

valley of the moon music festival

ERIC ZIVIAN AND TANYA TOMKINS, DIRECTORS

July 17 - August 1, 2021, Sonoma

LOVE & LONGING

Reaching across the distance



FOR MORE INFORMATION
VALLEYOFTHEMOONMUSICFESTIVAL.ORG
707-931-9712



#musicwithguts

CLASSICAL AND ROMANTIC CHAMBER MUSIC ON PERIOD INSTRUMENTS

TABLE OF CONTENTS

- 4 Festival Schedule
- 6 Welcome
- 10 About VMMF
- 11 Apprenticeship Program
- 12 TANK Trust Laureate Program
- 14 The Blattner Lecture Series
- 16 Howard Virtual Series
- 17 Why Historic Instruments?
- 18 Concert Programs
- 40 Performing Artists
- 67 Blattner Lecture Series Speakers
- 72 Acknowledgements
- 73 Donors



Thursday, June 246PM Virtual Concert: **LONG DISTANCE LOVE**

7PM Zoom Reception with Artists

*Sponsored by Martin and Kathy Cohn
in loving memory of Millicent Tomkins***Saturday, July 17**4PM Virtual Concert: **LONGING**

5PM Zoom Reception with Artists

**Sunday, July 18**4PM Virtual Concert: **ROMANCE**

5PM Zoom Reception with Artists

Wednesday, July 21

3PM Virtual Master Class: Rachel Barton Pine

6PM Virtual Concert: **LOVE LETTER**

6:30PM Zoom Reception with Artists

**Thursday, July 22**6PM Virtual Concert: **COLLABORATION**

7PM Zoom Reception with Artists & Alex Ross*

**Saturday, July 24**

11AM Lecture: Heather Hadlock*

5PM Livestream Concert: **FRIENDSHIP**

5PM & 7PM Live Concert, Sonoma

Sunday, July 255PM Livestream Concert: **CONNECTING**

5PM & 7PM Live Concert, Sonoma

Thursday, July 29

11AM Lecture: Carlo Caballero*

6PM Virtual Concert: **LES SENTIMENTS**

7PM Zoom Reception with Artists

**Saturday, July 31**9:30AM Live Concert: **KIDS & FAMILY CONCERT**11AM Lecture: *Conversations with Kate van Orden**5PM Livestream Concert: **TRANSFORMATION**

5PM & 7PM Live Concert, Sonoma

Sunday, August 15PM Livestream Concert: **POSSIBILITY**

5PM Live Concert, Sonoma

* The Blattner Lecture Series



Howard Virtual Productions



It is with great hope and enthusiasm that we bring you “Love and Longing: Reaching Across the Distance,” an array of performances presented both virtually and in-person featuring some of the world’s leading artists. We have had to deal with many unforeseen challenges during the pandemic. But like all musicians, when in doubt, we are comforted by music. When we are sad, we play music. When we are happy, we play music. It is the best response we know to the world’s problems. While performing music doesn’t change the world in any obvious way, it can provide solace and healing to those who are suffering, experiencing loss, or who just want to take a break from the realities of everyday life.

Which brings us to the music featured in this year’s festival: from Harry Burleigh’s spirituals realized for the concert stage; to Beethoven’s “An die Ferne Geliebte,” with its longing for closeness; to the sheer delight and sensuality of Brahms’ “Liebeslieder Waltzes.” All of these works, not to mention the many other selections you will hear, express the longing we have all felt this past year, as well as the tenuous, ecstatic, unbelievable love and joy we experience when we can finally come together again.

It is our greatest pleasure to welcome five new Apprentices and to get to work with them in person. We can’t wait to share their unbelievable talent with you, as well as to welcome back our star TANK Trust Laureates. As always, the music will be framed for you by the compelling perspectives of the Blattner Series Lecturers. Our Wine Partners will be with us “in spirit” because in order to keep you safe while you enjoy the music, we will sadly not be serving wine on the Hanna patio this year. A huge “thank you” to the Hanna Boys Center for opening up their facility to our socially-distanced concerts. We can’t wait to see you virtually or in person this season!

Yours,

on behalf of the whole VMMF Board and Staff,

Tanya & Eric



Es con mucha esperanza y entusiasmo que traemos “Love and Longing: Reaching Across the Distance,” una selección de conciertos virtuales y en persona con la actuación de algunos de los artistas más destacados del mundo. Hemos tenido que enfrentar muchos desafíos imprevistos durante la pandemia. Pero como músicos, en caso de duda, nos consuela la música. Cuando estamos tristes, hacemos música. Cuando estamos felices, hacemos música. Es la mejor respuesta que tenemos a los problemas del mundo. Aunque hacer música no cambia el mundo de ninguna manera evidente, puede proporcionar consuelo y curación a los que están sufriendo, a los que están experimentando pérdidas, o a los que solo quieren tomar un descanso de las realidades de la vida cotidiana.

Esto nos trae la música destacada en el festival de este año: La obra “Spirituals” de Harry Burleigh escrita para concierto en el escenario; La obra “An die Ferne Geliebte” de Beethoven, con su anhelo por la cercanía; Luego vamos al puro placer y sensualidad de los “Liebeslieder Waltzes” de Brahms. Todas estas obras, por no mencionar las otras numerosas obras seleccionadas que se escucharán durante el festival, expresan la añoranza que todos hemos sentido en este último año, y además del tenue, eufórico e increíble amor y alegría que sentimos cuando finalmente podemos estar juntos una vez más.

Es nuestro placer darles la bienvenida a cinco nuevos Aprendices y poder trabajar con ellos en persona. Estamos ansiosos de compartir su increíble talento con ustedes, además de dar la bienvenida de nuevo a nuestras estrellas del “TANK Trust Laureates”. Como siempre, la música se organizará basada en las irresistibles perspectivas de los “Blattner Series Lecturers”. Nuestros “Wine Partners” estarán con nosotros “en espíritu” para así mantenerlos seguros mientras disfrutan de la música, tristemente no estaremos sirviendo vino en el patio Hanna este año. “Muchísimas Gracias” al “Hanna Boys Center” por abrir sus instalaciones a nuestros conciertos con distanciamiento social. ¡Nos encantará verlos virtualmente o en persona esta temporada!

Sinceramente,

En nombre de toda la junta y el personal de VMFM,

Tanya & Eric

BOARD

Kimberly Blattner,
President
Dawn Williams, Vice
President & Treasurer
Maria Bennett, Secretary
Lee Baxter
Louise Gilbert
Cate Humphreys
Jeffrey Katz
Martin Cohn, Founding
Board President –
Emeritus

ADVISORY BOARD

Tom Angstadt
Simon Blattner
Robert Cole
Ruth Felt
Kimberly Hughes
Susan Muscarella
Nicholas McGegan
Zarin Mehta
Tom Stone
Leslie Tomkins
Kate Van Orden

STAFF

Eric Zivian	<i>Music Director</i>
Tanya Tomkins	<i>Artistic Director</i>
Boby Borisov	<i>Audio Production</i>
Amie Cota	<i>Administration</i>
Diane Gibbs	<i>Website</i>
Mike Grittani	<i>Video Production</i>
Nicholas Reeves	<i>Intern</i>
Eamon Riley	<i>Intern</i>
Cody Williams	<i>Digital Marketing</i>

PRODUCTION STAFF

Steve Hagstrom	<i>Production Manager</i>
Sandra Martin	<i>Box Office</i>
Millicent Meade	<i>Box Office Assistant</i>
John Yeh	<i>House Manager</i>
Khouansiva Saycocie	<i>Intern</i>

The Apprenticeship Program is an integral part of the Festival's mission and a launching pad for emerging performing musicians from all over the world. Each year, five exceptional young musicians are chosen to come to the Festival to receive lessons and coaching, and to perform on our main stage with some of the world's leading experts in historic performance practice. The career of a chamber musician is one of the most rewarding careers in music but also one of the riskiest, and the Festival is committed to encouraging and empowering these young musicians. With its nurturing and supporting environment, in the inspiring surroundings of the Sonoma Valley, the Apprenticeship Program is the perfect complement to the training students have received at music conservatories and universities. Through this intensive exploration of Classical and Romantic chamber music on period instruments, the Apprentices further develop their interpretive skills and gain a deeper understanding of this repertoire to take with them in the next stages of their careers.

2020-21 Apprentices

Vivian Mayers, *violin*
Kako Miura, *violin*
Ramón Carrero-Martínez, *viola*
Drake Driscoll, *cello*
Suren Barry, *fortepiano*

Teaching. Education is central to the Valley of the Moon Music Festival and a crucial part of any musician's development. Each year the TANK Trust Laureate Program selects four graduates of past summers' Apprenticeship Programs and challenges them to set their own goals as musicians, entrepreneurs, and cultural ambassadors. In this program, we give our Laureates the chance to hone their leadership skills as coaches at Sonoma's Valley Vibes Orchestra - a youth orchestra on the El Sistema model - during the year, and as musical and professional mentors to the incoming Apprentices during the summer festival. At the summer festival, they coach the Apprentice string ensembles, rehearse and perform with Apprentices in mixed ensembles, and share their experience and insights.

Artistry. The truest test of an artist's vision comes when they have finished their musical education and are faced with the responsibility of making their own musical and stylistic choices. As featured performers at the Valley of the Moon Music Festival, the Laureates are encouraged to experiment with their choice of repertoire and interpretation, taking the kinds of risk that we embrace and encourage at the Festival, as they develop into fully formed creative artists.

Necessary Skills. From public speaking and connecting with audiences during and after performances, to remagnetizing an ensemble that has lost its cohesion, we encourage our Laureates to develop their interpersonal skills. They have the opportunity to be ambassadors of chamber music and hone their communication skills

on and off stage. The idea is for our Laureates to learn to build community and share vision - skills that are rarely acquired in the academic environment of music conservatories. Connecting through music is a core value at the Valley of the Moon Music Festival, as we develop chamber musicians grounded in the community and deeply invested in creating organic and rewarding experiences for their listeners.

Knowledge. Laureates are completely fluent on their instruments and have full knowledge of historical performance practice, but street-smart performers know that some of the best discoveries come from programming concerts and learning how to interact in rehearsals. We encourage our Laureates to pose new questions and reset aesthetic agendas in unheard-of ways. Passing knowledge from one generation to the next is the heart and soul of the Festival. The exchange of ideas is constant - from faculty to Laureate to Apprentice and vice versa, with musicians of all ages and levels of experience inspiring and learning from each other. The TANK Trust Laureate Program adds an essential component to our mission of mentoring the next generation of chamber musicians on historical instruments.

2020-21 TANK Trust Laureates:

Rachell Ellen Wong, *violin*
Andrew Gonzalez, *viola*
David Belkovski, *fortepiano*
Christian De Luca, *fortepiano*

We are extremely pleased to continue our Blattner Lecture Series, four free pre-concert conversations providing historical, social, and political context to the featured Festival music and composers. Your listening experience will be deepened by a wider perspective on the music being performed.

This year, we are thrilled to include TANK Trust Laureate, Christian De Luca, among our Blattner Lecturers who will join us virtually from Italy. Christian's "Dolci Parole" (sweet words) video series will be sent via email to all weekend concert goers and will provide his insight into the day's program.

A special "thank you" to Kimberly and Simon Blattner for generously underwriting these lectures and to Kate van Orden for returning as series host.

"For many years we have shared a deep interest in Early Music played on old instruments. It is extraordinary for Sonoma to have Valley of the Moon Music Festival and its group of talented musicians in our community. The concerts and the accompanying Blattner lectures have added so much to our knowledge. It certainly was a lucky day for us all when this group decided to make Sonoma and the wine country their home."

–Kimberly & Simon Blattner

Thursday, July 22

11AM | Alex Ross: **BURLEIGH & DVOŘÁK**
Lecture available on-demand beginning July 22nd on the [VMMF YouTube channel](#).

Saturday, July 24

11AM | Heather Hadlock: **IMAGINING FRIENDSHIPS**
Live Zoom lecture and conversation. RSVP at [valleyofthemoonmusicfestival.org](#).

Thursday, July 29

11AM | Carlo Caballero: **THE MYSTERIES OF GABRIEL FAURÉ**
Lecture available on-demand beginning July 29th on the [VMMF YouTube channel](#).

Saturday, July 31

11AM | Kate van Orden: **CONVERSATIONS WITH KATE**
Live Zoom lecture and conversation. RSVP at [valleyofthemoonmusicfestival.org](#).

Christine Brandes' interview with Festival Artist Dashon Burton is currently [available here](#) on-demand on the VMMF YouTube channel. Be sure to watch their fascinating conversation before Dashon's July 22nd Festival debut!

In addition to our live programming in sunny Sonoma, the 7th Annual Festival includes a series of exciting virtual concerts made possible, in part, by our generous donors Jennifer Howard and Anthony Cascardi.

"Tony and I were so grateful for VMMF's exceptional pivot to virtual concerts [last year], enabling us all to stay connected and to hear great music during the pandemic. I am thrilled to support this ongoing world-class effort."

—*Jennifer Howard*

Series recorded by Boby Borisov, OO Audio

Filmed & edited by Mike Grittani, Grittani Creative LTD

Additional recording & filming by Christos Vayenas, Arium TV

Additional editing by Christos Veyanes & James Goode

All Valley of the Moon Music Festival concerts are performed on period instruments—or authentic reproductions—from the time the music was written. Composers such as Mozart, Beethoven and Schumann never heard their music played on a modern concert grand piano, or on string instruments with nylon or metal strings. Their pianos were woodier, and their violins and cellos had gut strings; the sound was more natural, delicate, and had a subtlety almost impossible to achieve on modern instruments.

The earliest and smallest piano you will hear this season - a fortepiano perfect for the music of Mozart - is a copy of a Dulcken (Vienna, 1795) and was built in Berkeley in the 1980s by Paul Poletti and Janine Johnson. The early Romantic repertoire will be performed on an original Viennese fortepiano built in 1841 by Franz Rausch. The later songs by Debussy and others, as well as Fauré's Piano Quartet, will be performed on a Chickering piano from the 1890s, courtesy of the UC Berkeley Music Department. Finally, for the early 20th-century American music, we will be featuring a 1901 Knabe courtesy of our friends at Arium TV.

By performing on period instruments with attention to historical practices, our musicians and audiences can experience well-known pieces in the chamber music repertoire in a completely new way. It could be likened to the restoration of an old painting to its original vibrant colors.

BRAHMS & BEETHOVEN

6PM VIRTUAL CONCERT

Beethoven's celebrated song cycle, "To the Distant Beloved," is a classic paean to long-distance love. Brahms' "Liebeslieder Waltzes," for four singers and four-hands piano, are among the most seductive music ever composed. We are delighted to celebrate the beginning of a return to normalcy with this virtual presentation of multiple singers, assembled in one space for the video recording!

This concert has been generously underwritten by Martin and Kathy Cohn in loving memory of Millicent Tomkins

An die ferne Geliebte, Op. 98

L. Beethoven
(1770–1827)

1. *Auf dem Hügel sitz ich spähend*
2. *Wo die Berge so blau*
3. *Leichte Segler in den Höhen*
4. *Diese Wolken in den Höhen*
5. *Es kehret der Maien, es blühet die Au*
6. *Nimm sie hin denn, diese Lieder*

Kyle Stegall, tenor | Eric Zivian, piano

Liebeslieder Waltzes, Op. 52 & Op. 65

Johannes Brahms
(1833–1897)

From Op. 52:

1. *Rede, Mädchen*
2. *Am Gesteine rauscht die Flut*
5. *Die grüne Hopfenranke*
6. *Ein kleiner, hübscher Vogel*
11. *Nein, es ist nicht auszukommen*
13. *Vögelein durchrauscht die Luft*
14. *Sieh, wie ist die Welle klar*
15. *Nachtigall, sie singt so schön*
18. *Es bebet das Gesträuche*

From Neue Liebeslieder Waltzes Op. 65:

15. *Zum Schluss (Nun, ihr Musen, genug)*

Nikki Einfeld, soprano
Emily Marvosh, contralto
Kyle Stegall, tenor
Edward Nelson, baritone
Allegra Chapman and Eric Zivian, piano

Mendelssohn's String Quartet in A Minor is one of the greatest masterpieces of all time, written when the composer was only 17. It was modeled on Beethoven's own A minor quartet (to be featured later on the July 31 Concert) as well as on "Frage," a romantic song by Mendelssohn himself. To round out the program, we present a selection of lovely songs on themes of longing and loss.

Lied der Mignon, D. 877, No. 4 Franz Schubert
(1797–1828)

Mignon's Klage, Op. 10, No. 2 Josephine Lang
(1815–1880)

Das Heimweh, Op. 8, No. 2 Fanny Mendelssohn Hensel
(1805–1847)

Frage, Op. 9, No. 1 Felix Mendelssohn
(1805–1847)

Emily Marvosh, contralto | Eric Zivian, fortepiano

**String Quartet No. 2 in A minor, Op. 13
(1827)**

**Felix Mendelssohn
(1805–1847)**

- I. *Adagio – Allegro vivace*
- II. *Adagio non lento*
- III. *Intermezzo: Allegretto con moto – Allegro di molto*
- IV. *Presto – Adagio come prima*

VMMF Quartet:

Anna Presler & Liana Bérubé, violins
Phyllis Kamrin, viola
Tanya Tomkins, cello

SCHUMANN ROMANCES, MOZART CONCERTO, & GERMAN SONGS

4PM VIRTUAL CONCERT

In Mozart's time musicians were accustomed to arranging orchestral music for smaller groups of musicians to play in their own homes. Similarly, during the pandemic, musicians have had to find inventive ways to share their art. In this concert, Apprentice Suren Barry follows in that tradition, transcribing and performing one of the great Mozart Piano Concertos in a version for keyboard and string quartet. Rachel Barton Pine and Eric Zivian collaborate from a distance in Clara Schumann's exquisite Romances, completing this program which brings artists together in ways new and old.

Suleika I, D. 270

Franz Schubert
(1797–1828)

Sie liebten sich beide, Op. 13, No. 2

Clara Schumann
(1819–1896)

Emily Marvosh, contralto | Eric Zivian, piano

**Three Romances for Violin and Piano,
Op. 22 (1833)**

**Clara Schumann
(1819–1896)**

- I. *Andante molto*
- II. *Allegretto*
- III. *Leidenschaftlich schnell*

Rachel Barton Pine, violin | Eric Zivian, piano

**Piano Concerto No. 14 in E-flat major,
K. 449**

**Wolfgang Amadeus Mozart
(1756–1791)**

- I. *Allegro vivace*
- II. *Andantino*
- III. *Allegro ma non troppo*

Suren Barry,* solo piano

Carla Moore & Liana Bérubé, violins

Clio Tilton, viola

Tanya Tomkins, cello

* VMMF 2021 Apprentice

MASTER CLASS & JOSEPHINE LANG SONGS

6PM VIRTUAL CONCERT

Hear one of today's most versatile artists, violinist [Rachel Barton Pine](#), work with VMMF's Apprentices and TANK Trust Laureates in a sneak peek behind-the-scenes into how music is interpreted. This master-class is free for all to attend virtually.

3:00 PM [Master Class](#)
with Rachel Barton Pine



Award-winning duo, tenor Kyle Stegall and Music Director Eric Zivian plumb the depths of little-known German composer Josephine Lang, in a brief but passionate selection of her songs on texts of love and longing. A friend of Clara Schumann and the Mendelssohns, Lang composed songs that embody the emerging Romanticism in the mid-19th century.

Songs

Josephine Lang
(1815–1880)

Abschied, Op. 13, No. 1

Den Abschied schnell genommen, Op. 15, No. 1

Namenlos, Op. 13, No. 6

Im reinsten Gold, Op. 34, No. 1

Die blumen sind alle verblüht, Op. 34, No. 2

Frühlingsglaube, Op. 25, No. 1

Kyle Stegall, tenor | Eric Zivian, piano

HARRY BURLEIGH, DVOŘÁK & JANÁČEK

One advantage of post-pandemic remote programming is the sudden realization that musicians from all over the world can play for global audiences without anyone having to leave their hometown. In this concert we reach across great distances, geographically and historically. In a recital delivered to us from Boston by the incomparable baritone, Dashon Burton, in collaboration with two of VMMF's East Coast pianists on a 1901 Knabe, we celebrate one of America's great early 20th-century composers, Harry Burleigh, and his influence on a visiting colleague from afar, Antonín Dvořák. Burleigh, himself a baritone, composed art songs and was responsible for bringing the American spiritual into the Classical song recital. While attending the National Conservatory of Music in New York in the 1890's, Burleigh made the acquaintance of Dvořák, the school's visiting President. Dvořák, struck by the power of the spirituals he learned from Burleigh, used some of the melodies in his own music. This concert will feature the music of Burleigh and Dvořák, with a selection from Leoš Janáček featuring Audrey Vardanega on piano.

6PM VIRTUAL CONCERT

**Slavonic Dance in A flat Major,
Op. 72, No. 8**

**Antonín Dvořák
(1841 – 1904)**

Renana Gutman, piano | Audrey Vardanega, piano

Biblical Songs (1894, Op. 99, B. 185)

**Antonín Dvořák
(1841 – 1904)**

1. *Darkness and thunderclouds are
round about Him*
2. *Lord my shield, my refuge and hope*
3. *Hear, oh hear my prayer*
4. *Oh, my shepherd is the Lord*
5. *Songs of gladness will I sing Thee*
6. *Hear, oh Lord, my bitter cry*
7. *By the shore of the river Babylon*
8. *Oh, Lord, have mercy and turn
Thou Thy face to me*
9. *My eyes will I to the hills lift up*
10. *Oh sing unto the Lord a joyful song*

Dashon Burton, baritone | Renana Gutman, piano

HARRY BURLEIGH, DVOŘÁK & JANÁČEK

On an Overgrown Path

Leoš Janáček
(1854 - 1928)

- I. *Our Evenings*
- II. *A Blown-Away Leaf*
- IV. *The Frydek Madonna*

Audrey Vardanega, piano

Harry Thacker Burleigh
(1866–1949)

1. *Oh, Lord, have mercy and turn
My eyes will I to the hills lift up*
2. *Oh sing unto the Lord a joyful song*
3. *My Lord, What a Morning*

Dashon Burton, baritone | Renana Gutman, piano

6PM VIRTUAL CONCERT

UTAH
ELEVATED

MOAB MUSIC FESTIVAL
music in concert with the landscape®

With small outdoor concerts and safety protocols in place, MMF is still the "hottest ticket of the season."
—Sunset Magazine

August 30–September 16, 2021
Michael Barrett, Music Director • Leslie Tomkins, Artistic Director

moabmusicfest.org • 435.259.7003

 SCHUMANN TRIO, MENDELSSOHN, & FARRENC

In this concert VMMF takes a look back at our successful 5th season in Sonoma: "The Salonnières: Women of Power and Influence," celebrating some of the leading women composers/performers of the Romantic era. Clara Schumann and Fanny Mendelssohn Hensel were very close to their husband and brother, respectively. Love was at the core of these relationships, but they were not without competitive strain. Due to the sexism of their time, these women were prevented from achieving the full success they deserved. This concert brings their original voices to the fore. Like Clara, French composer Louise Farrenc also enjoyed a career of concertizing as a pianist, and together with her husband Aristide Farrenc, started one of France's most successful publishing houses.

This concert has been generously underwritten by Andrea Stillman

 5PM LIVESTREAM, 5PM & 7PM LIVE CONCERTS
Impromptu pour Piano
Louise Farrenc
 (1804–1875)

Eric Zivian, piano

Adagio in E major for violin and piano
Fanny Mendelssohn Hensel
 (1805–1847)

Rachell Ellen Wong, violin | Eric Zivian, piano

Piano Trio in G minor, Op. 17
Clara Schumann
 (1819–1896)

- I. *Allegro moderato*
- II. *Scherzo: tempo di Menuetto*
- III. *Andante - più animato*
- IV. *Allegretto*

 Rachell Ellen Wong,* violin
 Tanya Tomkins, cello
 Eric Zivian, piano

 * TANK Trust Laureate

2021 APPRENTICES PERFORMANCE – SCHUBERT & WEBER

This year, with all safety protocols in place, VMMF was determined to connect in person with all five of our Apprentices. From New Haven, New York, and Montreal, these five extraordinary young musicians come together for the first time in beautiful Sonoma - forming new friendships, working with new mentors, and learning a fresh approach to chamber music on historical instruments. In this concert we enjoy the fruits of their labor in Schubert's Grand Duo for violin and piano, and in a rarely heard gem by Carl Maria von Weber, one of the most important pioneers of Romanticism. Both of these pieces were written during the composers' early 20s, around the same age as the young performers in this concert.

5PM LIVESTREAM, 5PM & 7PM LIVE CONCERTS

Violin Sonata in A major, D 574
"Grand Duo" (1817)

Franz Schubert
(1797–1828)

- I. *Allegro moderato*
- II. *Scherzo: Presto*
- III. *Andantino*
- IV. *Allegro vivace*

Kako Miura,* violin | Suren Barry,* piano

Piano Quartet in B-flat major,
Op. 8, J 76

Carl Maria von Weber
(1786–1826)

- I. *Allegro*
- II. *Adagio ma non troppo*
- III. *Menuetto: Allegro*
- IV. *Finale: Presto*

Vivian Mayers,* violin
 Ramón Carrero-Martínez,* viola
 Drake Driscoll,* cello
 Suren Barry,* piano

.....
 *VMMF 2021 Apprentice

FAURÉ PIANO QUARTET & FRENCH SONGS

The French, known for their rebellion and individuality since the time of Rameau, produced some of Classical music's most unique voices, such as Berlioz and Debussy, both featured on this program. The concert's main course is Fauré's Piano Quartet. Fauré's bold experiments with tonality foreshadowed the Impressionist music of Debussy and Ravel. The concert also includes French art songs by Bizet, Debussy and others.

<i>Absence, from Nuits d'été</i>	Hector Berlioz (1803–1869)
<i>À une fleur, from Feuilles d'album</i>	Georges Bizet (1838– 1875)
<i>Fleur Desséchée</i>	Pauline Viardot (1821– 1910)
<i>Arpège, Op. 76, no. 2</i>	Gabriel Fauré (1845 - 1924)

6PM VIRTUAL CONCERT

Chansons de Bilitis:

Claude Debussy (1862
–1918)

- I. *La Flûte de Pan*
- II. *La Chevelure*
- III. *Le Tombeau des Naiades*

Emily Marvosh, contralto | Eric Zivian, piano

Piano Quartet No. 2 in G minor,
Op. 45

Gabriel Fauré
(1845 - 1924)

- I. *Allegro molto moderato*
- II. *Allegro molto*
- III. *Adagio non troppo*
- IV. *Allegro molto*

Lisa Lee, violin
Liana Bérubé, viola
Tanya Tomkins, cello
Eric Zivian, piano

This concert has been generously underwritten by Anne & Jeff Katz

ROLLA DUETS & BEETHOVEN QUARTET

After the long period of illness and suffering in 2020-21, we turn to Beethoven's masterpiece, the Heiliger Dankgesang Quartet, for comfort and inspiration. Written just two years before his death, after several years of emotional and physical struggle, Beethoven found himself well enough to compose again and grateful to be alive. He titled the third movement "Heiliger Dankgesang eines Genesenen an die Gottheit, in der Lydischen Tonart." This translates as "Song of Thanksgiving to the Deity from a convalescent, in the Lydian mode." It is a profound and heartfelt prayer of thanks after his illness. The quartet is preceded by a delicious appetizer of Rolla Duets for violin and viola.

11AM Blattner Series Lecture

"Conversations with Kate"

Zoom lecture & chat with Kate van Orden,
Dwight P. Robinson Jr. Professor of Music at Harvard University

5PM LIVESTREAM, 5PM & 7PM LIVE CONCERTS

Three Concertant Duos for Violin and Viola, Op.5 (BI 61, 101, 85)**Alessandro Rolla
(1757 - 1841)**

Bettina Mussumeli, violin | Jodi Levitz, viola

String Quartet No. 15 in A Minor, Op. 132**L. Beethoven (1770–
1827)**

- I. *Assai sostenuto - Allegro*
- II. *Allegro ma non tanto*
- III. *"Heiliger Dankgesang eines Genesenen an die Gottheit, in der Lydischen Tonart". Molto adagio – Andante*
- IV. *Alla marcia, assai vivace*
- V. *Allegro appassionato*

Apprentice String Quartet:

Vivian Mayers & Kako Miura, violins
Ramón Carrero-Martínez, viola
Drake Driscoll, cello

DVOŘÁK MINIATURES & MENDELSSOHN OCTET

5PM LIVESTREAM, 5PM LIVE CONCERT

Finally, we turn to youth and the future. With an abundance of optimism and inspired by the young Felix Mendelssohn's inexhaustible energy, the Apprentice Quartet joins forces with TANK Trust Laureate and rising star violinist Rachell Wong and other VMMF favorites, to perform Mendelssohn's iconic Octet. In the spirit of hope, VMMF wraps up a season of longing and reawakening, bringing audiences into a bright future full of new talent. The program will open with Dvorák's charming Miniatures for two violins and viola.

Dedicated to Founding Board President, Martin Cohn

Miniatures, Op. 75a, B 149

Antonín Dvořák
(1841 - 1904)

- I. *Cavatina*
- II. *Capriccio*
- III. *Romanza*
- IV. *Elegia*

Bettina Mussumeli & Rachell Ellen Wong,* violins
Jodi Levitz, viola

Octet in E-flat major, Op. 20 (1825)

Felix Mendelssohn
(1809 - 1847)

- I. *Allegro moderato ma con fuoco*
- II. *Andante*
- III. *Scherzo: Allegro leggierissimo*
- IV. *Presto*

Bettina Mussumeli & Rachell Ellen Wong,* violins
Jodi Levitz, viola
Tanya Tomkins, cello

Apprentice String Quartet:

Vivian Mayers & Kako Miura, violins
Ramón Carrero-Martínez, viola
Drake Driscoll, cello

* TANK Trust Laureate

RACHEL BARTON PINE | VIOLIN

Celebrated as a leading interpreter of great classic and contemporary works, violinist Rachel Barton Pine's performances combine her innate gift for emotional communication and her scholarly fascination with historical research.



Pine has appeared as a soloist with many prestigious ensembles including the Atlanta, Baltimore, Chicago, Dallas, Iceland, Montreal, New Zealand, San Diego, St. Louis and Vienna Symphonies; the Buffalo, Calgary, Rochester and Royal Philharmonics; the Louisville and Philadelphia Orchestras, the Royal Scottish Philharmonic, the Belgian and Russian National Orchestras; and the Israel, Mozarteum and Scottish Chamber Orchestras. She has worked with many renowned conductors including John Nelson, Zubin Mehta, Erich Leinsdorf, Neeme Järvi, Marin Alsop, Plácido Domingo, and Semyon Bychkov, and with prestigious collaborators including Daniel Barenboim, Christoph Eschenbach, and William Warfield.

Pine is an active philanthropist, leading the Rachel Barton Pine Foundation. This past season, the Foundation received international press with the release of "Music by Black Composers, Violin Volume I," the first in a series of pedagogical books of sheet music exclusively by Black classical composers, with additional orchestral instruments to be covered in future volumes. Her Rachel Barton Pine Foundation assists young artists through various projects.

Pine has a prolific discography, with 38 albums on the Avie, Cedille, Warner Classics, and Dorian labels. She performs on the "ex-Bazzini, ex-Soldat" Joseph Guarnerius del Gesu (Cremona, 1742), on lifetime loan from her patron.

SUREN BARRY | PIANIST

Apprentice

Generously sponsored by Andrea Stillman



Born in Montreal and raised in Ottawa, pianist Suren Barry is now based in these two cities as a performer and educator. A sought-after soloist and chamber musician, Suren has been a featured performer at the Ottawa International Chamber Music Festival, the Master Piano Recital Series at

Southminster, the "Im Hayastan" (My Armenia) Festival in Yerevan, Festival Pontiac Enchanté, and in many other recital series in Canada and the US. Suren also forms half of Duo Octavian, an ensemble committed to expanding the repertoire with their own two-piano arrangements of various works and with arrangements/commissions by other performers/composers. Additionally, Suren is the pianist for Montreal-based choir Ensemble Noir led by artistic director Floyd Ricketts, whose mandate is to illuminate works by or about people of colour.

As an educator and performer, Suren is a passionate advocate for improvisation on stage and in the classroom, both as a way to enliven the classical concertgoing experience and to expand students' creative horizons.

To this end, Suren made improvising in the piano concertos of Mozart the focus of his thesis research, for which he was awarded a prestigious doctoral fellowship from the Social Sciences and Humanities Research Council (SSHRC), and received the generous support of the Sylva Gelber Award Foundation for pursuing improvisation-related performance projects.



LIANA BÉRUBÉ | VIOLA

Generously sponsored by Terri & Bob Ryan

The artistry of violinist Liana Bérubé is inextricably intertwined with self-knowledge and self-compassion. Her openly expressive aesthetic, described as “searching mastery” (Charleston Gazette-Mail), has been heard in North America, Europe, Asia, and Australia.

She is co-founder and violinist of the Delphi Trio. Concerto performances include appearances with Thirteen Strings Chamber Orchestra, Sinfonia Toronto, Bear Valley Music Festival Orchestra, Oakland Symphony, Eureka Symphony, San Jose Chamber Orchestra, and San Francisco Chamber Orchestra. She has been heard on NPR, CBC, VH1, WFMT Chicago, and Dutch Radio 4, and has collaborated with artists such as Emmanuel Ax, Toby Appel, Anthony Marwood, Elizabeth Blumenstock, Monica Huggett, and the Alexander String Quartet. Concert appearances include Chamber Music Concerts Ashland, Great Lakes Chamber Music Festival, Orlando Festival, Artist Series of Sarasota, Kronos Festival, Morrison Artist Series,

Harry Jacobs Chamber Music Society, Valley of the Moon Music Festival, the Verbier Festival, and the Schleswig-Holstein Musik Festival. Liana strongly believes in listening to intuition, subconscious, and instinct, in order to express the innate knowledge of personal truth through art.

DASHON BURTON | BASS-BARITONE

Generously sponsored by Sondra Schlesinger

In the 2019/20 season bass-baritone Dashon Burton performed with the Minnesota and National Arts Centre Orchestras, the St. Louis Symphony, the New York Philharmonic, and the St. Paul Chamber Orchestra. A frequent guest of the Cleveland Orchestra, he sang Michael Tilson Thomas’ Rilke Songs there, led by the composer and sang the world premiere of Caroline Shaw’s *The Listeners* (a part written by Shaw specifically for Burton), with the Philharmonia Baroque Orchestra and Nicholas McGegan and continued as artist in residence with San Francisco Performances.



Operatic engagements have included Sarastro in *Die Zauberflöte* in Dijon and Paris and Jupiter in Rameau’s *Castor et Pollux* with Les Talens Lyriques; Strauss’ *Salome* at the Salzburg Festival (led by Franz Welser-Möst in a production by Romeo Castellucci), and Peter Sellars’s production of Claude Vivier’s *Kopernikus, un rituel de mort* at Paris’ Théâtre de la Ville.

Dashon is an original member of Roomful of Teeth, with whom he won a Grammy for their recording of Caroline Shaw's Pulitzer-Prizewinning Partita for 8 Voices. In March of 2021, Burton won his second Grammy, this time for Best Classical Solo Vocal Album for Dame Ethyl Smyth's The Prison with The Experiential Orchestra on Chandos.

RAMÓN CARRERO-MARTÍNEZ | VIOLA

Apprentice

Generously sponsored by Nancy & Tony Lilly

New York-based Venezuelan violist Ramón Carrero-Martínez is the winner of numerous competitions in the US, Italy, and Venezuela. Including the First Prize in the Maria Paula Alonzo Chamber Music Competition 2014 in Caracas with the Teresa Carreño String Quartet, First Prize in Ruth Widder String Quartet competition 2018 in NYC, and Lunigiana International Music Festival 2019 Concerto Competition in Italy.

Mr. Carrero- Martínez's recent engagements include performances with the American String Quartet as a guest violist performing the Brahms G major Quintet at The Red Bank Chamber Music Society, US tour with the Mark Morris Dance Group Music Ensemble Performing the Franz Schubert – Quintet in A major [Trout Quintet] in 9 concerts for the new choreography of Mark Morris, South Korea tour with the New York Classical Players and performance of the Stamitz Viola Concerto for his debut as a soloist in Italy.



Mr. Carrero-Martínez was a member of the celebrated National System of Youth Orchestras "El Sistema" and previously studied economics in Venezuela. He holds a Bachelor of Music degree from Manhattan School of Music where he is currently pursuing his Master of Music degree, studying with Daniel Avshalomov. Visit ramoncarreromartinez.com for more info.

ALLEGRA CHAPMAN | PIANO



San Francisco-based pianist Allegra Chapman is an omnivorous soloist and chamber musician, adventurous curator, and passionate educator. Her performances have been described as "fervid but impeccably controlled" by the San Francisco Chronicle and "inspired" by the Bay Area Reporter.

She is the pianist of the Delphi Trio, co-founder of the voice and piano duo Chordless, and founding co-artistic director and executive director of Bard Music West, a San Francisco-based music festival. She teaches in the San Francisco Conservatory of Music's Pre-College division.

Allegra has performed internationally at venues including Alice Tully Hall, San Francisco Jazz Center, and Xi'an Concert Hall. She particularly enjoys collaborating in multidisciplinary projects and has worked with renowned choreographer Pam Tanowitz and soloed with the Charles and Moulton Dance Company. Her recent music video with Chordless, The Night in Silence, won the "Best Music Video" award at the 2020 Tokyo

International Short Film Festival and screened at four other film festivals in 2020. Allegra studied with Jeremy Denk and Peter Serkin at the Bard College Conservatory, and with Seymour Lipkin and Julian Martin at The Juilliard School.



MARC DESTRUBÉ | VIOLIN

Faculty

Canadian violinist Marc Destrubé enjoys a rich and varied musical life as soloist, chamber musician, and leader of orchestras, and divides his time between playing modern instruments and performing baroque and classical music on period instruments. He plays with the Smithsonian Institution-based Axelrod String

Quartet, the Microcosmos Quartet in Vancouver and is a member of the Turning Point Ensemble in Vancouver, specializing in 20th century music and new music. He appears regularly in chamber music performances on the Early Music Vancouver series and summer festival and is artistic director of the Pacific Baroque Festival.

As a concertmaster he has played under Sir Simon Rattle, Kent Nagano, Helmuth Rilling, Christopher Hogwood, Philippe Herreweghe, Gustav Leonhardt and Frans Brüggen. As co-concertmaster of the Orchestra of the 18th Century (Amsterdam) he has toured the major concert halls and festivals of Europe, North America, Asia and Australia.

A much-loved teacher, he has been a visiting artist/faculty at the Paris,

Moscow and Utrecht Conservatoires, Indiana University, Case Western University, Australian National University, Sydney Conservatorium, San Francisco Conservatory, the MacPhail School, the Banff Centre and the University of Victoria, and has presented children's concerts at the Cité de la Musique (Paris). He is on the faculty of the Berwick Academy for Historical Performance at the University of Oregon and has recently held retreats for violinists at his home on an island near Vancouver.



DRAKE DRISCOLL | CELLO

Apprentice

Generously sponsored by The Cremona Foundation

Cellist Drake Driscoll has established herself as a versatile performer and advocate for social change through music. Drake is the Executive Director and Co-founder of The VISION Collective, an ensemble dedicated to building meaningful relationships with and among

refugees and new Americans by sharing music between diverse communities. Drake is also a member of the United Nations Chamber Music Society and was a Gluck Community Service fellow at The Juilliard School. A passionate arts administrator and teacher, Drake is the Marketing and Production Assistant for the NYC branch of Music for Food, interned for Reach Teach Play at the Ravinia Festival, and teaches an "Art and Community Engagement" course at Walnut Hill School for the Arts. Drake has a private studio of twenty five cello students in NYC and is a mentor and substitute coach for Juilliard Pre-College chamber music.

Drake is a member of the 2020-2021 Global Leaders Program cohort, pursuing an Executive Graduate Certificate in Social Entrepreneurship, Cultural Agency, Teaching Artistry, and Civic Leadership. She recently graduated from The Juilliard School with a Master of Music degree where she was the recipient of the 2020 Entrepreneurship Grant, the Norman Benzaquen Career Advancement Grant, and the Robert Sherman Award for Music Education and Community Outreach.



NIKKI EINFELD | SOPRANO

Generously sponsored by Terri & Bob Ryan

Lyric coloratura soprano, Nikki Einfeld, has been widely recognized for her “high flying virtuosity” (New York Times) as well as her “blazing intensity and ferocious artistry” (San Francisco Chronicle).

Recent highlights from the operatic stage include the role of Gilda in Verdi’s Rigoletto with Calgary Opera, Fear and Doubt, the World Premiere of Abraham in Flames by Niloufar Talebi, the Controller in Flight by Jonathan Dove with Opera Parallèle, Diana in West Edge Opera’s The Chastity Tree, the title role in the world premiere of Death with Interruptions by Kurt Rohde, Curley’s Wife in Carlisle Floyd’s Of Mice and Men for Manitoba Opera, Susanna in Le Nozze di Figaro with Vancouver Opera and New Orleans Opera; Konstanze in Die Entführung aus dem Serail with the Mendocino Music

Festival and West Bay Opera; the title role of Lucia di Lammermoor with Syracuse Opera and Green Mountain Opera Festival and several appearances with San Francisco Opera including the world premiere of Delores Claiborne by Tobias Picker, Gianetta in The Elixir of Love, Barbarina in Le Nozze di Figaro, among others.

Ms. Einfeld also makes regular guest appearances on the concert stage with the San Francisco Symphony, Berkeley Symphony Orchestra, Victoria Symphony, The Marin Symphony, Calgary Philharmonic Orchestra, and the Emyrean Ensemble. Her collaboration with the Left Coast Chamber Ensemble yielded a Best Chamber Music/Opera Performance win from San Francisco Classical Voice in 2016 and 2018. Upcoming premieres include an opera by Hiroya Miura about the works of Japanese print designer Tōshūsai Sharaku and a new chamber work by Jamie Sampson, Waving Goodbye.

RENANA GUTMAN | PIANO

Praised by the New York Times for her “passionate and insightful” playing, Renana Gutman has performed across four continents as an orchestral soloist, recitalist and collaborative artist. She was one of four young pianists selected by the renowned Leon Fleisher to participate in his workshop on Beethoven piano sonatas hosted by Carnegie Hall, where she



presented performances of “Hammerklavier” and “Appassionata” to critical acclaim. A top prize winner at Los Angeles Liszt competition, International Keyboard Festival in New York, and Tel-Hai International Master Classes, she performed concerti such as Brahms 2nd, Rachmaninoff-Paganini Variations, and Beethoven’s “Emperor” with the Jerusalem Symphony, Haifa Symphony, Belgian I Fiamminghi, and Mannes College Orchestra. High in demand as a chamber musician, Renana toured with Musicians from Marlboro, and served regularly as the collaborative pianist of Steans Institute at Ravinia Festival. In recent seasons she performed chamber music with violist Kim Kashkashian, violinist Miriam Fried, clarinetist Charles Neidich and others, and premiered pieces by composers, such as Tamar Muskal, Paul Schoenfield and Judith Zaimont. In her new project, “Unheard Melodies”, she brings to audiences obscure music by composers who perished in the Holocaust. Renana is on the piano faculty of Boston’s Longy School of Music of Bard College. She had previously been on the piano faculty of the Yehudi Menuhin Music School in the UK.

A native of Israel, Renana completed her Bachelor and Master of Music degrees at Mannes College of Music in NYC, where she studied with Richard Goode.

PHYLLIS KAMRIN | VIOLA

Phyllis Kamrin, violin and viola received her BM at the Curtis Institute of Music and MM at the New England Conservatory. She has performed regularly in the Philharmonia Baroque Orchestra, and the New Century Chamber Orchestra as well as many other chamber ensembles.



She currently performs in the Left Coast Chamber Ensemble playing both traditional classical music and new music, while pursuing her love of teaching adult amateurs. Phyllis is the creator and director of the INTERSECTION workshop, a chamber music workshop for adult amateur musicians. She is also director of the Crowden School Adult Chamber Music program, a program that lets participants delve deeply into chamber music repertoire.

LISA LEE | VIOLIN

Generously sponsored by Kit & Hayne Leland

A graduate of The Curtis Institute of Music and the Guildhall School of Music and Drama, violinist Lisa Lee is a Fulbright Scholar and top prizewinner in the Tadeusz Wronski International Violin, the San Francisco Symphony Concerto and Pacific Symphony Orchestra Young Artists competitions, and the Seventeen Magazine/General Motors National Concerto competition.



Lisa has toured extensively with the Norwegian Chamber and Mahler Chamber orchestras, and has participated in the Ravinia, Marlboro, IMS Open Chamber, and Lucerne music festivals. Lisa is on faculty at the San Francisco Conservatory of Music and the Young Chamber Musicians Program. She plays on a 1872 Jean-Baptiste Vuillaume.



JODI LEVITZ | VIOLA

Generously sponsored by Rori & Bob Smith

Jodi Levitz, Professor of Viola at the Frost School of Music at the University of Miami and Artistic Coordinator of Stamps Ensembles, boasts an international reputation as a consummate artist and a passionate advocate of exploring new musical possibilities for the viola.

She began her professional career when she was named “Prima Viola Solista” of Italian chamber group I Solisti Veneti while still a student at The Juilliard School, and since then her career has been built on successive stellar accomplishments. She performed in the most important halls in the world in Europe, the Americas, and the Far East; her recordings can be found on the Concerto, Dynamic, Naxos, and Erato labels. Her vast chamber music experience runs the gamut from violist of the Chicago String Trio and later the Ives quartet to historically informed recordings of the works of Hummel and Schumann with fortepiano.

EMILY MARVOSH | CONTRALTO

*Generously sponsored by Mary Wildavsky
in memory of Millicent Tomkins*



American contralto Emily Marvosh has been gaining recognition for her “plum-wine voice,” and “graceful allure,” on the stages of Carnegie Hall, Jordan Hall, Disney Hall, Lincoln Center, Prague’s Smetana Hall, and Vienna’s Stefansdom. Following her solo debut at Boston’s Symphony Hall in 2011, she has been a frequent soloist with the Handel and Haydn Society under the direction of Harry Christophers.

Other recent solo appearances include the Handel and Haydn Society, Princeton Festival, Boston Baroque, American Bach Soloists, Charlotte Symphony, Tucson Symphony Orchestra, Phoenix Symphony, Chorus Pro Musica, Music Worcester, and Cantata Singers. She is a core member of the Lorelei Ensemble, which promotes innovative new music for women. With Lorelei, she has enjoyed collaborations with composer David Lang, BMOP, and the Boston Symphony Orchestra. World premiere performances with Lorelei of a new work by Pulitzer Prize winning composer Julia Wolfe are scheduled for 2022. She belongs to Beyond Artists, a coalition of artists that donates a percentage of their concert fees to organizations they care about. Marvosh holds degrees from Central Michigan University and Boston University.

VIVIAN MAYERS | VIOLA*Apprentice**Generously sponsored by The Cremona Foundation*

Vivian Mayers is a fourth-year student at Yale University, where she is pursuing a Bachelor of Arts in History, and studies the baroque violin with Professor Daniel Lee. Vivian has served as concertmaster of the Yale Symphony Orchestra and performs frequently with the Opera Theater

of Yale College (OTYC) and the Yale Baroque Opera Project. In November 2020, she served as music director for a virtual production of Purcell's opera Dido and Aeneas, sponsored by OTYC. She has studied modern violin under Professors Kyung Yu and Stephanie Chase, and has played the baroque violin in masterclasses for Marilyn MacDonald and Cynthia Roberts. This fall, Vivian will begin a Master's degree in Historical Performance.

KAKO MIURA | VIOLIN*Apprentice**Generously sponsored by The Cremona Foundation*

Originally from Tokyo, Japan, violinist Kako Miura performs on both historical and modern instruments. Kako currently studies at The Juilliard School, pursuing a Graduate Diploma in Historical Performances under the guidance of Cynthia Roberts and Elizabeth Blumenstock.



She is the recipient of a number of prestigious awards, including first prize in Bergen Philharmonic Orchestra's Young Artists Competition and Sound Symphony Orchestra's Solo Competition, as well as a National YoungArts Foundation Award. She has had solo and chamber music appearances at distinguished venues such as Alice Tully Hall of Lincoln Center, Carnegie Hall's Weill and Zankel Halls, and the Sydney Opera House. Deeply committed to community engagement and education, Kako serves as a teaching fellow for Juilliard's Music Advancement Program, offering instruction on violin as well as courses on historical performance and curricular studies. She holds a Bachelor of Music degree from The Juilliard School, where she also attended the Pre-College program, as well as a Master of Music from The Colburn School. In addition to music, Kako loves food, tea, and naps.

CARLA MOORE | VIOLIN

Carla Moore is one of America's foremost Baroque violinists acclaimed for her stylish and virtuosic playing. A First Prize winner of the Erwin Bodky Competition for Early Music, she is co-concertmaster of Philharmonia Baroque Orchestra, concertmaster of Portland Baroque Orchestra and co-founder and director of Archetti Baroque String Ensemble.

Since moving to Oakland from New York City, Carla enjoys collaborating as soloist and leader with groups throughout the West such as Pacific Baroque Orchestra, Musica Angelica and Seattle Baroque Orchestra. She has performed at international festivals in Utrecht, Bruges and London as well as the Carmel and Oregon Bach Festivals. An avid chamber musician, Carla has recorded CDs with the ensembles Music's Re-creation, Voices of Music, Benvenue Fortepiano Trio and Archetti Baroque Strings. Her videos with Voices of Music have been viewed by millions worldwide on YouTube.

Carla delights in educating students in Baroque style and teaches at the University of California, Berkeley, and the San Francisco Conservatory of Music. She has led masterclasses at the University of Puget Sound, Northwestern University and the University of Utah and taught at the Amherst Early Music Festival. When not teaching or performing, Carla is an avid hiker and enjoys immersing herself in the mountains of California and the deserts of Utah.



BETTINA MUSSUMELI | VIOLIN

Violin soloist, pedagogue, and clinician Bettina Mussumeli enjoys a storied and varied career as a concert artist on the great stages of the world. While completing her artist diploma at The Juilliard School she was offered the position of co-concertmaster and violin soloist of the world famous Italian chamber orchestra

“I Solisti Veneti”. With this orchestra, she toured for nine years as featured soloist, and recorded numerous discs. A gifted performer on original instruments, she also recorded works by Salomone Rossi, Alessandro Scarlatti and Arcangelo Corelli with noted harpsichordist and scholar Emanuela Marcante. Ms. Mussumeli returned to the United States in 2001 to join the faculty of the San Francisco Conservatory of Music as professor of violin and chamber music. While in San Francisco, Bettina was first violinist of the Ives Quartet for 10 years, with whom she recorded a benchmark collection of the Quincy Porter quartets for the Naxos label, as well as commissioning over 10 new string quartets. Commuting between her homes in Miami and Northern Italy, she is currently serving on the faculty of the Frost School of Music and maintains a varied concert calendar as both soloist and chamber musician.

EDWARD NELSON | BARITONE

Generously sponsored by Terri & Bob Ryan

American baritone Edward Nelson is an alumnus of the Merola Opera Program and the Adler Fellowship at the San Francisco Opera, where he has made over 70 mainstage appearances at the War Memorial Opera House. He is the winner of the 2020 Glyndebourne Opera Cup and 20/21 season engagements include a return to Norwegian National Opera in the title role of



Il Barbiere di Siviglia, creating the lead role of Ion in Boston Lyric Opera's filmed miniseries *Desert In*, written by Pulitzer Prize-winning composer Ellen Reid, Paul in Philip Glass' *Les enfants terribles* with Long Beach Opera, and a filmed recital of Mahler and Debussy for the Collaborative Arts Institute of Chicago.

Recent opera engagements include performances at Opera Philadelphia, Vancouver Opera, Palm Beach Opera, Washington National Opera, Ópera de Oviedo in Spain, and the title role in *Hamlet* at West Edge Opera. Nelson is a graduate of the University of Cincinnati College-Conservatory of Music and received further training at the Tanglewood Music Center. He was National Semi-Finalist in the 2013 Metropolitan National Council Auditions and is the recipient of grants from the Gerda Lissner Foundation and the Shoshana Foundation.

ANNA PRESLER | VIOLIN

Anna Presler, a longtime member of Left Coast Chamber Ensemble and its artistic director, teaches violin and chamber music at the School of Music at California State University, Sacramento. Recent projects include a CD of Messiaen's Quartet for the End of Time and Kurt Rohde's one wing on the Avie label, garden concerts featuring Bach's Chaconne, and adaptive online concerts for the pandemic.



She has recently performed as resident artist at the Red Note and Wunsch New Music Festivals, and at Virginia Tech, and has appeared at the Valley of the Moon Music Festival in the past few years in performances of works by Schoenberg, Stravinsky, Mozart, and Chausson. She was a member of New Century Chamber Orchestra for two decades, and was a fellow at the Banff Art Center, the International Music Seminar at Cornwall, and Tanglewood Music Center. She holds degrees from North Carolina School of the Arts, Yale, and the San Francisco Conservatory of Music. Living since the 1990s in Berkeley, California with her husband, the cellist Leighton Fong, she enjoys local bakeries, the company of friends, and long walks in the East Bay hills.

KYLE STEGALL | TENOR

Generously sponsored by David Stein & Bill Stewart

Kyle Stegall's performances around the world have been met with accolades for his "blemish-free production" (Sydney Morning Herald), "lovely tone and ardent expression" (New York Times), and his "beautifully-clear tenor voice" (Klassiek Centraal-Belgium).



A career spanning concert, opera, and recital stages has grown from successful collaborations with many of the world's most revered artistic directors including Manfred Honeck, Joseph Flummerfelt, Thomas Wilkins, William Christie, and Stephen Stubbs. Mr. Stegall is in high demand as a concert soloist, especially as evangelist and concertist in the passions and cantatas of J.S. Bach. His seasons are filled out with repertoire from the Classic, Bel Canto, and 20th Century concert canon. As a singer-actor, Mr. Stegall is engaged with a generous portion of the operatic repertoire. Whether in works of the French Baroque, Handel, Mozart, Britten, or a world premiere, Stegall "delivers entire roles with a powerful blend of tonal sweetness and expressive urgency" (SF Chronicle).

His most recent album "Myrtle and Rose", recorded with fortepianist Eric Zivian for Avie Records-London was selected as a Top Ten of 2019 by Europadisc, and was celebrated in Gramophone for its "fresh and engaging" interpretations.

Mr. Stegall is a proud alumnus of the universities of Missouri, Michigan, and Yale, and is a devoted and passionate voice instructor.

CLIO TILTON | VIOLA

Freelance violist Clio Tilton delights in the diversity and excitement in her career and can be heard around the Bay Area in a wide range of groups: early music ensembles, symphony orchestras, chamber groups, and rock bands. Clio performs regularly as a substitute with the San Francisco Symphony, the San Francisco Chamber Orchestra, the San Francisco Contemporary Players, Oakland Symphony, American Bach Soloists, as well as other regional orchestras. Sought after as a chamber musician, Clio has performed with the Friction Quartet, Classical Revolution, and is a founding member of the Chamber Music Society of San Francisco. She has recorded for Time Warner with the Camerata de Lausanne, and has also been heard in recordings with Shajarian, Geographer, and Meklit.



Clio completed Oberlin's double degree program in viola performance and comparative literature. After earning her master's at Juilliard, she was awarded a Fulbright Fellowship to study orchestral and baroque performance in Switzerland. During her two years studying in Lausanne and Geneva, Clio performed with Swiss ensembles such as l'Orchestre de la Suisse Romande, Sinfonietta de Lausanne, and the Camerata de Lausanne.

Most recently, Clio has become passionate about finding ways to share chamber music with audiences on a deeply personal level through her work with the Chamber Music Society of San Francisco.



TANYA TOMKINS | CELLO

Generously sponsored by Erika Ellison

Artistic Director and Co-Founder of the Valley of the Moon Music Festival, cellist Tanya Tomkins is equally at home on Baroque and modern instruments. She has performed on many chamber music series to critical acclaim, including the Frick Collection, "Great

Performances" at Lincoln Center, the 92nd Street Y, San Francisco Performances, and the Concertgebouw Kleine Zaal.

She is renowned in particular for her interpretation of the Bach Cello Suites, having recorded them for the Avie label and performed them many times at venues such as New York's Le Poisson Rouge, Seattle Early Music Guild, Vancouver Early Music Society, and The Library of Congress. For the past 20 years Tanya has been one of the principal cellists in San Francisco's Philharmonia Baroque Orchestra and Portland Baroque Orchestra, and has appeared with both numerous times as soloist. On modern cello, she is a long-time participant at the Moab Music Festival in Utah, Music in the Vineyards in Napa, and a member of the Left Coast Chamber Ensemble and she recently became a member of the Bay Area-

based Delphi Trio. As an educator, Tanya has given master classes at Yale, Juilliard, and the San Francisco Conservatory of Music, and together with Eric Zivian, runs the Apprenticeship Program at the Valley of the Moon Music Festival.



AUDREY VARDANEGA | PIANO

Generously sponsored by Christina & Ken Hecht

Praised as a "[musically] eloquent" (San Francisco Classical Voice) player "with the kind of freedom, authority, and strength...that one expects from the world's finest pianists" and a "bewitching musical presence" (The Piedmont Post), American pianist Audrey Vardanega has

performed as a solo and collaborative pianist across Europe, China, and the United States.

She is the Founder and Artistic Director of Mosaics of the Bay, a nonprofit chamber music series dedicated to music mentorship in the Bay Area and co-founder of Arium TV, a platform for musical storytelling. She has been featured as a solo and chamber musician at the Hangzhou Grand Theater, Festival Napa Valley, the Zhejiang Conservatory of Music, the Teatro del Libertador San Martín in Córdoba, Argentina, the Bilbao Conservatorio de Musica, San Francisco's Old First Concerts Series, San Francisco's Herbst Theater, the Berkeley Crowden School's "Sundays at 4" Concert Series, Festival del Sole Napa Valley, Rockefeller University's Tri-Institutional

Noon Concerts Series, the Valley of the Moon Music Festival, Santa Cruz's "Distinguished Artists Concert and Lecture Series," and the Berkeley Hillside Club Concert Series. Festival appearances include the Ravinia Festival in Highland Park, Illinois, IMS Prussia Cove, and the Carnegie Hall Workshops. She has received instruction from artists including Leon Fleisher, Thomas Adés, Gidon Kremer, Robert Levin, Miriam Fried, and Jonathan Biss. She currently studies piano with Richard Goode. Audrey lives in Berkeley, CA and New York City; she enjoys cooking and spending time with her shih-tzu and morkie, Romeo and Bear.

RACHELL ELLEN WONG | VIOLIN

TANK Trust Laureate

Recipient of the prestigious 2020 Avery Fisher Career Grant - the first baroque artist in the program's history - and Grand Prize winner of the inaugural Lillian and Maurice Barbash J.S. Bach Competition, violinist Rachell Ellen Wong is a rising star on both the historical performance and modern violin stages. Her growing reputation as one of the top historical performers of her generation has resulted in appearances with renowned early music ensembles such as the American Bach Soloists and The Academy of Ancient Music, and tours with Bach Collegium Japan, Les Arts Florissants, among others. Equally accomplished on the modern violin, Rachell has performed as a soloist with such orchestras as Orquesta



Sinfónica Nacional de Panamá and the Seattle Symphony. Her debut album of the complete sonatas and partitas for solo violin by J.S. Bach is underway. A recent graduate, Rachell holds degrees from The Juilliard School, Indiana University, and The University of Texas at Austin. Among her recent awards and honors are a Benzaquen Career Advancement Grant and a Kovner Fellowship from The Juilliard School and grand prize in the inaugural Lillian and Maurice Barbash J.S. Bach Competition. She performs on a baroque violin from the school of Joachim Tielke, and on a modern violin by Carlo de March.

ERIC ZIVIAN | PIANO



Music Director and Co-Founder of the Valley of the Moon Music Festival, Eric Zivian was born in Michigan and grew up in Toronto, Canada, where he attended the Royal Conservatory of Music. He graduated from the Curtis Institute of Music, where he received a Bachelor of Music degree. He went on to receive graduate degrees from the Juilliard School and the Yale School of Music. He studied piano with Gary Graffman and Peter Serkin and composition with Ned Rorem, Jacob Druckman, and Martin Bresnick. He attended the Tanglewood Music Center both as a performer and as a composer. Mr. Zivian has given solo recitals in Toronto, New York, Philadelphia, and the San Francisco Bay Area.

He has performed Mozart and Beethoven concertos with the Toronto Symphony Orchestra, and the Beethoven Triple Concerto with the Santa Rosa Symphony and the Philharmonia Baroque Orchestra. He performed the Beethoven Choral Fantasy with Philharmonia Baroque in April 2018.

Since 2000, Mr. Zivian has performed extensively on original instruments, playing fortepiano in the Zivian-Tomkins Duo and the Benvenue Fortepiano Trio. He is also a member of the Left Coast Chamber Ensemble and has performed with the Empyrean Ensemble and Earplay. He is a frequent guest artist on the San Francisco Conservatory's faculty chamber music series. Mr. Zivian's compositions have been performed widely in the United States and in Tokyo, Japan. He was awarded an ASCAP Jacob Druckman Memorial Commission to compose an orchestral work, Three Character Pieces, which was premiered by the Seattle Symphony in March 1998.



CHRISTINE BRANDES

Noted soprano Christine Brandes performs at many of the world's most distinguished festivals and concert. She has sung principle roles for the following opera companies: San Francisco, Seattle, Washington National, Houston Grand, Minnesota, New York City Opera, Philadelphia, Glimmerglass, Portland, among others.

She has also sung with the following orchestras: Cleveland, Chicago, New York Philharmonic, Philadelphia, Los Angeles, San Francisco, Houston, Atlanta, Detroit, Seattle, Minnesota, National Symphony, with such distinguished conductors as Sir Simon Rattle, Pierre Boulez, Esa-Pekka Salonen, and Nicholas McGegan, among many others.

As a conductor, Ms. Brandes has led Haydn's Armida and Rameau's Sympathy for Victory Hall Opera (Charlottesville) and Gluck's Orfeo ed Euridice for West Edge Opera. Christine was one of seven conductors selected from an international pool of applicants for the 2021 Dallas Opera Hart Institute for Women Conductors. She is an Associate Professor of Voice and Opera at San Francisco State University, director of the UC Berkeley University Baroque Ensemble and associate conductor of the Oakland Civic Orchestra.



CARLO CABALLERO

Carlo Caballero is Associate Professor of Music at the University of Colorado, Boulder, where he holds the title Erma Mantey Faculty Fellow. He has received fellowships from the American Philosophical Society and the Stanford Humanities Center. He earned his B.A. in music from Pomona College, and his Ph.D. from the

University of Pennsylvania. *Fauré Studies*, co-edited with Stephen Rumph for Cambridge University Press, was just released in April 2021. He is also the author of *Fauré and French Musical Aesthetics* and has published essays in *Victorian Studies*, *19th-Century Music*, *The Journal of the American Musicological Society*, and many edited collections. His new critical edition of Fauré's two piano quintets for *The Complete Works of Gabriel Fauré* is slated for publication by Bärenreiter-Verlag later in 2021. His current projects include studies of social continuities in French music from the 18th to the 20th centuries, the historiography of 19th-century ballet, and a second monograph on Fauré.



CHRISTIAN DE LUCA

TANK Trust Laureate

Christian De Luca's musical journey has taken him from a small Apulian town on the Gargano coast of Italy - where he grew up and had his first piano lesson at the age of eight - to New York City to attend the Juilliard School of Music. At the age of 17 Christian made his debut with the "U. Giordano Conservatory" Symphony

Orchestra in Foggia, performing Brahms Piano Concerto No. 1. The following year, he graduated from the same conservatory with honors, under the guidance of Claudio Trovajoli. While at Juilliard, Christian was a Secondary Piano Teaching Fellow of the Keyboard Skills Department, and worked as Teaching Assistant for Dr. Steven Laitz, head of the Music Theory and Analysis department.

In the summer of 2018, Christian won the "First Early Piano Competition" in Berkeley, California. Soon after, he was selected as the only fortepiano Apprentice to participate in Valley of The Moon Music Festival.

Since then, he has returned to the Festival as a Laureate artist to perform regularly, both as a soloist and chamber musician. Later in 2018, Christian made his debut at the Alice Tully Hall in Lincoln Center, New York, with the American Classical Orchestra, performing Mozart's famous piano concerto in C Major K467 "Elvira Madigan", on fortepiano.

Currently, De Luca continues to collaborate with The Juilliard School through remote teaching activities. Since March 2021, he has been serving as Secondary Piano faculty at the “F. Morlacchi” Music Conservatory of Perugia.

HEATHER HADLOCK

Heather Hadlock studies 18th- and 19th-century French and Italian opera, including Berlioz, Offenbach, bel canto opera, operatic masculinities, opera in the age of its digital mediation, and divas and technology. She approaches operatic voices and performance through feminist theories of difference, vocality, and embodiment; gender and sexuality studies; and dynamics of adaptation between opera, literature, and video.



ALEX ROSS

Alex Ross has been the music critic of The New Yorker since 1996. His first book, *The Rest Is Noise: Listening to the Twentieth Century*, published in 2007, won a National Book Critics Circle Award and the Guardian First Book Award, and was a finalist for the Pulitzer Prize.



An essay collection, *Listen to This*, appeared in 2010. His third book, *Wagnerism: Art and Politics in the Shadow of Music*, was published in 2020. Ross has received the George Peabody Medal, an Arts and Letters Award from the American Academy of Arts and Letters, a Guggenheim Fellowship, and a MacArthur Fellowship.

KATE VAN ORDEN

Kate van Orden, classical bassoonist, studied modern bassoon at Sweelinck Conservatorium in Amsterdam and baroque bassoon at the Koninklijk Conservatorium in The Hague. She studies the French and Italian Renaissance and is the Dwight P. Robinson, Jr. Professor of Music at Harvard University.



Her books include *Music, Discipline, and Arms in Early Modern France* (2005), which won the Lewis Lockwood Award from the American Musicological Society, and a series of books on print culture, including (ed.) *Music and the Cultures of Print* (2000); *Music, Authorship, and the Book in the First Century of Print* (2014); and *Materialities: Books, Readers, and the Chanson in Sixteenth-Century Europe* (2015), which won the bi-annual book prize from the Society for Renaissance Studies. In 2016, Kate was awarded a *Medaille d'Honneur* for outstanding contributions to our understanding of the Renaissance.

IN-KIND CONTRIBUTORS

Bar None's Canyon

Claudia Mendoza-Carruth

Christine Dohrmann

Felix Fein

Grindstone Bakery

Kivelstadt Cellars

Lynne Lancaster

Jim Ross

Angela Ryan

Sonoma Market

Liz Wise

ARTIST HOUSING

Meg Beeler and Tom von Tersch

Kimberly and Simon Blattner

Martin and Kathy Cohn

Christina and Ken Hecht

Kelly and Randolph Hicks

Cate and Sam Humphreys

Anne and Jeffrey Katz

Nancy and Tony Lilly

Jeannie Ray and Spider Masket

Hiram Simon

Kate van Orden

Tom Warton



PLATINUM FOUNDERS CIRCLE | \$20,000+

TANK

Martin & Kathleen Cohn* †

Andrea Stillman*

Kimberly & Simon Blattner*

GOLD FOUNDERS CIRCLE | \$10,000+

Hon. Lee Baxter

Erika Ellison*

Christina & Ken Hecht

Jennifer Howard & Anthony Cascardi

Anne & Jeffrey Katz*

Michael Sack*

SILVER FOUNDERS CIRCLE | \$5,000+

Anonymous

Nancy & Tony Lilly

Terri & Bob Ryan

Sondra Schlesinger*

Elizabeth Theil & Brian Kincaid

Tanya Tomkins

Eric Zivian

* Music & Artistic Directors Chair Sponsors

† In Memory of Millicent Tomkins

BENEFACTOR | \$2,500+

Hon. Marie Bertillion Collins
 Maud Hallin
 Mary Ellen & Pat Hughes
 Cate & Sam Humphreys
 Kit & Hayne Leland
 Helen & Blair Pascoe
 Ivan Radivojevic & April Funcke
 David Stein & William Stewart†
 Tanya Tomkins
 Kate van Orden & Dan Eakins
 Mary Wildavsky†
 Arthur Zivian

SPONSOR | \$1,000+

Roberta & Philip Ballard†
 Meg Beeler & Tom von Tersch
 Donna Foster Beigler
 Arlene & Michael Bernstein
 Polly Beyer†
 Alice Corning†
 Richard Fabian†
 Judith Flynn†
 Glen & Pamela Gunsalus
 Kelly & Randy Hicks
 Didier LeGall
 Fred Levin, The Shenson Foundation
 Dominique Lahaussais & David Low

† In Memory of Millicent Tomkins

Ned & Vivien MacDonald
 Wende & Guy Micco
 Sally Nichols
 The Rutter Foundation, Inc.
 Will & Linda Schieber†
 Rori & Bob Smith
 Giorgio Sorani
 Michele & Kwei U†
 Dawn Williams & Drew Levy†

PATRON | \$500+

Susan Barbash
 Dr. Patrick Bennett & Maria Warton Bennett
 Maureen Bennett
 Carol & Peter Berkenkotter
 Jamie Bernstein†
 Joanne Brem
 James Butler
 Constance de Balmann
 Don Dodge & Jerry Singer
 Kevin Fryer
 Judge E. Patricia Herron
 Steven & Troy Hightower
 Albert Hoffman & David Shepherd
 Kimberly Hughes & Steve Moazed
 Nancy & Kyle Kirwan
 Kathy & David Martin
 Karen Rosenak

† In Memory of Millicent Tomkins

Louise Shalit
 Susan Shalit & Mary Logger†
 Susan & Paul Teicholz
 Nancy Hall & Mark Theodoropoulos
 Deborah Tonella
 Daniel & Leonor Vinoly

FRIEND | \$250+

Bruce & Giovanna Ames†
 Anonymous (3)
 Janet & Chris Bensick
 Sondra Bernstein
 Louise Bidwell
 Elinor Blake
 Nicole Butts
 Louise Clubb
 Jerrold Cooper
 Peggy Duly
 Matthew Ford
 Fraser & Jim Gilbane†
 Catherine Hebert
 Carole Henmi
 Philip Hicks
 Grace Hughes†
 Ira Jacknis
 Victoria Kahn
 Michael & Edith Kimbell
 John Kramer
 Lynne Lancaster

† In Memory of Millicent Tomkins

Drs. Michael & Jane Marmor, sponsoring Eric Hoeprich
 Anne & George Mieling
 Barbara & Chris Montan
 James Neary
 JaMel & Tom Perkins
 Tom Pritchard
 Geoffrey Reeves†
 Kate Schertz
 Helen Schulak
 Joan Shalit†
 Gerry Simmel
 Charlene & Alan Steen
 Gregory Venegas
 Renee Vollen
 Lucy Weiger & Bob Crane
 Franco Zacchia
 Michael Ziegler

SUPPORTER | \$100+

Stanley Abercrombie
 Karen & Ken Adelson
 Anonymous (2)
 Joe Arnold
 Frances & Chester Arnold†
 Joseph Athey
 Carol Barnes
 Sharona Barzilay
 Astrid & John Baumgardner
 Sherrod Blankner & Andy Clason

† In Memory of Millicent Tomkins

Janeko Bower†
 Ragna Boynton
 Susan & Gary Campbell
 Tim Campbell
 Angeleen Campra
 Ventura-Yvette Chalom
 Sara & Bill Clegg
 Joan & Gerald Cohn
 Robert Cole & Susan Muscarella
 Daniel Coren
 Marilyn Coyne
 Michael & Liza Dalby
 Sarah & Ivan Diamond†
 William Dolan
 Britte-Marie Evers
 Lisa Farmer
 Winnie & Bob Farwell
 Patrick & Barbara Favale
 Pauline Fisher
 Nancy Flathman
 Susan Fraser
 Elizabeth Garsonnin
 Louise Gilbert
 Leif Gjestland
 James Gloystein
 Jan Goldberg & Ken Hoffman
 Jane Gore
 Anne Gray
 Carolyn Greene

.....
 † In Memory of Millicent Tomkins

Karen Hagen
 Bronwyn Hall
 David Hammer
 Judith Harding
 Peggy Harrington
 David Harris
 Mary-Catherine Haug
 Carol & Milton Hollenberg
 June Hom & Bill Swerbenski
 Harry Howe
 Barbara Insel
 Steven Isaacson
 Alan Johnson
 Jenny Josephian
 The Judah Family†
 Joanna Kemper
 Toni King
 Cynthia King
 Helen Konowitz
 Michelle Kwon
 Mardi & Lamar Leland
 Helen Ann & Norman Licht
 William Lokke
 Virgilia F. Mapa
 Bruce Marcucci
 Claire Max
 Kerry McArdle
 Russ McClure
 Rosemary & Kevin McNeely

.....
 † In Memory of Millicent Tomkins

Classical Sonoma
 Micaela McNulty
 Carolyn Means†
 Hilary Meltzer
 Connie Mery
 Janet Morris
 Barbara Myrvaagnes
 Elsa & Gary Nelson
 Charlotte Nolan
 John O'Connor & Jill Hersh
 Pamela Olson & Don Ryndak
 Victor Orozco Jr.
 Steve Osborn
 Amy Outlaw
 Samantha Paone
 Katherine & Mark Perl
 Connie Philipp
 Scott Pinsky
 Linda O. Polsby
 Catherine Pyke†
 Nancy B. Ranney
 Nalini Ravi
 Darrell Jackson & Valencia Ray
 Alisha Robinson
 Pascale Roger-Mckeever
 Mike Ryan
 Andrea Sandvig
 Rachel Saunders
 Margot Schevill†

.....
 † In Memory of Millicent Tomkins

Jackie Lehmer & Alan Scott
 Eleanor Siperstein†
 Yvonne & Norton Snyder
 Stefan Spielman
 Valerie Spremich
 Diane Toso
 Jessica Troy
 Judy Tschirgi
 Francie Ward
 Abby Wasserman†
 Michael Weber
 Roger Weeks
 Marcia Wilson
 Liz Wise
 Elizabeth Wolf†
 Nancy & Gerald Wright
 KC Young
 Dr. Kenneth Zelinger

*Contributions are from June 19, 2020 through July 20, 2021.
 All contributions made after July 20, 2021 will be
 acknowledged in next year's program book.*

*If you think there are any errors, our apologies!
 Please do not hesitate to contact Amie Cota, Administrative
 Coordinator at admin@valleyofthemoonmusicfestival.org.*

.....
 † In Memory of Millicent Tomkins



valley of the moon music festival

FOR MORE:

valleyofthemoonmusicfestival.org

