



# valley of the moon music festival

DIRECTORS TANYA TOMKINS & ERIC ZIVIAN

**JULY 15 - 30, 2023**

9TH ANNUAL SEASON

SONOMA, CA

**transformation**

grand works on an intimate scale



@VMMFSONOMA  
TICKETS AVAILABLE AT  
[VALLEYOFTHEMOONMUSICFESTIVAL.ORG](http://VALLEYOFTHEMOONMUSICFESTIVAL.ORG)

CLASSICAL AND ROMANTIC  
CHAMBER MUSIC ON  
**HISTORICAL INSTRUMENTS**

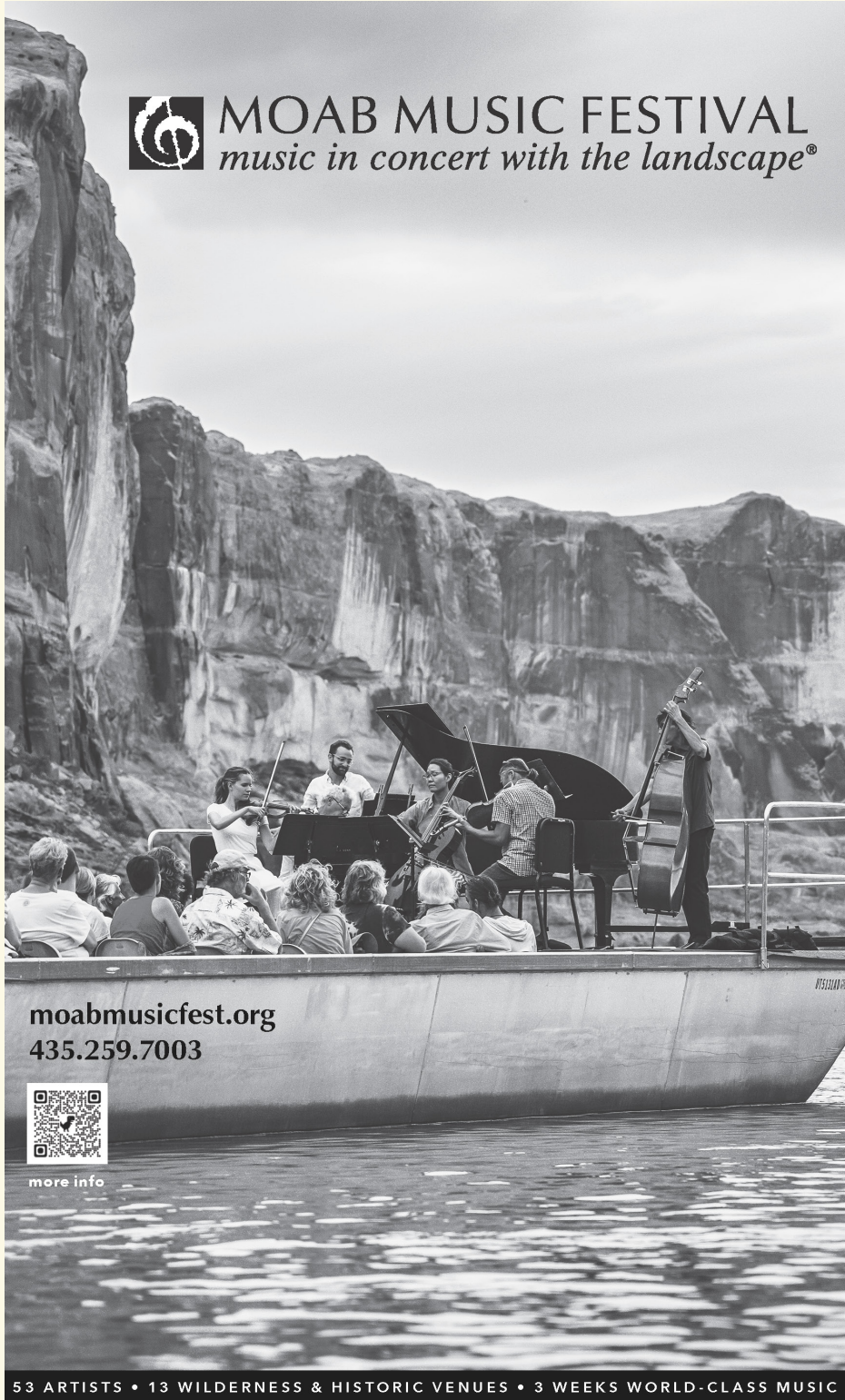
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53 ARTISTS • 13 WILDERNESS & HISTORIC VENUES • 3 WEEKS WORLD-CLASS MUSIC

**August 21–September 15, 2023**

# summer festival at-a-glance

(most concerts at Hanna Boys Center Auditorium, 17000 Arnold Drive, Sonoma)

SATURDAY, JULY 15

**THE SYMPHONY AS A TRIO**

4:00pm Live concert with post-concert wine reception

SUNDAY, JULY 16

**THE PIANO AS ORCHESTRA**

2:30pm Blattner Series Lecture: Nic McGegan

4:00pm Live concert with post-concert wine reception

TUESDAY, JULY 18

**ALFRESCO CONCERT I**

7:00pm Free concert at La Luz Center, Sonoma

THURSDAY, JULY 20

**ALFRESCO CONCERT II**

7:00pm Concert at Sugarloaf Ridge State Park, Kenwood

SATURDAY, JULY 22

**THE CONCERTO AS CHAMBER MUSIC**

4:00pm Live concert with post-concert wine reception

SUNDAY, JULY 23

**THE INTIMATE PASTORAL**

2:30pm Blattner Series Lecture: Francesco Spagnolo

4:00pm Live concert with post-concert wine reception

TUESDAY, JULY 25

**ALFRESCO CONCERT III**

7:00pm Concert at Buena Vista Winery, Sonoma

THURSDAY, JULY 27

**A POET'S LOVE**

6:00pm Special Edition live concert at Hanna Center Auditorium

SATURDAY, JULY 29

**THE RITE OF SPRING ON 88 KEYS**

4:00pm Live concert with post-concert wine reception

SUNDAY, JULY 30

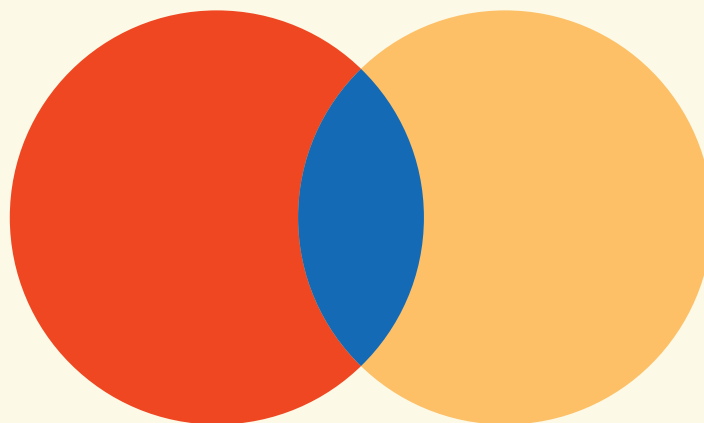
**MATINEE CONCERT**

11:00am Live concert featuring 2023 apprentices

**THE EROICA FOR FOUR**

2:30pm Blattner Series Lecture: *Conversations with Kan van Orden*

4:00pm Live concert with post-concert wine reception



## WELCOME LETTER FROM THE DIRECTORS

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dear friends,

**W**e welcome you to Valley of the Moon Music Festival's 9th Season: **Transformation: Grand Works on an Intimate Scale**. This year's theme celebrates the power of small groups to communicate the drama of some of the most ambitious orchestral music.

Many composers arranged their orchestral pieces for small ensembles. As you will discover this summer, Beethoven and others arranged many of his symphonies for chamber ensemble, and Stravinsky - who composed his orchestral music at the piano - wrote a version of his scandalous ballet, *The Rite of Spring*, for four-hands piano. Before recordings became available, music critics and aficionados acquainted themselves with grand orchestral works in just this way—at the piano in their own living rooms. We invite you to step into our “living room” in the Hanna Center Auditorium and enjoy the excitement and brilliance of these spectacular works in the hands of a few very deft performers.

This summer, we are delighted to introduce two new special weekday events. On Thursday, July 27, dynamic tenor, Kyle Stegall, joins Eric to tackle Robert Schumann's *Dichterliebe* in “A Poet's Love” - an evening devoted entirely to this beloved song-cycle, with refreshments, conversation and a signature cocktail. And on Tuesday, July 18, as part of our Alfresco Concert Series, we begin our collaboration with Sonoma's La Luz Center in a free Spanish-language presentation of Latin American and Spanish composers. La Luz Center is a beloved resource center that has been supporting Sonoma's most vulnerable families for over 30 years.

## WELCOME LETTER FROM THE DIRECTORS

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Our other Alfresco Concerts this season will be a program at Buena Vista Winery, curated and presented by VMMF Laureate Carmen Johnson-Pajaro, and excerpts of Vivaldi's Four Seasons at Sugarloaf Ridge State Park.

This year we are very excited to welcome the 2023 Apprentices as part of the Cremona Apprenticeship Program, in addition to welcoming back the growing roster of illustrious past Apprentices who form our Laureate Program.

For a deeper dive into the music, we look forward to seeing you at the Blattner Lecture Series offering enlightening talks every Sunday at 2:30 pm given by three esteemed speakers, Nic McGegan, Francesco Spagnolo and Kate Van Orden.

We would like to take the opportunity to introduce you to our first ever full-time Managing Director, Grace Parisi. Grace is already helping the festival thrive and grow as we look ahead to our 10th season in July 2024. We are so grateful to our amazing Board, and everyone else who has supported the festival - from donors to audience members to volunteers, and to the beautiful town of Sonoma.

We can't wait to share the music with you. We hope you enjoy the grand works on an intimate scale and everything else the season has to offer. See you at the post-concert receptions on the patio!

Yours,

Tanya and Eric, Founder and Co-Directors

Handwritten signatures of Tanya and Eric in cursive script.

## BIENVENIDOS DE PARTE DE LOS DIRECTORES

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dear friends,

**L**es damos la bienvenida a la Novena temporada del Festival de Música del Valle de la Luna: : Transformación: Grandes Obras a Escala Íntima. El tema de este año celebra el poder de los pequeños ensambles para comunicar el drama de algunas de las obras orquestales más ambiciosas.

Muchos compositores hicieron arreglos de sus piezas orquestales para pequeños conjuntos. Como descubrirán este verano, Beethoven y otros adaptaron varias de sus sinfonías para ensambles de cámara, y Stravinsky, quien compuso su música orquestal en el piano, escribió una versión de su escandaloso ballet, *La Consagración de la Primavera*, para piano a cuatro manos. Antes de que estuvieran disponibles las grabaciones, los críticos de música y los aficionados se familiarizaban con las grandes obras orquestales a través del piano de sus propias salas de estar. Les invitamos a nuestra "sala de estar" en el Auditorio del Centro Hanna y a disfrutar de la emoción y la brillantez de estas espectaculares obras en manos de intérpretes muy hábiles.

Este verano, nos complace presentar dos nuevos eventos especiales entre semana. El jueves 27 de julio, el tenor dinámico Kyle Stegall junto con Eric interpretarán *Dichterliebe* de Robert Schumann en "El amor de un poeta", una velada dedicada por completo a este amado ciclo de canciones, con bocadillos, conversación y un cóctel exclusivo. El martes 18 de julio, como parte de nuestra Serie de Conciertos al Aire Libre, iniciamos nuestra colaboración con el Centro La Luz de Sonoma en una presentación gratuita en español de compositores latinoamericanos y españoles.



## BIENVENIDOS DE PARTE DE LOS DIRECTORES

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La Luz Center es un querido centro de recursos que ha estado apoyando a las familias más vulnerables de Sonoma durante más de 30 años.

Nuestros otros conciertos al aire libre de esta temporada incluyen conciertos en Buena Vista Winery, curado y presentado por la Laureada del VMMF Carmen Johnson-Pájaro, y extractos de Las Cuatro Estaciones de Vivaldi en el Parque Estatal Sugarloaf Ridge.

Este año estamos muy emocionados de dar la bienvenida a los Aprendices de 2023 como parte del Programa de Aprendizaje de Cremona, además de dar la bienvenida nuevamente al creciente elenco de ilustres Aprendices del pasado que forman nuestro Programa de Laureados.

Para adentrarse más en la música, esperamos verlos en la Serie de Conferencias Blattner, que ofrece charlas iluminadoras todos los domingos a las 2:30 p.m. a cargo de tres distinguidos oradores: Nic McGegan, Francesco Spagnolo y Kate Van Orden.

Queremos aprovechar la oportunidad para presentarles a nuestra primera Directora Ejecutiva a tiempo completo, Grace Parisi. Grace ya está ayudando al festival a prosperar y crecer mientras miramos hacia nuestra 10ª temporada en julio de 2024. Estamos muy agradecidos a nuestra increíble Junta Directiva y a todos los que han apoyado el festival, desde los donadores hasta los miembros del público y los voluntarios, y al hermoso pueblo de Sonoma.

No podemos esperar para compartir la música con ustedes. Ojalá que disfruten de las grandes obras a escala íntima y de todo lo que la temporada tiene para ofrecer. ¡Nos vemos en las recepciones posteriores a los conciertos en el patio!

Atentamente,

Tanya & Eric, Fundadores y Co-Directores

Handwritten signatures of Tanya and Eric in black ink.

## STAFF

Eric Zivian and Tanya Tomkins,

**Music and Artistic Directors**

Grace Parisi, **Managing Director**

Cody Williams, **Graphic Designer**

Rob Wannell, **Website Consultant**

Katie Brown, **Social Media Manager**

Dworkin & Company, **PR Consultant**

## BOARD

Kimberly Blattner, **Board President**

Cindi King, **Vice President & Secretary**

Valentina Kimily Jones, **Acting Treasurer**

Martin Cohn,

**Founding Board President— Emeritus**

Lee Baxter

Louise Gilbert

Jeffrey Katz

Anne Mieling

Marylouise Pels

Tanya Tomkins

## SUMMER STAFF

Akexa Dumont, **Operations Manager**

Izaak Weatherwax, **Production Manager**

Hailey Glass, **Production Intern**

John Yeh, **House Manager**

Lalita Perez Acosta, **Box Office Manager**

Ignacio Delfin Roji, **Production Assistant**

Bob Taylor, **Video Engineer**

John Bologni, **Recording Engineer**

Eamon Riley, **Intern**

Nick Reeves, **Intern**

Will Reed, **Piano Tuner**

Janine Johnson, **Piano Tuner**

## ADVISORY BOARD

Simon Blattner, **Festival Development Advisor**

Corrick Brown, **Santa Rosa Symphony**

Robert Cole, **Director, Cal Performances, retired**

Ruth Felt, **Founder, San Francisco Performances**

Barbara Insel, **Wine Business Strategy**

Nicholas McGegan, **Conductor**

Susan Muscarella, **Founding President, California**

**Jazz Conservatory**

Tom Stone, **Violinist**

Leslie Tomkins, **Moab Music Festival**

Kate van Orden, **Bassoonist and Harvard**

**Musicologist**




**E**ducation has always been the heart and soul of the Valley of the Moon Music Festival. 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 Sonoma for the Festival to receive lessons and coaching, and to perform on our main stage with some of the world’s leading experts in historical 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 supportive 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 stage of their careers.

**2023 - 2024**

## APPRENTICES



Juliette Greer, violin  
Ava Gehlen-Williams, violin  
Maren Rothfritz, viola  
Jasmine Pai, cello  
April Sun, fortepiano



## LAUREATE PROGRAM

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Every year the VMMF Apprenticeship Program invites some of the finest emerging artists to join in the immersive and exploratory atmosphere of the festival, performing Classical and Romantic music on period instruments. Based on the success of our Apprenticeship Program and with the support of generous donors, we began inviting some of these fantastic musicians back as VMMF Laureates in order to continue to support their professional development. This year some of the Laureates have moved into coaching positions for the incoming Apprentices and will lead the Kids and Family Concert, taking the VMMF mentorship programs to the next level, as they expand their skills not only as performers, but as educators.

VMMF Laureates are fluent on their instruments and already have full understanding of historical performance practice. We encourage our Laureates to pose new questions and to reset aesthetic agendas. Passing knowledge from one generation to the next is essential to the mission of VMMF. 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.

**W**e are extremely pleased to continue our Blattner Lecture Series: 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.

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 the 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

## LECTURE SCHEDULE

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### SUNDAY, JULY 16

#### 2:30pm Nicholas McGegan: “**Every Home Should Have One**”

From the time of Handel up to the invention of the phonograph, every family that could afford it aspired to possess a keyboard instrument in their parlor. Owning a harpsichord or piano brought the whole musical world into the living room. The family, especially the daughters, could play the latest tunes from the capital and arrangements of arias from the hit operas of the day. One could even hold a ball at home, playing the same fashionable minuets or waltzes that were danced at court.

### SUNDAY, JULY 23

#### 2:30pm Francesco Spagnolo: “**Anti Eroicas: Minority Perspectives on Grandiose Music**”

In this lecture, Francesco Spagnolo (UC Berkeley), a scholar of music and the Jewish diaspora, revisits major repertoires, from Bach and Handel’s oratorios to Wagner and Johann Strauss, as heard and performed through the ears (and hearts) of minorities.

### SUNDAY, JULY 30

#### 2:30pm Conversations with Kate van Orden: “**Mediation**”

This year’s Festival wrap takes an insider’s look at the arrangements and transcriptions used by professional and amateur musicians eager to experience the latest works from the opera house or concert hall at home. We’ll talk about why rescoring was such a phenomenon in the nineteenth century, who made arrangements, and the aesthetics at work. Festival musicians will be on hand to discuss the delights and challenges of playing like an orchestra.

All Valley of the Moon Music Festival concerts are performed on historical 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, lacking metal frames, were woodier, and their gut-stringed violins and cellos had an earthier sound. During the festival the artists, faculty, Apprentices and Laureates enjoy an atmosphere of experimentation and collaboration, exploring the many options historical instruments inspire. We have many lively conversations about artistic choices, and there is no “right decision”, as no one can be sure how music was actually played before recording technology was invented. Treatises written by 18th and 19th-century musicians provide hints, but are far from being how-to manuals. Be that as it may, through their sheer difference of sound, historical instruments inspire us to explore a “new” and very different sound palette from what we are used to on modern instruments.

The earliest and smallest piano you will hear this season - a fortepiano perfect for the music of Mozart and early Beethoven - 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, as well as the Dvorak Piano Quintet and the Ives Piano Trio, will be performed on a Chickering piano from the 1890s, courtesy of



# THE SYMPHONY AS A TRIO

## MOZART & BEETHOVEN

JULY 15, 2023 | 4:00PM | HANNA AUDITORIUM

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This concert is generously underwritten by **Lee Baxter**.

Mozart's Piano Quartets are written like concertos: the piano is featured, accompanied by a sort of "mini orchestra" of 3 string players. We are thrilled to feature Audrey Vardanega as the "soloist" with three generations of early music experts in the accompanying roles. True to this year's theme, the program ends with an arrangement of Beethoven's 2nd Symphony for Piano Trio by the composer himself. On an 18th-century fortepiano you can really hear the trumpets and drums!

**Keir GoGwilt**, violin  
**Ravenna Lipchik †**, violin  
**Elizabeth Blumenstock**, viola  
**Elisabeth Reed**, cello

**Tanya Tomkins**, cello  
**Audrey Vardanega**, fortepiano  
**Eric Zivian**, fortepiano

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**WOLFGANG AMADEUS MOZART**  
(1756-1791)

Piano Quartet in G minor, K.478 (1785)

- I. Allegro*
- II. Andante*
- III. Rondo. Allegro moderato*

*Lipchik †, Blumenstock, Reed, Vardanega*

## INTERMISSION

**LUDWIG VAN BEETHOVEN**  
(1770-1827)

Symphony No. 2 in D Major, Op. 36 (1802)  
[arranged for piano trio] (1805)

- I. Adagio - Allegro con brio*
- II. Larghetto quasi andante*
- III. Scherzo. Allegro*
- IV. Allegro molto*

*GoGwilt, Tomkins, Zivian*

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\* VMMF 2023 Apprentices

† VMMF Laureate





# THE PIANO AS ORCHESTRA

## CHOPIN, CLARA & ROBERT SCHUMANN

JULY 16, 2023 | 4:00PM | HANNA AUDITORIUM

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This concert is generously underwritten by **Sondra Schlesinger**.

With its nearly limitless imaginative possibilities, the piano is the ultimate chameleon. It can sound like an orchestra, a voice, a percussion instrument...you name it! The orchestral qualities of the piano make it the perfect composer's sandbox. Who better to show us the full range of the piano than virtuoso pianist and composer extraordinaire, Chopin. Chopin brought the full range of human emotion - and musical sound - to his intimate interpretations. He rarely performed in large spaces, preferring the convivial and appreciative salons hosted by his musical supporters and patrons.

Pianist Audrey Vardanega performs a selection of Waltzes and Nocturnes chosen to recreate the ambiance of the 19th century salon and illuminate the wide variety of color and dramatic representation Chopin brought to the instrument. His innovations shaped the way we understand the piano as it exists today.

To open the program, Ravenna Lipchik and Music Director Eric Zivian play Clara Schumann's achingly beautiful Three Romances for violin and piano. Clara Schumann was another virtuoso pianist, who toured Europe frequently, and left Franz Liszt awe-struck when she played for him and performed his works. Finally, the program ends with one of the most orchestral works by Clara's husband Robert Schumann, his Piano Quintet. Robert's warmth and humanity shine through in this chamber music gem, heard here as it was originally performed, on a mid-19th century Viennese piano and gut strings.

**Keir GoGwilt**, violin

**Ravenna Lipchik †**, violin

**Carmen Johnson-Pájaro †**, violin

**Liana Bérubé**, viola

**Tanya Tomkins**, cello

**Audrey Vardanega**, fortepiano

**Eric Zivian**, fortepiano

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NIC MCGEGAN

2:30PM Blattner Series Lecture:  
*Every Home Should Have One*

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\* VMMF 2023 Apprentices

† VMMF Laureate

# THE PIANO AS ORCHESTRA

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CLARA SCHUMANN  
(1819-1896)

Three Romances for Violin and Piano,  
Op. 22 (1853)

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

*Lipchik †, Zivian*

FRÉDÉRIC CHOPIN  
(1810-1849)

Waltz in A-flat Major, Op. 69, No. 1 (1835)  
Nocturne No. 17 in B Major, Op. 62, No. 1 (1845)  
Waltz in C-sharp Minor, Op. 64, No. 2 (1847)  
Nocturne in D-flat Major, Op. 27, No. 2 (1836)  
Waltz in A Minor, Op. 34, No. 2 (1831)

*Vardanega*

## INTERMISSION

ROBERT SCHUMANN  
(1810-1856)

Quintet in E-flat major for Piano and  
Strings, Op. 44 (1842)

- I. Allegro brillante*
- II. In modo d'una marcia. Un poco largamente*
- III. Scherzo: Molto vivace*
- IV. Allegro ma non troppo*

*GoGwilt, Johnson-Pájaro †, Bérubé, Tomkins, Zivian*

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\* VMMF 2023 Apprentices

† VMMF Laureate



# ALFRESCO CONCERT I

## LA LUZ CENTER PATIO

JULY 18, 2023 | 7:00PM

This concert is generously underwritten by **Kimberly and Simon Blattner**.

Join us at the Patio of La Luz Center for an evening of music featuring spanish and latin american composers.

*Acompañenos en el Patio de La Luz Center para una tarde llena de música presentando a compositores españoles y latinoamericanos.*

**Francisco Fullana**, violin  
**Rachell Ellen Wong †**, violin  
**Andrew Gonzalez †**, viola

**Rocio Lopez Sanchez**, cello  
**Nick Reeves**, cello  
**Beneath a Tree**, Gail Hernandez Rosa & Dan Turkos

### ISAAC ALBÉNIZ

(1852-1909)

### Asturias (early 1890s)

*Fullana*

### MANUEL PONCE

(1882-1948)

### Sonata for Violin and Viola (1939)

2. *Allegro espressivo, in tempo de zarabanda*
3. *Allegro*

*Wong †, Gonzalez †*

### JOSÉ ELIZONDO

(B. 1972)

### Danzas Latinoamericanas (1997)

1. *Otoño en Buenos Aires*

*Lopez Sanchez, Reeves*

### LUIGI BOCCHERINI

(1743-1805)

### Sei Fughe G73 for Two Cellos

*Terza*

*Lopez Sanchez, Reeves*

.....  
\* *VMMF 2023 Apprentices*

*† VMMF Laureate*

# ALFRESCO CONCERT I

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JOSÉ ELIZONDO

Danzas Latinoamericanas (1997)

*1. Atardecer Tapatío*

*Lopez Sanchez, Reeves*

FRANCISCO TÁRREGA

(1852-1909)

Recuerdos de la Alhambra (1896)

*Fullana*

BENEATH A TREE

(EST 2017)

Mexican Baroque selections announced  
from the stage

*Hernandez, Turkos*



# ALFRESCO CONCERT II

## SUGARLOAF RIDGE STATE PARK

JULY 20, 2023 | 7:00PM

————— This concert is generously underwritten by **Anne and George Mieling**.

Come experience the amazing virtuosity of VMMF Laureate Rachell Ellen Wong. Bring your friends and family to this concert with something for everyone.

**Rachell Ellen Wong †**, violin  
**Marc Destrubé**, violin  
**Carmen Johnson-Pájaro †**, violin  
**Elizabeth Blumenstock**, violin  
**Ravenna Lipchik †**, violin  
**Andrew Gonzalez †**, viola

**Gail Hernandez Rosa**, viola  
**Maren Rothfritz \***, viola  
**Drake Driscoll †**, cello  
**Nick Reeves**, cello  
**Tanya Tomkins**, cello  
**Dan Turkos**, bass

LUDWIG VAN BEETHOVEN  
(1770-1827)

Selections from Symphony No. 6  
(Pastoral Symphony), Op. 68 (1808)  
arr. M.G. Fischer (1773 - 1829)

*Lipchik †, Blumenstock, Rothfritz \*, Hernandez Rosa, Driscoll †,  
Tomkins, Turkos*

ANTONIO VIVALDI  
(1678-1741)

The Four Seasons, Op. 8 (1723)

*Summer  
Fall*

*Wong †, Destrubé, Johnson-Pájaro †, Blumenstock, Lipchik †,  
Gonzalez †, Hernandez Rosa, Reeves, Tomkins, Turkos*

.....  
\* VMMF 2023 Apprentices

† VMMF Laureate



# THE CONCERTO AS CHAMBER MUSIC PRICE, RAVEL & MOZART

JULY 22, 2023 | 4:00PM | HANNA AUDITORIUM

————— This concert is generously underwritten by **Kathleen and Martin Cohn**.

Who needs a large orchestra when you can bring across the magic of Mozart's Symphony Concertante with just a string quartet, bass and two soloists? In this case, star VMMF Laureates Rachell Ellen Wong and Andrew Gonzalez take the solo parts in an arrangement for string sextet. Excerpts of a string quartet by Florence Price and selections from Ravel's enthralling *Ma mère l'Oye* ("Mother Goose Suite") for four-hands piano round out the program.

**Rachell Ellen Wong †**, violin  
**Carmen Johnson-Pájaro †**, violin  
**Elizabeth Blumenstock**, violin  
**Ravenna Lipchik †**, violin  
**Andrew Gonzalez †**, viola

**Drake Driscoll †**, cello  
**Tanya Tomkins**, cello  
**David Belkovski**, fortepiano  
**April Sun \***, piano

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**WOLFGANG AMADEUS MOZART**  
(1756-1791)

Sonata in G Major for Violin and Piano,  
K.379 (1781)

*Adagio - Allegro*  
*Andantino cantabile*

*Blumenstock, Belkovski †*

**MAURICE RAVEL**  
(1875-1937)

**Ma mère l'Oye [Mother Goose]**  
**for Piano Four Hands (1910)**

*I. Pavane de la Belle au bois dormant*  
*IV. Les Entretiens de la Belle et de la Bête*  
*III. Laideronnette, Impératrice des Pagodes*

*Sun \*, Belkovski †*

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\* VMMF 2023 Apprentices

† VMMF Laureate

FLORENCE PRICE

(1887-1953)

Five Folksongs in Counterpoint (1951)

*I. Calvary. Adagio vigoroso*

*II. Clementine. Tempo moderato*

*Johnson-Pájaro †, Lipchik †, Rothfritz \*, Driscoll †*

**INTERMISSION**

WOLFGANG AMADEUS MOZART

(1756-1791)

Sinfonia Concertante for Violin, Viola  
and Orchestra, K.364

(arr. Carl Dillinger)

*Allegro maestoso*

*Andante*

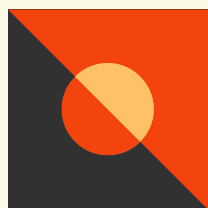
*Presto*

*Wong †, Gonzalez †, Johnson-Pájaro †, Lipchik †, Blumenstock,  
Driscoll †, Tomkins, Belkovski †*

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\* VMMF 2023 Apprentices

† VMMF Laureate



# THE INTIMATE PASTORAL

## BEETHOVEN & CHOPIN

JULY 23, 2023 | 4:00PM | HANNA AUDITORIUM

————— This concert is generously underwritten by **Joanna and Danny Kemper**.

It's an oddball of Beethoven's oeuvre, a programmatic work brimming with depictions of the natural world, notable for its use of orchestral color. The great Pastoral Symphony comes to life in an arrangement for a mere seven string players. The many shades of the countryside and its inhabitants are unveiled in this intimate depiction, bringing a classic new life. But first, special guest Jeff LaDeur ushers us into the world of the 19th century with a bit of nostalgia. Ravel wrote his Valses Nobles et Sentimentales in 1911, later expanding them for full orchestra. This look back at the Romantic period (the title is an homage to Schubert) isn't without Ravel's signature touch of irony, though. Expect a bit of a wink! On the other hand, Schumann's Romanze is as sincere as it gets. He wrote it as a love letter to his wife Clara, and it's a beautiful love duet sung between the hands of a single pianist. The peaceful Larghetto from Chopin's 2nd Piano Concerto caps the first half. Once again, the orchestral becomes intimate as a string quartet takes over all the backing parts.

**Marc Destrubé**, violin

**Ravenna Lipchik †**, violin

**Carmen Johnson-Pájaro †**, violin

**Gail Hernandez Rosa**, viola

**Maren Rothfritz \***, viola

**Nick Reeves**, cello

**Drake Driscoll †**, cello

**Tanya Tomkins**, cello

**Dan Turkos**, bass

**Jeffrey LaDeur**, fortepiano

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FRANCESCO SPAGNOLO

2:30PM Blattner Series Lecture:

*Minority Perspectives on Grandiose Music*

MAURICE RAVEL

(1875-1937)

Valses Nobles et Sentimentales (1911)

ROBERT SCHUMANN

(1810-1856)

Romance in F-sharp Major Op. 28 No. 2

.....  
\* VMMF 2023 Apprentices

† VMMF Laureate



FRÉDÉRIC CHOPIN

(1810-1849)

Piano Concerto No. 2 in F minor

(arranged for piano and string quartet)

*Larghetto*

*LaDeur, Destrubé, Johnson-Pájaro †, Hernandez Rosa, Reeves*

INTERMISSION

LUDWIG VAN BEETHOVEN

(1770-1827)

Symphony No. 6 (Pastoral Symphony),

Op. 68 (1808)

arr. M.G. Fischer (1773 - 1829)

*Awakening of cheerful feelings on arrival in the countryside*

*Scene by the brook*

*Merry gathering of country folk*

*Thunder, Storm*

*Shepherd's song. Cheerful and thankful feelings after the storm*

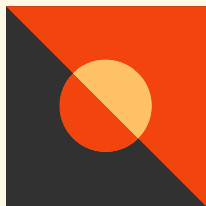
*Lipchik †, Destrubé, Rothfritz \*, Hernandez Rosa, Driscoll †,*

*Tomkins, Turkos*

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\* VMMF 2023 Apprentices

† VMMF Laureate



# ALFRESCO CONCERT III

BUENA VISTA WINERY

JULY 25, 2023 | 7:00PM

— This concert is generously underwritten by **Anne and Jeff Katz**.

VMMF Laureate violinist Carmen Johnson-Pájaro curates and hosts this exciting program of American and American influenced Romantic chamber music in the glorious setting of the Buena Vista Winery.

**Carmen Johnson-Pájaro †**, violin  
**Ravenna Lipchik †**, violin

**Maren Rothfritz \***, viola  
**Drake Driscoll †**, cello

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WILLIAM GRANT STILL

(1895-1978)

Selections from Little Folk Suites from  
the Western Hemisphere (1968)

*I. Wade in the Water*

Lyric Quartette (1960)

*I. The Sentimental One*

*III. The Jovial One*

FLORENCE PRICE

(1887-1953)

Five Folk Songs in Counterpoint (1951)

*Calvary*

*My Darling Clementine*

*Drink to Me Only with thine Eyes*

*Shortnin Bread*

*Swing Low, Sweet Chariot*

GEORGE WALKER

(1922 - 2018)

String Quartet No. 1 (1946)

*II. Molto Adagio*

WILLIAM GRANT STILL

Danzas de Panama (1948)

*Tamborito*

*Mejorana*

*Punto*

*Cumbia y Congo*



# A POET'S LOVE

## SCHUMANN

JULY 27, 2023 | 6:00PM | HANNA AUDITORIUM

This concert is generously underwritten by **Susan Shalit and Mary Logger**.

Don't miss VMMF's first-ever "Lieder Evening", an intimate event celebrating Schumann's "Dichterliebe" ("A Poet's Love"). Come listen to one of the most moving works of all time for voice and piano, and get to know the musicians and your fellow concertgoers over a post-concert drink. In this special evening devoted entirely to a song cycle of exquisite music set to poems by the great German poet Heinrich Heine about love, dreams and tears, you will also participate in a discussion with the performers: tenor, Kyle Stegall and Music Director, Eric Zivian after the performance.

This event will feature a cabaret-style concert setting with a complimentary glass of wine and snacks. Engage with the artists in conversation during an intimate post-concert reception.

**Kyle Stegall**, tenor

**Eric Zivian**, fortepiano

ROBERT SCHUMANN

(1810-1856)

*Dichterliebe* for Voice and Piano, Op. 48  
(1840)

- I. *Im wunderschönen Monat Mai*
- II. *Aus meinen Tränen sprießen*
- III. *Die Rose, die Lilie, die Taube, die Sonne*
- IV. *Wenn ich in deine Augen seh'*
- V. *Ich will meine Seele tauchen*
- VI. *Im Rhein, im heiligen Strome*
- VII. *Ich grolle nicht*
- VIII. *Und wüßten's die Blumen, die kleinen*
- IX. *Das ist ein Flöten und Geigen*
- X. *Hör' ich das Liedchen klingen*
- XI. *Ein Jüngling liebt ein Mädchen*
- XII. *Am leuchtenden Sommermorgen*
- XIII. *Ich hab' im Traum geweinet*
- XIV. *Allnächtlich im Traume*
- XV. *Aus alten Märchen*
- XVI. *Die alten, bösen Lieder*

*Stegall, Zivian*



# A POET'S LOVE

## *DICHTERLIEBE FOR VOICE AND PIANO, OP. 48*

ROBERT SCHUMANN (1810-1856)

### DICHTERLIEBE

**I.**

Im wunderschönen Monat Mai,  
als alle Knospen sprangen,  
da ist in meinem Herzen  
die Liebe aufgegangen.

Im wunderschönen Monat Mai,  
als alle Vögel sangen,  
da hab' ich ihr gestanden  
mein Sehnen und Verlangen.

**II.**

Aus meinen Tränen sprießen  
viel blühende Blumen hervor,  
und meine Seufzer werden  
ein Nachtigallenchor,

und wenn du mich lieb hast, Kindchen,  
schenk' ich dir die Blumen all',  
und vor deinem Fenster soll klingen  
das Lied der Nachtigall.

**III.**

Die Rose, die Lilie, die Taube, die Sonne,  
die lieb' ich einst alle in Liebeswonne.  
Ich lieb' sie nicht mehr, ich liebe alleine  
die Kleine, die Feine, die Reine, die Eine;  
sie selber, aller Liebe Bronne,  
ist Rose und Lilie und Taube und Sonne.

### A POET'S LOVE

**I.**

In the beauteous month of May,  
as all buds were surging,  
then, in my heart,  
did love shoot up.

In the beauteous month of May,  
as all birds did sing,  
then did I confess to her,  
my longing and desire.

**II.**

From my tears spring forth  
many blooming flowers,  
and my sighs will be like a  
a nightingale chorus,

and should you love me, my sweet,  
I'd give you every flower,  
and in front of your door would resound  
the song of the nightingale.

**III.**

The rose, the lily, the dove, the sun,  
once I loved each of them with love's bliss.  
I love them no more, I love only,  
the small, the fine, the pure, the one;  
she herself, the source of burning desire,  
is rose and lily and dove and sun.

**IV.**

Wenn ich in deine Augen seh',  
so schwindet all' mein Leid und Weh!  
Doch wenn ich küsse deinen Mund,  
so werd' ich ganz und gar gesund.

Wenn ich mich lehn' an deine Brust,  
kommt's über mich wie Himmelslust,  
doch wenn du sprichst: Ich liebe dich!  
so muß ich weinen bitterlich.

**V.**

Ich will meine Seele tauchen  
in den Kelch der Lilie hinein;  
die Lilie soll klingend hauchen  
ein Lied von der Liebsten mein.

Das Lied soll schauern und beben,  
wie der Kuß von ihrem Mund',  
den sie mir einst gegeben  
in wunderbar süßer Stund'!

**VI.**

Im Rhein, im heiligen Strome,  
da spiegelt sich in den Well'n  
mit seinem großen Dome  
das große, heilige Köln.

Im Dom da steht ein Bildniß  
auf goldenem Leder gemalt.  
In meines Lebens Wildniß  
hat's freundlich hineingestrahlt.

Es schweben Blumen und Eng'lein  
um unsre liebe Frau;  
die Augen, die Lippen, die Wänglein,  
die gleichen der Liebsten genau.

**IV.**

When I gaze into your eyes',  
then fades all my sorry and pain!  
Yet, when I kiss your lips,  
then I'll be fully and truly satisfied.

When I lie across your bosom,  
it overcomes me like a heavenly passion,  
yet, when you speak: I love you!  
then must I weep bitterly.

**V.**

I will plunge my soul  
into the depths of the lily;  
the lily shall ringingly sigh  
a song from my own beloved.

The song shall shiver and tremble,  
like the kiss upon her mouth',  
which she once gave me  
in a ravishingly sweet hour!

**VI.**

In the Rhein, in that holy current,  
there, mirrored in its tide,  
with its great cathedral  
is the great, holy Köln.

In the cathedral there stands an image  
painted upon golden leather.  
Into my life's wilderness  
it has caringly streamed.

There float flowers and angels  
around our beloved Lady;  
the eyes, the lips, the cheeks,  
the same as my beloved, exactly.

### VII.

Ich grolle nicht, und wenn das Herz auch  
bricht,  
ewig verlornes Lieb! Ich grolle nicht.  
Wie du auch strahlst in Diamantenpracht,  
es fällt kein Strahl in deines Herzens Nacht,  
das weiß ich längst.

Ich grolle nicht, und wenn das Herz auch  
bricht.

Ich sah dich ja im Traume,  
und sah die Nacht in deines Herzens Raume,  
und sah die Schlang', die dir am Herzen frißt,  
ich sah, mein Lieb, wie sehr du elend bist.  
Ich grolle nicht.

### VIII.

Und wüßten's die Blumen, die kleinen,  
wie tief verwundet mein Herz,  
sie würden mit mir weinen  
zu heilen meinen Schmerz.

Und wüßten's die Nachtigallen,  
wie ich so traurig und krank,  
sie ließen fröhlich erschallen  
erquickenden Gesang.

Und wüßten sie mein Wehe,  
die goldenen Sternelein,  
sie kämen aus ihrer Höhe,  
und sprächen Trost mir ein.

Die alle können's nicht wissen,  
nur Eine kennt meinen Schmerz;  
sie hat ja selbst zerrissen,  
zerrissen mir das Herz.

### VII.

I hold no grudge, even as my heart is breaking,  
forever lost love! I hold no grudge.  
Even though you still shine in diamond-splendor,  
no beam sinks into your heart's night,  
this I've known long.

I hold no grudge, even as my heart is  
breaking.

I saw you in a dream,  
and saw the night in your heart's chambers,  
and saw the snake, which upon your heart  
feeds, I saw, my love, how truly miserable you  
are. I hold no grudge.

### VIII.

And if they knew, the small flowers,  
how deeply wounded is my heart,  
they would cry with me  
to heal my pain.

And if they knew, the nightengales,  
how I am, so sad and sick,  
they would release joyfully their reverberant,  
rejuvenating song.

And if they knew my woes,  
the golden little stars,  
they would come from their heights,  
and speak truth to me.

They all cannot know,  
only one knows my pain;  
she has, herself, broken,  
broken my heart.

**IX.**

Das ist ein Flöten und Geigen,  
Trompeten schmettern darein.  
Da tanzt wohl den Hochzeitreigen  
die Herzallerliebste mein.

Das ist ein Klingen und Dröhnen,  
ein Pauken und ein Schalmei'n;  
dazwischen schluchzen und stöhnen  
die lieblichen Engelein.

**X.**

Hör' ich das Liedchen klingen,  
das einst die Liebste sang,  
so will mir die Brust zerspringen  
von wildem Schmerzendrang.

Es treibt mich ein dunkles Sehnen  
hinauf zur Waldeshöh',  
dort lös't sich auf in Tränen  
mein übergroßes Weh'.

**XI.**

Ein Jüngling liebt ein Mädchen,  
die hat einen Andern erwählt;  
der Andre liebt' eine Andre,  
und hat sich mit dieser vermählt.

Das Mädchen nimmt aus Ärger  
den ersten besten Mann  
der ihr in den Weg gelaufen;  
der Jüngling ist übel dran.

Es ist eine alte Geschichte  
doch bleibt sie immer neu;  
und wem sie just passieret,  
dem bricht das Herz entzwei.

**IX.**

There is a fluting and fiddling,  
trumpets blaring in.  
There, likely dancing the wedding round  
is my heart's dear beloved.

There is a ringing and roaring,  
a drum and a shawm;  
betwixt, the sobbing and moaning  
of lovely little angels.

**X.**

I hear the song reverberating,  
which once my love sang,  
so my bosom yearns to erupt  
from wild compulsive pain.

I'm driven by a dark longing  
into the forest heights,  
there, it dissolves in tears,  
my overwhelming woe.

**XI.**

A boy loves a girl  
who has chosen another;  
the other loves another,  
and has with that other wed.

The girl takes, in spite,  
the first, best man  
who crosses her path;  
the boy is in a bad way.

It is an old story  
yet remains ever new;  
and to whomever it happens,  
it breaks their heart in two.

### XII.

Am leuchtenden Sommermorgen  
geh' ich im Garten herum.  
Es flüstern und sprechen die Blumen,  
ich aber wandle stumm.

Es flüstern und sprechen die Blumen,  
und schau'n mitleidig mich an:  
Sei uns'rer Schwester nicht böse,  
du trauriger, blasser Mann.

### XIII.

Ich hab' im Traum geweinet,  
mir träumte du lägest im Grab.  
Ich wachte auf, und die Träne  
floß noch von der Wange herab.

Ich hab' im Traum geweinet,  
mir träumt' du verliebest mich.  
Ich wachte auf, und ich weinte  
noch lange bitterlich.

Ich hab' im Traum geweinet,  
mir träumte du wär'st mir noch gut.  
Ich wachte auf, und noch immer  
strömt meine Tränenflut.

### XIV.

Allnächtlich im Traume seh' ich dich,  
und sehe dich freundlich grüßen,  
und laut aufweinend stürz' ich mich  
zu deinen süßen Füßen.

Du siehest mich an wehmütiglich,  
und schüttelst das blonde Köpfchen;  
aus deinen Augen schleichen sich  
die Perlen tränentröpfchen.

Du sagst mir heimlich ein leises Wort,  
und gibst mir den Strauß von Zypressen.  
Ich wache auf, und der Strauß ist fort,  
und's Wort hab' ich vergessen.

### XII.

On a shining summer morning  
I go about in the garden.  
The flowers whisper and chatter,  
I, however, wander in silence.

The flowers whisper and chatter,  
and peer with pity upon me:  
"Be not angry with our sister,  
you sad, pale man."

### XIII.

I have cried in dreams.  
I dreamt you were laid in a grave.  
I woke up, and the tears  
yet flowed down my cheeks.

I have cried in dreams,  
I dreamt you left me.  
I woke up, and I cried  
steadily and bitterly.

I have cried in dreams,  
I dreamt you were good to me.  
I woke up, and as always,  
streamed forth my river of tears.

### XIV.

Nightly in dreams I see you,  
and loOk upon you with a friendly greeting,  
and loudly crying, I hurl myself  
at your sweet feet.

You look upon me mournfully,  
and shake your blond head;  
then from your eyes slip  
pearly little tear drops.

You say to me secretly a gentle word,  
and give me a garland of cypress.  
I wake up, and the garland is gone,  
and I've forgotten the word.



**XV.**

Aus alten Märchen winkt es  
hervor mit weißer Hand,  
da singt es und da klingt es  
von einem Zauberland';

wo bunte Blumen blühen  
im gold'nen Abendlicht,  
und lieblich duftend glühen  
mit bräutlichem Gesicht;

Und grüne Bäume singen  
uralte Melodei'n,  
die Lüfte heimlich klingen,  
und Vögel schmetter'n drein;

Und Nebelbilder steigen  
wohl aus der Erd' hervor,  
und tanzen luft'gen Reigen  
im wunderlichen Chor;

Und blaue Funken brennen  
an jedem Blatt und Reis,  
und rote Lichter rennen  
im irren, wirren Kreis;

Und laute Quellen brechen  
aus wildem Marmorstein,  
und seltsam in den Bächen  
strahlt fort der Widerschein.

Ach! könnt' ich dorthin kommen,  
und dort mein Herz erfreu'n,  
und aller Qual entnommen,  
und frei und selig sein!

Ach! jenes Land der Wonne,  
das seh' ich oft im Traum,  
doch kommt die Morgensonne,  
zerfließt's wie eitel Schaum.

**XV.**

From old fairy-tales it beckons  
with white hand,  
and sings and rings  
from a magical land:

where colorful flowers bloom  
in golden twilight,  
and lovely and fragrantly glow  
with bridely countenance;

And green trees sing  
ancient melodies,  
the breezes secretly ring,  
and birds flock there.

And foggy images rise  
boldly from the earth,  
and dance an airy round  
in a fanciful choir;

And blue sparks burn  
on every leaf and grain,  
and red lights run  
in an eerie, delirious circle;

And loud streams break  
from wild marble stone,  
and oddly, in the brook  
lingers the reflection.

Ah! If I could enter therein  
and there, my heart delight,  
and all anguish extinguish,  
and be free and content!

Ah! that land of bliss,  
which I see often in dreams,  
with the morning sun,  
melts away like meager foam.

### XVI.

Die alten, bösen Lieder,  
die Träume bös' und arg,  
die laßt uns jetzt begraben,  
holt einen großen Sarg.

Hinein leg' ich gar manches,  
doch sag' ich noch nicht was.  
Der Sarg muß sein noch größer  
wie's Heidelberger Faß.

Und holt eine Totenbahre,  
von Bretter fest und dick;  
auch muß sie sein noch länger  
als wie zu Mainz die Brück'.

Und holt mir auch zwölf Riesen,  
die müssen noch stärker sein  
als wie der starke Christoph  
im Dom zu Köln am Rhein.

Die sollen den Sarg forttragen,  
und senken in's Meer hinab;  
denn solchem großen Sarge  
gebührt ein großes Grab.

Wißt ihr warum der Sarg wohl  
so groß und schwer mag sein?  
Ich senkt' auch meine Liebe  
Und meinen Schmerz hinein.

### XVI.

The old, vile songs,  
the dreams vile and bad,  
let us now bury them.  
Fetch a large coffin.

Therein I'll lay quite a lot,  
though I'll not say, yet, just what.  
The coffin must be even larger  
than the Heidelberg Tun.

And fetch a coffin-bier,  
made of boards, solid and thick;  
it must also be longer  
than the bridge o'er the Mainz.

And fetch me also twelve giants,  
who must be stronger  
than mighty Saint Christopher  
in the Cathedral of Köln on the Rhein.

They must bear the coffin,  
and sink it in the sea below;  
because such a giant coffin  
justifies a giant grave.

Do you know why the coffin must  
be so large and strong?  
I also sink my love  
and my pain in it.

SET BY: ROBERT SCHUMANN, 1840  
ORIGINAL POETRY: HEINRICH HEINE, 1822-23

ORIGINAL TRANSLATION © BY KYLE STEGALL, 2023



# THE RITE OF SPRING ON 88 KEYS

## SCHUMANN, VIARDOT & STRAVINSKY

JULY 29, 2023 | 4:00PM | HANNA AUDITORIUM

————— This concert is generously underwritten by **Christina and Ken Hecht**.

One of the greatest orchestrators of all time, Stravinsky, is heard on this program in his original 4-hands version of The Rite of Spring. This concert opens with Schumann's dramatic first violin sonata performed by VMMF's 2023 Apprentices.

**Kyle Stegall**, tenor  
**Juliette Greer \***, violin  
**Tanya Tomkins**, cello

**Audrey Vardanega**, fortepiano  
**Eric Zivian**, fortepiano

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ROBERT SCHUMANN  
(1810-1856)

Sonata No. 1 in A Minor for Violin and  
Piano, Op. 105

*Mit leidenschaftlichem Ausdruck*  
*Allegretto*  
*Lebhaft*

*Greer \*, Vardanega*

PAULINE VIARDOT  
(1821-1910)

Я долго стоял неподвижн  
(*Die Sterne*) with Cello Obligato (1865)

*Stegall, Tomkins, Zivian*

FRANCIS POULENC  
(1899-1963)

Texts by Louise Vilmorin (1902 -1969)

*La dame d'André*  
*Mon cadavre est doux comme un gant*  
*Au-delà*  
*Fleurs*

Métamorphoses for Voice and Piano (1943)

*Reine des mouettes*  
*C'est ainsi que tu es*  
*Paganini*

*Stegall, Zivian*

.....  
\* VMMF 2023 Apprentices

† VMMF Laureate

## INTERMISSION

IGOR STRAVINSKY

(1882-1971)

The Rite of Spring for Piano Four Hands  
[Le Sacre du printemps] (1914)

**Part I: Adoration of the earth**

*Introduction*

*The Augurs of Spring: Dance of the Young Girls*

*Ritual of Abduction*

*Spring Rounds*

*Ritual of the Rival Tribes*

*Procession of the Sage*

*The Sage*

*Dance of the Earth*

**Part II: The Sacrifice**

*Introduction*

*Mystic Circle of the Young Girls*

*Glorification of the Chosen One*

*Evocation of the Ancestors*

*Ritual Action of the Ancestors*

*Sacrificial Dance (The Chosen One)*

*Vardanega, Zivian*



# THE RITE OF SPRING ON 88 KEYS

## *DIE STERNE WITH CELLO OBLIGATO (1865)* PAULINE VIARDOT (1821-1910)

### Я ДОЛГО СТОЯЛ

Я долго стоял неподвижно,  
В далёкие звёзды вглядясь, —  
Меж теми звездами и мною  
Какая-то связь родилась.

Я думал... не помню, что думал;  
Я слушал таинственный хор,  
И звёзды тихонько дрожали,  
И звёзды люблю я с тех пор.

### "LONG I STOOD" (DIE STERNE)

Long I stood, motionless,  
Into the distant stars gazing, -  
Between those stars and me  
Some connection was born.

I thought... I don't remember what I thought;  
I heard a mysterious choir,  
And the stars softly trembled,  
And the stars I have loved ever since.

BY AFANASY AFANAS'YEVICH FET

ORIGINAL TRANSLATION © BY KYLE STEGALL, 2023

*TEXTS BY LOUISE VILMORIN (1902 -1969)*  
FRANCIS POULENC (1899 - 1963)

*LA DAME D'ANDRÉ*

André ne connaît pas la dame  
Qu'il prend aujourd'hui par la main.  
A-t-elle un coeur à lendemains,  
Et pour le soir a-t-elle une âme?

Au retour d'un bal campagnard  
S'en allait-elle en robe vague  
Chercher dans les meules la bague  
Des fiançailles du hasard?

A-t-elle eu peur, la nuit venue,  
Guettée par les ombres d'hier,  
Dans son jardin, lorsque l'hiver  
Entraît par la grande avenue?

Il l'a aimée pour sa couleur,  
Pour sa bonne humeur de Dimanche.  
Pâlira-t-elle aux feuilles blanches  
De son album des temps meilleurs?

*MON CADAVRE EST DOUX COMME UN GANT*

Mon cadavre est doux comme un gant  
Doux comme un gant de peau glacée  
Et mes prunelles effacées  
Font de mes yeux des cailloux blancs.

*ANDRÉ'S LADY*

André doesn't know the lady  
Who he takes by the hand today.  
Does she have a heart for tomorrows,  
And for the evening does she have a soul?

Returning from a rustic ball  
Did she go about in a loose dress  
Searching the millstones for the ring  
Of a chance engagement?

Was she afraid, at nightfall,  
Watched by yesterday's shadows,  
In her garden, while winter  
Entered by the grand avenue?

He loved her for her color,  
For her Sunday good humor.  
Will she turn pale at the white leaves  
Of his album of better times?

*MY CORPSE IS SOFT LIKE A GLOVE*

My corpse is soft like a glove,  
Soft like a glove of icy skin  
And my erased pupils  
Make white pebbles of my eyes.

Deux cailloux blancs dans mon visage  
Dans le silence deux muets  
Ombrés encore d'un secret  
Et lourds du poids mort des images.

Two white pebbles in my face.  
In the silence two mutes  
Still shadowed by a secret  
And heavy from the dead weight of images.

Mes doigts tant de fois égarés  
Sont joints en attitude sainte  
Appuyés au creux de mes plaintes  
Au noeud de mon coeur arrêté.

My fingers that strayed so many times  
Are joined in holy attitude  
Leaning against the hollow of my laments  
At the knot of my stopped heart.

Et mes deux pieds sont des montagnes,  
Les deux derniers monts que j'ai vus  
À la minute où j'ai perdu  
La course que les années gagnent.

And my two feet are the mountains,  
The two final peaks I saw  
At the moment where I lost  
The race that is won over the years.

Mon souvenir est ressemblant,  
Enfants emportez-le bien vite,  
Allez, allez, ma vie est dite.  
Mon cadavre est doux comme un gant.

My memory is true to life.  
Children, take it away quickly,  
Go, go, my life is done,  
My corpse is soft like a glove.

## *AU-DELÀ*

---

Eau-de-vie, au-delà  
À l'heure du plaisir,  
Choisir n'est pas trahir,  
Je choisis celui-là.

Je choisis celui-là  
Qui sait me faire rire,  
D'un doigt de-ci, de-là,  
Comme on fait pour écrire,

## *BEYOND*

---

Brandy! Beyond!  
At pleasure's hour,  
To choose is not to betray,  
I choose this one.

I choose this one  
Who knows how to make me laugh,  
With a finger here and there  
As when one is writing,

Comme on fait pour écrire.  
Il va par-ci, par-là,  
Sans que j'ose lui dire,  
J'aime bien ce jeu-là.

J'aime bien ce jeu-là,  
Qu'un souffle fait finir.  
Jusqu'au dernier soupir,  
Je choisis ce jeu-là.

Eau-de-vie, au-delà  
À l'heure du plaisir,  
Choisir n'est pas trahir,  
Je choisis ce jeu-là.

As when one is writing,  
It goes here and there,  
Without my daring to suggest,  
I like this game well.

I like this game well,  
Which ends in a breath.  
To the final sigh,  
I choose this game.

Brandy! Beyond!  
At pleasure's hour,  
To choose is not to betray,  
I choose this game.

### *FLEURS*

---

Fleurs promises, fleurs tenues dans tes bras,  
Fleurs sorties des parenthèses d'un  
pas,  
Qui t'apportait ces fleurs l'hiver  
Saupoudrées du sable des mers?

Sable de tes baisers, fleurs des amours fanées  
Les beaux yeux sont de cendre et dans la  
cheminée  
Un coeur enrubanné de plaintes  
Brûle avec ses images saintes.

Fleurs promises, fleurs tenues dans tes bras,  
Qui t'apportait ces fleurs l'hiver  
Saupoudrées du sable des mers?

### *FLOWERS*

---

Promised flowers, flowers held in your arms,  
Flowers that came out of the parentheses of a  
step,  
Who brought you these winter flowers  
Dusted with the sand of the seas?

Sand of your kisses, flowers of faded passions  
Beautiful eyes are made of ash, and in the chim-  
ney  
A heart wrapped in complaints  
Burns with its holy images.

Promised flowers, flowers held in your arms,  
Who brought you these winter flowers  
Dusted with the sand of the seas?



*REINE DES MOUETTES*

---

Reine des mouettes, mon orpheline  
Je t'ai vue rose, je m'en souviens  
Sous les brumes mousselines  
De ton deuil ancien.

Rose d'aimer le baiser qui chagrine  
Tu te laissais accorder à mes mains  
Sous les brumes mousselines  
Voiles de nos liens.  
Rougis, rougis mon baiser te devine  
Mouette prise aux noeuds des grands  
chemins.

Reine des mouettes, mon orpheline,  
Tu étais rose accordée à mes mains  
Rose sous les mousselines  
Et je m'en souviens.

*C'EST AINSI QUE TU ES*

---

Ta chair, d'âme mêlée,  
Chevelure emmêlée,  
Ton pied courant le temps,  
Ton ombre qui s'étend  
Et murmure à ma tempe  
Voilà, c'est ton portrait,  
C'est ainsi que tu es,  
Et je veux te l'écrire  
Pour que la nuit venue,  
Tu puisses croire et dire,  
Que je t'ai bien connue.

*QUEEN OF THE SEAGULLS*

---

Queen of the seagulls, my orphan.  
You were pink, I remember it,  
Under the muslin mists  
Of your ancient grief.

Pink from loving the upsetting kiss  
You put yourself in my hands  
Under the muslin mists  
Veils of our ties.  
Blush, blush, my kiss found you out.  
Seagull caught at the intersection of the grand  
avenues

Queen of the seagulls, my orphan.  
You were pink, put yourself in my hands,  
Pink under the muslin mists  
And I remember it.

*THAT'S HOW YOU ARE*

---

Your flesh, blended with soul,  
Your tangled tresses,  
Your foot keeping time,  
Your shadow that spreads  
And murmurs at my temple.  
There, that's your portrait,  
That's how you are.  
And I want to write it down for you  
So that when night comes,  
You can believe and say,  
That I knew you well.

## *PAGANINI*

---

Violon hippocampe et sirène  
Berceau des cœurs, cœur et berceau  
Larmes de Marie Madeleine  
Soupir d'une reine  
Echo.

Violon orgueil des mains légères  
Départ à cheval sur les eaux  
Amour chevauchant le mystère  
Voleur en prière  
Oiseau.

Violon femme morganatique  
Chat botté courant la forêt  
Puit des vérités lunatiques  
Confession publique  
Corset.

Violon alcool de l'âme en peine  
Préférence muscle du soir  
Epaules des saisons soudaines  
Feuille de chêne  
Miroir.

Violon chevalier du silence  
Jouet évadé du bonheur  
Poitrine des mille présences  
Bateau de plaisance  
Chasseur.

**TEXTS BY:** LOUISE DE VILMORIN

## *PAGANINI*

---

Violin seahorse and mermaid  
Cradle of hearts, heart and cradle  
Mary Magdalen's tears  
The sigh of a queen  
Echo.

Violin pride of light hands  
Departure on horseback across the waters  
Love riding the mystery  
Thief at prayer  
Bird.

Violin morganatic wife  
Puss in boots running through the forest  
Well of lunatic truths  
Public confession  
Corset.

Violin alcohol of the sorrowful soul  
Preferred evening muscle  
Shoulders of shifting seasons  
Oak leaf  
Mirror.

Violin knight of silence  
Toy escaped from happiness  
Breast of a thousand presences  
Pleasure boat  
Hunter.

**TRANSLATIONS BY:** ERIC ZIVIAN



# MATINEE

## BEETHOVEN & SCHUBERT

JULY 30, 2023 | 11:00AM | HANNA AUDITORIUM

This concert is generously underwritten by **Bonnie Demergasso**.

Our dazzling Festival Apprentices take the stage in a 45-minute musical experience designed to engage audiences of all ages.

**Juliette Greer \***, violin  
**Ava Gehlen-Williams \***, violin  
**Maren Rothfritz \***, viola

**Jasmine Pai \***, cello  
**Tanya Tomkins**, cello  
**April Sun \***, piano

LUDWIG VAN BEETHOVEN  
 (1770-1827)

Piano Trio in C minor, Op. 1 No. 3 (1794)

*Allegro con brio*  
*Andante cantabile con variazioni*  
*Menuetto quasi allegro*  
*Finale Prestissimo*

*Greer \*, Tomkins, Sun \**

FRANZ SCHUBERT  
 (1797-1828)

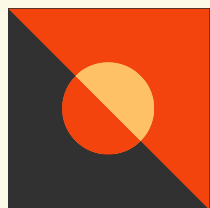
String Quartet No. 13 in A minor, Op. 29,  
 No. 1, D. 804, "Rosamunde" (1824)

*Allegro ma non troppo*  
*Andante*  
*Menuetto. Allegretto*  
*Allegro moderato*

*Greer \*, Gehlen-Williams \*, Rothfritz \*, Pai\**

\* VMMF 2023 Apprentices

† VMMF Laureate



# THE EROICA FOR FOUR

## BEETHOVEN & TCHAIKOVSKY

JULY 30, 2023 | 4:00PM

This concert is generously underwritten by **Jennifer Howard** and **Anthony Cascardi** in honor of **Louise George Clubb's** birthday.

In the Festival's final concert Beethoven's Eroica Symphony will be performed by the 2023 Apprentices in a version for Piano Quartet arranged by Ferdinand Ries, Beethoven's dedicated student and fan. To end the festival on a celebratory note, Apprentices and faculty join forces in Tchaikovsky's ecstatic "Souvenir de Florence" for string sextet. Before the concert join musicologist, Kate van Orden, in "Conversations with Kate" for perspective and context on the 2023 theme.

**Rachell Ellen Wong †**, violin  
**Ava Gehlen-Williams \***, violin  
**Maren Rothfritz \***, viola  
**Andrew Gonzalez †**, viola

**Liana Bérubé**, viola  
**Jasmine Pai \***, cello  
**Tanya Tomkins**, cello  
**April Sun \***, fortepiano

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### KATE VAN ORDEN

2:30PM Blattner Series Lecture:  
*Conversations with Kate: Mediation*

LUDWIG VAN BEETHOVEN  
(1770-1827)

Symphony No. 3 in E flat Major, Op.55  
"Eroica", arranged for Violin, Viola,  
Violoncello and Piano (1803)  
arr. Ferdinand Ries (1784 - 1830)

*Allegro con brio*  
*Marcia funebre, adagio assai*  
*Menuetto, scherzo*  
*Allegro molto*

*Gehlen-Williams \*, Rothfritz \*, Pai, \* Sun \**

### INTERMISSION

.....  
\* VMMF 2023 Apprentices

.....  
† VMMF Laureate

PYOTR ILYICH TCHAIKOVSKY  
(1840-1893)

String Sextet in D minor, Op. 70,  
"Souvenir de Florence" (1890)

*Allegro con spirito*

*Adagio cantabile e con moto*

*Allegretto moderato*

*Allegro con brio e vivace*

*Wong †, Gehlen-Williams \*, Gonzalez †, Bérubé, Pai \*, Tomkins*

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\* VMMF 2023 Apprentices

† VMMF Laureate

## PERFORMING ARTISTS

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### **DAVID BELKOVSKI | FORTEPIANO**

VMMF LAUREATE

SPONSORED BY BOB AND RORI SMITH

Born in Skopje, Macedonia, David Belkovski's journey as a musician has taken him from early ventures into Balkan folk music to the vibrant beginnings of a career, performing regularly on fortepiano, harpsichord, and modern piano. First prize winner of several international and national competitions, including the 2019 SFZP International Fortepiano Competition, David has been recognized for his artistry on both historical and modern keyboards. As of 2022, David holds the position of Assistant Conductor for Philharmonia Baroque Orchestra.

David was featured as concerto soloist with Monica Huggett and Juilliard415, as well as guest fortepianist for the Academy of Fortepiano Performance in the Catskills and the Valley of the Moon Music Festival. David made his Lincoln Center debut in Alice Tully this September as fortepiano concerto soloist with the American Classical Orchestra. Notable engagements in the 2022 season include David's debut as soloist with Philharmonia Baroque Orchestra, performances with LA-based ensemble Musica Angelica and Vox Luminis, as well as guest artist for the Boston Clavichord Society. David has directed Juilliard415 in a recording project of his composition, Chaconne, and will be directing a project of CPE Bach lieder in 2022, featuring singers from Juilliard's Vocal Arts program. An accomplished continuo player, David has played alongside William Christie in an acclaimed performance of Handel's Aminta e Fillide. David was continuoist for a touring production of Purcell's Dido and Aeneas with Juilliard 415 and Vocal Arts, a tour which included several performances in the Palace of Versailles. In addition to ensemble playing, David has recently performed solo works on harpsichord in Montisi, Italy and Marquês de Pombal Palace in Oeiras, Portugal. David regularly seeks opportunities to explore repertoire in the 20th and 21st centuries. He has been featured in a performance of Manuel de Falla's Harpsichord Concerto for the music festival En Español: Sounds from the Hispanosphere. David has also performed with The Juilliard School's new music ensemble Axiom and Eastman's Musica Nova, led by Brad Lubman.

Along with international prize-winning violinist Rachell Ellen Wong, David is a founding member of Twelfth Night, a dynamic, flexible ensemble that focuses on vivid interpretations on period instruments. Twelfth Night makes their Carnegie Hall debut during the 2023-24 season. David holds degrees from The Juilliard School, the Eastman School of Music, and the University of Michigan. David is a faculty member of The Juilliard School's Evening Division, currently teaching a course on the Italian Baroque traditions of Solfeggio and Partimento.



### **LIANA BÉRUBÉ | VIOLIN AND VIOLA**

SPONSORED BY BOB AND TERRI 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.



**ELIZABETH BLUMENSTOCK | VIOLIN**  
SPONSORED BY MICHAEL SACK

Elizabeth Blumenstock is a long-time concertmaster, leader, and soloist with the San Francisco Bay Area's Philharmonia Baroque Orchestra and American Bach Soloists, and is concertmaster of the International Handel Festival in Göttingen, Germany. In Southern California, she has been Artistic Director of the Corona del Mar Baroque Music Festival since 2011. She performs with several accomplished and interesting smaller ensembles including the Galax Quartet, Ensemble Mirable, Live Oak Baroque, Voices of Music, and Music for Several Friends. Ms. Blumenstock teaches for The Juilliard School's Historical Performance program, the San Francisco Conservatory of Music, the American Bach Soloists Festival and Academy, the International Baroque Institute at Longy, and the Valley

of the Moon Music Festival. Her discography includes some 100 albums for such labels as harmonia mundi usa, Dorian/Sono Luminus, Koch, Naxos, Reference Recordings, and Virgin Veritas. Ms. Blumenstock plays a 1660 Andrea Guarneri violin built in Cremona, Italy, on generous loan to her from the Philharmonia Baroque Period Instrument Trust.



**MARC DESTRUBÉ | VIOLIN**  
SPONSORED BY NANCY HALL AND MARK THEODOROPOULUS

Marc Destrubé enjoys a diverse international career on historical and modern violins, performing as soloist, chamber musician, concertmaster or director/conductor. He has been Concertmaster of the Orchestra of the 18th Century (Amsterdam) with whom he toured to major festivals and concert halls around the world for the past four decades, first violinist of the Axelrod String Quartet (quartet-in-residence at the Smithsonian Institution, Washington, DC) and of the Vancouver quartet Microcosmos, and is a regular guest director and soloist with the Australian Brandenburg Orchestra, the Australian Haydn Ensemble and Lyra Baroque Orchestra. With Microcosmos he established the Kessler Academy, a multi-generational mentorship string orchestra project held every

summer in Vancouver.

In Vancouver he has been director of the Pacific Baroque Orchestra, concertmaster of the CBC Radio Orchestra and first violinist with the Purcell String Quartet. He performs regularly for Early Music Vancouver, is Artistic Director of the Pacific Baroque Festival (Victoria), a member of the Turning Point Ensemble, and concertmaster of the Oregon Bach Festival Baroque Orchestra.

His recording of Haydn violin concertos (ATMA) has been critically acclaimed, and he has commissioned and premiered numerous works by Canadian composers.

A devoted teacher, he has been a visiting artist at the Paris, Utrecht and Moscow Conservatories, the Banff Centre, University of Indiana, Case Western University, Sydney Conservatorium, Australian National University, UVic, UBC and VCC. He is on the faculty of the Berwick Academy at the University of Oregon and at the Valley of the Moon Music Festival (Sonoma) and teaches privately at his home in Vancouver.

## PERFORMING ARTISTS

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### **DRAKE DRISCOLL | CELLO**

VMMF LAUREATE

SPONSORED BY ARLENE AND MICHAEL BERNSTEIN

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 in the field of education and community engagement, Drake is currently the Coordinator for the Learning and Engagement Programs team at Carnegie Hall. Formerly, Drake worked as the Management Associate at After Arts and Marketing and Production Assistant for the NYC branch of Music for Food, interned for Reach Teach Play at the Ravinia Festival, and taught an Arts and Community Engagement seminar at Walnut Hill School for the Arts. Drake has a private studio of cello students in New York City and is a mentor and substitute coach of chamber music at The Juilliard School's Pre-College program. Drake was a member of the 2020-2021 Global Leaders Program cohort, receiving 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.



### **RACHELL ELLEN WONG | VIOLIN**

VMMF LAUREATE

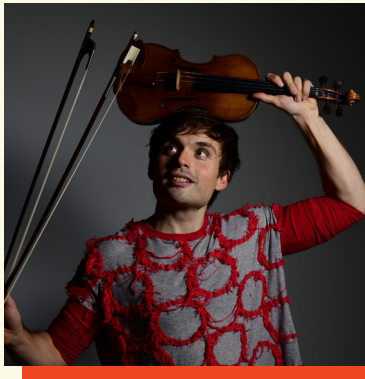
SPONSORED BY KELLY AND RANDOLPH HICKS

Recipient of a prestigious 2020 Avery Fisher Career Grant - the only early music specialist in the respected program's history - and Grand Prize winner of the inaugural Lillian and Maurice Barbash J.S. Bach Competition, violinist Rachell Ellen Wong is a star on both the modern and historical performance violin stages. With performances across five continents, Rachell has established herself as one of the leading historical performers of her generation, collaborating with esteemed ensembles such as the Academy of Ancient Music, Jupiter Ensemble led by lutenist Thomas Dunford, Bach Collegium Japan, Ruckus Early Music, and Les Arts Florissants, among others. Equally accomplished on the modern violin, Rachell made her first public appearance with Philharmonia Northwest at age 11 and has since performed as a soloist with orchestras such as Orquesta Sinfónica Nacional de Panamá, Orquesta Sinfónica de Costa Rica, and the Seattle Symphony. In 2020, Rachell made her conducting debut with the Seattle Symphony, leading a performance of Vivaldi's Four Seasons from the violin. Currently, she serves as concertmaster of the Seattle Baroque Orchestra.

Notable highlights from Rachell's 2022-2023 season include performances of Mendelssohn's Violin Concerto with the Auburn Symphony (WA), Beethoven's Violin Concerto with the Richmond Symphony (IN), Sarasate's Carmen Fantasy with the American Classical Orchestra (NYC), as well as recitals for UC Berkeley's Cal Performances, the Edinburgh Music Festival, the Washington Bach Consort in DC, and for the Starling-DeLay Symposium at The Juilliard School. Additionally, Rachell is an Artist-in-Residence with the Heifetz International Music Institute in Staunton, Virginia, and a faculty member at the Valley of the Moon Music Festival in Sonoma, CA. She is also an American Fellow of The English Concert. Alongside acclaimed keyboardist David Belkovski, Rachell is co-founder of Twelfth Night. Founded in 2021, Twelfth Night's notable engagements include Music Before 1800, Reno's Apex Concert Series, Arizona Early Music, and Chatham Baroque. The ensemble is set to make its Carnegie Hall debut during the 2023-2024 season.



Rachell holds a Masters in Music in Historical Performance from The Juilliard School, a Master of Music degree from Indiana University, and a Bachelor of Music degree from the University of Texas at Austin. Originally from the Pacific Northwest, she divides her time between New York City and Seattle. Rachell performs on a baroque violin from the school of Joachim Tielke circa 1700, as well as a violin made by Carlo de March in 1953. Her exceptional blend of technical virtuosity, expressive musicianship, and deep understanding of period performance practices has garnered critical acclaim and a dedicated following.



## **FRANCISCO FULLANA | VIOLIN**

SPONSORED BY CINDI KING AND RON WYNN

Spanish-born violinist Francisco Fullana, winner of the 2018 Avery Fisher Career Grant, has been hailed as “frighteningly awesome” (Buffalo News). His latest album on Orchid Classics, Bach’s Long Shadow, was named BBC Music Magazine’s Instrumental Choice of the Month. Its five-star review stated: “Fullana manages to combine Itzhak Perlman’s warmth with the aristocratic poise of Henryk Szeryng.” His thoughtful virtuosity has led to collaborations with conducting greats like Sir Colin Davis, Hans Graf, and Gustavo Dudamel. Besides his career as a soloist, which includes recent debuts with the Philadelphia and St. Paul Chamber Orchestras and a season-long artist residency with the Grammy-winning orchestra Apollo’s Fire, he is making an impact as an innovative

educator. He created the Fortissimo Youth Initiative, a series of seminars and performances in partnership with youth and university orchestras as well as co-founding San Antonio’s Classical Music Institute, an outreach-focused chamber music festival that serves hundreds of Title I underrepresented minority students every summer. He was a first-prize winner of the Johannes Brahms and Angel Munetsugu International Violin Competitions and is currently a member of The Bowers Program at the Chamber Music Society. A graduate of the Juilliard School and the University of Southern California, he performs on the 1735 Mary Portman ex-Kreisler Guarneri del Gesù violin, on loan from Clement and Karen Arrison through the Stradivari Society of Chicago.



## **KEIR GOGWILT | VIOLIN**

SPONSORED BY BOB AND TERRI RYAN

Keir GoGwilt is a violinist, scholar, and composer who was born in Edinburgh and grew up in New York City, where he currently lives. Known as a “formidable performer” (New York Times), he has soloed with groups including the Orchestra of St. Luke’s, Philharmonia Baroque Orchestra, Chinese National Symphony, Orquesta Filarmonica de Santiago, the Boston Modern Orchestra Project, the New England Philharmonia, and the La Jolla Symphony. As a founding member of the American Modern Opera Company (AMOC), he has performed original, collaboratively-devised music, dance, and theater works at the 92nd st Y, Baryshnikov Arts Center, Luminato Festival, PS 122 COIL, Stanford Live, American Repertory Theater, Carolina Performing Arts, Momentary, and the Ojai Music Festival. His

duo with bassist/composer Kyle Motl features their original music and has been noted for its “rhapsodic gestures” (The New Yorker) and “keen musical intellects” (The Wire). His recompositions of renaissance and medieval music with violinist/composer Johnny Chang have been released on Another Timbre; their music has been praised for its “patience, poise, and consummate balance” (Night After Night) and “mystical ecstasy” (Esoteris). GoGwilt earned his PhD in Music (Integrative Studies) from UC San Diego in 2021, where he was awarded the Chancellor’s Dissertation Medal. As an undergraduate at Harvard he studied Literature, and was awarded the Louis Sudler Prize in the Arts. His research on histories and philosophies of performance, pedagogy, and embodiment has been published in Current Musicology, Naxos Musicology, the BACH Journal (forthcoming), and the Orpheus Institute Series.

## PERFORMING ARTISTS

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### **ANDREW GONZALEZ | VIOLA**

VMMF LAUREATE

SPONSORED BY JANE AND RICK WICKLUND

Hailed by the Strad Magazine for his “warm-hearted playing and mellow tone”, Philadelphia-based violist Andrew Gonzalez enjoys a fulfilling career as both a soloist and chamber musician, performing in prestigious venues throughout the United States, Asia, and Europe. As a sought-after chamber musician, he has collaborated with respected ensembles such as the Orpheus Chamber Orchestra, the Sejong Soloists, and members of the Guarneri, Juilliard, Tokyo, Orion, Borromeo, and Vermeer quartets. Also an avid orchestra player, Andrew performs frequently with the New York Philharmonic, Orchestra of Saint Luke’s, and Orpheus Chamber Orchestra, among others. In the fall of 2020, Andrew

became the new violist of the Jasper String Quartet.

Passionate about historical performance, Andrew Gonzalez also performs on Baroque viola and the violoncello da spalla. A student of Cynthia Roberts of The Juilliard School’s Historical Performance program, Andrew has performed at Valley of the Moon Music Festival, Helicon, American Bach Soloists, the Boston Early Music Festival, and many other festivals. Andrew is also a founding member of the New Amsterdam Consort, a New York-based ensemble that centers around late Renaissance and early Baroque music.

A recent graduate of The Juilliard School, Andrew earned his bachelor’s and master’s degrees studying with renowned violists Michael Tree, Heidi Castleman, Steven Tenenbom, and Hsin-Yun Huang. Andrew served as a fellow of Carnegie Hall’s Ensemble Connect from 2016-2018 and teaches chamber music in the Heifetz Institute’s Program for the Exceptionally Gifted. Andrew performs on a 1930 Frederick Haenel viola modeled after a Gaspar da Salo.



### **GAIL HERNÁNDEZ ROSA | VIOLIN AND VIOLA**

SPONSORED BY SUSANNE HERING AND JOHN PHILLIPS

Gail Hernández Rosa (violin & viola) grew up in Puerto Rico, where music is a strong part of everyday life. Her love for music started at a young age, allegedly singing before speaking. Supported by her father’s fascination with classical music and his training as a baritone, she started violin lessons at age three.

Her career has taken her all over the world, living in several continents and performing with groups such as Gabrieli Consort & Players, Florilegium & Scottish Chamber Orchestra. Her interest in period instrument performance led her to London where she gained a Master’s degree from the Royal Academy of Music. Thanks to her cultural immersion and

Scottish roots, her love affair with baroque and celtic folk music further blossomed, inspiring her to co-found Beneath A Tree - Baroque To Folk.

Gail is based in Monte Rio and performs with American Bach Soloists, Washington Bach Consort, Philharmonia Baroque, Bach Collegium SD, leads Lumedia Music Works and has an active career as a soloist & chamber musician. She believes in the power of music education, which has led her to be faculty at the Royal Academy of Music Junior Department, Royal Conservatoire of Scotland & Hill House International School. As part of SCO Connects she was chamber music coach/conductor, given Master-classes in the US & UK and adjudicated the 2019 San Francisco Symphony Youth Orchestra Competition and 2021 & 22 Junior Bach Festival. In 2021, Gail joined Sonoma State University’s Music Department and maintains a private teaching studio, both of which bring her great joy. Her recordings include Chopin Piano Concertos and Mozart Opera Arias & Overtures with the Scottish Chamber Orchestra (Linn Records), Telemann and Janitsch with Tempesta di Mare (Chandos Early Music) and Mythologies Past and Present with the Washington Bach Consort (Acis Productions). In October 2020, Gail recorded her solo album, My Cup of Tea, in collaboration with Beneath A Tree, which brings together her love of historical performance and Celtic music.



**CARMEN LAVADA JOHNSON-PÁJARO | VIOLIN**

VMMF LAUREATE

SPONSORED BY MAUD HALLIN

Violinist Carmen Lavada Johnson-Pájaro, native of Birmingham, Alabama, is a community-based artist living in New York City. Raised in a family of music lovers, Carmen began her musical studies with jam sessions in the living room and eventually found her way to the world of historical performance. She's had the opportunity to work with renowned early music figures such as Masaaki Suzuki, William Christie, Reggie Mobley, Rachel Podger, Richard Egarr, Lionel Meunier, among many others. Carmen's 2022/23 season includes performances with Twelfth Night, House of Time, Philharmonia Baroque Orchestra, Bach Akademie Charlotte, Valley of the Moon Music Festival, Teatro

Nuovo, Early Music Access Project, Washington Bach Consort, Repast Baroque, The Sebastians and more. She is one of the fellows for the inaugural cohort of the Handel & Haydn Stone Fellowship, beginning in the Fall of 2023. Beyond performing, Carmen's commitment to community engagement has led to years of nonprofit work and work in schools, shelters, hospitals, and detention centers across the world. Carmen holds degrees from The Juilliard School, New England Conservatory, and the Eastman School of Music, where she was a Lois Rogers and Links Scholar. Carmen is also a serious popcorn addict, dog lover, and gym rat!



**JEFF LADEUR | FORTEPIANO**

SPONSORED BY DAWN WILLIAMS AND DREW LEVY

Jeffrey LaDeur is known for his rare blend of insight, spontaneity, and approachable, communicative stage presence. *Clic Musique Magazine* (France) lauded "...an irreproachable legato, a beautiful palette of nuances, and an always well-balanced sound." Having inherited a rich tradition of pianism and interpretation from Annie Shertler, student of Vlado Perlemuter and Alfred Cortot, LaDeur has established himself as a compelling exponent of classic and new repertoire. In March of 2018, LaDeur made his solo recital debut at Carnegie Hall on the centennial of Claude Debussy's death. He appears regularly with orchestra and maintains a repertoire of over 40 concerti. LaDeur is the founder and artistic director of the San Francisco International Piano Festival and

president of the American Liszt Society, San Francisco Bay Area Chapter. 2023-2024 season highlights include engagements at the International Piano Series, College of Charleston, Mendocino Music Festival Piano Series, Rossmoor Chamber Music Society, and the Vallejo Symphony led by Marc Taddei. LaDeur's most recent solo recording features music of Liszt and was released by Music & Arts in April of 2022. A chamber musician of distinction, Jeffrey's collaboration with mezzo soprano Kindra Charich has produced *To My Distant Beloved*, an album exploring the connections between Beethoven and Schumann through cycles in song and solo piano works. LaDeur has collaborated with distinguished artists such as Robert Mann, Bonnie Hampton, Ian Swensen, Axel Strauss, Geoff Nuttall, and the Alexander String Quartet. An active educator, Jeffrey offers masterclasses frequently as guest artist in universities throughout the United States and coaches gifted pre-college piano and string ensembles at Young Chamber Musicians in Burlingame, California. LaDeur holds degrees from the Eastman School of Music and San Francisco Conservatory of Music in piano performance and chamber music, respectively. Jeffrey counts among his teachers Mark Edwards, Douglas Humpherys, Yoshikazu Nagai, and Robert McDonald.

## PERFORMING ARTISTS

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### **RAVENNA LIPCHIK | VIOLIN**

VMMF LAUREATE

SPONSORED BY MICHELE AND KWEI U

Violinist Ravenna Lipchik made her debut with the Milwaukee Symphony at the age of eight playing the Bach Double Violin Concerto. Now a Grammy-winning artist for her work with the Experiential Orchestra on Ethel Smyth's *The Prison*, her chamber music career has taken her around the world. She has performed and toured with the New Zealand String Quartet, the American Contemporary Music Ensemble (ACME) and Shattered Glass ensemble. Ravenna is a member of the Overlook String Quartet in NYC. She received her modern violin training at the San Francisco Conservatory and The Juilliard School, where she is continuing her studies in the renowned Historical Performance program.



### **ROCIO LOPEZ SANCHEZ | CELLO**

SPONSORED BY EILEEN AND ROGER WEEKS

Originally from Madrid, Spain, Rocio is an active Baroque cellist and chamber music player around the Bay Area. She has played with ensembles like American Bach Soloists, West Edge Opera, and the Oregon Bach Festival Orchestra. She was also featured in Early Music America's Emerging Artists Showcase, in the Berkeley Early Music Festival (2022).

She earned an Artist Certificate in Chamber Music and a Diploma in Baroque Cello from the San Francisco Conservatory of Music, where she studied with Jennifer Culp, Elisabeth Reed, and Corey Jameson. She also holds a master's degree in orchestral practice (Musikene, Basque Country), and a bachelor's degree in cello (Esmuc, Barcelona),

studying with Damian Martinez. She has been part of master classes and music festivals across Europe, in England, Germany, Spain, and France, as well as with the Casals, Juilliard and Ying String Quartets.



### **ELISABETH REED | CELLO**

SPONSORED BY KIT AND HAYNE LELAND

Elisabeth Reed teaches Baroque cello and viola da gamba at the San Francisco Conservatory of Music where she is co-director of the Baroque Ensemble. Recent teaching highlights include master classes at The Juilliard School, the Shanghai Middle School, the Royal Academy of Music and the National Viola da Gamba Society Conclave. A soloist and chamber musician with Voices of Music, Archetti, Pacific Musicworks, and Wildcat Viols, she has also appeared with the Smithsonian Chamber Players, the American Bach Soloists and the Seattle, Portland, Pacific, and Philharmonia Baroque Orchestras. She can be heard on the Virgin Classics, Naxos, Focus, Plectra, and Magnatunes recording labels and has many HD videos on the Voices of Music Youtube channel.

She also teaches viola da gamba and Baroque cello at the University of California at Berkeley. She is a Guild-certified practitioner of the Feldenkrais Method of Awareness Through Movement.



**NICK REEVES | CELLO**

SPONSORED BY PAMELA AND GLEN GUNSALUS

Nick Reeves is a 21-year-old cellist from Oakland, California interested in chamber, solo, and experimental genres. As a chamber musician, Nick has performed in Valley of the Moon Music Festival Alfresco Series, Musiacs of the Bay Residencies, and attended Sphinx’s Performance Academy for three years. He has made appearances performing at venues, such as the Obama White House in 2016 and the NAMM show in 2017. Currently, Nick collaborates and performs with pianist and mentor, Jerry Kuderna throughout the Bay Area. As a soloist, Nick loves performing the Bach Cello Suites and has appeared at The Oakland Symphony’s Mixtape series and Yo-Yo Ma’s 2018 Oakland Block Party. While involved with Musiacs of the Bay, Nick has premiered 5 new works.

Nick has collaborated with Tanya Tomkins, Peter Myers, Nigel Armstrong, Audrey Vardanega, Nancy Zhou, and Gabriel Cabezas. Nick has also been heard on the radio show “Revolutions Per Minute”, hosted by pianist Sarah Cahill and KDFC. Apart from his main focus as a classical musician, Nick loves improvised music. In these areas, he has played in an experimental music group backing poet Gregg Eisenberg and frequently collaborates and records with friend and saxophonist Nathan Nakadegawa-Lee. As an orchestral player, Nick has played with the San Francisco Chamber Orchestra and Northbrook Symphony Orchestra. Nick is currently studying with Richard Hirschl at Roosevelt University’s Chicago College of Performing Arts.



**KYLE STEGALL | TENOR**

SPONSORED BY MIHIR PARIKH

Kyle Stegall’s reputation as “an outstanding communicator” (Gramophone) combined with his “clear-toned voice” (Klassiek Centraal-Belgium), have led him to exciting collaborations with some of the most celebrated musicians and conductors of our time including Manfred Honeck, William Christie, Masaaki Suzuki, and Joseph Flummerfelt. Committed to repertoire across the range of the art form, Mr. Stegall’s seasons include performances on concert, recital, and opera stages. A frequent evangelist and tenor soloist in the cantatas and passions of J.S. Bach, his high-arching tenor makes him a natural choice as a “genuine, first-rate, haute-contre” (Musical America) in French Baroque repertoire. Passionate about supporting new works of artistic potency, Mr. Stegall

has sung debut performances of both operas and songs, and his forthcoming solo album will feature music of living composers exclusively.

This season features performances in Austin and Houston, recordings and stage productions with Boston Early Music Festival, and his debut with Ars Lyrica Houston. He is thrilled to return to the Valley of the Moon Music Festival for collaborations with his artistic partner, pianist Eric Zivian.

## PERFORMING ARTISTS

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### **TANYA TOMKINS | CELLO** SPONSORED BY BARBARA INSEL

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 spent 14 years in the Netherlands where she performed with many chamber ensembles throughout Europe. 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 for her interpretation of the Bach Cello Suites, having recorded all of 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 is currently a member of the Bay Area-based Delphi Trio. As an educator, Tanya has given master classes at Yale, The Juilliard School, and the San Francisco Conservatory of Music, and together with Eric Zivian runs the Apprenticeship Program at the Valley of the Moon Music Festival.



### **DANIEL TURKOS | BASS** SPONSORED BY KEVIN FRYER

Bassist Daniel Turkos is a freelance musician, educator and arts administrator based in San Francisco, CA, who maintains a busy performing schedule in orchestral, chamber, and solo settings as well as playing bluegrass, jazz and theater. He performs regularly with The American Bach Soloists, Philharmonia Baroque Orchestra, Handel & Haydn Society, Tempesta di Mare - Philadelphia Baroque Orchestra, The Pennsylvania Ballet, Opera Philadelphia, The Philly Pops, Black Pearl Chamber Orchestra, The Wayne Oratorio Society, Pig Iron Theatre, Villanova Theatre and with The Chamber Orchestra of Philadelphia on a national tour with saxophonist Branford Marsalis. As an advocate for the promotion of cultural diversity and social change through music, Dan is a founding

member of Prometheus Chamber Orchestra, which is the ensemble-in-residence at the historic Church of the Advocate in North Philadelphia.

Dan is the co-founder of Beneath a Tree - Baroque to Folk, a group that explores the interrelationships found between classical baroque music and folk music. His recordings include the music of Telemann and Janitsch with Tempesta di Mare under the Chandos early music label and the American Bach Soloists recordings of the complete Bach Orchestral Suites & Aryeh Nussbaum Cohen sings Gluck, Handel & Vivaldi.

Mr. Turkos holds a Bachelor of Music degree with a minor in Jazz Studies from West Chester University of Pennsylvania, a Master of Music degree from The Pennsylvania State University with a focus on early music performance practice and a Graduate Professional Diploma from The Hartt School, University of Hartford. His primary teachers include Robert Black, Rob Nairn, Peter Paulsen, and Paul Rostock.



**AUDREY VARDANEGA | FORTEPIANO**  
SPONSORED BY DIDIER LEGALL

Praised as a “musically eloquent” player (San Francisco Classical Voice) “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), Audrey Vardanega has performed as a solo and collaborative pianist across Europe, China, and the United States.

Vardanega made her debut as a soloist with the San Francisco Chamber Orchestra at the age of 11 and her debut with the Midsummer Mozart Festival in 2010, becoming the youngest soloist in the history of the festival. Vardanega also made her solo recital debut at the age of 12 in the Bouchaine Young Artists Series presented by Festival Napa Valley. In 2019, Vardanega founded *Musaics of the Bay*, a nonprofit chamber music series

dedicated to connecting musicians, composers, and visual artists for collaborations, residency programs, mentorship and creating new work in the Bay Area and beyond. She is also the Director of Operations for the Autumn Salon and the co-founder and COO of *Arium TV*, along with pianist/composer Christos Vayenas.

Vardanega received a Bachelor of Arts in Political Science from Columbia University in 2017 and a Master in Music from Mannes The New School in 2019. She currently divides her time between Berkeley, California and New York City. She enjoys cooking and spending time with her dogs, Romeo and Bear.

In 2021, Vardanega won a Bay Area Audience Choice Award for her performance of Beethoven’s A Major Cello Sonata with cellist Tanya Tomkins at the Valley of the Moon Music Festival.



**ERIC ZIVIAN | FORTEPIANO**  
SPONSORED BY ANNE AND JEFF KATZ

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 Emyrean 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.



### **AVA GEHLEN-WILLIAMS | VIOLIN** CREMONA FOUNDATION APPRENTICE

Ava is graduating from Yale University in May 2023 with degrees in Music and Molecular Biophysics & Biochemistry and will be attending San Francisco Conservatory of Music studying with Simon James for violin performance beginning in the Fall of 2023. Ava's primary mentors include Kyung Yu, Dr. Sarah Pizzichemi, Jan Coleman, Margaret Pressley, Erica Raum, Hal Grossman, and Nicholas Tavani. In chamber music settings, Ava has studied with the Aeolus Quartet, Arianna String Quartet, Harlem String Quartet, Jupiter Quartet, and Skyros Quartet. She has performed in masterclasses for Hilary Hahn, Cho-Liang Lin, Alexander Kerr, Mimi Zweig, Ann Setzer, Danielle Belen, Chloé Trevor, Keng-Yuen Tseng, Elbert Tsai, and Piotr Milewski. In the summer of 2022, Ava attended Madeline Island

Chamber Music Festival and the Domaine Forget de Charlevoix, and this summer she plans to attend the Bowdoin summer festival studying with Ian Swenson.

She has had leadership roles in many orchestras, including serving as concertmaster at the Chloé Trevor Music Academy, at the Cascade Youth Symphony Orchestras, and with the Edmonds-Woodway Philharmonic Orchestra. She has also performed with Saratoga Orchestra, Seattle Collaborative Orchestra, Yale Symphony Orchestra, Academy Chamber Orchestra, Edmonds-Woodway Philharmonic and WMEA All-State Orchestra. Additionally, Ava is a teaching artist at Yale working in New Haven public schools, and she has maintained a private studio teaching violin and viola continually since 2014; she has Suzuki training through book five, as well as shadowing experience from Jan Coleman and Dr. Sarah Pizzichemi. Ava is also a co-founder of Evergreen Music Press ([evergreenmusicpress.com](http://evergreenmusicpress.com)), based in Seattle, Washington. Evergreen Music Press publishes a variety of materials with the aim of broadening the pedagogical canon for string education, and they recently received the TSAI City Innovation Creative Fund grant.



### **JULIETTE GREER | VIOLIN** CREMONA FOUNDATION APPRENTICE SPONSORED BY NANCY AND TONY LILLY

Juliette Greer, violinist and passionately devoted chamber musician, graduated from New England Conservatory of Music and from Carnegie Mellon University. She has spent four summers at the Kneisel Hall Chamber Music Festival and one at the Perlman Chamber Music Workshop. Her compelling solo playing took her to Europe in 2022, where she was awarded Fourth Place at the International Bach Competition in Leipzig, and 2nd prize at Verão Clássico in Lisbon. In September 2022, she performed Beethoven Concerto with the Carnegie Mellon Philharmonic of Pittsburgh. She has led her colleagues in both the NEC Symphony and Carnegie Mellon Philharmonic as concertmaster and has studied

chamber music with members of the Juilliard, Borromeo, Takács, Cleveland, and Cavani String Quartets. Her most influential teachers include Andres Cardenes, Ayano Ninomiya, Laurie Smukler, and Max Zorin. She is now pursuing a Masters Degree at Juilliard.





## **JASMINE PAI | CELLO** CREMONA FOUNDATION APPRENTICE

Taiwanese-American cellist Jasmine Pai is a top prizewinner of competitions including the Queens Symphony Orchestra Concerto Competition, Pearl and Julius Young Competition, Vivo International Music Competition, Lyra Competition, National Young Arts Competition, MSM Pre-College Concerto Competition, and the American Music Teachers' League Competition.

A devoted chamber musician, Jasmine has shared performances across North America, Europe, and Asia, including performances at Chamber Music Society of Lincoln Center, Carnegie Hall, Jordan Hall, and Fischhoff Chamber Competition. Her recent festival engagements include the Taos School of Music, Aspen Music Festival, Sarasota Music Festival, Great Mountains Music Festival, and the Pinchas Zukerman Young Artist Program. As an orchestral musician, Jasmine is a tenured member of the Opera Philadelphia, and frequently performs with the Apex Ensemble and the Princeton Symphony Orchestra.

Originally from Tenafly, New Jersey, Jasmine Pai began learning the cello at the age of four with Madeleine Golz. She graduated magna cum laude and received her B.M. from Northwestern University with Prof. Hans Jørgen Jensen, M.M. from the New England Conservatory of Music with Prof. Yeeseun Kim, and is currently pursuing an M.M.A. at the Yale School of Music with Prof. Paul Watkins.



## **MAREN ROTHFRITZ | VIOLA** CREMONA FOUNDATION APPRENTICE

Maren Rothfritz is a versatile violist, equally at home on the concert stage and in the teaching studio. As a member of the Argus Quartet since 2019, Maren is passionate about exploring a broad range of repertoire, old and new, and seeking out colorful musical expressions. During her Fellowship with Carnegie Hall's Ensemble Connect from 2016-2018, Maren had the opportunity to perform and teach across New York City. She completed her Master's degree with a focus in Music-in-Education with Kim Kashkashian at the New England Conservatory and has performed at prestigious festivals such as Yellow Barn, Ravinia's Steans Music Institute, the Lucerne Festival Academy, and Keshet Eilon. Born in Paderborn, Germany, Maren began her musical journey at the age of four

with the violin. She later transitioned to the viola, studying with Diemut Poppen at Hochschule für Musik Detmold, Nobuko Imai at Conservatorium van Amsterdam, and most recently with Ettore Causa as part of her Doctorate of Musical Arts at the Graduate Center of the City University of New York, where she was awarded the prestigious CUNY Graduate Center Fellowship. Currently, Maren serves on faculty at Brooklyn College, inspiring aspiring musicians with her passion for music.



### **APRIL SUN | PIANO** CREMONA FOUNDATION APPRENTICE

Boston-based pianist April Sun enjoys a multi-faceted musical life as a performer, educator, and arts organizer who values curiosity, sincerity, and fun in her work/play. An avid chamber musician who relishes playing keyboards of all kinds, she has performed with a diverse array of small ensembles, including The Meadowlark Trio, Phoenix Chamber Orchestra, Arpeggione Ensemble, Cape Cod Chamber Orchestra, Newton Baroque, Boston Symphony Chamber Players, and A Far Cry.

Deeply invested in community service, April works as Co-Executive Director of Music for Food, volunteers with Asian Musical Voices of America, and spent two years as an Artist in Residence in Judson Park's Intergenerational Living Program. She also teaches piano and chamber music at Brookline Music School, plays sonatas and concerto reductions at New England Conservatory and Boston University, and leads music ministry at First Church Somerville. April holds a doctorate from the Cleveland Institute of Music, where she received the Bennett Levine Chamber Music Award. Concurrent with her time at CIM, she studied fortepiano in Case Western Reserve University's Historical Performance Practice Program. Her many incredible mentors have included Daniel Shapiro, Anita Pontremoli, Paul Barnes, Kim Kashkashian, Peter Salaff, Hyeyung Yoon, Francesca Brittan, and Susan McClary. She has spent summers at Centre D'Arts Orford, Toronto Summer Music Festival, Avaloch Farm Music Residency, and Caroga Lake Music Festival.

April was born and raised in Bozeman, MT, and kept moving east before settling in MA, where she is surrounded by people and other animals she adores. Away from the piano, she fills time with stories, bikes, strong beverages, and hikes.



**NICHOLAS MCGEGAN**

“An expert in 18th-century style” (The New Yorker), Nicholas McGegan is in his sixth decade on the podium. Following a 34-year tenure as Music Director of Philharmonia Baroque Orchestra and Chorale, he is now Music Director Laureate. He is also Principal Guest Conductor of Hungary’s Capella Savaria. McGegan’s approach — intelligent, infused with joy and never dogmatic — has led to appearances with many of the world’s major orchestras, including Cleveland, Chicago, Los Angeles, New York, Philadelphia, San Francisco, Hong Kong, Sydney, and the Royal Concertgebouw, and regular collaboration with choreographer Mark Morris on numerous projects. His discography includes more than 100 releases spanning five decades, including more than 40 with Philharmonia Baroque Orchestra and Chorale, and close to 20 with Capella Savaria. He was made an Officer of the Most Excellent Order of the British Empire (OBE) “for services to music

overseas”. McGegan is committed to the next generation of musicians, frequently conducting and coaching students in regular engagements at Yale, The Juilliard School, Harvard, the Colburn School, Aspen Music Festival, and more.



**KATE VAN ORDEN**

Kate van Orden is Dwight P. Robinson Jr. Professor of Music at Harvard University. She specializes in the cultural history of early modern France, Italy, and the Mediterranean, popular music (mostly 16th-c, but also in the 1960s), and cultural mobility. Her latest project is *Seachanges: Music in the Mediterranean and Atlantic Worlds, 1550-1800* (I Tatti Research Series 2), an edited volume. Her prize-winning publications include *Materialities: Books, Readers, and the Chanson in 16th-c. Europe* (Oxford, 2015), *Music, Discipline, and Arms in Early Modern France* (Chicago, 2005), and articles in *Renaissance Quarterly* and *Early Music History*. In 2016, she received a French Medaille d’Honneur. van Orden is President of the International Musicological Society, the first woman elected president. She grew up playing bassoon on a sheep farm in Iowa and studied music in The Netherlands, where she began her career; you can hear her in concerts with period instrument

bands and in recordings on Sony, Virgin Classics, and Harmonia Mundi.



**FRANCESCO SPAGNOLO**

Francesco Spagnolo works at UC Berkeley as the Curator of The Magnes Collection of Jewish Art and Life and an Associate Adjunct Professor of Music and Jewish Studies. He is the editor of the anthology “Italian Jewish Musical Traditions” (Hebrew University, Jerusalem and National Music Academy, Rome, 2002) and the author of numerous publications on Italian synagogue music. Prior to moving to the US, he was an anchor for the cultural programs of RAI (Italian National Radio), broadcasting daily to millions of listeners. He is also a scholar in residence with the Philharmonia Baroque Orchestra (San Francisco), where he spearheaded the Jews & Music initiative.

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