Piano Competition in May 2004 to become the American Pianists Association's Cole Porter fellow in Jazz. Since then Adam has established a busy performing career as a sideman and as a leader. Adam performs and tours regularly with Greg Osby, Al Foster and many others, as well as leading his own trio.

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



### **Anne Boccato, Vocals**

Anne Boccato is a pianist, composer and vocalist based in the New York City area. A graduate of SUNY Purchase College with a degree in Jazz piano performance, Anne has worked extensively with composition and arranging, combining musical elements of her native Brazil with the modern jazz she has encountered in New York City's thriving music scene. Anne has appeared on recordings with John Patitucci, Antonio Sanchez, John Ellis, Charles Flores, Kris Allen, Jean-Michel Pilc, Korean pianist Young Joo Song, acclaimed Mexican vocalist Magos Herrera and many others. She has also performed at venues such as Yale University, the Performing Arts Center at SUNY Purchase, the University of Hartford, as well as many places abroad. She has worked as an assistant arranger on a project for Lincoln Center's 2009 American Songbook Series. Apart from composing and performing, Anne loves to teach music to children and adults.

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



## FESTIVAL ARTISTS



### Grace Browning, Harp

Praised for her “superb technical acumen and sensitive musicality” by *South Florida Classical Review*, Grace Browning has established herself as a prominent orchestral harpist, passionate collaborator, and avid soloist. After spending three years as the harp fellow with the New World Symphony, Miss Browning was recently appointed Principal Harpist of the Dallas Opera, where she will begin during the 2014-2015 season.

She has played with the Aspen Music Festival, Tanglewood Music Center, Spoleto USA Festival, Pacific Music Festival and National Repertory Orchestra. Originally from Virginia, Miss Browning received her bachelor's degree from the University of Michigan and her master's degree from The Juilliard School.

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



### Choro Dragão Band

James Shipp, Vibraphone / Arrangements | Vitor Gonçalves, Keyboard  
Mike Lavalle, Bass | Richie Barshay, Drums | Sergio Krakowsky, Panderio

Choro Dragão is a group of Brooklyn musicians from diverse backgrounds who explore classic Brazilian *choro* music together under the leadership of vibraphonist and percussionist James Shipp. They re-imagine compositions by founding fathers of the genre such as Pixinguinha, Villa-Lobos, Ernesto Nazareth and Jacob do Bandolim. The band's approach hails more from the New York jazz and creative music circles than the traditional *choro* scene. The result is an explosive spectacle that revels in both the most traditional elements of *choro* and the exciting edges of improvisation and the avant-garde.



### Fanny Clamagirand, Violin

As one of the best violinists of her generation, Fanny has made her mark at some of the most prestigious venues and festivals around the world. She regularly performs with renowned orchestras including the Vienna Philharmonic, London Philharmonic and National de France and has collaborated with artists including Dennis Russell-Davies, Franz-Welser-Möst, Ken-David Masur, Pietari Inkinen, Alain Altinoglu and Gidon Kremer. Fanny studied the violin in Paris, London and Vienna, and has won numerous prizes and awards, notably First Prizes at the Monte-Carlo Violin Masters and Fritz Kreisler. She is supported by Anne-Sophie Mutter. Fanny's first album, *Six Solo Sonatas* was received with critical acclaim. Her new release, with pianist Vanya Cohen, is dedicated to the complete works for violin and piano by Saint-Saëns. Fanny is a regular guest on international media and has most recently appeared in the *Arte Stars of Tomorrow* television show hosted by tenor Rolando Villazon. Fanny plays a 1700 Matteo Goffriller violin.

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



### Collegium Iuvenum Stuttgart Boys Choir

The boys' choir *collegium iuvenum* Stuttgart was founded in 1989. The choir commits itself to the centuries-old boys' choir tradition with the goal of awakening a delight in group singing while also cultivating a high culture of singing sacred music. The music is studied, rehearsed and performed in community. The choir is organized according to age and musical background, and each child receives a sound musical education. Each year the choir stages over 50 performances in the Stuttgart region and Baden-Württemberg. Annual concert tours lead to other regions of Germany and other European countries. In 2009, the choir went on their first overseas tour to Canada. Annual highlights include the choir's performance of J.S. Bach's Christmas Oratorio, a charity performance benefiting ill children and a two-week choir camp during the summer holidays.

The choir is supported by the non-profit organization *Förderverein collegium iuvenum Stuttgart*, which advocates for youth welfare.

[www.collegium-iuvenum.de](http://www.collegium-iuvenum.de)



### Scott Colley, Bass

Appearing on more than 200 albums to date, Scott Colley has worked with a variety of musicians. His remarkably empathetic skills, strong melodic sense and improvisational abilities have served him well in groups led by Bill Frisell, Pat Metheny, Jim Hall and Adam Rogers; Michael Brecker, Chris Potter, David Binney and Clifford Jordan; Herbie Hancock, Andrew Hill, Kenny Werner and Edward Simon; Brian Blade, Antonio Sanchez, Bill Stewart and Roy Haynes, among others. Nevertheless, it is as a composer and bandleader that Colley has flourished in recent years, as evidenced by a string of recordings, beginning with his 1996 debut *Portable Universe* (Freelance) and continuing with *This Place* (SteepleChase, 1997), *Subliminal* (Criss Cross, 1998), *The Magic Line* (Arabesque, 2000), *Initial Wisdom* (Palmetto, 2002), *Architect of the Silent Moment* (CAM jazz, 2007), and most recently the 2010 release of *Empire* (CAM jazz).



### Michael Čulo, Conductor | Collegium Iuvenum Stuttgart Boys Choir

Michael Čulo was born in 1980 in Bietigheim-Bissingen, Germany. He studied at the Universities of Church Music in Rottenburg and Tübingen, with majors in conducting, organ, improvisation, singing, theory and composition. During his studies he participated in numerous master classes. He has won prizes in organ, conducting and composition competitions and has written many commissioned works.

From 2004-2007, Michael Čulo served Assistant Master of Music at Rottenburg Cathedral, and then went on to serve as Assistant Master of Music and Assistant Organist at the Collegiate Church of Stuttgart and at the Evangelical-Lutheran Church in Württemberg until 2009. Since then, he has worked as regional cantor in Nürtingen and its surrounding area. In 2010, he was Music Director of the Lutheran World Federation Eleventh Assembly. That same year, he was appointed Associate Conductor of the *Collegium Iuvenum Stuttgart* Boys' Choir and has since been named the ensemble's Conductor.

## FESTIVAL ARTISTS



### Quincy Davis, Drums

Quincy Davis, born in Grand Rapids, MI, picked up the drums from an early age. In the summer of 2000, Davis moved to New York City and has since played with many great musicians such as Wynton Marsalis, Frank Wess, Russell Malone, Eric Reed, Paquito D'Rivera, Lew Tebakin, Marcus Printup, Warren Vache, Ron Blake, Jon Faddis, Stefon Harris, Peter Bernstein, Roy Hargrove, Randy Johnston, Laverne Butler, Paula West, Nicholas Payton, New York Voices, Ryan Kisor and Wessell Anderson. Davis has toured with notable leaders including Benny Green, Cyrus Chestnut, Regina Carter and Tom Harrell. Davis can be heard on major recordings including Tom Harrell's *Live at the Village Vanguard and Wise Children* (RCA Victor) and Vincent Gardner's *Elbow Room* (SteepleChase). Today, Davis free-lances and travels with various musicians and leads his own band from time to time, thereby allowing his compositional talents as to be featured.

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



### John Ellis, Saxophone / Bass Clarinet

John Ellis is widely recognized as one of New York's premiere tenor saxophone voices. A sideman to artists as diverse as bass icon John Patitucci, organ legend Dr. Lonnie Smith and MacArthur Fellow Miguel Zenon, John has performed extensively around the world for the last 20 years. With over 100 album credits as a sideman, John can be heard with artists as wide ranging as Charlie Hunter, Robert Glasper, Darcy James Argue, Edward Simon and Sting. John was the 2002 second-place winner of the prestigious Thelonious Monk Saxophone Competition, recipient of three composition grants through The Jazz Gallery and 2014 Make Jazz Fellow of Santa Monica's 18th Street Arts Center. John has released seven albums as a leader, two of those featuring his popular New Orleans-centered band Double-Wide, which was featured on the Main Stage of the 2012 Newport Jazz Festival. *MOBRO* is his most recent long form narrative collaboration with playwright Andy Bragen (Parade Light Records, 2014).

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



### Chloe Fedor, Violin

Beginning her musical journey at age three with a macaroni box disguised as a violin, South Florida native Chloe Fedor has since acquired a more sophisticated instrument and gone on to perform throughout the Americas, Asia, and Europe. She received her Master of Music Degree from The Juilliard School and her Bachelor of Music Degree from the Eastman School of Music, where she won the 2008 concerto competition and served as a concertmaster for four years. She is a recipient of Juilliard's Morse Teaching Fellowship, Instrumental Music Program Fellowship and the Gluck Community Service Fellowship, reflecting her special interest in reaching out to the community, both through teaching and interactive performances. An avid gut-string enthusiast, she is now pursuing a second Master of Music Degree in Juilliard's Historical Performance program. Fedor was recently lauded by *The New York Times* for her "lovely, plush, seductive tone" as concertmaster of *Juilliard415's* St. Matthew Passion performance.



### Daniel Goldman, Clarinet

Daniel Goldman is virtuoso solo and orchestral clarinetist. He is currently a member of The Dallas Opera Orchestra. Previous engagements include concerts with The Philadelphia Orchestra, Dallas Chamber Symphony and Tanglewood Music Center. He has been hailed as "flat-out, jaw-agape spectacular" [*The Courier-Journal*], a "wunderkind" [*Maestro Robert Franz*]. He was sponsored by Emerson Electric to attend Interlochen and by The Presidential Scholarship to attend The Juilliard School. Daniel Goldman is a sponsored artist with Backun Musical Services. He plays on the LeBlanc Symphony Backun edition clarinets.



### Vitor Gonçalves, Keyboard

Vitor Gonçalves has long been an in-demand performer on the Brazilian music scene, both in his native city of Rio de Janeiro as well as throughout Brazil. He has worked with such luminaries as Hermeto Pascoal, Elza Soares, Emílio Santiago, Idriss Boudrioua, Vitor Santos and the acclaimed Brazilian singer Maria Bethânia, touring Europe, Brazil and the USA. For nine years he was an integral member of the Itiberê Orquestra Família, an ensemble led by Itiberê Zwarg, the longtime bassist of Hermeto Pascoal's group. Vitor toured Brazil, Uruguay and Argentina with Itiberê Orquestra Família and can be heard on three of their albums, *Pedra do Espia*, *Calendário do Som* and *Contrastes*. Gonçalves resides in New York City, where he attends the masters program at City College of New York. He performs regularly, leading his quartet and collaborating with artists such as Anat Cohen, Vinícius Cantuária, Kate McGarry, Fleurine Mehldau, Joe Martin, John Ellis and Joel Frahm.



### Fabio Gouvea, Guitar

Guitarist Fabio Gouvea started his professional music career in 2002 after joining drummer Cleber Almeida and pianist Andre Marques as a member of the famed Trio Curupira. Since then, the trio has recorded three albums and played in numerous festivals in Brazil and abroad. The trio's most recent album *Feet in Brazil, Head in the World* received a Latin Grammy nomination. In 2011, Fabio formed of his own quartet, Fabio Gouvea Quarteto, devoted to developing and performing his own original compositions. The group released its first CD, *Recomeço*, in 2012 with original compositions and new arrangements of classic Brazilian songs. In 2013 Fabio released his second solo album *So Close, So Far*, recorded at Avatar Studios in New York, alongside drummer Rogério Boccato and bassist Felipe Brisola. Fabio has taught electric bass and electric guitar at the renowned Conservatório Dramático e Musical de Tatuí in São Paulo since 2003.

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

## FESTIVAL ARTISTS



### Conor Hanick, Piano

A pianist that “defies human description” for some [Concerto Net] and recalls “a young Peter Serkin” for others [The New York Times], Conor Hanick has performed throughout the US, Europe and Asia and collaborated with some of the world’s leading conductors including Pierre Boulez, David Robertson and James Levine. Described as a “true champion of contemporary music” [Bob McQuiston, NPR], Mr. Hanick has performed dozens of new works at venues ranging from Carnegie Hall to Le Poisson Rouge, and worked with composers as diverse as Charles Wuorinen and David Lang. This season features Mr. Hanick in recitals at the Krannert Center and Carnegie Hall; ensemble programs with the International Contemporary Ensemble (ICE) and Lucerne Festival Ensemble; premieres of new solo piano works by composers David Fulmer, Wei-Cheih Lin, and Elliot Cole; and performances of John Adams’ piano concerto *Century Rolls* with the wcsymphony and conductor Jason Weinberger. Mr. Hanick holds degrees from Northwestern University and The Juilliard School.

[conorhanick.tumblr.com](http://conorhanick.tumblr.com)



### Amanda Hardy, Oboe

Amanda Hardy joined the Portland Symphony Orchestra as principal oboe in their Fall 2013 season. Amanda studied with John Ferrillo at the New England Conservatory (NEC), where she received the Gillet Scholarship and Tourjée Alumni Scholarship Award. She has appeared as soloist with the Borromeo String Quartet, the Boston Pops in Symphony Hall, 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 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, the Chelsea Music Festival and Tanglewood Music Center in 2010 and 2011 where she twice received the Mickey L. Hooten Memorial Award.

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



### Helen Huang, Piano

Taiwanese-American pianist Helen Huang, was first discovered by Maestro Kurt Masur upon winning the Young People’s Competition, resulting in engagements with the New York Philharmonic and a recording contract with the Teldec record label. Since then, Helen has enjoyed a multi-faceted career as a soloist and chamber music player and has collaborated with many orchestras. An avid chamber musician, Helen spent several summers at the Marlboro Music Festival. Helen has several recordings with Kurt Masur as well as newer releases available on the Delos and Naxos labels. Helen graduated from The Juilliard School, where she was a student of Yoheved Kaplinsky, and received her Master’s degree from Yale School of Music under Peter Frankl. Helen is one of the youngest recipients of the Avery Fisher Career Grant. Helen currently teaches at the Juilliard Pre-College Division and resides in New Jersey with her husband and daughter.



### Katie Hyun, Violin

Hailed as “a virtuoso by anyone’s measure” [The Berkshire Review], violinist Katie Hyun has performed as a soloist with the Houston Symphony, the Dallas Chamber Orchestra, Concerto Soloists Orchestra in Philadelphia, the Philadelphia Orchestra and the Columbia Festival Orchestra, among others. Recent highlights include world premieres at Bright Sheng’s “Intimacy of Creativity” music festival in Hong Kong, a recital at Aspen Music Festival with bassist Edgar Meyer and cellist Mihai Marica, and the world premiere of Wei-Cheih Lin’s Concerto for Violin and Cello with cellist Michael Katz and the New York Classical Players. Katie is the recent recipient of the Maxwell Shepherd Fund’s “Artist in Residence.” She is the founder and director of the acclaimed Quodlibet Ensemble, and a member of the award-winning Amphion String Quartet.



### Abigail Karr, Violin

A native of Boston, MA, Abigail Karr received Bachelor and Master of Music degrees at Rice University’s Shepherd School of Music, studying violin with the late Sergiu Luca. She appears with many ensembles on modern and historical violin, including the Handel & Haydn Society of Boston and the Trinity Baroque Orchestra of Manhattan, and serves as concertmaster of the Arcadia Players of Northampton, MA. An active chamber musician, noted for the “focused direction” she brings to performances, she is a founding member of the Arcturus Chamber Ensemble, Boston Hausmusik, and the Rosetta String Trio, which in addition to its commitment to historical performance, has commissioned and premiered three new works for string trio. Her solo and chamber music performances have drawn praise from such publications as *The New York Times* and *The Boston Musical Intelligencer*. She recently completed studies in historical performance at The Juilliard School and teaches Baroque violin at Rutgers University.

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



### Sergio Krakowsky, Pandeiro

“Sergio Krakowski is a great musician” –this is how Gonzalo Rubalcaba defines the pandeiro player born on December 18, 1979. Since the age of 15, Sergio has dedicated his life to this percussion instrument, the Brazilian Tambourine, widely considered the symbol of Brazilian music. Crossing national and cultural barriers, Sergio has explored and performed in a wide range of musical contexts from the *choro* genre, the fundament of Brazilian music, to jazz and contemporary. Sergio has shared the stage with artists such as Maria Bethânia, Gonzalo Rubalcaba, Tigran Hamasyan, Lenine, Chico César, David Linx, Chano Domínguez, Maria João, Mario Laginha, Nelson Veras, Yamandú Costa and Hamilton de Holanda. He has propagated self-taught Pandeiro technique worldwide, conducting workshops in cities such as New York, Paris, London, Berlin, Stockholm, Helsinki, Amsterdam, Barcelona, Toulouse, Montpellier, Perpignan, Brighton, Dublin, Milan, Bologna, Genova, Köln, Montevideo, São Paulo and Recife.

## FESTIVAL ARTISTS



### Mike LaValle, Bass/Synth Bass

The son of two musicians, Michael Loren Lavallo was raised on all genres of American Music. Today, matched with a profound knowledge of music from Brazil, he has become an in-demand bassist and percussionist on New York City's creative music scene. He has worked with a vast and diverse array of artists and co-produced the album *Edge of Everything* by Greta's Bakery, released by Decca/Universal Music Group in 2009



### 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 Phillips 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.



### Hwayoon Lee, Viola

Hwayoon Lee was born in Seoul, Korea and has studied the viola since age six under the guidance of Sang Jin Kim, Professor of Viola at Yonsei University. She first appeared as a recitalist and a chamber musician in 2009 and was voted the youngest and most gifted musician of her generation at the Seoul Spring Festival. In 2013, she won the Grand Prix at the 7th International Yuri Bashmet Viola Competition in Moscow. Hwayoon's recent and upcoming engagements include concerts with the MLW Festival Philharmonie, Symphony Orchestra of New Russia, the Sinfonia Luventus Orchestra, Münchner Symphoniker, Gdansk Philharmonic, Symphonisches Ensemble München with conductors including the Maestro Krzysztof Penderecki, Ken-David Masur, Massimiliano Caldi, Adam Balas, Yuri Bashmet and Manfred Honeck. The Anne-Sophie Mutter Foundation has supported Hwayoon since 2011 as its youngest scholarship recipient to date.



### 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 a Fulbright Scholar and is the recipient of top prizes in the Seventeen Magazine & General Motors National Concerto, Tadeusz Wronski International Violin, ISM Sheffield Violin, Pacific Symphony Orchestra Young Artists, San Francisco Symphony/Pepsi Concerto, California Youth Symphony Concerto, Irving Klein International String and the Gaetano Zinetti Chamber Music International competitions. Lisa has been invited to participate in the Ravinia Music, Marlboro Music and IMS Open Chamber Music festivals. She has toured with the Norwegian Chamber, Mahler Chamber, and Luzerne Festival orchestras and has made chamber music recordings for the Delos and Koch labels. Mentors, past and present, include Zaven Melikian, Arnold Steinhardt, David Takeno, Donald Weilerstein, Michael Friedmann and Denes Zsigmondy. She plays on an 1872 Jean-Baptiste Vuillaume made on generous loan.



### 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 has been hailed "a primal force on stage" [Piedmont Post] whose "gripping immediacy and freshness" and "rich palette of tone colours" [The Strad] continues to move audiences and critics around the globe. The Trio's awards include the Recording Prize at the Kuhmo International Chamber Music Competition in Finland and the Gotthard-Schierse-Stiftung grant in Berlin for rising international artists. In recent seasons, the Trio has given recitals and masterclasses in cities from Shanghai, Hong Kong, San Francisco, New York, and Toronto to London, Copenhagen, Berlin, and Kiev. This year, performances will bring them back to both coasts of the US, Scandinavia, Germany and France. Recent recording projects include a release on the Delos label of Jane Antonia Cornish's piano trio, *Duende*. [www.theleetrio.com](http://www.theleetrio.com)



### Ryan MacPherson, Tenor

Ryan was last heard as Frederick in *Pirates of Penzance* and Mr. Owen in *Postcard From Morocco* at Portland Opera. A selection of his past performances includes guest soloist at City Center for a celebration of New York City Opera (NYCO); Ferrando in *Così fan tutte* at Portland Opera, NYCO and Opéra de Nice; Anatol in *Vanessa* at NYCO, Wiener Konzerthaus; Alfredo in *La Traviata* at Glimmerglass Opera, Opera Santa Barbara, Opera Tampa; Don Jose in *Carmen* at Festival Opera, Opera Memphis, Lyric Opera Dublin; Peter Quint in *The Turn of the Screw & Heurtebise - Orphée*, at Portland Opera and The Duke in *Rigoletto* at Opera Memphis, Nashville Opera. Upcoming roles include Alfred in *Die Fledermaus* at Portland Opera; Curley in *Of Mice and Men* at Austin Lyric Opera and Alfredo in *La Traviata* at Central City Opera. [www.ryanmacpherson.com](http://www.ryanmacpherson.com)

## FESTIVAL ARTISTS



### Mihai Marica, Cello

Cellist Mihai Marica won First Prize in the 2005 Irving M. Klein International String Competition. In 2006, he received First Prize and the Audience Choice Award at the "Dr. Luis Sigall" International Competition in Viña del Mar, Chile in addition to the Charlotte White's Salon de Virtuosi Fellowship Grant. Mr. Marica has performed with orchestras such as the Symphony Orchestra of Chile, Xalapa Symphony in Mexico, the Hermitage State Orchestra of St. Petersburg in Russia, the Jardins Musicaux Festival Orchestra in Switzerland, the Louisville Orchestra and the Santa Cruz Symphony in the U.S. He has also appeared in recital performances throughout Europe, the U.S. and Canada. He is a member of the award-winning Amphion String Quartet. Mr. Marica studied with Gabriela Todor in his native Romania and with Aldo Parisot at the Yale School of Music where he was awarded the Master of Music and Artist Diploma degrees.



### Robert Meyer, Viola

Hailed as an "outstanding young musician" by *The Boston Globe*, Robert Meyer has performed in chamber music and recitals throughout the United States and abroad. During his five-year tenure with the acclaimed Arianna Quartet, the ensemble performed the complete cycle of Beethoven string quartets, recorded works of Ravel and Mendelssohn and toured extensively throughout North America. Mr. Meyer has also collaborated with members of the Tokyo, Juilliard and Vermeer Quartets, and has been featured on the cover of *Chamber Music Magazine*. In recent years, Mr. Meyer has been a guest artist with many chamber music series and festivals, including Strings in the Mountains, Camerata San Antonio and the Chelsea Music Festival. Mr. Meyer also frequently performs in the viola section of the New York Philharmonic.



### Derek Mosloff, Viola

Violist Derek Mosloff is an avid solo, chamber and orchestral musician, fluent in the spectrum of repertoire from Bach to the current day. Praised by critics for his "full-toned" and "expert category" playing, he has been an active performer in the Boston area, serving as principal viola of the Orchestra of Indian Hill, as well as a violist in the Discovery Ensemble and Atlantic Symphony, among many others. In 2008 Mosloff was awarded a fellowship to Tanglewood Music Center, to which he returned for the 2009 and 2010 seasons, and as a New Fromm Player for the 2011 and 2012 seasons. Mosloff holds a Master's degree from New England Conservatory under Roger Tapping, and a Bachelor of Music from the University of Nebraska-Lincoln under Jonah Sirota. Mr. Mosloff is currently a violist in the New World Symphony in Miami.



### Adrienne Pardee, Soprano

"Vibrant" [*The Boston Globe*] soprano Adrienne Pardee has been praised for her "lovely tone, impressive control, and rapt attention to the score's myriad details" [*ChamberMusicToday*]. Recent appearances include the title role in Milhaud's opera *L'enlèvement d'Europe*, 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 its "athletic soprano line . . . with an urbane charm." A great lover of art song, Adrienne has been privileged to study and perform this repertoire at festivals such as Tanglewood, Songfest, Aspen Music Festival and the Crane School of Music's Fall Island Institute, where she was one of six singers selected by mezzo soprano Stephanie Blythe. Adrienne received a Master of Music in Vocal Performance from the Manhattan School of Music and Bachelors of Music and Arts from Northwestern University.



### Caitlyn Phillips, Flute

Flutist Caitlyn Phillips is an active soloist, chamber musician and orchestral player. She has performed as a soloist with the Debut Orchestra in Los Angeles as well as in Carnegie Hall, Avery Fisher Hall, Apollo Theater, Sydney Opera House and the Dorothy Chandler Pavillion. An avid supporter of new music, Caitlyn has premiered works by composers such as Steven Stucky, Magnus Lindberg, Laura Karpman and Hans-Joachim Hespos. She recently participated in the 2012 Creation Workshop, a composition program in Québec, Canada where she performed works for various instrumental ensembles, electronics and mixed media. Caitlyn, an Amrose Monell Foundation scholarship recipient, is currently pursuing a Master of Music degree in Orchestral Performance from Manhattan School of Music under Robert Langevin. She holds a Bachelor's degree in flute performance from Manhattan School of Music. She performs regularly with the Boulder Philharmonic Orchestra, the Akron Symphony Orchestra and the New York Philharmonic.



### Joshua Roman, Cello

Before embarking on a solo career, Roman spent two seasons as principal cellist of the Seattle Symphony, a position he won in 2006 at the age of 22. Since that time, he has appeared as a soloist with the San Francisco Symphony, the Seattle Symphony, the Los Angeles Philharmonic, the BBC Scottish Symphony and the Mariinsky Orchestra, among many others. An active chamber music performer, Roman has collaborated with Cho-Liang Lin, the Assad Brothers, Christian Zacharias, the JACK Quartet and members of So Percussion. He recently completed an ongoing video series called "The Popper Project," in which Roman performed, recorded and uploaded the complete *David Popper's High School of Cello Playing* to his YouTube channel ([youtube.com/joshuaromancello](http://youtube.com/joshuaromancello)). His newest YouTube project, "Everyday Bach," features Roman performing Bach's cello suites in beautiful settings around the world. Roman was the only guest artist invited to play an unaccompanied solo during the YouTube Symphony Orchestra's 2009 debut concert at Carnegie Hall. For his ongoing creative initiatives on behalf of classical music, Roman was named a 2011 TED Fellow. He is grateful for the loan of an 1899 cello by Giulio Degani of Venice. [www.joshuaroman.com](http://www.joshuaroman.com)

## FESTIVAL ARTISTS



### **Kris Saebo, Bass Guitar**

Kris Saebo is a versatile bass guitarist, chamber musician and teaching artist. He is a member of Decoda, New York Classical Players, SONYC, Solisti Ensemble and The Chris Norman Ensemble. He performs regularly with A Far Cry, Ensemble ACJW, Wordless Music Orchestra, Cygnus Ensemble and Argento Chamber Ensemble. Mr. Saebo teaches bass privately in Manhattan and at Bloomingdale School of Music. He received his Bachelor's and Master's degrees from The Juilliard School, where his teachers were Orin O'Brien and Homer Mensch. Mr. Saebo is also an alumnus of Carnegie Hall's postgraduate fellowship program, *The Academy*.

[www.decodamusic.org/saebo](http://www.decodamusic.org/saebo)



### **Nana Shi, Piano**

A native of China, pianist Nana Shi enjoys a multi-faceted career as a soloist, collaborative artist, educator and music director. Praised as "spellbinding" [The New York Times] for a performance with her husband and violinist Alex Shiozaki, she has appeared on stages such as Carnegie Hall as well as more intimate venues including the Roerich Museum and Symphony Space. She has been an artist-in-residence at Kneisel Hall Chamber Music Festival and Tanglewood Music Center, and will be joining Banff Music Center later this summer. Having just finished her Doctor of Musical Arts degree at SUNY Stony Brook under the tutelage of Gilbert Kalish, Nana feels equally at home as a soloist or collaborative artist. Nana is also a guest pianist with the New World Symphony in Miami.

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



### **Alex Shiozaki, Violin**

Praised by *The New York Times* as "spellbinding," violinist Alex Shiozaki is highly sought after for his performances of works both traditional and contemporary. He recently premiered Sayo Kosugi's *Lilac Nova* with the Juilliard Orchestra at Alice Tully Hall. Alex's other highlights include summer residencies at Tanglewood as a New Fromm Player, a Japan tour with the Metropolitan Opera Orchestra, and his 2011 Carnegie Hall debut, performing Mendelssohn's Double Concerto with his wife and pianist Nana Shi. As concertmaster, he has led the Tanglewood Music Center Orchestra, New Juilliard Ensemble and Harvard Bach Society Orchestra, among others. As a chamber musician, Alex has performed on stages ranging from Carnegie Hall's Weill Recital Hall to the Salle Cortot in Paris. Alex holds degrees from Harvard College and The Juilliard School, where he is currently pursuing a Doctor of Musical Arts degree. His teachers include Joseph Lin, Ronald Copes, Lynn Chang and Robin Sharp.

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



### **James Shipp, Vibraphone / Percussion / Synth / Arrangements**

Brooklyn-based James Shipp has been making music in New York for over a decade. He writes music and lyrics, and plays multiple instruments. He is a jazz vibraphone soloist, a dance band percussionist, a studio recording producer, an avant-garde reconnoiterer and a backer of singer-songwriters loud and soft. His career is therefore hard to explain succinctly to anyone, most of all his parents, who love him nonetheless. James currently leads Choro Dragão, an experimental (non)Brazilian choro group, and Nós Novo, an open-ended jazz/Irish folk band. He has a duo with trumpeter Nadjé Noordhuis and is a member of Banda Magda, Jean Rohe's End of the World Show, Max Pollak's Rumbatop and several contemporary big bands. He has played with Paquito D'Rivera, Kurt Elling, Kate McGarry, Peter Eldridge, Becca Stevens and Sting. He also leads workshops for Carnegie Hall's Musical Connections, helping incarcerated and otherwise disenfranchised people write, record, and perform their own music.



### **Sirius Quartet**

**Fung Chern Hwei, Violin | Gregor Huebner, Violin  
Ron Lawrence, Viola | Jeremy Harman, Cello**

Born and bred in downtown New York City, the Sirius Quartet blends the precision of classical music with the energy of a rock band. The Quartet's four conservatory-trained musicians are also highly skilled improvisers. Over the last decade, they have pushed beyond the conventional sonic vocabulary associated with string instruments to champion innovative music.

Through the pursuit of their interest in popular music, the Quartet has developed a repertoire of electronic music for strings. The are not simply louder, amplified quartet pieces, but instead are works that aim to widen the sonic palate of the string quartet through electronic processing. The Sirius has premiered works in Lincoln Center's Tully Hall, Merkin Hall, the Los Angeles County Museum, American Composers Alliance Music Festival, the Andy Warhol Museum, the Knitting Factory, and the Kitchen. In Europe, they have joined John Zorn in performances at Köln's Musik Triennial, and performed with Nick Didkovsky and Dr. Nerve at festivals in Moers, Germany; Nancy, France; and Musique Actuelle in Victoriaville, Canada. Recent premieres include works by Nick Didkovsky, Elliot Sharp, Gregor Huebner, Mike Block, Fung Chern Hwei, Rubin Kodheli, Nancy Magarill and John Taylor.

Sirius can be heard on CD playing music by Einojuhani Rautavaara, Jeffery Schanzer, as well as collaborating with Dr. Nerve and Nick Didkovsky. Frequently used as sidemen on rock and jazz recordings, Sirius can be heard on trumpeter Jeremy Pelt's MAXJAZZ release *Close to My Heart* and Diane Reeves' *Christmas Time is Here*.

For the last several years the Quartet has partnered with American Composers Orchestra and composer Randy Woolf to bring ACO's Music Factory and Rhythm Factory education programs to the public schools of New York City. [www.siriusquartet.com](http://www.siriusquartet.com)

## FESTIVAL ARTISTS



### Luke Stence, Double Bass

A native of Austin, TX, double bassist Luke Stence currently resides in New York City and performs in a wide range of venues and ensembles. He has performed with the Texas Festival Orchestra and as principal bassist of the National Repertory Orchestra. Luke is a recipient of the Homer and Constance Mensch Scholarship and studied at the Manhattan School of Music with the New York Philharmonic's David J. Grossmann. Starting this fall, he will be attending the Yale School of Music as a student of Donald Palma. Recently Luke performed with the New York Choral Society at Carnegie Hall in the New York premiere of Mary Higdon's *The Singing Rooms*. Upcoming engagements include the Norfolk Chamber Music Festival. Luke performs on an instrument made circa 1880 in Mirecourt, France.



### Helen Sung, Piano

An award-winning classical pianist before jazz intervened, Houston, TX, native Helen Sung went on to graduate from the prestigious Thelonious Monk Institute of Jazz Performance at the New England Conservatory of Music and then to win the Kennedy Center's Mary Lou Williams Jazz Piano Competition. Since moving to New York City, Sung has worked with such luminaries as Clark Terry, Ron Carter, Steve Turre, the legendary Wayne Shorter and MacArthur Fellow Regina Carter. In addition to her own band, she can currently be seen with fine ensembles including the Mingus Big Band & Dynasty Band, the T.S.Monk Group and Terri Lyne Carrington's Mosaic Project. Sung has five first-rate albums to her credit, including Carrington's Grammy-winning album Mosaic Project. She has recently released her debut on Concord Records, Anthem For A New Day (2014). [www.helensung.com](http://www.helensung.com)



### David Wong, Bass

Bassist David Wong was born and raised in New York City. In 2004, he graduated from The Juilliard School in classical music. He is currently a member of Roy Haynes' "Fountain of Youth" band, The "Heath Brothers" Quartet, led by jazz legends Jimmy Heath and Albert "Tootie" Heath, The Benny Green trio, and the Vanguard Jazz Orchestra. Wong has recorded with Hank Jones, Roy Haynes, Jimmy Heath, Albert "Tootie" Heath, The Vanguard Jazz Orchestra, Benny Green, Dick Oatts, Joe Magnerelli, Wycliffe Gordon, Russell Malone, Brian Lynch, John Marshall, Grant Stewart, Dmitry Baevsky, Fabien Mary, and Walt Weiskopf. He has also worked with Clark Terry, Frank Wess, Joe Wilder, Jimmy Wormworth, Illinois Jacquet, Lou Donaldson, Barry Harris, Slide Hampton, Andy Bey, Bill Charlap, Bennie Wallace and Wynton Marsalis. Wong is an adjunct professor at The New School and Queens College.

## COMPOSER-IN-RESIDENCE ALEXANDRE LUNSQUI



Alexandre Lunsqui was born in São Paulo, Brazil. He studied at the University of Campinas, University of Iowa, Columbia University and IRCAM. His primary teachers were Tristan Murail, Fred Lerdahl and Jeremy Dale Roberts. Lunsqui has received awards from Funarte, Petrobras Cultural, Ministry of Culture of Brazil, Harvard Fromm Music Foundation, Music at the Anthology, Civitella Foundation, Composers Conference, Salvatore Martirano competition, among others. His works have been performed in over 20 countries by ensembles such as the Arditti String Quartet, International Contemporary Ensemble, Ensemble L'Arsenale, Nieuw Ensemble Amsterdam, Lawrence University Wind Ensemble, Argento Chamber Ensemble, Talea Ensemble, Camerata Aberta, Brazilian National

Orchestra, Due East, Timetable Percussion and Talujon. His works have been recorded on Gravina Musica, Carrier Records, Selo Sesc, Usk and Metronome. Recent engagements include works for the Ensemble Reconsil Vienna, Access Contemporary Music, the New York Philharmonic, Filarmonica Bachiana, and a piece for choir and chamber orchestra commissioned by the São Paulo Symphony Orchestra. Since 2010, Lunsqui has held the appointment of Professor in Composition and Theory at the Universidade Estadual Paulista (UNESP). [www.lunsqui.com](http://www.lunsqui.com)

## FESTIVAL COMPOSERS



### Gregor Huebner, Sirius Quartet

Born in Stuttgart in 1967, Gregor Huebner began studying piano and violin at the age of six. In 1994 he moved to New York to earn his MA degree in jazz piano/composition from the Manhattan School of Music.

In 1997 his compositions were recorded with Richie Beirach and the chamber orchestra Philharmonia Virtuosi for Mediaphon. Over the last decade, the Stuttgart Chamber Orchestra has premiered many of his works, and together with the chamber choir of the state Baden Württemberg has recorded the CD *FigureJazz*. His longstanding collaboration with jazz pianist Richie Beirach has produced many other recordings, and in 2002 he was nominated for a Latin Grammy. Gregor has appeared in many international Jazz festivals and has performed at Carnegie Hall, the Apollo Theater, NY Jazz club Birdland, the Berlin Philharmonic, Frauenkirche in Dresden and Gewandhaus Leipzig. As founding member of the musical theater group "Tango Five," he has toured throughout Germany and performed at the World Exhibitions in Sevilla and Hannover, the Olympic Games in Athens, as well as Tango Festivals in Montevideo, Los Angeles and Buenos Aires.

Gregor's most recent project is a collaboration with producer Ricky Lake and director Abby Epstein in the movie *The Business of Being Born*.

[www.gregorhuebner.de](http://www.gregorhuebner.de)



### Felipe Lara

Felipe Lara, Ph.D. was born in the state of São Paulo, Brazil in 1979. *The New York Times* has recently described him as "a gifted Brazilian modernist," and his music as "voluptuous, elemental lyricism" as well as "brilliant." His works have been recently performed by the Arditti Quartet, Asasello Quartet, Brentano Quartet, Camerata Aberta, Duo Diorama, Ensemble Recherche, Ex Novo Ensemble, International Contemporary Ensemble, JACK Quartet, Kammerensemble Neue Musik Berlin, London Sinfonietta, Mivos Quartet, Netherlands Radio Chamber Philharmonic Hilversum (Peter Eötvös), Nouvel Ensemble Moderne, Steven Schick and the Tanglewood Music Center Orchestra. His work has been presented at Acanthes, Acht Brücken Festival, Aldeburgh Music Festival (UK), Ars Musica (Belgium), Aspekte Festival, Asphalt Festival, Darmstadt, Donaueschingen, Europalia, Festival Música Nova, Huddersfield, Luxembourg Philharmonie, Mostly Mozart Festival at Lincoln Center, Roulette, Sala Cecilia Meireles, Tanglewood, Teatro Amazonas and Teatro La Fenice. Current projects include commissions by the Ensemble InterContemporain, São Paulo Symphony Orchestra and Choir, International Contemporary Ensemble and the Fromm Foundation at Harvard University.

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



### Philip Lasser

Philip Lasser's music blends the subtle colors of French Impressionism with the crisp, direct sounds and rhythms of America's musical palette. Standing apart from modernist trends and experiments, Lasser has devoted himself to the refinement of personal expression through economy of gesture and colorful harmony.

Named 2012-2013 Composer of the Year by the Classical Recording Foundation, Philip Lasser's works are being performed by orchestras, soloists and chamber ensembles around the world. Most recently, Lasser received the premiere of his Piano Concerto with the Atlanta Symphony and Simone Dinnerstein at the piano. The work will be recorded in Leipzig with the MDR Orchestra and released on the SONY label in 2015.

A distinguished member of the faculty of The Juilliard School since 1994, Lasser also directs the European American Musical Alliance (EAMA) Summer Music Programs in Paris. Lasser's recent book, *The Spiraling Tapestry: An Inquiry into the Contrapuntal Fabric of Music*, offers a pioneering view on Bach's compositional world.

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



### João Guilherme Ripper

João Guilherme Ripper is a Brazilian composer, conductor and Director of Rio de Janeiro's Sala Cecilia Meireles concert hall. He taught Composition and Analysis at the School of Music of the Federal University, where he also served as Dean from 1999 to 2003. Ripper earned his Doctorate degree in Composition at the Catholic University of America (Washington, D.C.) and pursued further studies in conducting at the Teatro Colón in Argentina. His works have been performed in important concert halls in Brazil and abroad. Ripper has received commissions from major Brazilian ensembles, orchestras and opera theaters, and was appointed Composer-in-Residence for the 2011-2012 Artist Program of Kean University, New Jersey. His operas *Domitila*, *Piedade* and *Anjo Negro* have been successfully performed, and *Onheama* premiered in May 2014 at the Amazonas International Opera Festival.

[www.joaoripper.com.br](http://www.joaoripper.com.br)



### Augusta Read Thomas

Grammy-winning composer, Augusta Read Thomas' impressive body of works embodies unbridled passion and fierce poetry. *The New Yorker Magazine* called her "a true virtuoso composer." Championed by such luminaries as Barenboim, Rostropovich, Boulez, Eschenbach, Salonen, Maazel, Ozawa, and Knussen, she rose early to the top of her profession. Later, as an influential teacher at Eastman, Northwestern, Tanglewood, she is now the 16th ever University Professor at The University of Chicago. Former Chairperson of the American Music Center, she has become one of the most recognizable and widely loved figures in American Music. Thomas was the longest-serving Mead Composer-in-Residence for Daniel Barenboim and Pierre Boulez with the Chicago Symphony from 1997 through 2006, a residency that culminated in the premiere of *Astral Canticle* – one of two finalists for the 2007 Pulitzer Prize in Music. Upcoming commissions are from the Boston Symphony, the Utah Symphony and the Wigmore Hall. She won the Ernst von Siemens Music Prize and many other awards.

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



## VISUAL ARTIST-IN-RESIDENCE SILKE SCHÖNER



Silke Schöner is from Krefeld, Germany, and she has a BFA from Dresden Art School, 1991 and an MFA from Kassel Art School. Though she is from the far west of Germany, Schöner went east to study in Dresden soon after the Wall came down. Under the influence of the Leipzig school, she was exposed to an unbroken tradition of figurative painting that had oddly been protected behind the iron curtain during a time when this type of academic training had virtually disappeared in the west. This influence can be detected in her confident drawing, her strong compositional sense and her freedom from false gestures.

Schöner's deep engagement with the landscape of her native German focuses on the pictorial tension between the explicit and the implied, the seen and the unseen. Her canvases are panoramas of

openness with long ribbons of detailed landscape unfurled across a stark white ground, leaving the viewer free to extrapolate what is left unstated. She says of her work: "In my landscape paintings, I try to find a state of open space and tranquility that resembles deep breathing." All of her canvases begin with a pencil sketch of the entire scene, yet the sketch does not dictate the end result. Much of that drawing will remain unfinished, a barely visible presence, appearing only as the view approaches.

Her work has been exhibited widely in Europe, Japan and the United States. Silke Schöner is represented by the Dillon Gallery. Her exhibit, *Theater and orchestra paintings*, opens at the Dillon Gallery on June 5th and remains up for viewing through June 17th.

[www.silke-schoener.de](http://www.silke-schoener.de)

## VISUAL & SCENT ARTISTS



### Christophe Laudamiel, Perfumer

Christophe Laudamiel is a world-renowned perfumer, osmocurator and trained chemist who has created fragrances for houses such as Estée Lauder, Ralph Lauren, Burberry and Tom Ford. He is Master Perfumer and President of DreamAir, a enterprise focused on bespoke fragrances and Air Sculpture® designs. Christophe authored the 30+ scents of the groundbreaking ScentOpera which premiered at the New York and Bilbao Guggenheim Museums in 2009. In 2010, he co-created the scents of the Garden of Addiction permanent installation at the International Grasse Perfume Museum. Over the last three years, he has had four solo olfactory shows in New York and Berlin. Always a vocal proponent of perfumery, Christophe has spoken before audiences at the World Economic Forum Annual Meeting in Davos, Harvard University, Columbia University and the French Embassies. He leads the not-for-profit Academy of Perfumery in the U.S., has contributed chapters to reference books and co-invented several scent technologies. For the first time in modern history, Christophe has allowed full publication of a complete fine fragrance formula by the International Fragrance Association for educational and artistic purposes.

[www.dreamair.mobi](http://www.dreamair.mobi)



### Noemia Marinho, Visual Artist

Noemia Marinho, born and raised in Brazil, currently lives in the New York City area. She is a self-taught artist who discovered the discipline later in her life. She has participated in numerous group shows in and around New York City, and had her first solo exhibition in Yonkers in 2010.

An expert in Brazilian business practices and culture, Marinho holds a Master's degree in Cross Cultural Studies and a Bachelor's degree in Education. While living in Brazil, she led the Sponsorship Department of a large nonprofit organization, Compassion International, an international child advocacy organization. Noemia Marinho's work is featured Opening Night June 6th and her exhibit "See Through" will be mounted at the DORMA Design Center from June 3rd-15th.

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



### Alexandra Solmssen, Photographer

Alexandra Solmssen is an artist known both for her fine art photography and for her work for clients including Thievery Corporation and the Brazilian lingerie company Belabumbum. Her diverse creative impulses include forays into curatorial, editorial, mixed-media and multi-disciplinary projects. She has had solo exhibitions with GKG Fine Art in New York and with David Adamson Gallery in Washington D.C. Her family boasts a photographic obsession dating from the 1840's, a lineage that extends back to the beginnings of the medium. Born in Brazil to British-Chilean and German-American parents and raised in Washington D.C., Alexandra now lives and works in Brooklyn's Red Hook neighborhood. She also has been a vivid presence in the world music scene in her alter-ego as DJ Honey. In her free time, Alexandra rides and maintains vintage racing motorcycles. Alex Solmssen's collaborative exhibit with her father, Peter Solmssen, is titled "Scenes from *The Brasil Project*" and will be available for viewing on the Lower Level of St. Paul's German Lutheran Church for the entire duration of the Festival, June 6th-14th.

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

## CULINARY ARTIST-IN-RESIDENCE CHEF HINNERK VON BARGEN



Chef Hinnerk von Bargaen brings decades of experience to the classroom. Before joining the Culinary Institute of America, San Antonio faculty in 2009, he taught for almost 10 years in the Continuing Education Division at the CIA's main campus in Hyde Park, NY. In Hyde Park as well as in San Antonio, Chef von Bargaen was responsible for developing and teaching a broad spectrum of classes to chefs, culinary professionals, and food enthusiasts on campus as well as at off-campus locations around the world. In addition, he is actively involved in the development and execution of the CIA ProChef® Certification program for culinary professionals.

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

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

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

## CULINARY ARTISTS



### Maureen Jaeckel | *Maureen's Cookies*

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 over a decade ago with a batch of 6,000 Christmas cookies that reflected old-world traditions alongside her own inventiveness. For the Chelsea Music Festival, Maureen has created limited-edition cookies in celebration of each year's Festival theme. Her repertoire includes the Liszt Twist and Mahler Taler (2011); the Very Awesome Cherry Blossom (2012); and Britten's Bitten British Biscuit, *Oh-Ben Sesame!* and the Corelli Conchocco Chippo Grosso (2013). This year's Festival lineup includes Beethoven's Lost Penny, the Sugar Loaf Bolacha, the CopacaBanana and Bretzel sticks.



### Chef Lance Nitahara

Chef Lance Nitahara graduated from the Culinary Institute of the Pacific in Honolulu, HI with an Associate's degrees in both Culinary Arts and in Baking and Pastry Arts and then graduated from the CIA in Hyde Park with a Bachelor of Culinary Management in 2008. After graduation, Lance was Executive Chef at CAMP-of-the-WOODS, an upscale Christian conference center in the Adirondacks forest reserve. After leaving the Adirondacks, Lance felt the drive and inspiration to become a culinary instructor. He is now a Chef Instructor at Flint Hills Technical College where he works to bring culinary inspiration to his students. Lance was a two-time competitor and champion of *Chopped*, The Food Network's cooking competition television show, and he was also seen as a sous chef on *Iron Chef America*. Lance is a Certified Executive Chef with the American Culinary Federation. He holds the distinction of serving as the Chelsea Music Festival's inaugural Culinary Artist-in-Residence in 2012. Lance lives in Emporia, KS with his wife Kelli and four-year old daughter, Danielle.



### Chef Sonar Saikia

Born and raised in the countryside of Assam, India, Chef Sonar Saikia's earliest family memories are of food and friends. With the intention of paying homage to the place that taught him to appreciate food and hospitality, he began his training in New York City's finest culinary school and graduated from The French Culinary Institute with distinguished honors. Sonar began his professional training at The Mercer Kitchen under the tutelage of Chef Jean-Georges Vongerichten and continued his journey at Michelin star-rated restaurant, Wallsé, with Chef Kurt Gutenbrunner. Prior to moving to New York City, Sonar helped to start a successful BBQ restaurant in Knoxville, Tennessee. He currently works with JP Morgan Chase & Co's highly regarded corporate dining team led by Chef Cyrille Allanic. Sonar served as the 2013 Chelsea Music Festival Culinary Artist-in-Residence.

## AUTHORS & LECTURERS

### Paul Corneilson, Lecturer

Dr. Paul Corneilson is managing editor of Carl Philipp Emanuel Bach: The Complete Works, an editorial and publishing project of The Packard Humanities Institute, in cooperation with the Bach-Archiv Leipzig, the Sächsische Akademie der Wissenschaften zu Leipzig and Harvard University. He received his PhD in historical musicology from the University of North Carolina, Chapel Hill in 1992, and worked on The New Grove Dictionary of Opera and Recent Researches in Music (A-R Editions) before joining the C.P.E. Bach edition in 1999. His publications include articles on eighteenth-century singers and operas, especially those associated with Mozart and J.C. Bach, and he is editing the five St. John Passions and other works by C.P.E. Bach.



Most recently he has curated an exhibition at Harvard University on the life and music of C.P.E. Bach, and wrote an introduction to *The Essential C.P.E. Bach*, an anthology of the composer's "greatest hits" based on the C.P.E. Bach edition.

### Amy Nathan, Author

Amy Nathan, author of *The Young Musician's Survival Guide*, a Parents' Choice award-winner from Oxford University Press that features advice for kids from professional musicians, has written a new follow-up book just for parents: *The Music Parents' Survival Guide*. This new handbook provides practical suggestions from more than 150 experienced music parents, forty professional musicians, and dozens of music educators who offer ideas for how to walk the music-parenting tightrope and make the joy of music part of family life. An author of several other books, including *Meet the Musicians*, *Meet the Dancers*, *Yankee Doodle Gals*, *Count On Us*, and *Round and Round Together*, she is a Harvard graduate with masters' degrees from the Harvard Graduate School of Education and Columbia's Teachers College. A music parent herself, her younger son is a saxophone-playing political science graduate student. Her older son, composer Eric Nathan, was Composer-in-Residence at the 2013 Chelsea Music Festival.

[www.AmyNathanBooks.com](http://www.AmyNathanBooks.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. His most recent book, *Music*



*and Myth of Arcadia in Renaissance Italy* (Cambridge, 2009), 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*. 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. In 2013, Columbia honored him with the Lenfest Distinguished Faculty Award, which recognizes faculty who demonstrate unusual merit in scholarship, university citizenship and professional involvement.



## ARTISTIC DIRECTORS

### Melinda Lee Masur

Lauded for her "lustrous and extraordinary musicianship" [Incident Light] and "impeccable technique and artistic interpretation" [The Columbian], pianist Melinda Lee Masur has performed on all three stages of Carnegie Hall, at London's Wigmore Hall and Purcell Room, the Berliner Philharmonie, at the Ravinia Festival, Festival Les Muséiques Basel and in cities throughout the United States, Europe and Asia. She has been featured on nationally broadcast radio, including Chicago's Dame Myra Hess and San Francisco's Making Waves Series and Texas Public Radio, as well as on Hong Kong's classical radio/television station, RTHK4, and has appeared as soloist with the Vancouver Symphony Orchestra, Harvard-Radcliffe Bach Society Orchestra and Shanghai Philharmonic Orchestra among others.



She is a founding member of The Lee Trio, an award-winning piano trio whose "gripping immediacy and freshness" [The Strad] and compelling programming has garnered praise worldwide. In addition to its performing, The Lee Trio is passionate about sharing with the next generation of musicians and regularly gives master classes at schools and universities around the world.

Melinda Lee Masur began her studies at the San Francisco Conservatory Preparatory Department, where she studied piano with Erna Gulabyan and Mack McCray and chamber music with Susan Bates. At Harvard College, Melinda continued her piano studies with Leon Kirchner, chamber music with Robert Levin and composition with Kurt Stallman. In Berlin, she studied Lied-piano with baritone Thomas Quasthoff and Lied-pianist Wolfram Rieger in Berlin. Her other mentors include Claude Frank, Michael Friedmann, Sergei Edelmann, Anna Kim and the Norwegian pianist, Einar Steen-Nøkleberg. A graduate of Harvard University and the Hochschule für Musik und Theater Hannover, Germany, Melinda Lee Masur is a Steinway Artist.

### Ken-David Masur

Conductor and Grammy-nominated producer Ken-David Masur has been critically hailed as "fearless," "bold" [Union Tribune] and "a brilliant and commanding conductor with unmistakable charisma" [Leipziger Volkszeitung]. Currently Principal Guest Conductor of the Munich Symphony and Associate Conductor of the San Diego Symphony, he has been appointed Assistant Conductor of the Boston Symphony Orchestra



beginning with the 2014-15 season. His recent engagements include the Dresden Philharmonic, Russian National Philharmonic, Israel Philharmonic, Boston Symphony, Orchestre National de Toulouse, Hiroshima Symphony, Japan Philharmonic, Tokyo Metropolitan Symphony, Brazilian Symphony, Portland Symphony, Memphis Symphony and Omaha Symphony.

Before assuming the role of Resident Conductor of the San Antonio Symphony in 2007, he was an Assistant conductor for Orchestre National de France in Paris from 2004-2006. In 2010, he conducted the London Symphony Orchestra as one of three finalists in the Donatella Flick Conducting Competition and was the recipient of both the Seiji Ozawa and the Edward H. & Joyce Linde Conducting Fellowships at Tanglewood in 2011 and 2012.

Ken-David Masur was educated at the Leipzig Conservatory, the Detmold Academy, the "Hanns Eisler" Conservatory in Berlin where he was also a five-year master student of bass-baritone Thomas Quasthoff, the Manhattan School of Music and Columbia University. There he served as first Music Director of the Bach Society Orchestra and Chorus, which released a critically acclaimed album of symphonies and cantatas by W.F. Bach, C.P.E. Bach and J.S. Bach. His primary conducting studies have been with his father Kurt Masur and his other mentors include Stefan Asbury, Sir Colin Davis, Christoph von Dohnányi, Christoph Eschenbach, Jahja Ling, Jorma Panula, André Previn, Larry Rachleff, Rolf Reuter, Helmut Rilling, Christopher Seaman, Vladimir Spivakov and Jaap van Zweden.

# FESTIVAL VENUES



## Canoe Studios

601 West 26th Street, 14th Floor | [www.canoestudios.com](http://www.canoestudios.com)

Rising 14 stories above the Hudson River, Canoe Studios Events offers breathtaking views of the upper and lower Manhattan skylines. With over 23,000 SF of space, Canoe offers five individual 2,000 SF+ studios that can be connected by collapsible walls, making the spaces easily tailored to events ranging from intimate dinner parties to weddings and charity galas. Directly adjacent are a private 1,000 SF outdoor terrace, open-air kitchen and bar.



## Dillon Gallery

555 West 25th Street | [www.dillongallery.com](http://www.dillongallery.com)

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.



## DORMA

1040 Avenue of the Americas, 22nd Floor | [www.dorma.com](http://www.dorma.com)

DORMA is a leading global manufacturer of premium access solutions and services that enable better buildings. DORMA features a design oriented portfolio of architectural door hardware, specialty hardware for glass door and wall applications and door automation systems. The DORMA Design Center is a resource offering information, guidance and direct experience on doors, hardware and access systems to architects, designers, contractors and other members of the New York area's vibrant design community.



## General Theological Seminary

440 West 21st Street | [www.gts.edu](http://www.gts.edu)

The General Theological Seminary, located on a one square block garden in the Chelsea Historic District, 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.



## Herald Square Park

Broadway and Sixth Avenue between West 34th Street and West 35th Street | [www.34thstreet.org](http://www.34thstreet.org)

Herald Square Park is operated by 34th Street Partnership (34SP), a not-for-profit, private management company organized as a business improvement district that is funded by assessments on property within its boundaries, fees from Herald Square and Greeley Square park concessions, and revenue generated by corporate events, films and photo shoots. 34SP transformed both of the Squares in 1999 from concrete slabs into gorgeous oases in the heart of NYC's busiest shopping district.



## St. Paul's German Lutheran Church of New York

315 West 22nd Street | [www.stpaulny.org](http://www.stpaulny.org)

For over 170 years, St. Paul's has been serving the German community in and beyond New York City. The congregation was founded in 1841 for a rapidly growing German immigrant population, and today is the only remaining parish to offer an entirely German program of Sunday services, assistance to the elderly and sick, counseling and education. The impressive white neo-Gothic stone church stands as a living monument to the founding immigrants. Solely funded by donations and grants, St. Paul's is committed to preserve the historic structure for future generations.



## The New School Auditorium

66 West 12th Street | [www.newschool.edu](http://www.newschool.edu)

Designed and built in the 1930's by legendary architect Joseph Urban, the Auditorium is a landmarked space known as a model of the International Style. Located on the ground floor of the building also designed by Urban, the Auditorium has 468 theater-style, fixed seats and a large proscenium arch stage. It is a popular location for a wide range of public programs and private events including lectures, panel discussions, ceremonies, concerts and other performances.

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Ken-David Masur

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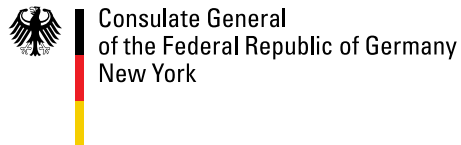
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# CHELSEA MUSIC FESTIVAL

2014 MAP



## VENUES

CANOE STUDIOS 1  
601 WEST 26<sup>TH</sup> STREET, 14<sup>TH</sup> FLOOR

DILLON GALLERY 2  
555 WEST 25<sup>TH</sup> STREET

GENERAL THEOLOGICAL SEMINARY 3  
440 WEST 21<sup>ST</sup> STREET

HERALD SQUARE PARK 4  
BROADWAY & SIXTH AVENUE  
BETWEEN WEST 34<sup>TH</sup> & 35<sup>TH</sup> STREETS

NEW SCHOOL AUDITORIUM 5  
66 WEST 12<sup>TH</sup> STREET

ST. PAUL'S GERMAN LUTHERAN  
CHURCH OF NEW YORK 6  
315 WEST 22<sup>ND</sup> STREET

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## CMF @ NOON

MADISON SQUARE PARK 7  
JUNE 7<sup>TH</sup>

CLEMENT CLARKE MOORE PARK 8  
JUNE 14<sup>TH</sup>

# 2014 SCHEDULE OF EVENTS

## FRIDAY, JUNE 6

### 7:30 PM | FESTIVAL OPENING GALA: AIR ON A NEW YORK SKYLINE

Canoe Studios | 601 West 26th Street

## SATURDAY, JUNE 7

### 10:30 AM | FAMILY EVENT I: FAIRY TALES, KNOEDELS AND A LOST PENNY

St. Paul's German Lutheran Church of  
New York | 315 West 22nd Street

### 6:30 PM | FESTIVAL TALKS I: BACH AND POTATOES - EXPLORING THE CREATIVE PROCESS, PRODUCT AND PRODUCE OF AN ARTIST

Dillon Gallery | 555 West 25th Street

### 7:30 PM | LANDSCAPES, STREETSCAPES AND SOUL

Dillon Gallery | 555 West 25th Street

## SUNDAY, JUNE 8

### 3:00 PM | OPEN AIR @ HERALD SQUARE PARK

1 Herald Square Park on Broadway  
Between 34th and 35th Streets

## MONDAY, JUNE 9

### 6:30 PM | FESTIVAL TALKS II: C.P.E. BACH - THE LEGACY AND IMPACT OF AN 18TH CENTURY PIONEER

The New School Auditorium  
66 West 12th Street

### 7:30 PM | SILENT MOONS AND BRAHMSIAN SCHOENBERGS

The New School Auditorium  
66 West 12th Street

## TUESDAY, JUNE 10

### 7:30 PM | VOICES, WINDS AND PATHS

St. Paul's German Lutheran Church of  
New York | 315 West 22nd Street

## WEDNESDAY, JUNE 11

### 6:30 PM | FESTIVAL TALKS III: THE RICHARD STRAUSS EFFECT

Dillon Gallery | 555 West 25th Street

### 7:30 PM | RICHARD STRAUSS @ 150 BIRTHDAY GALA

Dillon Gallery | 555 West 25th Street

## THURSDAY, JUNE 12

### 6:30 PM | FESTIVAL TALKS IV: C.P.E. BACH: MOTION, FREEDOM, INTROSPECTION

General Theological Seminary Chapel  
440 West 21st Street

### 7:30 PM | PRAYERS, CONCERTOS AND MUTATIONS

General Theological Seminary Chapel  
440 West 21st Street

## FRIDAY, JUNE 13

### 7:30 PM | CARTE BLANCHE AMARYLLIS QUARTETT: BIRDS IN THE SANCTUARY

St. Paul's German Lutheran Church of  
New York | 315 West 22nd Street

### 10:00 PM | LATE NIGHT EVENT: BIRNBAUM, BEETHOVEN AND THE DRAGON

St. Paul's German Lutheran Church of  
New York | 315 West 22nd Street

## SATURDAY, JUNE 14

### 10:30 PM | FAMILY EVENT II: SAMBA, SOCCER, SUGAR LOAF!

St. Paul's German Lutheran Church of  
New York | 315 West 22nd Street

### 7:30 PM | FESTIVAL JAZZ FINALE: ALMA BRASILEIRA - BEYOND THE CLOUDS OF CORCOVADO

St. Paul's German Lutheran Church of  
New York | 315 West 22nd Street

For real-time CMF@Noon and concert updates, check [chelseamusicfestival.org](http://chelseamusicfestival.org)



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