

CHELSEA MUSIC FESTIVAL

JUNE 12-20, 2015
HEAR | TASTE | SEE



CHELSEAMUSICFESTIVAL.ORG

LETTER FROM THE ARTISTIC DIRECTORS

Dear Friends,

Welcome to the 2015 Chelsea Music Festival! Whether you have become a regular or are at the Festival for the very first time, we're so glad you are here and can't wait to share this year's exciting collection of concerts and events.

In 2009, we witnessed the Avanti! chamber orchestra in their native Finland and were thoroughly taken by their fiery music making and unorthodox interpretation. When we decided to celebrate Sibelius and Finland this year, we knew we wanted our NYC audiences to experience Avanti! as our 2015 Ensemble-in-Residence and as collaborators with all our other extraordinary Festival artists. Each concert with Avanti! promises to be a breath of fresh Finnish air, culminating in the Carte Blanche evening on Monday, June 15th.

We are delighted to welcome our 2015 Composer-in-Residence, Ilari Kaila, whose works show a remarkable range of expression, color and musical architecture. Thanks to him and our other talented composers, every Festival concert will feature either a World or New York premiere performance of a new work.

Our celebration of Hungary is centered on the great 19th and 20th-century masterworks by Béla Bartók, Ernő Dohnányi, Zoltán Kodály, Joseph Joachim and Karl Goldmark. We will also feature artists who are forging new paths for Hungarian music today. In collaboration with "Pop-Up Budapest" and the Balassi Institute, we welcome the Göz-Kurtág-Lukács Trio, the Loop Doctors and the Santa Diver Trio to our Festival stages.

This year's Culinary Artists-in-Residence, Chefs Sami Tallberg and Carl Kristian Frederiksen, are thrilled to be creating menus that are both directly influenced by our featured composers as well as reflective of their Finnish and Danish roots, respectively. This year's limited edition Maureen's Cookies, "The Amazing Finnish Daisy" and "Budapest After Dark," as well as other exclusive Festival items can be found in the Festival Shop.

It is also our distinct pleasure to introduce American artist Rachel Mica Weiss as our 2015 Visual Artist-in-Residence. She has created a stunning site-specific installation at Canoe Studios that we hope you all will experience

during the Festival's Opening Weekend residency there. Her other installations, *Pyramidal Plains* and *Gold Pins (Submit|Submerge)*, at the lovely Norwood Club can be viewed on Wednesday, June 17th during the Festival's Late Night program.

It has been a thrill to design this year's performances in unusual and sometimes hidden venues throughout the Chelsea neighborhood. We hope that your Festival experience in these settings will give you as much joy as it does for us. On behalf of our phenomenal Festival team and the dozens of talented volunteers and interns who make the Chelsea Music Festival a reality, thank you for being a vital part of the 2015 season. We look forward to celebrating great music, food and art together with you.

Enjoy and see you in Chelsea,



Melinda Lee Masur & Ken-David Masur
Artistic Directors



Front cover: 2015 Visual Artist-in-Residence, Rachel Mica Weiss, *Plane of Imminence* (detail), 2014
Courtesy of Fridman Gallery

CHELSEA MUSIC FESTIVAL 2015 PROGRAM
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LETTER FROM ANNE-SOPHIE MUTTER

It is a great pleasure and honor to partner once again with my friends at the Chelsea Music Festival in New York City for this 2015 summer season. The unique events of site-specific performances at the Chelsea Music Festival marry music with other art forms and explore the relationships of diverse traditions and cultures in such unique and innovative ways that I am constantly curious and impressed to see what is in store each year.

We also share a mission in supporting gifted young musicians from around the world. This year, it is my privilege to introduce violist Vladimir Babeshko as the 2015 Anne-Sophie Mutter Foundation artist for the Chelsea Music

Festival. Enjoy discovering the inspired performances he will present together with the extraordinary artists of this year's Chelsea Music Festival.

With best wishes for a joyous celebration of Finland and Hungary,



Anne-Sophie Mutter



Friday, June 12

FESTIVAL OPENING NIGHT GALA: FINNISH MYTHS & A HUNGARIAN IN NEW YORK

7:30 PM

Canoe Studios

Sponsored by BMW, the Official Vehicle of the 2015 Festival

This evening's program showcases artwork by Visual Artist-in-Residence Rachel Mica Weiss, whose site-specific installation will be on display at Canoe Studios from June 12th–14th. The 2015 Opening Night Gala begins the Festival's weekend residency at Canoe Studios

Piano Quartet in C Minor, JS 156 (1891) Jean Sibelius (1865–1957)
Introduction | Adagio
Theme | Andantino
Variations 1–7
Tempo Primo
Violins | Lisa Lee, Alex Shiozaki
Cello | Angela Lee
Piano | Helen Huang

Cameo (2015)* Ilari Kaila (b. 1978)
Flute | Malla Vivolin
Viola | Derek Mosloff
Piano | Emil Holmström

5 Andante Festivo (1922) Jean Sibelius
Finnish Myth (1977) Einouhuni Rautavaara (b. 1928)
Violins | Eriikka Maalismaa, Lisa Lee, Tessa Lark,
Kati Kuusava, Alex Shiozaki, Amy Galluzzo,
Violas | Lilli Maijala, Derek Mosloff
Cellos | Jaakko Paarvala, Angela Lee, Michael Dahlberg
Bass | Milad Daniari
Conductor | Ken-David Masur

Intermission

Piano Quintet, BB 33, DD 77 (1903-04) Béla Bartók (1881–1945)
Andante—Allegro
Vivace (Scherzando)
Adagio
Poco a poco piu vivace
Violins | Tessa Lark, Amy Galluzzo
Viola | Derek Mosloff
Cello | Michael Dahlberg
Piano | Nicolas Namoradze

Curated Gala Reception

“Tastes from the Mythic Forest”

by Culinary Artist-in-Residence Chef Sami Tallberg

* World Premiere Performance

Program Notes

FINNISH MYTHS & A HUNGARIAN IN NEW YORK

Jean Sibelius had to learn what it meant to be Finnish. During Sibelius' formative years, the Finnish people were struggling with questions of national identity when they did not have a country. From the 12th century to the early 19th century, Finland was controlled by Sweden. In 1809, Finland became a semi-autonomous grand duchy of Russia. Sibelius grew up speaking Swedish—the language of Finland's political and cultural elite. At age 10, he attended the Normaalityse in Hämeenleena, the first Finnish-language school, but he continued writing his correspondences and diaries in Swedish. Sibelius's Finnish identity would not emerge until the young composer left Finland in 1890 to study with Karl Goldmark in Vienna. It was there in a city that was undergoing a massive cultural and political transformation that Sibelius turned to the *Kalevala*—a national folk epic that defined ancient Finnish mythology and modern Finnish identity—for inspiration in his music.

It was also at this time that Sibelius entered into a secret engagement with the pro-Finnish Aino Järnefelt, who would write to the young Sibelius in Finnish and he would respond in Swedish. To her, Sibelius sent his Theme and Variations in C Minor, which he later expanded into his Piano Quartet in C Minor. Within this piece we hear a composer who is still fascinated by the innovative, chromatic harmonies associated with the new Austro-Germanic school of Brahms and Wagner. It would still take several years before Sibelius harnessed these new sounds and fused them with the native music and folklore of his homeland.

Like the Finnish people in the 19th century, Hungarians were also a people struggling to define themselves. Béla Bartók's sense of identity as a Hungarian and as a composer emerged at a point when Hungary was asserting itself as an independent kingdom within the newly-named Austrian-Hungarian Empire. When Bartók composed his Piano Quintet in 1904, thoughts of Hungarian identity were far from his mind, as he was composing this and other pieces for an upcoming tour. In fact, the Piano Quintet demonstrates Bartók's fascination with the music of Richard Strauss and his desire to remake himself into the next Hungarian virtuoso pianist after Franz Liszt. Bartók completed the Piano Quintet at the resort of Gerlice Pusztá, where he heard a Transylvanian-born maid, Lidi Dósa, singing next door. For Bartók, this folk music

represented a new way forward for Hungarian music and the Hungarian people. In many ways Bartók's Piano Quintet marks an ending point in the composer's career, as he would spend the next several years collecting Hungarian peasant songs and using this folk material for the basis of his compositions that would ultimately create a new sound in modern music.

Whereas Bartók made the complete step into the modernist aesthetics of the early 20th century, Sibelius's music—with its lush orchestrations and sweeping melodies—can feel a bit out of time and place within the modern era. Retiring to his country home in Järvenpää, Sibelius withdrew himself from public life, making occasional appearances, often while inebriated. In 1922 Walter Parviainen commissioned a festive cantata from the composer to celebrate the 25th-anniversary opening of the Säynätsalo sawmills. In the end, Parviainen had to settle for a short string quartet entitled *Andante festivo*. For a 1939 radio broadcast, Sibelius recomposed this piece for string orchestra; this performance would be the composer's last public appearance as a conductor.

Sibelius's modernism lies beneath the surface of his Romantic sensibilities. Though the composer never abandoned traditional musical structures, his innovative use of the orchestra, his progressive chromatic harmonies, and his creation of a "Finnish sound" paved the way for future Finnish composers to build on Sibelius' legacy in their desire to bring Finnish music into the Modern and post-Modern era. On Sibelius' recommendation, Einojuhani Rautavaara received the Koussevitzky Foundation scholarship in 1955. Following in his predecessor's footsteps, Rautavaara turned to Finnish folklore as inspiration for his work *Suomalainen myytti* (A Finnish Myth). Here, Rautavaara captures the lush orchestral writing of his predecessor, while merging traditional and modern techniques to create a mysterious work that paints a distant, elusive Finnish myth. Whereas Rautavaara and Sibelius celebrate Finland's mythic past, Ilari Kaila's trio, *Cameo*, demonstrates Finland's ever-changing nature and cosmopolitan outlook. Inspiration for *Cameo*, as he states, comes from Carnatic music of Southern India and the polyrhythms of 1970s *prog rock*.

Eric Schneeman 2015

Saturday, June 13

FAMILY EVENT: HEAR, TASTE, SEE FINLAND!

10:30 AM

St. Paul's German Lutheran Church
with members of *Avanti!* and
Festival musicians

Come discover the wonders of Finland with Festival artists in the first Family Event of 2015 in excited anticipation of the Midsummer solstice festival—a time of year when the sun never fully sets, bedtimes disappear, and Finnish tangos are heard around the city. Families are invited to Hear, Taste, See Finland, discovering ties between the landscape of Finland and its music, making and tasting a popular Finnish treat with one of our master Chefs de Cuisine, and creating some Finland-themed artwork. All will take a little bit of Finland home from this interactive event!

Parents and children explore music, food and art through workshops with master chefs, scavenger hunts and more at Festival Family Events

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Saturday, June 13

TOCCATA AND GROOVE: THE BACH EFFECT IN FINLAND AND HUNGARY

7:30 PM

Canoe Studios

Preludio (2014)* Ilari Kaila (b. 1978)
Piano | Melinda Lee Masur

Nun komm, der Heiden Heiland, BWV 599 (1708–17)..... J.S.Bach/arr. G.Kurtág (b. 1926)
from Játékok
Piano | Melinda Lee Masur, Emil Holmström

Chorale Variations (2014)* Nicolas Namoradze (b.1992)
Piano | Nicolas Namoradze

Ach, was ist doch unser Leben, BWV 743 (arr. 1924) J.S.Bach/arr. Z.Kodály (1882–1967)
Cello | Mike Dahlberg
Piano | Melinda Lee Masur

Sarabande from Suite in Old Style, Op. 24 (1913) Ernő Dohnányi (1877–1960)
Piano | Nicolas Namoradze

Fugue for Wegelius (1889) Jean Sibelius (1865–1957)
Violins | Alex Shiozaki, Amy Galluzzo
Viola | Derek Mosloff
Cello | Michael Dahlberg

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Chaconne from Trois Scènes de Nuit (1970) Erkki Salmenhaara (1941–2002)
Violin | Tessa Lark
Piano | Emil Holmström

Intermission

with 2015 Chelsea Music Festival Scent unveiling by perfumer Christophe Laudamiel

Toccata (2004)+ Ilari Kaila
Piano | Emil Holmström

Bach Refracted (2015)*° Adam Birnbaum (b. 1979)
Refractions on the C major, D-Flat Major, D Minor, and C Minor Preludes
from Bach's Well-Tempered Clavier Book I
Drums | Olavi Louhivuori
Piano | Adam Birnbaum

Reception to celebrate this evening's sights and sounds following concert

* World Premiere Performance

+ New York Premiere Performance

° Commissioned Work for the 2015 Chelsea Music Festival

TOCCATA AND GROOVE

In 1724, Heinrich Nicolaus Gerber studied with Johann Sebastian Bach for two years. Heinrich Gerber's son, Ernst Ludwig, recounted his father's experience in his *Historische-Bibliographisches Lexikon der Tonkünstler* (*Historical-Bibliographic Lexicon of Musicians*; Leipzig, 1790):

Bach accepted him [Heinrich Nicolaus Gerber] with particular kindness... and promised to give the instruction he desired... At the first lesson he set his Inventions before him. When he had studied these through to Bach's satisfaction, there followed a series of Suites, then the *Well-tempered Clavier*. This latter work Bach played altogether three times through to him with his unmatched art, and my father counted these among his happiest hours, when Bach, under the pretext of not feeling the mood to teach, sat himself at one of his fine instruments and thus turned these hours into minutes. (Translation by Stephen Daw)

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Despite some portrayals of Bach as an unrelenting genius whose works pushed the boundaries of 17th- and 18th-century conventions, Bach was first and foremost a teacher and saw himself as such for the young generation of composers. In this context, Bach's music does not necessarily transform or breakdown Baroque conventions but instead codifies and standardizes compositional practices of the Baroque era. His *Well-tempered Clavier* demonstrates perfectly how to compose preludes and fugues in all 24 keys, and Bach died in the midst of composing *The Art of the Fugue*, which was for all intents and purposes an instruction manual in contrapuntal writing.

Because Bach follows perfectly the rules of counterpoint, music students have studies and continue to feverishly dissect his compositions in European and American music institutions. Whereas teachers implore students to follow Bach's models to the letter, it is ultimately up to the student to take these models and derive from them a new, unique compositional praxis that speaks to the composer's own desires. When, for example, Jean Sibelius' *Fugue for Wegelius* was discovered in the 1980s with the marking "Fuga för Martin W," scholars assumed it was a student exercise for his teacher Martin Wegelius. Later research found that the work was in fact intended as the finale of his String Quartet in A minor, a work that marked the end of his student days at the Helsinki Music Institute. Perhaps feeling that the fugue was

only reserved for student works, Sibelius composed a completely different movement that opens with a very short fugue that gives way to a lyrical second theme. What we hear in this Sibelius fugue and in the other works presented on this program is the manner in which each composer adapts Bachian counterpoint to their time in place. In his "Tocatta" from his *Sturm und Drang*, Karl Goldmark attempts to reconcile the progressive chromaticism and virtuosic performance practices of 19th-century Romanticism with the aesthetics of the Baroque period.

For Ernő Dohnányi, his Suite in the Old Style, Op. 24, expresses the totality of the Romantic heritage in the forms perfected by Bach. In the case of *Trois Scènes de Nuit*, Erkki Salmenhaara uses the Chaconne (which includes a repeating bass line that is varied, ornamented and decorated throughout the composition) to capture his reverence for tradition and his feelings of nostalgia. Composed in 1970, Salmenhaara's use of traditional tonalities and excessive repetitiveness hints at his understanding of the emerging minimalist school, thereby demonstrating one kind of Bachian voice in contemporary aesthetics. In Kaila's Tocatta, we hear a composer negotiating the traditional forms of the past and the free fantasies of today. Ultimately the conclusion of the Tocatta tries to address this tension while leaving the piece in a fragmentary state.

No matter how much music changes, composers have repeatedly found themselves returning to Bach in order to find a new way forward. That Bach continues to be looked to as a teacher is just as much a testament to his legacy as his singular genius.

Eric Schneeman 2015

Original Jazz arrangements by Adam Birnbaum at the Chelsea Music Festival



Saturday, June 13

LATE NIGHT: THE FIDDLE OFF HUNGARY VS. FINLAND & FINNISH TANGO IN NYC

10:00 PM

Canoe Studios

Festival Bar opens at 9:30 PM

The 2015 Festival *Fiddle Off* showcases the captivating fiddle culture of Hungary and Finland in a furious (but friendly) faceoff between this year's Festival artists. Each will "fiddle up" with Finnish and Hungarian folk and contemporary repertoire, ranging from soulful to virtuosic

Menuet from Suite for String Trio (1889) Jean Sibelius (1865–1957)

Violin | Kati Kuusava

Viola | Lilli Majjala

Cello | Jaakko Paarvala

Prima parte from Rhapsody No. 1 (1928) Béla Bartók (1881–1945)

Violin | Tessa Lark

Piano | Melinda Lee Masur

Finnish Folk Music Viljami Niittykoski (1895–1985)

Violin | Eriikka Maalismaa

Piano | Jouko Laivuori

Presto from Rurality Hungarica, Op. 32c (1924) Ernő Dohnányi (1877–1960)

Violin | Alex Shiozaki

Piano | Nico Namoradze

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Violin Duos (1931) Béla Bartók

Ugyan edes komamasszony (Teasing Song)

Maramarosi tanc (Dance from Maramaros)

Erdelyi tanc (Transylvanian dance)

Violins | Lisa Lee, Tessa Lark

Folk music "Little Folk Musicians of Järvelä" (formed in 1982)

from the JPP (Järvelän Pikkupelimannit) Songbook

Violins | Eriikka Maalismaa, Kati Kuusava

Viola | Lilli Majjala

Hungarian Dance No. 2 (1858-68) Joseph Joachim (1831–1907)

Violins | Amy Galluzzo, Alex Shiozaki, Lisa Lee, Tessa Lark

Piano | Emil Holmström

"The Fiddlers" Op. 178 (1972) Einojuhani Rautavaara (b. 1928)

All Fiddlers together!

Intermission

The evening concludes with Finnish Tango, one of the most alluring and popular genres of music in Finland. Hosted by Tuomas Hiltunen and uniquely presented by this year's Ensemble-in-Residence *Avanti!*—a perfect ending to a midsummer night.

Iltarusko (Sunset) Kullervo Linna (1911–1987)

arr. Riku Niemi | lyrics Usko Kemppi

On elon retki näin (Such Is The Journey of Life) Toivo Kärki (1915–1992)

arr. Jarkko Laine, Riku Niemi | lyrics Kerttu Mustonen

- Liljankukka (Lily Flower) Toivo Kärki
arr. Riku Niemi | lyrics Kerttu Mustonen
- Pilvet karkaa-niin minäkin (The Drifting Clouds)Jani Uhlenius (b.1945)
arr. Riku Niemi | lyrics Jarkko Laine
- Punaiset lehdet (Red Leaves)..... Pentti Viherluoto (1915–2004)
arr. Riku Niemi | lyrics Harry Etelä
- Satumaa (The Fairytale Land) Unto Mononen (1930–1968)
arr. Riku Niemi | lyrics Unto Mononen
- Valse Triste (1903)Jean Sibelius
- Tangon kotimaa (Homeland of Tango)Taisto Wesslin (1941–2010)
arr. Jarkko Laine, Riku Niemi | lyrics Pauli Ylitalo
- Rio de la Plata Ramon Arcado (b. 1945)
arr. M. Igoni | lyrics Rauli Nordberg
- Valkoiset linnut (White Birds) Veikko Juntunen (b. 1946)
arr. Jarkko Laine, Riku Niemi | lyrics Pauli Ylitalo
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- Syyspihlajan alla (Under the Rowan Tree) Arvo Koskimaa (1912–1972)
arr. Riku Niemi | lyrics Veikko Virmajoki
- Viimeisestä illasta (The Last Evening) Kaj Chydenius (b. 1939)
arr. Kirmo Lintinen | lyrics P. Mustapää

Avanti!

Violins | Kati Kuusava, Eriikka Maalismaa

Viola | Lilli Maijala

Cello | Jaakko Paarvala

Flute | Malla Vivolin

Clarinet | Harri Mäki

Piano | Jouko Laivuori

Accordion | Marku Lepistö

Vocals | Petri Bäckström

with

Oboe | Amanda Hardy

Trombone | Joonas Lemityinen

Contrabass | Milad Daniari

Percussion | Olavi Louhivuori

Conductor | Ken-David Masur

Program Notes

THE FIDDLE OFF

Take one listen to the fiddle, and you might be urged to grab and smash it to pieces. Yet within cultures all over the world, fiddling exists as a part of the community and as a part of a national consciousness. The Mongolians, for example, have a statue dedicated to the Morin Khuur, the horsehead fiddle. Initially looked down upon as the instrument of the lower classes, fiddle music and techniques have made their way into the upper echelons of European art music with composers such as Brahms, Mahler, Bartók and others appropriating the sound for their orchestral and chamber works.

In the Hungarian tradition, it was professional Gypsy ensembles that helped spread the popularity of fiddle music throughout the country. For the most part, string ensemble music that is used for dancing and traditional fiddling can be heard in *táncház* (dance houses). It is the responsibility of the *primás* (the lead fiddler or violinist) to know all the popular songs and to embellish and ornament these songs in a new, exciting manner for each performance.

In Finland, traditional forms of instrumental music were repressed by the Swedes and Russians. The early form of the Finnish fiddle, the *kantele*, fell out of favor in 1600s when it was replaced by the violin. In the wake of Finnish nationalism in the 19th and 20th centuries, the *kantele* has experienced a significant revival. But with the reintroduction of traditional Finnish music, Finland also welcomed and adopted popular music from all over the world. Jazz and tango became popular genres throughout Finland in the 1920s and the band, Dallapé, pioneered the Finnish Jazz and tango sound, *humppa*, through the use of the accordion, minor modes, and the mixing of American foxtrot with Argentinian tango.

Eric Schneeman 2015

Festival musicians play to a full house on Opening Night at Canoe Studios, 2014



Sunday, June 14

SIBELIUS & NIELSEN @ 150 BIRTHDAY GALA

6:30 PM

Canoe Studios

Piano Trio in C Major, "Loviisa," JS 208 (1888)Jean Sibelius (1865–1957)

Allegro

The Lee Trio

Violin | Lisa Lee

Cello | Angela Lee

Piano | Melinda Lee Masur

5 Pieces, Op. 85, "Flowers" (1916–17)Jean Sibelius

No. 1. Bellis (Kaunokki / The Daisy)

No. 2. Oeillet (Neilikka / The Carnation)

No. 3. Iris (Iiris / The Iris)

No. 4. Aquileja (Akileija / The Columbine)

No. 5. Campanula (Kellokukka / The Campanula)

Piano | Helen Huang

Vattendropper (Water Drops), JS 216 (ca. 1881)Jean Sibelius

Violin | Amy Galluzzo

Cello | Angela Lee

13 Mignonette for Woodwind Quintet Op. 98a (1921)Jean Sibelius

Petite Scène

Polka

Epilogue

Flute | Kayla Burggraf

Oboe | Amanda Hardy

Clarinet | Danny Goldman

Horn | Corinne Judd

Bassoon | Brad Balliett

Transformations (2015)*° Nicolas Namoradze (b. 1992)

Andantino

Con moto

Violins | Alex Shiozaki, Amy Galluzzo

Viola | Derek Mosloff

Cello | Angela Lee

Intermission

Serenata in Vano (1914) Carl Nielsen (1865–1931)

Clarinet | Harri Mäki

Horn | Corinne Judd

Bassoon | Brad Balliett

Cello | Michael Dahlberg

Double bass | Milad Daniari

Fantasy Pieces for Oboe and Piano, Op. 2 (1889) Carl Nielsen

Romance

Humoresque

Oboe | Amanda Hardy

Piano | Nicolas Namoradze

Violin Sonata No. 1 in A Major, Op. 9 (1895)..... Carl Nielsen
Allegro glorioso
Andante (C# minor)
Allegro piacevole e giovanile
Violin | Paul Huang
Piano | Helen Huang

Curated Reception in Celebration of Sibelius and Nielsen @ 150

“Wild Transformations”

by Culinary Artists-in-Residence Chef Carl Frederiksen and Chef Sami Tallberg

- * World Premiere Performance
- Commissioned Work for the 2015 Chelsea Music Festival

Program Notes

**SIBELIUS & NIELSEN
@ 150 BIRTHDAY GALA**

Jean Sibelius and Carl Nielsen worked in their respective countries—Finland and Denmark—at a time when questions of national identity were at the forefront of political and cultural thought. Sibelius' Finland was controlled by Sweden and then Russia while Nielsen's Denmark lost significant territory to Prussia in the war of 1863–64. Nielsen would grow up hearing the slogan, “What we lost on the outside must be won on the inside.”

Yet throughout these nationalist struggles, composers had to learn their craft and earn a living. Sibelius told his daughter that he wrote small piano pieces so that she “might have butter on her bread, too.” Furthermore with scholars and performers emphasizing “Sibelius, the symphonist,” his piano works have mostly been forgotten in scholarship and in the concert hall. The composition of his Flowers suite offered the composer a respite from his Fifth Symphony, which Sibelius labored over for years. These seemingly innocuous works betray a feeling of catharsis. Sibelius once said that the trees spoke to him; we wonder whether the flowers may have done the same.

Before Sibelius would take on the mantle of Finnish nationalism in his large-scale orchestral

works, his early student compositions blossomed in the school of Haydn and Brahms. On this program, we will experience one of Sibelius's very first works, *Vattendropper* (Water Drops). His Piano Trio in C Major is named after the city Loviisa, where Sibelius spent summers in his youth and would return to compose his celebrated “Kullervo”. He wrote the Trio there in 1888, free from the watchful eyes of his teacher, and the piece maintains a sunny and champagne-like disposition throughout the work. Even as Sibelius demonstrated erratic behavior in public, retreated from society to his home in Järvenpää and produced quizzical works which scholars still struggle with today, he nevertheless demonstrated now and again a humorous, jovial demeanor that would show itself in his music. His *Suite Mignonne* is charming work that was originally composed for string orchestra and 2 flutes in 1921, then rearranged for piano the following year. This light-hearted work captures the nostalgic impressions of a time and place that were slowly fading away from the composer's memories.

Transformations by Nico Namoradze is commissioned by the Chelsea Music Festival and written as an homage to Jean Sibelius, a reflec-

tion on his *Four Themes for String Quartet*. In Namoradzé's own words, "Albeit very brief in length, each of the *Four Themes* is rife with captivating musical motifs. The first movement, *Andantino*, is a free canon. It begins with gently lilting melodic shapes derived from the first *Theme* and progresses with constant acceleration in the Second Violin and Viola parts, transforming the melodic shapes into more agitated figures reminiscent of the opening of the second *Theme*. Meanwhile, the First Violin and Cello parts become so static as to no longer resemble any particular shape. In contrast, all voices of the second movement, *Con moto*, undergo the same kind of transformation—deceleration. The movement opens with a dense, humming texture that is occasionally disturbed by insect-like sounds recalling motifs from the fourth *Theme*. As these disturbances become increasingly frequent, the buzzing texture slowly decays into silence, save for an insistent figure in the First Violin which eventually blooms into a soaring passage quoting the third *Theme*."

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As is the case for Sibelius, Nielsen's chamber music has been overshadowed by the monumental stature of his symphonies. Yet in his chamber music, Nielsen sought to "protest against the Danish soft smoothing over. [He] wanted stronger rhythms and more advanced harmonies." This protest often resulted in a musical language that was sometimes jarring to listeners. After the 1896 premiere of the *Violin Sonata No. 1* in A major, critics labeled the work "bizarre" and said it was full of "contrived eccentricities." Nevertheless, there is

an undying lyricism in Nielsen's work that cannot be ignored. In his *Two Fantasy Pieces* for Oboe and Piano, Nielsen said, "The first—slow—piece gives the oboe the opportunity to sing out its notes as beautifully as this instrument can. The second is more humorous, roguish, with an undertone of Nordic nature and forest rustlings in the moonlight." While some of Nielsen's music tries to capture the majesty of the Nordic woods, he also attempts to depict the interactions of daily life. Composed during his marital crisis in 1914 (Nielsen had fathered two illegitimate children), the "Serenata in Vano" represents a party of gentlemen trying lure a young woman to her balcony. The music captures the jostling and juxtaposition of musical ideas as each member of the party tries but fails to attract the young lady's attention. "In vain," the party marches off in frustration. While the music may betray the unsettled nature of Nielsen's life, the work also captures the rapid shift in musical culture that was taking place in the early 20th century.

Eric Schneeman 2015

HEAR | TASTE | SEE—Violinist Fanny Clamagirand, Chef Sonar Saikia's summer medley ceviche, "See Through" by Noemia Marinho (2014)



Monday, June 15

FESTIVAL TALKS: FINNISH MUSIC TODAY

6:30 PM

Scandinavia House

with members of *Avanti!*

and composers Ilari Kaila

and Uljas Pulkkis

Join us for the Chelsea Music Festival's first 2015 Festival Talks with members of *Avanti!* and composers Ilari Kaila and Uljas Pulkkis to explore composition and contemporary music, especially music of and inspired by Finland. Come hear what it's like to be *Avanti!*, Finland's foremost contemporary ensemble, and about the creative processes of two leading Finnish composers. A rare opportunity to hear from some of today's most brilliant creators whose works will be revealed throughout the Festival. Hosted by Chelsea Music Festival Artistic Directors Melinda Lee Masur and Ken-David Masur.

Festival Talks with 2012 Visual Artist-in-Residence Makoto Fujimara, Valerie Dillon, Composer-in-Residence Somei Satoh, koto player Yumi Kuorsawa, and Artistic Director Ken-David Masur (left to right)

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Monday, June 15

CARTE BLANCHE *AVANTI!*

7:30 PM

Scandinavia House

The Chelsea Music Festival's Ensemble-in-Residence, *Avanti!*, leads the Festival's annual Carte Blanche evening with a stunning portrait of Finnish music today that will include numerous New York premieres. *Avanti!* has been likened to "King Midas: anything it touches immediately turns to gold"—a unique moment in time to witness the magic of *Avanti!* at close range this evening

The Bells Bow Down (2006) Ilari Kaila (b. 1978)

Violins | Kati Kuusava, Eriikka Maalismaa

Viola | Lilli Maijala

Cello | Jaakko Paarvala

Piano | Emil Holmström

Apostrophe (2005) Veli-Matti Puumala (b. 1965)

Solo violin | Eriikka Maalismaa

Violin | Kati Kuusava

Viola | Lilli Maijala

Cello | Jaakko Paarvala

Percussion | Ayano Kataoka

Cendres (1998) Kaija Saariaho (b. 1952)

Flute | Malla Vivolin

Cello | Jaakko Paarvala

Piano | Jouko Laivuori

Tango Lunaire (1985) Jukka Tiensuu (b. 1948)

Flute | Malla Vivolin

Clarinet | Harri Mäki

Violin | Eriikka Maalismaa

Cello | Jaakko Paarvala

Piano | Jouko Laivuori

Intermission

Piano Quintet No. 2 (2006) Aulis Sallinen (b. 1935)

Three Kullervo elegies

Solos with Two Row Diatonic accordion Markku Lepistö (b. 1963)

Traditional Finnish pieces

Corrente China (2000) Magnus Lindberg (b. 1958)

Avanti!

with

Oboe | Amanda Hardy

Trombone | Joonas Lemetyinen

Percussion | Ayano Kataoka

Contrabass | Milad Daniari

Conductor | Ken-David Masur

Light reception to follow concert

Tuesday, June 16

MIDSUMMER NIGHT MAGIC

7:30 PM

St. Paul's German Lutheran Church

Exhibition of the life and music of Jean Sibelius, compiled and produced by a Finnish writer, music producer and director Pekka Hako, will be on view at St. Paul's Lutheran Church June 12th–20th.

Csuhaj nem bánám (I wouldn't mind if) (2015)* Karen LeFrak (b. 1947)

Clarinet | Daniel Goldman
Viola | Vladimir Babeshko
Piano | Melinda Lee Masur

Lost Landscapes (2005) Einojuhani Rautavaara (b. 1928)

Tanglewood
23rd Street
Violin | Amy Galluzzo
Piano | Nicolas Namoradze

Fern Flowers (2015)*° Uljas Pulkkis (b. 1975)

Midsummer Night Magic
The Vision
Fern Flower Dance
The Lee Trio
Violin | Lisa Lee
Cello | Angela Lee
Piano | Melinda Lee Masur

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Five Finnish Folksongs arr. Ralf Gothoni (b. 1946)

No. 1. Minun kultani kaunis on (My Gal Is So Pretty)
No. 2. Hilu, hilu (Gee, It's Cold)
No. 3. Soittajapaimen (The Piper Shepherd)
No. 4. Laksin mina kesayona (A Wandering on a Summer's Eve)
No. 5. Tule, tule kultani (Come, Hurry My Darling)
Soprano | Mari Palo
Piano | Tuula Hällström

Intermission

Piano Quintet No. 1 in C Minor, Op. 1 (1895) Ernő Dohnányi (1877-1960)

Allegro
Scherzo | Allegro vivace—Trio—Reprise
Adagio, quasi andante
Finale | Allegro animato - Allegro
Violins | Paul Huang, Lisa Lee
Viola | Derek Mosloff
Cello | Angela Lee
Piano | Weiyin Chen

This evening's reception is sponsored by Foragers City Grocer

* World Premiere Performance

° Commissioned Work for the 2015 Chelsea Music Festival

In the land of the midnight sun, the summer solstice on June 21 is of particular importance to the cultural identity of the Scandinavian people. Even when Christianity replaced the pagan religions, the summer solstice celebrations became the Feast of St. John the Baptist while the mystical rites remained. In Finland where the sun never sets in mid-late June, there is a huge bonfire celebration that originates from the pagan rites. Some midsummer celebrations include a maypole, which derives from the Swedish traditions. Another important part of the midsummer celebrations is large outdoor music concerts.

These mystical traditions of midsummer (and the June month in which the Chelsea Music Festival takes place) inspired Uljas Pulkkis' new work for piano trio, *Fern Flowers*. In the composer's own words, the work reflects the melding of the ancient practices of Finland with the country's modernist and cosmopolitan outlook:

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The fern flowers are a part of our midsummer night mythology: Ferns do not produce flowers, although according to the myth, they are to be found on midsummer night's eve. The first movement, "Midsummer's Night Magic" alludes to a Finnish ritual in which young women gather flowers (preferably fern flowers) on midsummer night's eve and run three times round the hayfield before they can see a vision of their future husband, represented in the second section entitled "The Vision."

The third section, "Fern Flower Dance," evokes the traditional warm summer night barn dances that you can find anywhere in Finland. In this piece, the barn dance is a tango—not the Argentinian tango, but the Finnish tango. The allusion to the tango runs throughout the whole piece, but is most evident in the last section. The dramatic crux of the work comes from the collision between the tango and American music. The main theme, played first by the piano, derives from American music of the 1960s to 1980s—a time when European art music collided with blues, jazz and pop. Ultimately in the end, these two disparate music traditions stand in perfect harmony.

Ralf Gothóni is Finnish prodigy who has toured extensively as a pianist, violinist and conductor. Following in the tradition of Sibelius and his Finnish predecessors, Gothóni derives his compositional impetus from his Finnish homeland. In his setting of Finnish folksongs,

Gothóni captures the profundity and humor of Finnish folk music through jarring shifts in the accompaniment while also allowing the voice to stand on its own.

Though Einojuhani Rautavaara often turned to his native Finland for inspiration, in one of his last works, *Lost Landscapes*, he provides us with a piece that celebrates the various places he visited during his years of wandering in the 1950s. In particular, the selections from his larger *Lost Landscapes* reflect the composer's memory of his time in Tanglewood and New York City. Composed in 2005 for the violinist Midori, the work is a tangle of nostalgic longing as the 77 year-old composer holds on to faded memories. On the recommendation of Jean Sibelius, Rautavaara went to Tanglewood on a scholarship to study with Aaron Copland and Roger Sessions. The last movement, *West 23rd Street*, is a sonic depiction of the restless atmosphere of the metropolis, which the composer witnessed from his apartment on West 23rd Street.

As in Finland, Hungarians also celebrated the summer solstice with bonfires. Yet in some Hungarian traditions, instead of collecting fern flowers and circling the hayfields unclothed in order to gain a vision of who they would marry, young women were expected to jump through the fire, an act that also served as a purification rite. But the Hungarian composer Ernő Dohnányi had very little of that on his mind when he composed his Piano Quintet Op. 1. At this point in 1895, Dohnányi made a name for himself as a touring pianist. With his Piano Quintet, he now earned the praises from Johannes Brahms and his contemporaries as a composer.

Eric Schneeman 2015

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



Wednesday, June 17

IMMUTABLE DREAMS

7:30 PM

Leo Baeck Institute

Hebrew Melodies Op. 9 (1855) Joseph Joachim (1831–1907)

Sostenuto

Viola | Vladimir Babeshko

Piano | Weiyin Chen

Immutable Dreams (2007)+ Kati Agócs (b. 1975)

I Feel the Air of Other Planets

Microconcerto [in memoriam Gyorgy Ligeti]

Husks

Flute | Kayla Burggraf

Clarinet | Danny Goldman

Violin | Alex Shiozaki

Cello | Michael Dahlberg

Piano | Nicolas Namoradze

Serenade Op. 12 (1919–20)..... Zoltán Kodály (1882–1967)

Allegramente—Sostenuto ma non troppo

Lento ma non troppo

Vivo

Violins | Lisa Lee, Paul Huang

Viola | Vladimir Babeshko

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Intermission

Mondnacht am See (A Night on the Lake in Moonlight) Karl Goldmark (1830–1915)

from Georginen Op. 52 (1913)

Piano | Nicolas Namoradze

String Sextet in B-flat major (1893/rev.1896) Ernő Dohnányi (1877–1960)

Allegro ma tranquillo

Scherzo | Allegro vivace

Adagio quasi andante

Finale | Animato

Violins | Tessa Lark, Amy Galluzzo

Violas | Vladimir Babeshko, Derek Mosloff

Cellos | Angela Lee, Michael Dahlberg

This evening's wine reception is sponsored by Royal Wines

+ New York Premiere Performance

In the 11th century, Hungary was a European Jewish haven. However, with the onslaught of war and disease, the Jewish community in Hungary often found itself under attack by the country's leadership and citizens. In 1834, when Karl Goldmark was born into a Jewish family with 20 children near Ödenburg, officials of the Austrian-Hungarian Empire were beginning to lift many of the restrictions and tax burdens placed on Jews in the previous centuries. Enrolling in the Vienna Conservatory in 1847, Goldmark returned to Hungary to participate in the 1848 uprising, as did many others of the faith in the hopes of gaining greater civil liberties. After the failed uprising and resulting repression that lasted another decade, Goldmark went back to Vienna, where he established himself fully into the metropolis' bustling musical community. When Goldmark lived in Vienna in the 1860's, the city's critics and musicians were taking part in a dramatic debate in the concert halls and newspapers over the future of music—a debate that had far greater repercussions for Austrian, Hungarian and Jewish identity that has only now come to light in recent scholarship. Central to this debate were the implications of Wagner's music of the future and Brahms' reactionary response. But as a supporter of Wagner "the progressive" and a friend of Brahms "the conservative," Goldmark and his music is difficult to categorize as "progressive" or "conservative" since the composer mixed elements of his Hungarian folk culture and his time in the synagogue (his father was Jewish cantor) to create works that appealed to both parties during his lifetime. In his piano work "Mondnacht am See" (A Night on the Lake in Moonlight) from the collection *Georgina*, Goldmark adopts an impressionistic tone to capture the serene beauty of Hungarian nature.

A contemporary of Goldmark but working in Berlin and Northern Germany, Joseph Joachim was born in the Esterházy estates in 1831. Joachim was a precocious child and made his first debut as a violinist at age 8. Joachim had a fruitful career in which he studied with Mendelssohn and Liszt and remained close friends with the Schumann family and with Brahms. Joachim converted to Protestantism in 1855 but still identified with the Jewish community and felt sympathy for the plight of the Jewish people in Europe. In 1864, he resigned from

his position at the Hanoverian court because the Jewish violinist J. M. Gruen was refused a promotion. Composed sometime around his conversion in 1855, Joachim's *Hebrew Melodies* for viola and piano was influenced by Lord Byron's collection of poems set to Jewish tunes by Isaac Nathan. Though Joachim neither specifies corresponding poems to movements nor details a specific program, the work captures a deep feeling of lamentation infused with a pastoral bliss.

Joachim's compositions may have fallen out of the current repertoire, but his role as a teacher and performer have a lasting influence on modern violin pedagogy and performance practice. In a similar manner, the Hungarian composer Zoltán Kodály left behind a legacy as a music teacher whose pedagogic ideas included such radical notions as early childhood education in music, including music education into the general curriculum and using music to instill a sense of civic pride into the younger generation. His educational theories stemmed from his pioneering work as an ethnomusicologist in which he worked with his friend Béla Bartók to record and transcribe Hungarian folk music. The influence of his ethnographic work comes to the fore in his Serenade Op. 12, which has the unusual instrumentation of two violins and a viola. Bartók was particularly taken by the second movement of the Serenade, writing that "a double thread of mysterious sustained seconds and ninths, tremolo passages in the second violin played *pianissimo* and *con sordino* provide a harmonic frame. There is also a kind of dialogue between the first violin and viola. The strangely floating passionate melodies of the viola alternate with the spectral, flashing motifs on the first violin. We find ourselves in a fairy world never dreamt of before."

Whereas Kodály had a distinctly Hungarian accent in his compositions, the Hungarian element in Ernő Dohnányi's music lies beneath the surface, couched in a cosmopolitan air. As a composer-pianist who toured all throughout Europe and whose works were mostly placed in front of a non-Hungarian audiences, Dohnányi used the formalist language of the 18th century in order for his audiences to readily grasp his works' nuances. The String Sextet in B-flat Major is one such work that the young Dohnányi composed for his entrance examination to the Budapest Academy of Music. Writing about the work to his sister, Dohnányi complained,

Wednesday, June 17

LATE NIGHT: SANTA DIVER
TRIO @ NORWOOD

"I'm not changing anything at the moment, because lots of it needs changing." So the composer revised the work several times from 1894 to 1900. Dohnányi's compositions fell out of the concert hall in the mid 20th century but have gradually come back into the chamber music repertoire. But Dohnány must also be remembered as a teacher to the younger generation of Hungarian composers and as an unintended political activist in Hungarian politics. As the director of the Budapest Academy of Music, Dohnányi fought against the growing Nazi influence in Hungary. In 1941, he had resigned his post in protest against the anti-Jewish legislation. Directing the Hungarian Radio orchestra, he used his authority to protect the Jewish members of the ensemble. His son, Hans, was a prominent German jurist who used his position to smuggle Jews out of Germany. Hans even directed the efforts to assassinate Hitler for which was executed. As for the composer Dohnányi, the never-ending political attacks forced the composer to leave for Vienna in 1944, and then for Argentina, but he would eventually settle in the USA in 1949. Dohnányi would remain the pianist and composer-in-residence at Florida State University up until his death in 1960. You can still pay homage to the great composer and pianist at the Roselawn Cemetery in Tallahassee, Florida.

The title of the evening's program comes from Kati Agócs' *Immutable Dreams*. Its middle movement, *Microconcerto*, is a sonic reflection of her Hungarian roots and a tribute to György Ligeti, who passed away in the summer of 2006 as she began the work. About the final movement, Agócs writes, "'Husks' was written in memory of one of my oldest friends, Bruce McKinnon, a Canadian pianist and mathematician who passed away in 2006 at the age of thirty-one. The title *Immutable Dreams* recalls our last conversation, in which we imagined that our youthful dreams, because they were shared, would somehow live on and persist even when we are gone."

Eric Schneeman 2015

10 PM

Norwood Club

Jazz violinist extraordinaire Luca Kézdy leads the Santa Diver Trio to explore the limits and role of the violin in a musical dimension situated somewhere between jazz, world and free music, all while honing in on their musical heritages, notably Hungarian Jewish music and Central European folk traditions. Presented at the Norwood Club, where Visual Artist-in-Residence Rachel Mica Weiss' installations, *Pyramidal Plains* and *Gold Pins (Submit | Submerge)*, will be on view.

Santa Diver Trio

Violin | Luca Kézdy

Electric bass | Dávid Szesztay

Drums | David Szegő



Thursday, June 18

FESTIVAL TALKS: SIBELIUS IN THE LIVING ROOM

6:30 PM

Finnish Lutheran Congregation

Festival Bar opens at 6:15 PM

This episode of Festival Talks explores the private sphere of Jean Sibelius as well as his influence in Finland and around the world. An intimate preparation for the U.S. premiere of the play *Sibelius & Ida*, the conversation gathers two leading Finnish artists—playwright Tuomas Hiltunen and composer Ilari Kaila—and will be hosted by Artistic Directors Melinda Lee Masur and Ken-David Masur.

Thursday, June 18

SIBELIUS & IDA

7:30 PM

Finnish Lutheran Congregation

U.S. premiere of an original stage play

by Finnish playwright Tuomas Hiltunen,

featuring legendary Finnish actress

Taina Elg

The stage play *Sibelius & Ida* explores the long professional collaboration Jean Sibelius had with his favorite singer, Ida Ekman. Though Sibelius worked with many first-rate singers throughout his long career, it was to Ekman whom he dedicated many of his most popular art songs and song cycles. When Ida Ekman at the young age of 45 stopped singing, Sibelius also abandoned writing art songs. This evening, Finnish soprano Mari Palo and pianist Tuula Hällström will perform Sibelius' art songs and legendary Hollywood star Taina Elg will take the role of narrator. Ms. Elg grew up listening to these very songs—Ida Ekman was to marry Elg's great uncle, Karl Ekman, a pianist and close friend of Sibelius, in 1896.

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Left to right: Cover photo from the book *Jean Sibelius at Home* ©JB | Mari Palo, Taina Elg and Tuula Hällström (L-R)

Opposite: Rachel Mica Weiss' *Pyramidal Plains* and *Gold Pins* (Submit | Submerge)



Friday, June 19

**VOICES OF FINLAND:
THE TAPIOLA CHAMBER CHOIR IN NEW YORK**

7:30 PM

St. Paul's German Evangelical Lutheran Church

The Tapiola Chamber Choir, one of Europe's most celebrated choirs, sings a program of Sibelius and lesser-known Finnish choral masterpieces in an evening that captures the distinct beauty and sounds of the Finnish language and song

Venematka (The boat journey) (1893–94).....Jean Sibelius (1865–1957)

Saarella palaa (Fire on the island) (1895).....Jean Sibelius

Rakastava (The lover) (1893–94).....Jean Sibelius
Solos | Tuula Mäntyjärvi, Martti Nissinen

Sydämeni laulu (Song of my heart) (1898)Jean Sibelius

Sydämeni laulu (1943)..... Aarre Merikanto (1893–1958)

Sydämeni laulu (1995–96) Einojuhani Rautavaara (b. 1928)

Suomalainen rukouskirja (Finnish prayer book) (1952)..... Einojuhani Rautavaara
Tuo's mettä kielelläsi (Bring mead upon thy tongue)
Saunarukous (Sauna prayer)
Taivahan ilohon (Joy of heaven)

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Suite de Lorca (1973)..... Einojuhani Rautavaara
Cancion de jinete
El grito
La luna asoma
Solo | Heljä-Maari Manninen
Malagueña

Smoking can kill (2009) Jaakko Mäntyjärvi (b. 1963)

Intermission

Siell' on kauan jo kukkineet omenapuut (1908).....Toivo Kuula (1883–1918)
(Over yonder the blossoming apple tree stands)

Onnelliset (Happiness) (1916)..... Leevi Madetoja (1887–1947)

Juhannus (Midsummer) (2008).....Selim Palmgren (1878–1951)

Sommarsvit (Summer suite)Nils-Eric Fougstedt (1910–1961)
Pastorale
Adagio
Scherzo

Laudatio Domini: Qui emittis fontes..... Joonas Kokkonen (1921–1996)
Solo | Heljä-Maari Manninen

Canticum Calamitatis Maritimae Jaakko Mäntyjärvi
Solos | Heljä-Maari Manninen, Martti Nissinen

Kaikki maat te riemuitkaatte..... Mia Makaroff (b. 1970)
(Praise the Lord, each tribe and nation)

This evening's reception is sponsored by Foragers City Grocer

Friday, June 19

LATE NIGHT: BUDAPEST AFTER DARK

10:00 PM

St. Paul's German Lutheran Church
Festival Bar opens at 9:30 PM

In collaboration with the Balassi Institute

New York and "Pop Up Budapest", this

Late Night event features two ensembles
that represent cutting-edge music-making

The Göz-Kurtág-Lukács Trio unites three leaders of Hungarian avant-garde—László Göz, great jazz trombone player and stalwart of Hungarian neo-avant-garde music, György Kurtág Jr., new music composer, and Lukács Miklós, cimbalom virtuoso—as they present their latest sonic creations.

Göz-Kurtág-Lukács Trio

Trombone | László Göz

Keyboard/Percussion | György Kurtág, Jr.

Cimbalom | Miklós Lukács

The Loop Doctors close out the evening with a jazz/funk/rap session that will show the many colors of Budapest after dark. As explorers striving to find new sounds and structures in contemporary jazz, the Loop Doctors, for this concert only, arrange four pieces from well-known Hungarian modern and contemporary composers – Bartók, Ligeti and Kurtág-- adding their distinct electro-drum'n'bass-jazz touch to the compositions. The band will be joined by legendary sax player, NYC's own Chris Hunter.

Loop Doctors

Piano/Rap | Áron Romhányi

Drums | Péter Szendőfi

Saxophone | Chris Hunter

Night view on Budapest panorama from bridge over Danube river—Parliament of Hungary and Széchenyi bridge



Saturday, June 20

FAMILY EVENT: HUNGRY FOR HUNGARY!

10:30 AM

**St. Paul's German Evangelical
Lutheran Church**

In this second of the 2015 Chelsea Music Festival's Family Events, spend the morning discovering new tastes, sounds, and colors as all are transported to the luminous banks of the Danube River. Bop along with your kids as they learn to identify and move with irregular gypsy rhythms. Explore what makes folk songs full of heart by learning and singing one yourself. Get messy with arts and crafts and savor a favorite Hungarian treat. It won't take Turkish coffee to stay engaged at this hands-on and sure-to-be-sold-out event!



Saturday, June 20

FESTIVAL JAZZ FINNALE: THE TUOMO UUSITALO TRIO

7:30 PM

**St. Paul's German Evangelical
Lutheran Church**

Since releasing his award-winning debut album "TRIO" in 2012, Finnish jazz pianist Tuomo Uusitalo is taking the NYC jazz scene by storm. Tonight he shares the stage with American bassist Myles Sloniker and Finnish drummer sensation Olavi Louhivuori. This stellar ensemble will present unique jazz compositions based on the music of Jean Sibelius blended with Uusitalo's own original songs and jazz standards. A tasting menu curated by master Chef Sami Tallberg will follow as the 2015 Chelsea Music Festival rings out its celebration of the musical, artistic and culinary heritage of Finland.

Piano | Tuomo Uusitalo

Bass | Myles Sloniker

Drums | Olavi Louhivuori

Curated Gala Reception

**by Culinary Artist-in-Residence
Chef Sami Tallberg**



Top to bottom: Parents and children at the Benjamin & the Beatles Family Event, 2013 | Festival Jazz Finale at St. Paul's German Lutheran Church, 2014

ENSEMBLE-IN-RESIDENCE THE AVANTI! CHAMBER ORCHESTRA



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The *Avanti!* Chamber Orchestra was founded in 1983 by Esa-Pekka Salonen, Olli Pohjola, and Jukka-Pekka Saraste. Clarinetist Kari Kriikku has served as its Artistic Director since 1998.

In manifestations ranging from a single player to an entire symphony orchestra, *Avanti!* operates across multiple eras and genres with a particular emphasis on contemporary music. They work in close partnership with front-line international conductors, soloists, and composers such as Oliver Knussen, Esa-Pekka Salonen, Kaija Saariaho, Susanna Mälkki, Emanuel Ax, John Storgårds, Hannu Lintu, Barbara Hannigan, Pekka Kuusisto, Matthias Pintscher, Uri Caine, and Django Bates.

The winner of numerous prizes and acclaimed by audiences and critics alike, *Avanti!* is a major presence on the Finnish music scene. The ensemble runs a concert series in its home city of Helsinki and tours regularly around the world. It has released recordings on the Alba, BIS, Ondine, and other labels.

Avanti! debuted its annual music festival in 1986. Each year it focuses on a living international guest composer, thus forging a link with contemporary music and winning it an established place among Finland's unique summer festivals.



Petri Bäckström, Vocals

Petri Bäckström is a tenor known for his acting and dancing skills as well as his will to stretch the limits. Since his Finnish National Opera debut in 2001, he has frequently performed at the main opera venues in Finland. Petri studied voice at the Sibelius Academy and has worked with conductors and directors such as Esa-Pekka Salonen, Leif Segerstam, Hannu Lintu, Michael Güttler, Cornelius Meister, Susanna Mälkki, Marco Marelli, and Jan Latham-König. His repertoire ranges from classical opera to contemporary pieces; outside of concert halls and opera, he has performed in theatres all over Finland and in independent theater productions. In 1994 Petri won 2nd prize in the Finnish National Ballroom Dancing Championships (standard dances).



Kati Kuusava, Violin

A graduate of the Sibelius Academy, Kati Kuusava is a first violinist with The Helsinki Philharmonic Orchestra. She actively performs as a chamber musician and is a member of numerous chamber music ensembles including *Avanti!*, Virtuosi di Kuhmo and Jousia Ensemble. Kati loves playing all kinds of music and has worked in various crossover productions with rap, jazz, and heavy metal musicians.



Jouko Laivuori, Piano

Pianist and keyboard player Jouko Laivuori graduated from the Sibelius Academy in 1984, after which he worked with the Finnish National Opera Orchestra. He has been performing as a permanent member of the Finnish Radio Symphony Orchestra since 1989. His large repertoire covers multiple styles and genres, and he is a founding member of the *Avanti!* Chamber Orchestra. As a renowned contemporary music interpreter, Laivuori has recorded and given several world premieres of piano concertos by composers including Eero Hämeenniemi, Paavo Heininen, Magnus Lindberg and Kirmo Lintinen. Jouko Laivuori is also a harpsichordist and a sought-after continuo player.



Markku Lepistö, Accordion

Accordionist Markku Lepistö took his first steps in music under the guidance of his home village musicians. He went on to study folk music and graduated from the Sibelius Academy in 1990. Lepistö has worked and performed with several frontline contemporary folk music ensembles and has appeared on more than 30 CDs including his three solo albums *Silta* (2002), *Polku* (2006) and *Tupasoitto* (2009). Markku Lepistö has also published two sheet music volumes (1999, 2009) of Ostrobothnian accordion music. Alongside his performance work, Markku Lepistö is also pursuing a doctoral degree at the Sibelius Academy of the University of Arts Helsinki.



Eriikka Maalismaa, Violin

Violinist Eriikka Maalismaa is co-leader of the Helsinki Philharmonic Orchestra and has served as guest leader and concertmaster with the BBC Symphony Orchestra, Australian Chamber Orchestra and several Finnish orchestras. She plays in many ensembles including the Jousia Ensemble & Quartet, *Avanti!* Chamber Orchestra & Quartet, and Virtuosi di Kuhmo Chamber Orchestra. Eriikka is a sought-after chamber musician who is adept in a variety of genres. She is an artistic director of Ristiveto, a festival in Helsinki seeking to find more authentic ways of performing music of the early 20th century. Eriikka studied at the Sibelius Academy and the Edsberg Chamber Music Institute in Stockholm. She has strong feelings for gut strings, Mozart, poetry of the 1970's, Sufjan Stevens, Owen Pallett and Gabriel Kahane, Mahler and Bruckner, Paul Auster and New York City.



Lilli Maijala, Viola

Violist Lilli Maijala gave her solo debut at the age of 17 with the Oulu Symphony Orchestra and since then, she has been one of the most sought-after viola players in Scandinavia. She performs frequently as a soloist and as a chamber musician with the Helsinki Philharmonic, Lahti Symphony, Camerata Salzburg, Folkwang Kammerorchester Essen and Ostrobothnian Chamber Orchestra. Lilli Maijala is a member of quartet-lab together with violinists Patricia Kopatchinskaja and Isabelle van Keulenin, and cellist Pieter Wispelweyn. Quartet-lab has gained both popular and critical acclaim for its performances at London's Wigmore Hall, Vienna and Berlin Concert Halls, and Concertgebouw, Amsterdam. Since 2011, Lilli Maijala has been educating a new generation of violists as a lecturer at the Sibelius Academy of the University of Arts Helsinki.



Harri Mäki, Clarinet

Harri Mäki began studying the clarinet with Kari Kriikku. He graduated from Conservatoire de Musique de Genève with the Première Prix from the class of Thomas Friedli. He has also studied privately with Osmo Vänskä and Charles Neidich.

He is the Solo Clarinet and a founding member of the Tapiola Sinfonietta orchestra. He is also Lecturer of Clarinet at the Sibelius Academy and Artistic Director of Crusell Music Festival in Uusikaupunki. He teaches clarinet master classes and chamber music both in Europe and North America. Mäki has performed frequently as a soloist and a chamber musician throughout Europe, South America, Asia and the US. Harri Mäki's performances as a soloist and chamber musician can also be heard on the BIS and Ondine labels. He plays French-bore Schwenk & Seggelke clarinets made in Bamberg, Germany.



Jaakko Paarvala, Cello

Jaakko Paarvala is a Helsinki-based cellist who, after extensive studies in piano taught by his sister for 10 minutes twice a week, applied to a local music school at the age of 9. Instead of studying the piano, he was offered the cello so that the school's string orchestra would have someone to play the bass line.

Paarvala went on to study at the Sibelius Academy. Today, he plays frequently with the major symphony orchestras in Finland and various chamber music ensembles and festivals. He is currently principal cellist with the Finnish National Opera and a member of *Avanti!* Chamber Orchestra. He is also a professional portrait and wedding photographer and works closely with the music business in Finland.



Malla Vivolin, Flute

Malla Vivolin is a Helsinki-based freelance flutist. She is most often spotted on stage performing contemporary repertoire with the Finnish Uusinta Ensemble, *Avanti!* Chamber Orchestra, or playing the piccolo in one of her country's symphony orchestras. A graduate of Sibelius Academy, she is currently pursuing an artistic doctoral degree in music performance at the University of Arts Helsinki, researching the narrative elements in 20th century flute repertoire.



Vladimir Babeshko, Viola

Vladimir Babeshko has won prizes in numerous national and international competitions and has also been awarded several grants, including one from the Friends of the Anne-Sophie Mutter Foundation. He joined Mutter and The Mutter Virtuosi on their first European concert tour in 2011, then in 2013 on a tour of Asia, and again in November 2014 on a tour of North America.

During the 2010–2011 season, Vladimir played chamber music concerts in Germany with Mutter’s regular pianist, Professor Lambert Orkis. In 2011 he played a concert with Ksenia Bashmet, with recording and transmission for Deutschlandfunk in Cologne for the *Radeberger Konzerte* series. In 2015, he performed in Mannheim with the Kurpfälzisches Kammerorchester, giving the world premiere of Pierre-Dominique Ponnelle’s *Viola Concerto*, which was composed for Vladimir and dedicated to him.

Vladimir plays a viola by Jean-Baptiste Vuillaume dated 1870 and generously lent to him by the Anne-Sophie Mutter Foundation.



Brad Balliett, Bassoon

New York City-based musician Brad Balliett is in high demand as a composer and bassoonist. In addition to fulfilling multiple commissions each year, Brad is an artistic director for the innovative and socially-conscious chamber music collective Decoda, an affiliate ensemble of Carnegie Hall. Decoda performs with leading new music groups in New York, including Signal, Metropolis Ensemble, and Alarm Will Sound. Brad is principal bassoon of the Princeton Symphony and has performed with the Houston Symphony, Metropolitan Opera Musicians and the New York City Ballet orchestra. Festival performances include Marlboro, Tanglewood, June in Buffalo, Newport Jazz Festival, Festspiele Mecklenburg-Vorpommern, and the Lucerne Festival. With his twin brother Doug, Brad hosts a weekly radio show on WQXR’s Q2 Music called *The Brothers Balliett*. As a teaching artist, Brad regularly leads composition and songwriting workshops in schools, hospitals, prisons, and homeless shelters. Brad graduated summa cum laude from Harvard University in 2005 and has a Master’s degree from Rice University. www.bradballiett.com

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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 as he has performed in clubs and festivals around the world and worked with such diverse artists as Greg Osby, Al Foster, Eddie Henderson, and Wynton Marsalis.

In 2001 Adam became a member of the inaugural class of Jazz Studies at the Juilliard School, and in May 2004, he won the American Jazz Piano Competition and became the American Pianists Association’s Cole Porter fellow in Jazz. Since then, Adam has established a busy performing career both as a sideman and as a leader. *Three Of A Mind*, Adam’s latest album as a leader, was hailed as “an eloquent dispatch from the heart of the contemporary piano trio tradition” by *The New York Times* and received a four-star review from Downbeat Magazine. www.adambirnbaum.com



Kayla Burggraf, Flute

Kayla Burggraf is the newly appointed Principal Flute of the Des Moines Symphony. In 2014 she graduated with Distinction in Research and Creative Works from Rice University's Shepherd School of Music, where she completed her bachelor's degree. She is currently pursuing her master's at the Manhattan School of Music in the school's esteemed Orchestral Performance program. As a soloist, she has performed with the Shepherd School Symphony Orchestra and the Waterloo-Cedar Falls Symphony Orchestra. As a founding member of the Noctua Wind Quintet, she has performed in the Kennedy Center's Conservatory Project. The ensemble has garnered prizes at virtually every major chamber music competition in the US, including the Fischhoff, Coleman, JC Arriaga, and Chamber Music Yellow Springs competitions.

Kayla's principal teachers are Leone Buyse, Robert Langevin, and Nicole Esposito.



Weiyin Chen, Piano

Taiwanese-American pianist Weiyin Chen is a "thinking pianist" who looks beyond the notes on the page to divine a score's musical essence. Her playing has drawn the attention and praise of such master musicians as the renowned conductor-pianist Leon Fleisher, with whom she made her National Taiwan Symphony Orchestra debut performing Brahms' First Piano Concerto. She has also studied extensively with pianists Richard Goode and Claude Frank, among a legion of other notable figures.

This season in New York, Weiyin is appearing in a three-part series of concerts at SubCulture, including a concerto program with the Camerata RCO (members of the Royal Concertgebouw Orchestra), an all-Brahms chamber music program with the Miro Quartet, and a recital featuring the world premiere of Sun Moon Lake, a piano solo work written for her by American composer Marc Neikrug. www.weiyinchen.com



The Civilians

The Civilians is a seven-piece collective of musicians who met while attending the New School for Jazz and Contemporary Music. With three horns and a rhythm section, the group is full of young energy and ready to make a statement. The Civilians' goal is to combine all styles of music. Their focus has been on the fusion of rock, jazz, funk, and disco, and, more recently, electronic elements as well. Each member of the band brings a unique sound to the group and collectively, improvisation is a huge element in creating something new and exciting each time they perform. Nevertheless the musicians also understand the importance of making the crowd dance.



Michael Dahlberg, Cello

Michael Dahlberg is a New England Conservatory graduate and St. Botolph Club Emerging Artist. He leads a dual life as cellist and educator, actively performing while leading the education efforts for NPR's *From the Top*. Praised as an "impressive young player" (Lloyd Schwartz) and recognized for his projects "that reflect the essence of reinvention and new thinking" (Tony Woodcock), Michael has explored music as a tool for social change and innovation. He has collaborated with artists from Pierre-Laurent Aimard to the Mark Morris Dance Group and has performed as a core member of Boston-based ensembles such as the Juventas New Music Ensemble, Discovery Ensemble, and the Boston Public Quartet. The summer of 2013 was his fifth at the Tanglewood Music Center, where he was awarded the Karl Zeise Memorial Cello Award (2009) and featured in contemporary chamber works as a New Fromm Player (2011–2013). www.michaeldahlberg.net



Milad Daniari, Double Bass

Double bassist Milad Daniari is a member of The Orchestra Now, an innovative training orchestra-in-residence at Bard College. Milad served as principal bass with the National Repertory Orchestra and has performed with freelance orchestras, including the Union City Philharmonic and Chesapeake Orchestra, and in festivals such as the Alba Music Festival and the Round Top Festival Institute. In February of 2015, Milad was invited to perform as a soloist with the Maryland Youth Symphony Orchestra, playing 'Songs of a Wayfarer' by Gustav Mahler. For two summers, he collaborated with double bass soloist Gary Karr, culminating in concerts at the University of Victoria that were met with rave reviews. Milad completed his undergraduate degree at the prestigious Manhattan School of Music. A recipient of the Ambrose Monell Foundation Scholarship, Milad studied with New York Philharmonic principal bassist Timothy Cobb.



Taina Elg, Actress

Finnish actress and dancer Taina Elg began her training at the Finnish National Ballet. She received a scholarship to study at the famed Sadler's Wells ballet company (The Royal Ballet) in London and then joined the Grand Ballet du Marquis de Cuevas in Paris. She has appeared in various films, including the classic *Les Girls* with Gene Kelly, winning two Golden Globe awards along the way.

Upon returning to the stage, Taina appeared in *Redhead*, *Silk Stockings*, *Irma La Douce*, *Sound of Music*, and *A Little Night Music*. She made her Broadway debut with *Look to the Lilies* and was nominated for a Tony award for her performance in *Where's Charlie?* She appeared in the original Broadway production of *Nine* with Raul Julia and as Mrs. Straus in the national tour of the musical *Titanic*.

Taina is a proud recipient of the Order of the Lion of Finland.



Amy Galluzzo, Violin

Amy Galluzzo began her violin studies in Great Britain. She went on to earn Bachelor's and Master's degrees with Honors, and a Graduate Diploma from the New England Conservatory in Boston, where she studied with Marylou Speaker Churchill and James Buswell. She has performed worldwide in halls such as London's Barbican, Wigmore and Royal Albert Halls, Boston's Jordan Hall, and Vienna's St. Steven's Cathedral, with artists including Masuko Ushioda, Carol Rodland, and James Buswell. A finalist in the Naftzger Competition and recipient of the Jules C. Reiner Prize for violin, Amy has been praised for her "stunning rendition [of Debussy's 'Danses sacrés et profanes']" (WGBH Boston) and her "incredible speed and energy" (Sarasota Herald Tribune). As a member of the Carpe Diem String Quartet, Amy regularly tours across the United States performing an eclectic range of repertoire. www.cdsq.org/about/ag.php



Daniel Goldman, Clarinet

Daniel Goldman is a versatile clarinetist and musician. He is a tenured member of The Dallas Opera Orchestra, teaches at Southern Methodist University, and performs with The IRIS Orchestra. He is the lead clarinetist in The Trinity River Dixie Kings, a group that performs Dixieland, klezmer, jazz, and polka music all across the Dallas-Fort Worth metroplex. Finally, Daniel produces, records, and performs hip-hop and pop music. He plans on continuing a professional career in classical solo, chamber, and orchestral music while maintaining his love of all types of music performance and recording.



László Göz, Trombone

Göz-Kurtág-Lukács Trio

László Göz is a Hungarian jazz and contemporary classical musician, professor of music and producer. A well-known studio musician, he has performed on over 100 albums. In 1996 he founded Budapest Music Center—Hungarian Music Information Center, and in 1998 launched BMC Records, a label that has released over 100 Hungarian contemporary, jazz, and classical CDs to date. In 2003 László Göz was awarded with the Gold Cross of Merit of the Republic of Hungary for his work in the field of contemporary Hungarian music. As a musician, his work has included collaborations with Steve Reich, Petr Kotik, Alvin Curran, Chris Newmannel, Jiggs Whigham and Carl Fontana.



Tuula Hällström, Piano

Finnish lieder pianist Tuula Hällström currently collaborates with singers in concerts, master classes, operas, and song competitions. In 1999 she also won a competition for lieder pianists in Pieksämäki, Finland.

Tuula received her piano diploma from Sibelius Academy with Honors in 2003. Her piano teachers include Professor Erik T. Tawaststjerna and Collin Hansen, and she has studied lieder with Gustaf Djupsjöbacka, Ilmo Ranta, and Eero Heinonen.

Tuula also enjoys a successful career in chamber music. She won the Juvenalia Chamber Music Competition in 1995 with violinist Anna Kahanpää, and they played in the finals of the Kuhmo Duo Competition in 1998. She won second prize in the Ilmari Hannikainen piano competition in 1996 and an award in the Helmi Vesa Competition in 1999. In 2013 she was awarded a full-time grant by the Finnish Cultural Foundation. www.tuulahallstrom.fi



Amanda Hardy, Oboe

Amanda Hardy joined the Portland (ME) Symphony Orchestra as principal oboe in 2013. She studied with John Ferrillo at the New England Conservatory (NEC), where she received the Gillette Scholarship and the 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. She has been a frequent performer with the Boston Symphony and has played guest principal oboe with the Boston Pops, Boston Philharmonic, A Far Cry Chamber Orchestra, Emmanuel Music, and the Des Moines Symphony. Amanda is on the faculty of New England Conservatory Preparatory School and Northeastern University. Previous festivals include the Masterworks Festival, the Aspen Music Festival and School, the Chelsea Music Festival, and the Tanglewood Music Center, where she twice received the Mickey L. Hooten Memorial Award. www.amandahardyoboe.com

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Tuomas Hiltunen, Playwright

Tuomas Hiltunen is a lecturer in Finnish at Columbia University, lecturer in acting at Barnard College, and Director of Administration and Management at the Barenboim-Said Foundation USA. He received his MFA degree as a Fulbright fellow at Columbia University. He was awarded the BA Honors degree at Guildhall School of Music and Drama in London. He has appeared in numerous stage, opera, television, and movie productions, and has performed voice-overs and narrations for PBS, History Channel, Oxford University Press, Bose, Apple, and The National Hockey League.

Together with Dr. Aili Flint, Senior Lecturer in Finnish, Emerita at Columbia University, Tuomas wrote *Jean Sibelius & Ida Ekman*. The performance premiered in May 2013 at the Embassy of Finland in Washington, D.C., and was performed at the Turku Music Festival and Alexander's Theatre in Helsinki in 2014. After the Chelsea Music Festival, it will travel to the Kangasniemi Music Festival in Finland.



Emil Holmström, Piano

Emil Holmström studied piano at the Sibelius Academy with Erik T. Tawaststjerna, and in Paris with Marie-Françoise Bucquet. He has also studied composition and is a champion of the music of our time: he has commissioned, premiered, and recorded dozens of works by young Finnish composers. Holmström is a member of the Uusinta Ensemble and defunensemble, and he regularly performs with the *Avanti!* Chamber Orchestra.

Besides contemporary music, Holmström has a fascination for the works of Beethoven, and he is particularly well versed in the performance practices of the music of Busoni, Villa-Lobos, and the Second Viennese School. Holmström has performed as a soloist and chamber musician throughout Europe. In Finland, he has been a featured soloist with several orchestras and chamber music festivals. He has worked as a recording artist for the Finnish Broadcasting Corporation and the record label Alba.



Helen Huang, Piano

Taiwanese-American pianist Helen Huang was first discovered by Maestro Kurt Masur upon winning the Young People's Competition. She has enjoyed a career as a soloist and chamber music player, performing with the Cleveland Orchestra, the National Symphony, the New York Philharmonic, the Philadelphia Orchestra, the Saint Louis Symphony, the Pittsburgh Symphony, the Berlin Philharmonic, the Leipzig Gewandhaus Orchestra, and the Orchestre National de France, among others. An avid chamber musician, she has participated in the Marlboro Music Festival as well as the Ravinia Steans Institute. She helped found the Formosa Chamber Music Festival, which is devoted to teaching chamber music to aspiring young Taiwanese musicians. She has made several recordings with Kurt Masur and the New York Philharmonic, and with violinist Cho-Liang Lin. Helen received the Arthur Rubinstein Prize upon graduating from the Juilliard School, where she was a student of Yoheved Kaplinsky. Helen currently teaches at the Juilliard Pre-College.



Paul Huang, Violin

Recipient of the prestigious 2015 Avery Fisher Career Grant, Taiwanese-American violinist Paul Huang is quickly gaining attention for his eloquent music-making, distinctive sound, and effortless virtuosity. Following his Kennedy Center debut, *The Washington Post* proclaimed: "Huang is definitely an artist with the goods for a significant career." Paul made his sold-out Lincoln Center recital debut in the Great Performers series this season. Upcoming engagements include debuts with the Louisiana Philharmonic, Brevard Symphony and Seoul Philharmonic, and return engagements with the Bilbao Symphony, National Symphony of Mexico and National Taiwan Symphony. Next season he will appear as a new member of the Chamber Music Society of Lincoln Center's prestigious CMS Two program. Paul won the 2011 Young Concert Artists International Auditions and received Taiwan's 2009 Chi-Mei Cultural Foundation Arts Award. He plays the Guarneri del Gesù Cremona 1742 ex-Wieniawski violin, on loan through the Stradivari Society. www.paulhuangviolin.com



Corinne Judd, Horn

Corinne Judd is a rising free-lance musician in the New York metropolitan area. She was previously a member of the Orchestra at Temple Square in Salt Lake City, which accompanies the Grammy Award-winning Mormon Tabernacle Choir on their weekly live TV and radio broadcasts of *Music and the Spoken Word*. She spent part of the 2011-2012 season performing with the Vietnam National Opera and Ballet in Hanoi. Corinne was also a member of the 2011 Disneyland All American College Band, a prestigious group of young professionals who performed an entire summer series with world renowned artists including Arturo Sandoval, Wayne Bergeron, John Clayton, and many more. Corinne completed her undergraduate degree at Brigham Young University in Provo, Utah, and is currently pursuing her Master's degree at the Manhattan School of Music in New York City.



Ayano Kataoka, Percussion

Ayano Kataoka is known for her brilliant and dynamic technique, as well as the unique elegance and artistry she brings to her performances. She has collaborated with many of the world's leading artists, including Emanuel Ax, Jaime Laredo, Ani Kavafian, David Shifrin, and Jeremy Denk. She gave a world premiere of Bruce Adolphe's *Self Comes to Mind* with cellist Yo-Yo Ma at the American Museum of Natural History. She presented a solo recital at Tokyo Opera City Recital Hall. Other highlights featured as a percussion soloist include performing at Alice Tully Hall and collaborations with Portland-based dance company *BodyVox* at Chamber Music Northwest. Her performances can be also heard on Deutsche Grammophon, Naxos, New World, New Focus, and Albany recording labels. Ayano graduated from Yale University School of Music, and she was the first percussionist to be chosen for The Chamber Music Society at Lincoln Center. She is a faculty member of the University of Massachusetts at Amherst. www.ayanokataoka.com

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György Kurtág, Jr., Keyboard/Percussion

Göz-Kurtág-Lukács Trio

After studying composition in his native Hungary, Kurtág joined the team of the Centre Européen de Recherche Musicale in Metz from 1980–82. He went on to collaborate with Maurizio Kagel, Péter Eötvös and Sylvano Bussotti, and also joined the American tour of Pierre Boulez's Repons. In the meantime, he also pursued music theory, theories of musical movement, and innovation in instrument design. With Daniel Kientzy (saxophone) and Frank Royan Le Mee (vocalist), he founded the ensemble Comité des Fêtes. With György Kurtág, Sr., he composed the standout *Zwiegespräch* for 'electronic hybrid' string quartet and synthesizer, film scores, and additional diverse pieces while also researching composition. A regular participant at major international festivals, Kurtág remains at the forefront of innovative musicological research.



Tessa Lark, Violin

Winner of the 2012 Naumburg Violin Competition, Tessa Lark is quickly establishing herself internationally as "a formidable artistic voice." She has won multiple awards, including first prize at both the Irving Klein and Johansen international string competitions. A passionate chamber musician, Tessa has performed at summer festivals including the Steans Institute at Ravinia, Yellow Barn, and Music@Menlo. A native of Kentucky, she also enjoys playing bluegrass and Appalachian music in recital. She completed her masters degree in 2012 at the New England Conservatory under the tutelage of Miriam Fried and Lucy Chapman. Her previous teachers include Cathy McGlasson and Kurt Sassmannshaus. She plays the 1683 ex-Gingold Stradivari violin, generously loaned by the Josef Gingold Fund for the International Violin Competition of Indianapolis. www.tessalark.com



Angela Lee, Cello

Since her Carnegie Hall debut in 1994, Angela Lee's "amazing finesse, control and coloration" [San Francisco Chronicle] have 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 The Kennedy Center in Washington, D.C., Copenhagen's Nationalmuseum, and the Purcell Room at South Bank Centre in London. Her festival appearances include Mahler-Jihlava, St. Petersburg's Revelations, International Musicians Seminar at Prussia Cove, La Musica, Marlboro, Chautauqua, Chelsea, and Music Mountain. A graduate of The Juilliard School and Yale School of Music, she is a recipient of a Fulbright scholarship to study in London with William Pleeth, a grant from the Foundation for American Musicians in Europe, the Jury Prize in the Naumburg International Cello Competition, and a cello performance fellowship from the American-Scandinavian Foundation.



Lisa Lee, Violin

A graduate of The Curtis Institute of Music and the Guildhall School of Music and Drama, Lisa Lee continues to perform across the globe as a founding member of The Lee Trio. She is a Fulbright Scholar, a recipient of the Leni Fe Bland Scholarship, and a top prize winner in the Seventeen Magazine & General Motors National Concerto, Tadeusz Wronski International Violin, Pacific Symphony Orchestra Young Artists, San Francisco Symphony Concerto, California Youth Symphony Concerto, Irving M. Klein International String, and the Salieri-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 Luzern Festival orchestras, and has made recordings for the Delos and Koch labels. Lisa's mentors include Zaven Melikian, Arnold Steinhardt, David Takeno, Donald Weilerstein, and Denes Zsigmondy. She plays on a 1872 Jean-Baptiste Vuillaume.



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, Second Prize in the G. Zinetti International Chamber Competition in Italy, 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.

The Lee Trio has given world, American and European premieres of piano trios by celebrated composers including Nathaniel Stookey, Jane Antonia Cornish, Laurence Rosenthal, Julian Yu, Sylvie Bodorova, and Philip Lasser. The Lee Trio's recording of Jane Antonia Cornish's *Duende* was released on Delos in 2014 to critical acclaim. This season, commissioning projects include new piano trios by Uljas Pulkkis and Liam Wade, and performances will bring the Trio back to the US East and West coasts, Scandinavia, Germany, and Taiwan. www.theleetrio.com



Joonas Lemetyinen, Trombone

Joonas Lemetyinen currently studies Jazz Trombone at the New School for Jazz and Contemporary Music. He is very active in several groups in New York City and New Jersey, and on most weekends, he can be found in Asbury Park on the Jersey shore performing with the bands *We Used to Cut the Grass* and *Karmic Juggernaut*. With these groups, Joonas is currently working on *Sun Lab Studios*, a project in which the band members record everything using solar power and in interesting locations around New Jersey. The eventual goal is to travel America with Sun Lab and record an album. Joonas is also a member of the Civilians, who is performing at the 2015 Chelsea Music Festival.

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Loop Doctors

Áron Romhányi, Keyboard

Péter Szendöfi, Drums

Loop Doctors was founded in 2005 when Áron Romhányi and Péter Szendöfi found themselves immersed in discussions with Gary Willis during the recording of Péter's solo album. Later the band was formed, and with special guest Gary Willis on bass and trumpet player Kornél Fekete-Kovács, they recorded their first album, *High Voltage*, in 2006. The music is a medley of different styles, including jazz, drum 'n' bass, jungle, hip-hop, and rap. The category could be considered nu-jazz, although Loop Doctors can also be seen in clubs where people actually dance to the music. Loop Doctors usually perform as a duo, with Peter using an 'Octa-pad' from which the grooves, bass lines, and additional synths are played, and also playing acoustic drums. Áron plays keys and does vocals/rap. Since 2006 they have toured regularly, often with special guests. *High Voltage*, which won jazz album of the year, was followed by the album *White Orange Black* and then *Entering a Room*. The album featured special guest Chris Hunter on sax, and also included Gary Willis, Brandon Fields, and Roland Szentpali. www.peterszendofi.com | romhanyi.net



Olavi Louhivuori, Percussion
Tuomo Uusitalo Trio

Olavi Louhivuori grew up in Jyväskylä, Finland, and studied music from a very early age. In 1998 he enrolled at the Finnish Music Conservatory of Jyväskylä, where he was part of jazz groups including the Joona Toivanen Trio and the Jyväskylä Junior Big Band. As a regular at the local jazz bar, he performed with musicians such as Jukka Perko and Ingrid Jensen.

In 2002 Olavi moved to Helsinki to study under Jukkis Uotila at the Sibelius Academy and quickly began working full-time in Finland and internationally. He won the Young Nordic Jazz Groups competition three times: in 2000 with the Joona Toivanen Trio, in 2002 with the Ilmiliekki Quartet, and in 2006 with the Sun Trio.

Olavi tours internationally with the Tomasz Stanko Quintet and has performed with artists and groups such as Lee Konitz, Anthony Braxton, Marilyn Crispell, Susanne Abbuehl, the Finnish Umo Jazz Orchestra, and Piirpauke. www.olavilouhivuori.com



Miklós Lukács, Cimbalom
Göz-Kurtág-Lukács Trio

Miklós Lukács is one of the best-known cimbalom players today. His unique style is inspired by the contemporary classical, jazz and folk music of his native Hungary and the Balkans. In 2006, he started the Lukács Miklós Quintet, and has composed music for plays, chamber orchestra, solo pieces and concertos for cimbalom. He has performed with musicians including Charles Lloyd, Archie Shepp, Chris Potter, Steve Coleman, Herbie Mann, Uri Caine and Chico Freeman. Lukács has performed as a soloist with several renowned orchestras including Orchestre de la Suisse Romande, the BBC Symphony Orchestra, RAI National Symphony Orchestra, the Warsaw Philharmonic, the Hamburg Philharmonic State Orchestra, and the ORF Symphony Orchestra. His playing is distinguished by a keen sense of musical structure and exploration of imaginative and novel approaches to the cimbalom in contemporary music.



Derek Mosloff, Viola

Violist Derek Mosloff is an avid solo and chamber 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 continues to bring moving and deeply interpreted performances to audiences throughout the country. Currently a violist with the New World Symphony, Mosloff frequently performs with the greatest conductors and soloists of our day. Before winning the New World position, Mosloff was an active performer in the Boston area, serving as principal viola of the Orchestra of Indian Hill as well as violist in the Discovery Ensemble and many others. In 2008 Mosloff was awarded a fellowship to Tanglewood Music Center, and he was invited to return for 2009, 2010, and as a New Fromm Player for the 2011 and 2012 seasons. Mosloff holds degrees from New England Conservatory and the University of Nebraska—Lincoln. www.mosloff.com



Mari Palo, Soprano

After graduating from the Sibelius Academy, Mari Palo studied Lied with Elizabeth Schwarzkopf, Hartmut Höll, Mitsuko Shirai, and Ilmo Ranta. Since her debut with the Finnish National Opera, she has delighted audiences and critics alike at the Finnish National Opera, Norwegian National Opera, Leipzig Opera, Finnish Chamber Opera, Savonlinna Opera Festival, and Helsinki Festival. In 1999 she won third prize at the Lappeenranta Song Contest and the Finnish Broadcasting Company (YLE) special prize.

Mari has regular concert engagements with the Helsinki Philharmonic Orchestra, Lahti Symphony Orchestra, *Avanti!*, and the English Chamber Orchestra. She has given recitals with Ralf Gothoni, Ilmo Ranta, Jeffrey Goldberg, and Tuula Hällström.

Mari's recordings include the world premiere of *Barabbas Dialogues* (CPO) by Aulis Sallinen and Sallinen's *The King Goes Forth to France* (Ondine). In 2015–2016 Mari will appear in the Finnish National Opera as Myrna in *Indigo* and as Anne in *The Rake's Progress*.



Santa Diver Trio

Luca Kézdy, Violin

Dávid Szesztay, Electric bass

David Szegő, Drums

Jazz violinist extraordinaire Luca Kézdy leads a trio of musicians who explore the limits and role of the violin in jazz while carefully bearing in mind their musical heritages, notably Hungarian Jewish music and Central European folk traditions. Santa Diver has been making waves in Europe for the past half-decade as surprise standout performers at various festivals, captivating audiences with the exceptionally structured and varied violin parts that permeate the music, complemented by bass and percussion that emancipate themselves from the rhythm section to become contributing partners in the on-stage musical dialogue. Acclaimed as recording artists, Santa Diver nevertheless is to be experienced live for a true appreciation of their musicality and immediacy in performance. www.santadiver.bandcamp.com

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Alex Shiozaki, Violin

Praised by *The New York Times* as “spellbinding,” violinist Alex Shiozaki is emerging as a strong advocate for the music of today. He recently premiered Sayo Kosugi’s “Lilac Nova” with the Juilliard Orchestra in Alice Tully Hall, a performance which has since been broadcast on WQXR, New York City’s classical radio station. At home with music new and old, he has appeared as a soloist and chamber musician on stages from Carnegie Hall to the Salle Cortot in Paris. He performs frequently with Le Train Bleu Ensemble and has also appeared with the Metropolitan Opera Orchestra, New World Symphony, and more. A native of California, 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



Myles Sloniker, Bass
Tuomo Uusitalo Trio

Originally from Colorado, and living and working in New York City since 2013, bassist and composer Myles Sloniker has already built an impressive resume. He studied with legendary bassist Ron Carter and has performed and recorded with a long list of prominent artists including David Hazeltine, Jeff Coffin, Cyrus Chestnut, Terell Stafford, Lew Tabackin, David Amram, Ron Miles, Lew Soloff, Marquis Hill, and Adam O’Farrill. Sloniker has also become a fixture at the top jazz clubs in NYC and has performed at WBGO studios and the Bern Jazz Festival. Aside from his work in jazz circles, Myles has also been involved in collaborations with theatre and dance, most notably at the New York International Fringe Festival, and with artist and choreographer Nick Cave’s “HEARD·DAM” at the Denver Art Museum in 2013.



Tapiola Chamber Choir

Tapiola Chamber Choir, founded in 1984, has established itself as a major Finnish musical ensemble of its generation. The Choir’s adventurous programming, diverse repertoire and ambitious recording schedule have been met with critical acclaim and awards in Finland and abroad. The Choir collaborates frequently with Finland’s leading orchestras, conductors, music festivals, record companies and composers.

Besides Finnish music, Tapiola Chamber Choir has also performed major Baroque and Classical works with distinguished foreign conductors such as Peter Schreier, Harry Christophers, Roy Goodman and Paul Hillier. From 2000–05, Jaakko Mäntyjärvi served as their composer-in-residence. The Choir received the City of Espoo’s Cultural Award in 2005.

Recordings by Tapiola Chamber Choir have received national awards, and their Penderecki CD has sold over 27,000 copies worldwide. The Penderecki and Sibelius recordings are included as ‘benchmark’ recordings in the Gramophone Classical Good CD Guide. The Choir has recorded for Alba Records since 2005. www.tapiolachamberchoir.squarespace.com

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Tuomo Uusitalo, Piano
Tuomo Uusitalo Trio

Tuomo Uusitalo is an award-winning jazz pianist, educator, composer, and arranger. Born in Tampere, Finland, Tuomo started playing piano at the age of six. As a teenager he played various types of music, from classical to pop/rock, and soon became fascinated by jazz.

While studying at the University of Music and Performing Arts in Graz, Austria, Tuomo had the opportunity to work and perform with many jazz legends, including Bob Brookmeyer, Billy Hart, Curtis Fuller, Jimmy Cobb, and Jim Rotondi.

In 2012 Tuomo moved to New York City, where he has fast become one of the prominent pianists on the jazz scene. During his time in New York he has worked with several legendary jazz musicians and bands, including The Tommy Dorsey Orchestra, Curtis Lundy, Tyler Mitchell, David Schnitter, Jeff Hirschfield, Johnny O’Neal, and Greg Bandy. www.tuomouusitalo.com

COMPOSER-IN-RESIDENCE
ILARI KAILA



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Ilari Kaila is a Finnish-born composer and pianist based in New York City. He is currently finishing a one-year appointment as Composer-in-Residence/Visiting Scholar at the HKUST in Hong Kong. During the last concert season, his works were featured by the Melbourne Symphony Orchestra at the Metropolis New Music Festival in Australia; on the *Avanti!* Chamber Orchestra's tour of Japan in Yokohama and Kanagawa; in Finland by the Joensuu Symphony Orchestra and the Zagros Ensemble; at the Banff Centre Summer Arts Festival in Canada; at the MATA Festival in New York City; at the New York International Fringe Festival; and in Hong Kong as one of six young Composer Fellows featured in the Intimacy of Creativity 2014 program. Ilari has written chamber, vocal, and orchestral music, as well as works for the stage. As a pianist, he has performed in pre-

mieres of his own and of other young composers' works, and in various improvisation projects, including touring with the folk-jazz group Piirpauke in India and Finland in 2004-2005.

Ilari studied composition at the Sibelius Academy in his native Finland from 1998 to 2004 under Eero Hämeenniemi and Olli Kortekangas. In December 2010 he received his Ph.D. in composition from Stony Brook University, where he studied with Sheila Silver. He has participated in master classes with Magnus Lindberg and Esa-Pekka Salonen, and studied Carnatic music on several trips to South India between 2002 and 2011. Before his appointment in Hong Kong, he taught counterpoint and musicianship at Columbia University, and composition to children and teens as a teaching artist for the New York Philharmonic. www.ilarikaila.com



Kati Agócs

Composer Kati Agócs is hailed for merging sensuous allure with lapidary rigor. Commissioned and performed by ensembles such as the Toronto Symphony Orchestra, Minnesota Orchestra, National Arts Center Orchestra, Boston Symphony Chamber Players, and Eighth Blackbird, her diverse and growing body of work delivers a searing emotional impact. The Boston Globe has cited its elegance, praising “music of fluidity and austere beauty” which “disperses its energy in unexpected ways.” The American Academy of Arts and Letters presented her with the prestigious Arts and Letters Award in Music in 2014. A citizen of three countries—the United States, Canada, and Hungary—Kati serves on the composition faculty at the New England Conservatory in Boston. www.agocsmusic.com



Karen LeFrak

A native New Yorker, composer Karen LeFrak began playing the piano at age three. Her works have been performed by leading ensembles and musicians and at prestigious venues in the United States, Europe, Russia and Asia. Recent performance highlights include her ballet score *Gentle Memories*, at the Koch Theatre, the new Concert Hall, and main stage of the Mariinsky Theatre in Saint Petersburg, the ballet *Tous Les Jours*, at the Moscow Kremlin, her double concerto with New York Philharmonic principals Liang Wang and Philip Myers with the Shanghai Symphony Orchestra, the world premiere of *A Bite of the Apple* with the New York Philharmonic, *Windy Sand*, by the Joffrey Ballet in Chicago and at the Koch Theatre, by Young America Grand Prix.

Future performances include *A Bite of the Apple*, *Salute to New York*, on tour with the New York Philharmonic at the inauguration of the Shanghai Orchestra Academy.



Nico Namoradze, Piano

Hailed as “sparkling” by The New York Times and “spectacular” by The Boston Musical Intelligencer, award-winning 22-year-old pianist Nicolas Namoradze has given solo recitals at prestigious venues around the world since his first public performance at the age of ten. He has appeared with orchestras such as the Hungarian Radio Symphony, Savaria Symphony, Jena Philharmonic, Granada Symphony, Hallé Youth, and Tanglewood Music Center Orchestras, with conductors including Zoltan Kocsis, Ken-David Masur, Paul Mann, Jamie Phillips, and Tamas Vasary. His performances in Georgia, Hungary, and Spain have been broadcast on radio and television. Born in Georgia, Nicolas grew up in Hungary and studied in Budapest, Florence, and Vienna before moving to The Juilliard School, where he currently studies with Emanuel Ax and Yoheved Kaplinsky. www.nicolasnamoradze.com



Uljas Pulkkis

Finnish composer Uljas Pulkkis was born in 1975. His music has received many awards, including first prizes in the Queen Elizabeth (Belgium) and UNESCO Rostrum (Paris) competitions, and from the Finnish Broadcasting Company. Uljas writes mostly for orchestra, but his catalogue also includes chamber works and solo pieces. He has written two operas which were premiered in 2012 and 2013, and in recent works he has concentrated on vocal music.

CULINARY ARTISTS-IN-RESIDENCE CARL KRISTIAN FREDERIKSEN & SAMI TALLBERG



Carl Kristian Frederiksen

Danish chef Carl Kristian Frederiksen grew up believing that only the less fortunate bought their food rather than having homemade meals. As a child he was often in the kitchen with his mother, a professional cook who taught him the importance of taking the time to get a dish just right. The family got their meat from the chickens they raised or from small farmers his father knew personally, a principle Carl applies today by maintaining close relationships with his vendors and consulting with them frequently about which products are at their peak.

As he developed his love of food into a creative outlet, Carl trained in classical French cooking but later returned to the Danish cuisine he grew up with. He moved to New York to become executive chef of Copenhagen Aamanns, where he crafted fresh, seasonal dishes that relied heavily on traditional techniques such as brining, pickling, and fermentation. The popular open-faced sandwiches called smørrebrød provided a basis for an exciting, varied lunch menu usually eaten family style with a wide range of small dishes, which earned rave reviews from food critics. His fish- and vegetable-focused dinner menus often included Danish ingredients such as sea-buckthorns, but they also reflected the influence of other



traditions, including Jewish cuisine, sushi, and dim sum. Carl went on to lead the kitchen at Rosette, where he continued enticing New Yorkers with his own fresh, exciting brand of Scandinavian food.

Carl's favorite aspect of his job is exchanging ideas and feedback with his kitchen team and other chefs, so he is now enjoying a stint as a consultant, working with restaurants in New York and Germany.

Sami Tallberg

Sami Tallberg is a forager and chef specialized in ultra-seasonal, local, and often wild food, with a passion for vegetarian cuisine. His fascinating cookbooks, lectures, foraging courses, and work in fifteen countries around the world earned him the Finland Prize in 2012 for "bringing out a very new, unique style of Finnish food by using ingredients of wild nature." www.samitallberg.com



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 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); and Beethoven's Lost Penny, the Sugar Loaf Bolacha, the CopacaBanana and Bretzel sticks (2014).



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, an 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

VISUAL ARTIST-IN-RESIDENCE
RACHEL MICA WEISS



Site-specific installation at Canoe Studios,
inspired by this year's Festival theme

On view during events on June 12th,
13th, 14th at Canoe Studios

Site-specific installations in Uprise Art-
curated exhibit at Norwood

On view to our guests during June 17th
Late Night event at Norwood

Rachel Mica Weiss (b. 1986) is a sculptor and installation artist. Her site-specific installations explore themes of tension and control, as well the relationship between weaving and architecture. Her sculptures are composed of cast forms, wood constructions, and hand-braided elements that balance uneasily against each other or are hopelessly intertwined. Weiss holds a B.A. from Oberlin College, an M.F.A. in sculpture from the San Francisco Art Institute. She is a 2011 recipient of the San Francisco Foundation Murphy and Cadogan Fellowship. Her solo exhibitions include *In Place* at Fridman Gallery, NY (2014) and *Engulfing the Elusory* at the San Francisco Arts Commission (2013); group exhibition venues include Storefront Ten Eyck, SOMArts Cultural Center, and the Fiber Philadelphia Biennial. Weiss has created large-scale installations for Norwood in Chelsea, Nassau Community College, and PULSE New York. Weiss's current projects include a com-

missioned installation for the U.S. Embassy in Kyrgyzstan and a solo exhibition at Montserrat College of Art. Her work has appeared in the *San Francisco Chronicle*, *Hyperallergic*, the *Bad at Sports* blog, and several international publications. Weiss has also lectured and taught at a variety of undergraduate institutions and has participated in several local and international residencies for visual artists. Weiss lives and works in Brooklyn as a resident of the chashama studio program.

Rachel's practice is rooted in the craft of weaving—its technical processes, historical use, and relationship to architecture. Hand-strung on site in a fashion mimicking the warping of a loom, her thread installations underscore the laborious processes of their fabrication. These diaphanous walls of tension control participants' space and movements.

The sculptures, also sites of repetitious activity and potential futility, contain components that are balanced uneasily or hopelessly intertwined. By confounding the slippery connotations of formal and material characteristics, Rachel unravels "stable" preconceptions of wet-dry, heavy-light, strong-fragile. In all her works, barriers—real, self-imposed, and imaginary—are set askew. www.rachelmicaweiss.com



Heidi Hankaniemi, Visual Artist

***Mending*, 2015 (Tapestries)**

**Exhibited during Festival events at St. Paul's Church,
on view June 12–20**

Heidi Hankaniemi was born in Ekenäs, Finland and spent her childhood and schooling in the Nordic countries and the Middle East. She holds a BA (Honors) Degree in Critical Fine Art Practice from Central Saint Martin's College of Art and Design, London, and is currently based in New York City.

The tapestries of the *Mending* series—layers upon layers of old textiles—contain an immense emotional history. The original handiwork in them; their physical memory, is a testament to both strength and perseverance. Most of the fabrics, which have at some point been damaged or discarded, were gifted to the artist or collected from flea markets and vintage stores, primarily in Finland. Visually the series draws from prayer cloths, thangkhas, sandstone carvings, the idea of amulets and charms in tribal hunters' clothing. The tapestries pay homage to all the hands that have touched them, mending and gathering together the stories of (mainly) women from across the world.



Kati Villim, Visual Artist

**Works exhibited at The Consulate General of Hungary,
on view June 12–20**

Kati Villim was born in Budapest and now lives and works in the New York City area. Kati received her MFA from the University of Fine Arts, Budapest, Hungary and Montclair State University, New Jersey. Her media range from traditional techniques, such as oil painting, print and drawing, to electric light installation and digital animation. Kati's abstract paintings, prints, and digital projections investigate perception in the 21st century and invite the viewer to examine and transpose his visual experiences and to spend time in a common process of contemplation. Whether we are aware of it or not, the human brain is built to work with abstract systems. Abstraction makes possible the transmission between the reality of the world outside and one's inner entity. The expression of inner thought is transposed and the flow of information is transmitted through abstract language systems, such as a spoken or written language, music or mathematics. These language systems and their numerous common features—structure, rhythm and ratio, with the addition of color—are the elements of Kati's compositions. www.kativilim.com



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 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. She has also collaborated with artists including Thomas Quasthoff, Alban Gerhardt, Adrian Brendel and Chuanyun Li.

A graduate of Harvard University and the Hochschule für Musik und Theater Hannover, Germany, Melinda Lee Masur’s mentors have included Erna Gulabyan, Maria Curcio, Claude Frank, Anna Kim, Leon Kirchner, Wolfram Rieger and Einar Steen-Nøkleberg. She begins her role as Director of Piano Chamber Music at the Boston University Tanglewood Institute in the summer of 2015.

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 serving as Assistant Conductor of the Boston Symphony Orchestra, he continues as the Principal Guest Conductor of the Munich Symphony. His recent engagements include the San Diego Symphony, Dresden Philharmonic, Russian National Philharmonic, Israel Philharmonic, Orchestre National de Toulouse, Hiroshima Symphony, Japan Philharmonic, Tokyo Metropolitan Symphony, Brazilian Symphony, Portland Symphony, Memphis Symphony and Omaha Symphony.

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, where he served as First Music Director of the Bach Society Orchestra and Chorus. His primary conducting studies have been with his father Kurt Masur among other mentors such as Helmut Rilling, Sir Colin Davis, Christoph von Dohnányi, Stefan Asbury and Christopher Seaman.

FESTIVAL VENUES



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Finnish Lutheran Congregation

81 Christopher Street
www.finnchurch.org

The New York Finnish Lutheran Congregation, fondly known by locals as Finnchurch, has served Finnish speakers in and beyond New York City for over 110 years. A member of the Evangelical Lutheran Church in America, it is housed by St. John's Lutheran Church, a longtime landmark of New York City's West Village. The Finnchurch parish stretches from Washington, DC, to Boston, and the congregation comprises all generations of Finns and Finnish-Americans, tourists, and even the occasional couple eloping to New York. Finnchurch prides itself on the wide diversity of its membership and provides a range of activities for adults and families, including yoga classes, hands-on activities for children, and cultural events that help bring the community together.

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Leo Baeck Institute

15 West 16th Street
www.lbi.org

Leo Baeck Institute is a research library founded in 1955 by a circle of Jewish intellectuals who escaped the Nazi regime and resolved to document the vibrant German-Jewish culture that had been nearly extinguished in the Holocaust. In the decades since, LBI has worked to fulfill that mission by building a world-class research collection that is now the most significant repository of primary source material on the history of Jewish people in Central Europe since the middle ages. LBI collections preserve over 80,000 books and periodicals, 2,000 memoirs, 25,000 photographs, and millions of pages of correspondence, genealogical materials, and business and civil records that touch upon virtually every aspect of the German-Jewish experience. LBI's library is rich in rarities including early Renaissance-era pamphlets, first editions of works by Moses Mendelssohn, Heinrich Heine, and Franz Kafka, and limited edition art books, but it also collects the latest scholarship in the field. The 8,000 works in the LBI art collection range from engravings depicting early Jewish life in German lands to abstract works by German-Jewish émigrés in the second half of the 20th century.



Norwood Club

241 West 14th Street

www.norwoodclub.com

Founded in 2007, Norwood is a private members club providing a stylish and comfortable meeting, eating and drinking haven for New York's creative talent. Arranged over 5 floors in a spectacular landmarked townhouse, Norwood offers a fifty-seat restaurant, three lounge bars, a private dining room, screening room and a walled garden. The Club draws its members from the creative arts community and provides them with a salon of discovery through a variety of talks, dinners, wine tastings, screenings, music showcases, art exhibits and more.



St. Paul's German Lutheran Church of New York

315 West 22nd Street

www.stpaulny.org

For over 170 years, the German Lutheran St. Paul's Church 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 congregation 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. The congregation is connected to the Evangelical Church in Germany, but funded by donations and grants. St. Paul's is committed to preserve the German historic structure and German expression of Christian faith for future generations.

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Scandinavia House

58 Park Avenue

www.scandinaviahouse.org

Scandinavia House: The Nordic Center in America, the leading center for Nordic culture in the United States, offers a wide range of programs that illuminate the culture and vitality of Denmark, Finland, Iceland, Norway, and Sweden. Scandinavia House offerings include diverse exhibitions and film series, as well as concerts and other performances, readings, lectures, symposia, language courses, and children's activities. Designed by the internationally renowned Polshek Partnership Architects (now Ennead Architects) and inaugurated in October 2000, Scandinavia House is the headquarters of The American-Scandinavian Foundation (ASF) and the site of ASF's cultural and educational programming.

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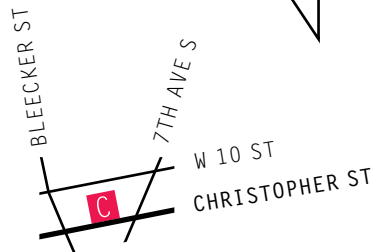
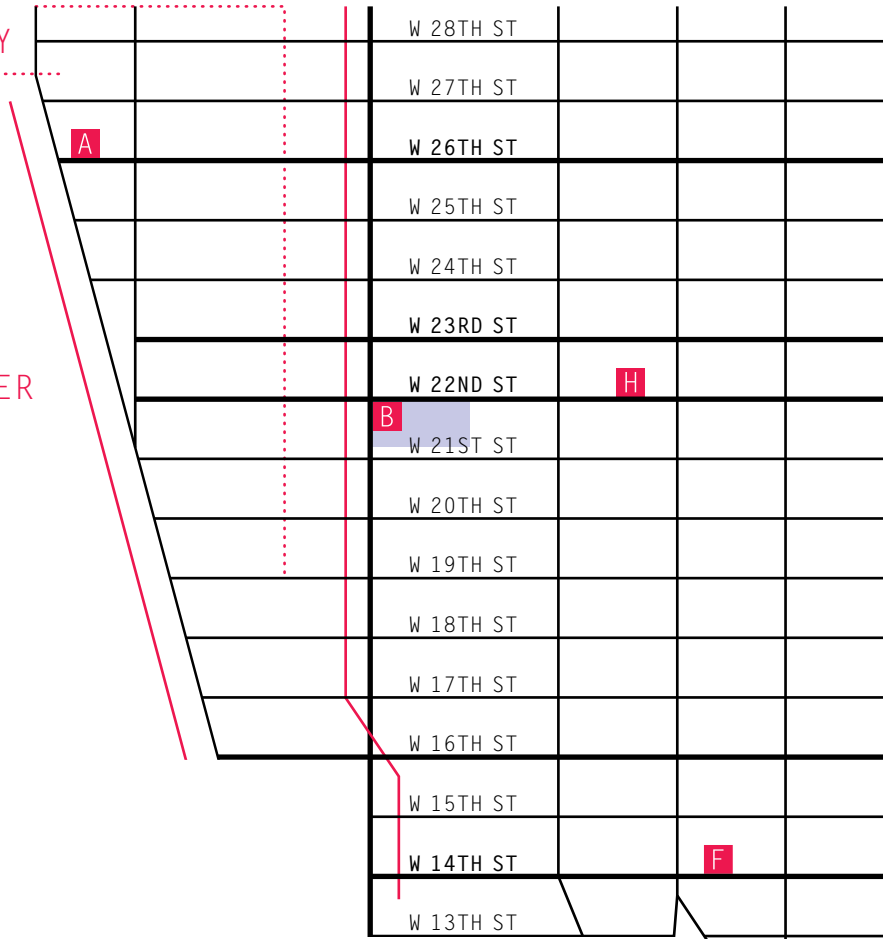


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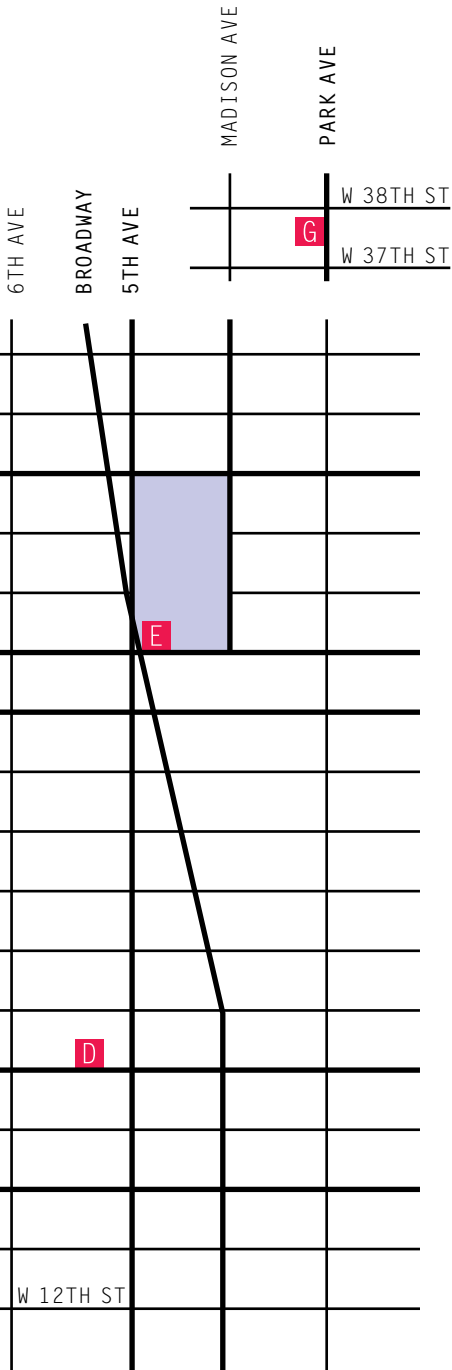
12TH AVE 11TH AVE 10TH AVE 9TH AVE 8TH AVE 7TH AVE

ART GALLERY DISTRICT

HUDSON RIVER



CHELSEA MUSIC FESTIVAL 2015 MAP



- A CANOE STUDIOS
601 WEST 26TH STREET
- B CLEMENT CLARKE MOORE PARK
WEST 22ND STREET & 10TH AVENUE
- C FINNISH LUTHERAN CONGREGATION
81 CHRISTOPHER STREET
- D LEO BAECK INSTITUTE
15 WEST 16TH STREET
- E MADISON SQUARE PARK
5TH AVENUE & 23RD STREET
- F NORWOOD CLUB
241 WEST 14TH STREET
- G SCANDINAVIA HOUSE
58 PARK AVENUE
- H ST. PAUL'S GERMAN LUTHERAN CHURCH
315 WEST 22ND STREET

2015 FESTIVAL PROGRAM

JUNE 12, FRIDAY

7:30 PM

**Festival Opening Night Gala: Finnish Myths
& A Hungarian in New York**
Canoe Studios
601 West 26th Street

JUNE 13, SATURDAY

10:30 AM

Family Event: Hear, Taste, See Finland!
St. Paul's German Lutheran Church
315 West 22nd Street

7:30 PM

**Toccata and Groove: The Bach Effect
in Finland and Hungary**
Canoe Studios
601 West 26th Street

10:00 PM

**Late Night: The Fiddle Off
Hungary vs. Finland & Finnish Tango in NYC**
Canoe Studios
601 West 26th Street

JUNE 14, SUNDAY

6:00 PM

Sibelius & Nielsen @ 150 Birthday Gala
Canoe Studios
601 West 26th Street

JUNE 15, MONDAY

6:30 PM

Festival Talks: Finnish Music Today
Scandinavia House
58 Park Avenue

7:30 PM

Carte Blanche *Avanti!*
Scandinavia House
58 Park Avenue

JUNE 16, TUESDAY

12:00 PM

CMF@Noon Series
Clement Clarke Moore Park
West 22nd Street & 10th Avenue

7:30 PM

Midsummer Night Magic
St. Paul's German Lutheran Church
315 West 22nd Street

JUNE 17, WEDNESDAY

7:30 PM

Immutable Dreams
Leo Baeck Institute
15 West 16th Street

10:00 PM

Santa Diver Trio @ Norwood
Norwood Club
241 West 14th Street

JUNE 18, THURSDAY

6:30 PM

Festival Talks: Sibelius in the Living Room
Finnish Lutheran Congregation
81 Christopher Street

7:30 PM

Sibelius & Ida
Finnish Lutheran Congregation
81 Christopher Street

JUNE 19, FRIDAY

12:00 PM

CMF@Noon Series
Madison Square Park
5th Avenue & 23rd Street

7:30 PM

**Voices of Finland: The Tapiola Chamber Choir
in New York**
St. Paul's German Lutheran Church
315 West 22nd Street

10:00 PM

Late Night: Budapest After Dark
St. Paul's German Lutheran Church
315 West 22nd Street

JUNE 20, SATURDAY

10:30 AM

Family Event: Hungry for Hungary!
St. Paul's German Lutheran Church
315 West 22nd Street

7:30 PM

**Festival Jazz FINNale:
The Tuomo Uusitalo Trio**
St. Paul's German Lutheran Church
315 West 22nd Street



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