



valley of the moon music festival

TANYA TOMKINS & ERIC ZIVIAN, DIRECTORS

Postcards from ~Dvořák~

12th Season:
July 11-26, 2026

Sonoma, CA



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FESTIVAL SCHEDULE AT A GLANCE

Saturday, July 11 | 2:30 p.m. | Hanna Center Conference Room
BLATTNER LECTURE #1 with Kate van Orden

Saturday, July 11 | 4:00 p.m. | Hanna Center Auditorium
BOHEMIAN HOMELAND

Sunday, July 12 | 4:00 p.m. | Hanna Center Auditorium
WITH LOVE FROM VIENNA

Wednesday, July 15 | 7:00 p.m. | La Luz Center Patio
ALFRESCO CONCERT 1

Saturday, July 18 | 2:30 p.m. | Hanna Center Conference Room
BLATTNER LECTURE #2 with Elaine Fitz Gibbon

Saturday July 18 | 4:00 p.m. | Hanna Center Auditorium
ENGLISH IMPRESSIONS

Sunday, July 19 | 11:00 a.m. | Sonoma Community Center
KIDS & FAMILY CONCERT

Sunday, July 19 | 4:00 p.m. | Hanna Center Auditorium
RUSSIA: IN SHADOW & SONG

Tuesday, July 21 | 7:00 p.m. | Buena Vista Winery
ALFRESCO CONCERT 2

Friday, July 24 | 6:00 p.m. | Hanna Center Auditorium
2026 EMERGING ARTIST SHOWCASE

Saturday, July 25 | 2:30 p.m. | Hanna Center Conference Room
BLATTNER LECTURE #3 with Michael Beckerman

Saturday, July 25 | 4:00 p.m. | Hanna Center Auditorium
AMERICAN ROOTS

Sunday, July 26 | 4:00 p.m. | Hanna Center Auditorium
FINAL YEARS: GOING HOME

*We kindly request no flash photography or video recordings during performances.
All programs and artists are subject to change.*

WELCOME TO OUR 12TH SEASON



This year's theme is "Postcards from Dvořák". We invite you to take a journey with one of music's most emotionally heartfelt composers, Antonín Dvořák. You will travel with him through the many countries he visited: hearing music that influenced him, meeting his musical friends, and reading some of his correspondence with them. Dvořák embodies everything we value at VMMF: openness, collaboration, freedom of expression, and an unshakable faith in the extraordinary power of music to transcend cultures and backgrounds.

Dvořák came from remarkably humble beginnings, apprenticing as a butcher before a serendipitous trip to Vienna launched his phenomenally successful career. Brahms instantly recognized something singular in Dvořák's music and convinced the publisher Simrock to share this extraordinary Czech voice with the public. And so our journey begins ...

After a brief tour of Dvořák's hometown, Prague, we travel to Vienna, London, Moscow, New York, and back home to Bohemia. Through it all, Dvořák remained, in his own words, "a simple Czech composer" who preferred meeting his friends in a tavern to hobnobbing with important patrons in stuffy Viennese salons. From the beginning, his music exuded authenticity, openness and warmth.

His travels shaped him profoundly: from his absorption of Viennese tradition, to his deep affection for Russian music, to his historic voyage to the US, where he befriended and championed the young Harry Burleigh and internalized the spirituals Burleigh showed him.

We are deeply grateful to our remarkable Board of Directors, led by Cindi King; to our generous donors, musician hosts and volunteers; to our miraculous Managing Director, Grace Parisi; to our tireless staff who work backstage to make the magic happen onstage; to our extraordinarily talented Cremona Foundation Apprentices; to our devoted faculty, Fellows, and Laureates, who bring the music to life; and of course, to you, our beloved audience. Without you, none of this could happen.

Warmly,
Tanya and Eric



¡BIENVENIDOS A NUESTRA 12ª TEMPORADA!

El tema de este año es “Postales de Dvořák”. Emprendan un viaje con uno de los compositores más profundamente emotivos de la música, Antonín Dvořák. Viajarán con él a través de los muchos países que visitó: escuchando la música que lo influenció, conociendo a sus amigos músicos y leyendo parte de su correspondencia con ellos. Dvořák encarna todo lo que valoramos en VMMF: apertura, colaboración, libertad de expresión y una fe inquebrantable en el extraordinario poder de la música para trascender culturas y orígenes.

Dvořák provenía de orígenes notablemente humildes, habiéndose formado como aprendiz de carnicero antes de que un viaje fortuito a Viena lanzara su extraordinariamente exitosa carrera. Brahms reconoció de inmediato algo singular en la música de Dvořák y convenció al editor Simrock de compartir esta extraordinaria voz checa con el público. Y así comienza nuestro viaje...

Después de una breve visita a la ciudad natal de Dvořák, Praga, viajamos a Viena, Londres, Moscú, Nueva York y de regreso a su hogar en Bohemia. A lo largo de todo ello, Dvořák permaneció, en sus propias palabras, “un simple compositor checo” que prefería reunirse con sus amigos en una taberna antes que socializar con importantes mecenas en los rígidos salones vieneses.

Sus viajes lo moldearon profundamente: desde su absorción de la tradición vienesa, hasta su gran afinidad por la música rusa, hasta su histórica travesía a Estados Unidos, donde entabló amistad con el joven Harry Burleigh y lo apoyó, e incorporó los espirituales que Burleigh le mostró.

Estamos profundamente agradecidos a nuestra extraordinaria Junta Directiva, liderada por Cindi King; a nuestros generosos donantes, anfitriones de músicos y voluntarios; a nuestra Directora Ejecutiva, Grace Parisi; a nuestro incansable personal que trabaja detrás del escenario para hacer posible la magia en el escenario; a nuestros extraordinariamente talentosos aprendices de la Fundación Cremona; a nuestro dedicado profesorado, Fellows y Laureates, que dan vida a la música; y, por supuesto, a ustedes, nuestro amado público. Sin ustedes, nada de esto sería posible.

Con cariño,
Tanya y Eric



ABOUT VMMF

The Valley of the Moon Music Festival brings world-class artists to Sonoma Valley each summer for an immersive season of concerts, education, and community programming. Known for its intimate performances, exceptional musicianship, and commitment to historically informed performance practices, the Festival offers audiences a rare opportunity to experience classical masterworks as they were originally intended to be heard.

Administration

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(Reimer & Freeman CPAs),**
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Will Reed,
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Richard Bowditch,
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Founder, Moab Music
Festival

Kate van Orden
Bassoonist and Harvard
Musicologist

WHY HISTORICAL INSTRUMENTS?

All Valley of the Moon Music Festival concerts are performed on period instruments – or authentic reproductions – from the time the music was written. Composers such as Mozart, Beethoven, and Schumann never heard their music played on a modern concert grand piano, or on string instruments with nylon or metal strings. Their pianos, lacking metal frames, were woodier, and their gut-stringed violins and cellos had an earthier sound.

Some of the works performed this season are from the 20th century. It is sometimes forgotten that until World War II and even beyond, most string players used gut strings, which sound very different from the steel strings in use today. You will enjoy hearing such pieces as Ives 4th violin sonata and Rebecca Clarke's Dumka performed on raw gut strings - something which probably has not been done since the 1950's, but which produces exactly the string sound these composers would have expected.

During the Festival, artists, faculty, Fellows, Apprentices, and Laureates enjoy an atmosphere of experimentation and collaboration, exploring the

many interpretive options historical instruments inspire. There is no "right decision", as no one can be sure how music was actually played before recording technology was invented. (For the 20th-century repertoire, recordings help inform some of our performances.) Historical instruments lead us to explore a "new" and very different sound palette from what we are used to from playing 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. Repertoire from the late 19th and 20th centuries will be performed on a Chickering piano from the 1890s, courtesy of the UC Berkeley Music Department.



EDUCATION PROGRAMS

Education is central to the Valley of the Moon Music Festival's mission – nurturing young musicians, supporting rising professionals, and deepening our audience's understanding of the music we perform.

Cremona Foundation Apprenticeship Program

Now in its twelfth year, the **Apprenticeship Program** welcomes five outstanding young musicians each summer for two weeks of immersive chamber music training in Classical and Romantic repertoire on historical instruments. Apprentices receive private lessons, daily coachings, and perform on the main stage alongside leading faculty, deepening their artistry in a supportive and inspiring environment.

They will be performing on their own Emerging Artist Showcase concert July 24th.

Laureates & Fellowship Program

Many former Apprentices return as **Laureates** – accomplished alumni who perform professionally and embody the Festival's artistic values. Some now serve as Festival faculty, continuing the cycle of mentorship.

In response to our increasingly advanced applicant pool, VMMF launched the Fellowship Program, a two-year program designed for emerging professionals who seek deeper exploration of HIP (historically informed performance) while playing on historical or modern instruments. This season features our inaugural Fellowship Quartet, the *Amizia Quartet*, who will perform

on the main stage and mentor the 2026 Apprentices. We're also proud to present cellists Julia Yang and Aaron Wolff, whose applications helped inspire the Fellowship's creation.



THE BLATTNER LECTURES

Our education mission extends to audiences through the **Blattner Lecture Series** – free pre-concert talks that offer historical and cultural context for the music on each program. **Curated and hosted by Harvard musicologist, Kate van Orden**, the series enriches the concert experience for new and seasoned listeners alike.

We thank **Kimberly and Simon Blattner** for their generous support of this beloved program.



“It was a lucky day for us all when this group decided to make Sonoma and the wine country their home.”

– Kimberly Blattner

LECTURE SCHEDULE

Saturday, July 11 | 2:30 p.m. | Hanna Center Conference Room
BLATTNER LECTURE #1 with Kate van Orden, Harvard

Dvořák and Czech Nationalism

In this lecture, Kate sets the stage for Dvořák's travels by discussing his homeland. The nineteenth century was a time of great nationalism in many countries. But what did it mean to be Czech, and what made Dvořák's "Czech" music sound distinctive?

Saturday, July 18 | 2:30 p.m. | Hanna Center Conference Room
BLATTNER LECTURE #2 with Elaine Fitz Gibbon, U of Oklahoma

In Translation: Dvořák and the British Isles, 1884-1904

In the final decades of his life, Dvořák undertook extensive international travels, not just to the United States, where he famously lived and composed from 1892-1895, but also to England. Indeed, England was Dvořák's first international destination, and the country to which, in the end, he owed his broad international success. In this lecture, Elaine will dive into this lesser-known yet transformative period in Dvořák's life and professional career.

Saturday, July 25 | 2:30 p.m. | Hanna Center Conference Room
BLATTNER LECTURE #3 with Michael Beckerman, UCLA

Between America and Abstraction - Composers and local musical sources

It seems to be a matter of faith that Dvořák, Burleigh, Ives and Florence Price referenced American music in order to draw attention to the United States, but could it be, rather, that they chose musical "Americanism" to make distinctive statements that were essentially abstract? This talk looks at the possible motives composers had for choosing to associate their work, somehow, with local musical sources.

BOHEMIAN HOMELAND

Saturday, July 11 | 4:00 p.m. | Hanna Center Auditorium

This concert is generously underwritten by Anne and Jeff Katz

This is where it all started – in Bohemia. Dvořák's early education in Prague included exposure to the great Classical works of Haydn and others. Smetana, 17 years Dvořák's senior, was a great friend and champion of his music. Smetana's Piano Trio shines on VMMF's 1841 Rausch fortepiano. Fun fact: Dvořák started as an Apprentice – to a butcher!

Joseph Haydn

(1732 - 1809)

Trio in A major for Piano, Violin, and Cello, Hob. XV:18 (1794)

I. Allegro moderato

II. Andante

III. Allegro

Blumenstock, Tomkins, Jung

Antonín Dvořák

(1841 - 1904)

Selections from Moravian Duets Op. 32, B. 60 and B. 62 for Soprano, Alto, and Piano (1876)

Einfeld, Krumm, Zivian

Dvořák

From Terzetto in C Major, for Two Violins and Viola, Op. 74 (1887)

Scherzo. Vivace

Choi, Greer, Nelis

Intermission

Dvořák From 6 Piano Pieces, Op. 52 (1880)
Intermezzo. Larghetto
LaDeur

Bedřich Smetana Trio in G minor for Piano, Violin, and Cello,
(1824 - 1884) Op. 15 (1855)
I. *Moderato assai*
II. *Allegro, ma non agitato*
III. *Finale. Presto*
Wong, Wolff, LaDeur

ARTISTS

Aaron Wolff, cello
Elizabeth Blumenstock, violin
Eric Zivian, piano
Jeff LaDeur, piano
Juliette Greer, violin
Laura Krumm, mezzo-soprano
Nikki Einfeld, soprano
Rachell Ellen Wong, violin
Rosemary Nelis, viola
Ryan Jung, piano
SoYoung Choi, violin
Tanya Tomkins, cello

Reception featuring Bartholomew Estate Wines & Buena Vista Winery



WITH LOVE FROM VIENNA

Sunday, July 12 | 4:00 p.m. | Hanna Center Auditorium

This concert is generously underwritten by Joanna and Danny Kemper

Early in Dvořák's career, he applied for an artist's stipend from the Austrian government and thereby gained the attention of Brahms, who was very impressed with his submission. Eventually Brahms became a huge part of Dvořák's success by strongly recommending him to his publisher, Simrock. Mendelssohn was already very popular during Dvořák's early trips to Vienna and Germany, and his music would have certainly made an impression. Another composer in Brahms' circle at this time was the composer Mathilde Kralik: an Austrian Romantic composer born in Vienna in 1857. She was awarded a prestigious prize upon graduating from the Vienna Conservatory in 1878.

Frédéric Chopin
(1810 – 1849)

Mazurka in C major, Op. 24 no. 2

Mazurka in C-sharp minor, Op. 50 no. 3
Zivian

Antonín Dvořák
(1841 – 1904)

Mazurka in A flat major, Op. 56, no. 1
Zivian

Dvořák

Slavonic Dance in E minor, Op. 72, no. 2,
“Starodávny” (1886)

Slavonic Dance in B major, Op. 72, no. 1,
“Odzemek” (1886)
Goodpasture, Zivian

Felix Mendelssohn
(1809 – 1847)

Trio in D minor for Piano, Violin and
Cello, Op. 29 (1839)

- I. *Molto Allegro agitato*
- II. *Andante con moto tranquillo*
- III. *Scherzo. Leggiero e vivace*
- IV. *Finale. Allegro assai
appassionato*

Wong, Wolff, Goodpasture

Intermission

Mathilde Kralik
(1857 - 1944)

From Sonata for Violin and Piano in D minor
(1878).

IV. Sehr schnell
Wong, Zivian

Johannes Brahms
(1833 - 1897)

Quintet in G major for Two Violins, Two
Violas, and Cello, Op. 111 (1890)

I. Allegro non troppo, ma con brio
II. Adagio
III. Un poco Allegretto
IV. Vivace ma non troppo presto
Greer, Moeller, Carrero-Martínez, Nelis, Wolff

ARTISTS

Christopher Goodpasture, piano
Eric Zivian, piano
Juliette Greer, violin
Katya Moeller, violin
Rachell Ellen Wong, violin
Ramón Carrero-Martínez, viola
Rosemary Nelis, viola
Aaron Wolff, cello

Reception featuring Bar None's Canyon & Ramey Wine Cellars



ALFRESCO CONCERT 1

Wednesday, July 15 | 7:00 p.m. | La Luz Center Patio

This concert is generously underwritten by Sarilee Janger and Stephen Steiner

J.S. Bach
(1685–1750) *Air* from Orchestral Suite No. 3 in D major, BWV 1068 (circa 1717)

Heitor Villa-Lobos
(1887–1959) *Bachianas Brasileiras No. 5* (1938) (arranged for solo cello and string quartet)

Villa-Lobos *String Quartet No. 1* in G major, W099 (1915)
I. Cantilena
III. Canto Lírico
V. Melancolia

Manuel M. Ponce
(1882–1948) *Estrellita* (1912)

Juan Bautista Plaza
(1898–1965) *Fuga Criolla* (1924)

Astor Piazzolla
(1921–1992) *Adiós Nonino* (1959)
Oblivion (1982)
Libertango (1973)

Carlos Gardel
(1890–1935) *Por Una Cabeza* (1935)

ARTISTS

SoYoung Choi, violin	Ramón Carrero-Martínez, viola and concert curator
Gail Hernández Rosa, viola	Dan Turkos, bass
Tanya Tomkins, cello	

KIDS & FAMILY ~ CONCERT ~

Sunday, July 19 | 11:00 a.m.

Sonoma Community Center



Gather the whole family for an engaging outdoor musical adventure on the Sonoma Community Center patio. Featuring the Amizia Quartet in Residence. This free concert invites listeners of all ages to discover a colorful world of music.

This concert is generously underwritten by Barbara Morrison

ENGLISH IMPRESSIONS

Saturday July 18 | 4:00 p.m. | Hanna Center Auditorium

This concert is generously underwritten by Kelly and Randy Hicks

At the beginning of the 1880s Dvořák and his music found their way to England. Dvořák visited the British Isles a total of nine times during his lifetime. His time in England reached its apogee when he was presented with an honorary degree from Cambridge in June 1891. Like Dvořák, Haydn enjoyed immense success and career-defining moments in England; both composers strengthened their international reputations through concerts and commissions there. Vaughan Williams developed his own unique English voice much in the same way Dvořák created a distinctly Czech voice. Both Vaughan Williams and American-British composer Rebecca Clarke lived a generation after Dvořák, and were influenced by his unique and individual style.

Joseph Haydn

(1732 - 1809)

String Quartet in D minor, Op. 76, No. 2,
Hob. III: 76, "Fifths" (1797)

- I. *Allegro*
- II. *Andante o più tosto allegretto*
- III. *Minuet. Allegro – Trio*
- IV. *Finale. Vivace assai*

Choi, Greer, Nelis, Abel

Ralph Vaughan Williams

(1872 - 1958)

From *Six Studies in English Folk Song*
for Cello and Piano (1926)

- I. *Adagio*
- V. *Andante tranquillo*
- VI. *Allegro vivace*

Yang, Dorman

Antonín Dvořák

(1841 - 1904)

From *Trio in E minor for Piano, Violin,*
and *Cello, Op. 90, B. 166 "Dumky" (1891)*

- I. *Lento maestoso – Allegro quasi doppio movimento*
- VI. *Lento maestoso – Vivace*

Wu, Tomkins, Zivian

Intermission

**Rebecca Helferich
Clarke**
(1886 - 1979)

Dumka for Violin, Viola, and Piano (ca. 1941)
Wu, Gonzalez, Zivian

Dvořák

Quartet in D major for Piano, Violin, Viola,
and Cello, No. 1, Op. 23, B. 53 (1875)

- I. Allegro moderato*
- II. Andantino con variazioni*
- III. Finale. Allegretto scherzando*

Frautschi, Gonzalez, Yang, Dorman

ARTISTS

Amizia Quartet (Fellowship Quartet in Residence)

SoYoung Choi, violin

Juliette Greer, violin

Rosemary Nelis, viola

Clara Abel, cello

Andrew Gonzalez, viola

Elizabeth Dorman, piano

Eric Zivian, piano

Jennifer Frautschi, violin

Julia Yang, cello

Tanya Tomkins, cello

Tien-Hsin Cindy Wu, violin

Reception featuring Ram's Gate Winery



RUSSIA: IN SHADOW & SONG

Sunday, July 19 | 4:00 p.m. | Hanna Center Auditorium

Dedicated to family member and VMMF friend and supporter, Susan Shalit

This concert is generously underwritten by Hon. Lee Baxter

Tchaikovsky came to Prague and after the two composers met there, he invited Dvořák to come to Russia, which he did in 1890. This program's instrumental works – Anton Arensky's lyrical Cello Quartet and Dvořák's dramatic F minor Piano Trio – deepen the dialogue. With these pieces, we celebrate Dvořák as a composer shaped by the wider Slavic musical world. Dvořák's Gypsy Songs and Russian-inspired songs reveal his gift for transforming folk melody into art song, while excerpts from Modest Mussorgsky's *The Nursery* and songs by Yuliya Veysberg offer historical and contemporary perspectives.

Alexander Borodin
(1833-1887)

From *Romances and Songs* (1852–85)

I. *The Pretty Girl No Longer Loves Me*
(1854)

II. *The Fisher Maiden* (1854)

Barrad, Tomkins, Zivian

Yuliya Veysberg
(1880 – 1942)

From *Rautendelein*, Op. 3 (1912)
Versunkenen Glocke

Modest Mussorgsky
(1839 – 1881)

From *The Nursery* (1868-72)

III. *The Beetle*

IV. *With the Doll*

Pyotr Ilyich Tchaikovsky
(1840 – 1893)

It was in Early Days of Spring, Op. 38
No. 2 (1875)

Don Juan's Serenade, Op. 38 no. 1 (1875)
Barrad, Zivian

Anton Arensky
(1861 – 1906)

String Quartet in A minor for Violin,
Viola, and Two Cellos, Op. 35 (1894)

- I. *Moderato*
- II. *Variations sur un thème de P.
Tschaikowsky. Moderato*
- III. *Finale. Andante sostenuto*

Wu, Gonzalez, Yang, Wink

Intermission

Antonín Dvořák
(1841 – 1904)

From *Gypsy Songs*, Op. 55, B. 104 (1880)

- IV. *Songs my mother taught me*
- V. *Now the string is tuned*

Barrad, Zivian

Dvořák

Trio in F minor for Piano, Violin, and
Cello, Op. 65, B. 130 (1883)

- I. *Allegro ma non troppo*
- II. *Allegretto grazioso*
- III. *Poco adagio*
- IV. *Finale. Allegro con brio*

Frautschi, Tomkins, Vardanega

ARTISTS

Simon Barrad, baritone
Audrey Vardanega, piano
Andrew Gonzalez, viola
Eric Zivian, piano
Jennifer Frautschi, violin
Julia Yang, cello
Reinier Wink, cello
Tanya Tomkins, cello
Tien-Hsin Cindy Wu, violin

Reception featuring **Sebastiani Vineyards & Winery**

ALFRESCO CONCERT 2

Tuesday, July 21 | 7:00 p.m. | Buena Vista Winery

This concert is generously underwritten by The Richard and Helen Phillips Charitable Fund

Radiant, lyrical, and irresistibly warm, Dvořák's Serenade for Strings is one of the great celebrations of the string ensemble. Written early in his career, the work unfolds in graceful arcs of melody, infused with gentle Bohemian dance rhythms and glowing harmonies. Its blend of elegance and heartfelt simplicity captures Dvořák's gift for transforming folk spirit into refined instrumental beauty, moving effortlessly from tender introspection to buoyant joy. Josef Suk, Dvořák's son-in-law and artistic heir, based his Meditations on a centuries-old Czech hymn. Suk extends his mentor's lyrical legacy into a more searching, introspective sound world – rooted in tradition, yet shadowed by history.

Josef Suk

(1874 - 1935)

Meditation on the Old Czech Chorale

'St. Wenceslas', Op.35a (1914)

Antonín Dvořák

(1841 - 1904)

Serenade for Strings in E major, Op. 22
(1875)

- I. *Moderato*
- II. *Tempo di Valse, Trio. Allegro con moto*
- III. *Scherzo. Vivace*
- IV. *Larghetto*
- V. *Finale. Allegro vivace*

ARTISTS

Clara Abel, cello	Julia Yang, cello
Daniel Turkos, bass	Kaya Gür, violin
David Kang, viola	Katya Moeller, violin
Elizabeth Blumenstock, viola	Reinier Wink, cello
Juliette Greer, violin	Rosemary Nelis, viola
	SoYoung Choi, violin

2026 EMERGING ARTIST SHOWCASE

Friday, July 24 | 6:00 p.m. | Hanna Center Auditorium

This concert is generously underwritten by Kathleen and Martin Cohn
in memory of Judith Flynn

**Wolfgang
Amadeus Mozart**

(1756 - 1791)

Quartet in E flat major for Piano, Violin,
Viola, and Cello, K. 478 (1786)

- I. Allegro*
- II. Larghetto*
- III. Allegretto*

Gür, Kang, Wink, Jung

Robert Schumann

(1810 - 1856)

Sonata for Violin and Piano in A minor,
Op. 105 (1851)

- I. Mit leidenschaftlichem
Ausdruck*
- II. Allegretto*
- III. Lebhaft*

Moeller, Jung

Intermission

Felix Mendelssohn

(1809 - 1847)

String Quartet in E flat major, Op. 12
(1829)

- I. Adagio non troppo - Allegro
non tardante*
- II. Canzonetta. Allegretto*
- III. Andante espressivo*
- IV. Molto allegro e vivace*

Gür, Moeller, Kang, Wink

2026 CREMONA FOUNDATION APPRENTICES

Kaya Gür, violin
Katya Moeller, violin
David Kang, viola
Reinier Wink, cello
Ryan Jung, piano

Reception featuring Talisman Wine and Ramey Wine Cellars

AMERICAN ROOTS

Saturday, July 25 | 4:00 p.m. | Hanna Center Auditorium

This concert is generously underwritten by April Funcke and Ivan Radivojevic

In 1892, Antonín Dvořák arrived in New York to lead the National Conservatory, beginning a transformative chapter in his life. There, he met the young baritone and composer Harry T. Burleigh, who introduced him to African American spirituals through informal singing sessions. Deeply moved by the spirituals' beauty and emotional power, Dvořák incorporated some of these melodies into his own work. As Dvořák encouraged Burleigh's artistry, their friendship became a powerful exchange, shaping Dvořák's "American" compositions. Dvořák advocated for drawing on American vernacular traditions, while Ives later pursued that idea in his own radically independent way. Like Dvořák, Florence Price fused classical forms with spirituals and vernacular melody, making cultural heritage central to her compositional voice.

Florence Price
(1857 - 1953)

Five Folksongs in Counterpoint for
String Quartet (1951)

- I. *Calvary*
- II. *Clementine*
- III. *Drink to me only with thine eyes*
- IV. *Shortnin' Bread*
- V. *Swing Low, Sweet Chariot*

Bérubé, Liu, Floor, Tomkins

Harry Thacker Burleigh
(1866 - 1949)

Southland Sketches for Violin and
Piano (1916)

- I. *Andante*
- II. *Adagio ma non troppo*
- III. *Allegretto grazioso*
- IV. *Allegro*

Bérubé, Zivian

Charles Ives
(1874 - 1954)

Sonata for Violin and Piano No. 4,
“Children’s Day at the Camp Meeting” (1906)

- I. *Allegro*
- II. *Largo*
- III. *Allegro*

Liu, Jung

Intermission

Antonín Dvořák
(1841 - 1904)

Quintet in E-flat major for Two Violins,
Two Violas, and Cello, Op. 97, “American”
(1893)

- I. *Allegro non tanto*
- II. *Allegro vivo – Un poco meno mosso*
- III. *Larghetto*
- IV. *Coda. Meno mosso*
- V. *Finale. Allegro giusto*

Frautschi, Gür, Kang, Floor, Yang

ARTISTS

David Kang, viola
Eric Zivian, piano
Mitso Floor, viola
Jennifer Frautschi, violin
Josh Liu, violin

Julia Yang, cello
Kaya Gür, violin
Liana Bérubé, violin
Ryan Jung, piano
Tanya Tomkins, cello



FINAL YEARS: GOING HOME

Sunday, July 26 | 4:00 p.m. | Hanna Center Auditorium

This concert is generously underwritten by Christina and Ken Hecht

After his American years, Antonín Dvořák returned to Bohemia in 1895, spending his final decade immersed once again in Czech landscapes, language, and folk traditions. This homecoming deepened the national character of his late works. Bedřich Smetana's "From The Homeland" evokes the lyrical spirit of place, while Leoš Janáček's Violin Sonata demonstrates an intense, modern voice shaped by Moravian speech and song. Dvořák's radiant A-flat String Quartet reflects his mature mastery, and the concert closes with a fiery Slavonic Dance offering a jubilant celebration of Czech identity.

Bedřich Smetana

(1824 - 1884)

From the Homeland for Violin and Piano
(1880)

I. Moderato

II. Andantino

Liu, Zivian

Antonín Dvořák

(1841 - 1904)

Humoresque in G-flat major, for Violin
and Piano, Op. 101, No. 7, B. 187 (1894)

Liu, Zivian

Leoš Janáček

(1854 - 1928)

Sonata for Violin and Piano (1914-1915)

I. Con moto

II. Ballada

III. Allegretto

IV. Adagio

Frautschi, Vardanega

Intermission

Dvořák String Quartet No. 14 in A-flat major,
Op. 105, B. 193 (1895)

*I. Adagio ma non troppo –
Allegro appassionato*

II. Molto vivace – Trio

III. Lento e molto cantabile

IV. Finale. Allegro non tanto

Choi, Greer, Nelis, Abel

Dvořák Slavonic Dance Op. 72, No. 8 in Ab major,
“Sousedská” (1886), arr. Zivian

*Greer, Choi, Gür, Moeller, Blumenstock, Kang, Nelis,
Abel, Wink, Tomkins, Yang*

Dvořák Slavonic Dance Op. 46, No. 1 in C major,
“Furiant” (1878), arr. Zivian

Liu, Castillo, Choi, Frautschi, Gür, Moeller, Pinos*,
Quinonez*, Ramirez*, Blumenstock, Kang, Malone**,
Nelis, Abel, Celiseo*, Tomkins, Victor*, Wink, Yang, Jung,
Zivian*

ARTISTS

Audrey Vardanega, piano

Julia Yang, cello

Christian Quiñonez, violin*

Katya Moeller, violin

Clara Abel, cello

Layla Pinos, violin*

David Kang, viola

Melissa Victor, cello*

Elizabeth Blumenstock, viola

Melanie Victor Ramirez, violin*

Eric Zivian, piano

Noa Malone, viola**

Genesis Celiseo, violin

Reinier Wink, cello

Isabella Castillo, violin

Riot Esquivias, violin*

Jennifer Frautschi, violin

Rosemary Nelis, viola

Josh Liu, violin

Ryan Jung, piano

Juliette Greer, violin

SoYoung Choi, violin

Kaya Gür, violin

Tanya Tomkins, cello

* ViVO Youth Orchestra student

** ViVO Youth Orchestra Teaching Artist

Reception featuring Idell Family Vineyards



Aaron Wolff

2025-2026 Fellow

Generously sponsored by Jim Crawford and Robin Newton Crawford

American cellist **Aaron Wolff** is a Laureate of the 2024 Naumburg Cello Competition and First Prize winner of the Boston Symphony Concerto Competition. Described by the Chicago Tribune as “a musician of quicksilver brilliance,” he made his Carnegie Hall debut in Weill Recital Hall in 2023 as winner of the Leo B. Ruiz Memorial Prize, and has since performed at Lincoln Center, the Kennedy Center, Wigmore Hall, the Musikverein, and the Metropolitan and Guggenheim Museums. Highlights of the 2024-2025 season include his first season as cellist of the Grammy Award-winning sextet Eighth Blackbird, the premiere of Anna Heflin’s monodrama *The Incomplete Cosmicomics* at Experiments in Opera, and recital appearances presented by Valley of the Moon and the Dame Myra Hess Memorial Concert Series. He has been a return participant at IMS Prussia Cove, Yellow Barn, the Perlman Music Program, and the Lucerne Festival Academy. Aaron holds a BA in Comparative Literature from Oberlin College and MM and Artist Diploma degrees from The Juilliard School, where he studied with Natasha Brofsky, Darrett Adkins, Joel Krosnick, Tim Eddy, and Fred Sherry. He is currently pursuing a DMA at the CUNY Graduate Center with violinist Mark Steinberg and performs on an 1813 Thomas Kennedy cello made in London.





Andrew Gonzalez

Generously sponsored by Jane and Rick Wicklund

Hailed by the Strad Magazine for his ‘warm hearted playing and tone’, New York based violist and viola da spalla player **Andrew Gonzalez** lives a fulfilling career as both a soloist and chamber musician. As a sought after chamber musician, he has collaborated with respected members of the Guarneri, Juilliard, Tokyo, Orion, Borromeo, and Vermeer quartets. Andrew is the violist of the Jasper String Quartet as well as a member of Carnegie Hall based ensemble Decoda. Passionate about historical performance, Andrew Gonzalez frequently performs on the violoncello da spalla. Andrew is one of the few people in the world who plays the Violoncello da Spalla, a five stringed cello that is played on the shoulder. Andrew is a member of ensemble Twelfth Night, where he plays both violoncello da spalla and baroque viola.



Audrey Vardanega

Generously sponsored by David Shepherd

American pianist and arts entrepreneur **Audrey Vardanega** is praised as a “[musically] eloquent” player by San Francisco Classical Voice and for performing with “the kind of freedom, authority, and strength...that one expects from the world’s finest pianists,” as well as a “bewitching musical presence” by The Piedmont Post. She has appeared as a soloist and collaborative pianist throughout Europe, China, and the United States. Her performances have taken place at venues and series including Merkin Hall at the Kaufman Music Center, Hangzhou Grand Theater, Princeton University Concerts, Tippet Rise Arts Center, Festival Napa Valley, Zhejiang Conservatory of Music, Teatro del Libertador San Martín, the Ravinia Festival, Gordon Music Series, Old First Concerts in San Francisco, Herbst Theatre, Rockefeller University, and the Valley of the Moon Music Festival, among others.

Born and raised in Oakland, California, Audrey began piano studies at age six with Araks Aghazarian. She received long-term training with Robert Schwartz at the San Francisco Conservatory of Music from 2002 to 2013, alongside formal composition studies with Arkadi Serper at the Berkeley Crowden School during the same period. Her additional mentors have included Richard Goode, Seymour Lipkin, Jeremy Siepmann, Christopher Elton, and Victor Rosenbaum.



Christopher Goodpasture

2026 Laureate

Generously sponsored by Ruth Tjerandsen

Praised by the *Dallas Morning News* for playing of "rhetorical grandeur, romantic warmth, and surefire technique," American

pianist **Christopher Goodpasture** is a Steinway Young Artist frequently recognized for his imaginative programming and wide-ranging musical curiosity. Winner of the 2020 New York Concert Artists Worldwide Auditions and the 2019 Astral Artists National Competition, he has appeared in major halls including the Philharmonie Berlin, the Kennedy Center, Koerner Hall, Alice Tully Hall, and Weill Recital Hall, with festival appearances at Ravinia, Aspen, and Caramoor. As a concerto soloist, Goodpasture has performed with the West Virginia Symphony, Dallas Chamber Symphony, Chamber Orchestra of New York, and the Joven Orquesta Leonesa, among others. An advocate for contemporary music, he has held residencies at the Cité Internationale des Arts in Paris, commissioned works from Jules Matton and Benoît Delbecq, and recently premiered George E. Lewis's *Drumming and Dancing* at the American Philosophical Society in Philadelphia. A member of Ensemble Connect (2018–2020) at Carnegie Hall and The Juilliard School, he has since served on the piano faculty at Interlochen Arts Academy. Goodpasture studied with Richard Goode, Hung-Kuan Chen, Jerome Lowenthal, and Peter Frankl, and holds graduate degrees from The Juilliard School, the Yale School of Music, and the Peabody Institute.



Tien-Hsin Cindy Wu

Generously sponsored by Kalpi and Bharath Kadaba

Praised by the *Seattle Times* as "simply marvelous," violinist

Tien-Hsin Cindy Wu enjoys a versatile career as a soloist, chamber musician, and educator across North and South America, Europe, and Asia. She has appeared as soloist with the National Symphony Orchestra of Taiwan, the Odessa Philharmonic, and the Russian State Symphony Orchestra, and has collaborated with artists including Yefim Bronfman, James Ehnes, Leila Josefowicz, Kim Kashkashian, Midori, Yuja Wang, and members of the Alban Berg, Brentano, Cleveland, Emerson, Guarneri, and Tokyo String Quartets. Her performances have taken her to Carnegie Hall, Lincoln Center, the Kennedy Center, the Library of Congress, and the National Concert Hall of Taiwan, with festival appearances at the Marlboro Music Festival, Music@Menlo, La Jolla SummerFest, the Santa Fe Chamber Music Festival, and the Great Lakes Chamber Music Festival. A recipient of the Milka Violin Artist Prize from the Curtis Institute of Music and third prize at the International Violin Competition of David Oistrakh, Wu serves as Music Director of New Asia Chamber Music Society and Director of Chamber Music at the Hidden Valley Music Seminars. She studied with Dorothy DeLay, Midori Goto, Ida Kavafian, and Steven Tenenbom, and performs on a 1734 Domenico Montagnana violin.

Bar None's Canyon

Cabernet Franc

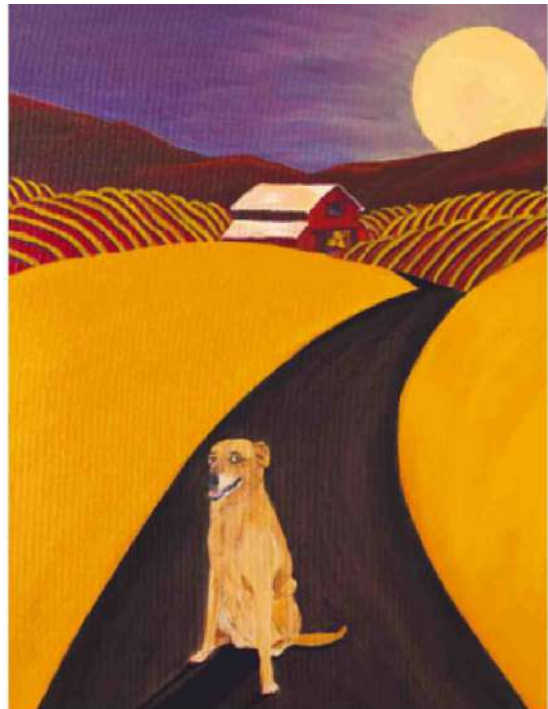


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Clara Abel

2025-2026 Fellow

Generously sponsored by Mary Wildavsky

Cellist **Clara Abel** enjoys a diverse performing career on both baroque and modern instruments. A vibrant chamber musician noted for sensitive ensemble skills and vivid stage presence, she has studied with members of the Juilliard, Brentano, and Guarneri Quartets and held quartet residencies at Kneisel Hall and the Norfolk Chamber Music Festival. She is a member of the Tempest String Quartet, whose recent performance at the Marlboro Music Festival's Potash Hill Campus was praised for its "rarely-heard combination of virtuosity and poetic beauty." Clara is active with leading early music ensembles including Philharmonia Baroque Orchestra, Twelfth Night, Les Arts Florissants, and Teatro Nuovo, and has performed throughout the United States, Germany, France, Spain, Denmark, the Netherlands, the United Kingdom, Russia, and Bolivia. She looks forward to upcoming projects with Jupiter Ensemble and The English Concert as a TECA Fellow. Recent solo highlights include her Lincoln Center debut conducted by Masaaki Suzuki; performances of Elgar's Cello Concerto with NYO-USA; and C. P. E. Bach's A Major Cello Concerto with Juilliard415 in Alice Tully Hall and at the Boston Early Music Festival under Paul Agnew, following her win in Juilliard's baroque concerto competition. Clara holds three degrees from The Juilliard School, where she specialized in chamber music and historical performance as a Kovner Fellow, and studied with Joel Krosnick and Phoebe Carrai.



Daniel Turkos

Generously sponsored by Marie and Barry Lipman

Bassist and multi-instrumentalist **Daniel Turkos** enjoys a varied career as a performer, producer, composer, and arranger. His work spans baroque historical performance and contemporary mixed-genre projects. Daniel's passion for historical performance began in 2008 through his studies with Rob Nairn and has led to frequent engagements with leading early music ensembles including American Bach Soloists, the Handel and Haydn Society, Philharmonia Baroque Orchestra, and Tempesta di Mare. In addition to his performance career, Daniel is the co-founder of the mixed-genre ensemble Beneath A Tree and serves as lead engineer and producer at Agrestic Sound, where he works across classical, experimental, and popular music projects. Daniel lives on the Russian River, where he enjoys the region's rustic serenity and draws inspiration for his creative work.



Elizabeth Blumenstock

Faculty Artist

Generously sponsored by Dan Eakins and Kate van Orden

Widely admired for her expressive eloquence and technical sparkle, **Elizabeth Blumenstock** is a leading Baroque violinist based in the San Francisco Bay Area. She serves as concertmaster, soloist, and leader with Philharmonia Baroque Orchestra and American Bach Soloists, and is concertmaster of the International Handel Festival in Göttingen, Germany. Elizabeth is also the artistic director of the Baroque Music Festival Corona del Mar and collaborates with ensembles including Ars Lyrica Houston, Spire Ensemble, and Bach Collegium San Diego. Her passion for chamber music is reflected in her involvement with numerous ensembles such as Voices of Music, Galax Quartet, Saras Chamber Music Ensemble, Musica Pacifica, and Severall Friends. As an enthusiastic educator, Elizabeth teaches at The Juilliard Historical Performance Department, San Francisco Conservatory of Music, American Bach Soloists Summer Academy, and the Valley of the Moon Music Festival. She performs on a 1660 Andrea Guarneri violin generously loaned by the Philharmonia Baroque Period Instrument Trust.



Eric Zivian

Music Director & Faculty Artist

Generously sponsored by Sondra Schlesinger

Eric Zivian is a pianist and fortepianist specializing in Classical and Romantic repertoire on period instruments. He is the founder and Music Director of the Valley of the Moon Music Festival in Sonoma, California. Known for his expressive performances, Eric maintains an active concert schedule as a soloist and collaborator, recently performing Mozart's C minor Concerto with the Portland Baroque Orchestra and Beethoven's Choral Fantasy with Philharmonia Baroque Orchestra. Eric has been a dedicated fortepiano performer since 2000 and notably livestreamed all 32 Beethoven piano sonatas on period instruments during the pandemic. His compositions have been performed widely, including in Tokyo, and he received an ASCAP Jacob Druckman Memorial Commission for his orchestral work *Three Character Pieces*, premiered by the Seattle Symphony in 1998. He holds degrees in piano and composition from Curtis Institute, The Juilliard School, and Yale School of Music. His piano teachers include Gary Graffman and Peter Serkin, while his composition mentors were Ned Rorem, Jacob Druckman, and Martin Bresnick. Eric also attended Tanglewood Music Center as both performer and composer.



Gail Hernández Rosa

Generously sponsored by Nancy Hall and Mark Theodoropoulos

Violinist and violist **Gail Hernández Rosa** enjoys an international career as a soloist, leader, and chamber musician, shaped by a lifelong passion for music that began in early childhood. Nominated as Best Instrumental Soloist for the 2024 SF Classical Voice Audience Choice Awards, she is widely recognized for her stylistic versatility and expressive artistry. Gail has performed around the world with leading ensembles including Gabrieli Consort & Players, Florilegium, and the Scottish Chamber Orchestra. She is active in the U.S. early music scene, performing regularly with the Washington Bach Consort, American Bach Soloists, Philharmonia Baroque Orchestra, and the Bach Collegium San Diego, among others. Her interest in period-instrument performance led her to London, where she earned a Master's degree from the Royal Academy of Music. Deeply influenced by her Scottish roots and cultural immersion abroad, Gail developed a lasting connection to Baroque and Celtic folk traditions, which inspired her to co-found the mixed-genre ensemble Beneath A Tree. In addition to her performing career, Gail is committed to music education and currently serves as Violin and Viola Lecturer at Sonoma State University.



Jeff LaDeur

Generously sponsored by Dawn Williams and Drew Levy

Pianist **Jeffrey LaDeur** is recognized for his rare blend of insight, spontaneity, and an approachable, communicative stage presence. *Clic Musique Magazine* praised his playing for “an irreproachable legato, a beautiful palette of nuances, and an always well-balanced sound.” Shaped by a musical lineage tracing through Annie Shertzer to Vlado Perlemuter and Alfred Cortot, LaDeur is an eloquent interpreter of both classic and contemporary repertoire. He made his solo recital debut at Carnegie Hall in March 2018, commemorating the centennial of Claude Debussy's death, and appears regularly as an orchestral soloist with a repertoire of more than forty piano concerti. Recent engagements include performances with the Mendocino Music Festival Piano Series, Rossmoor Chamber Music Society, International Piano Series, and the Vallejo Symphony under Marc Taddei. LaDeur is founder and Artistic Director of the San Francisco International Piano Festival and serves as President of the American Liszt Society, San Francisco Bay Area Chapter. As a chamber musician, he has collaborated with artists including Robert Mann, Bonnie Hampton, the Alexander String Quartet, and mezzo-soprano Kindra Scharich on *To My Distant Beloved*. He holds degrees from the Eastman School of Music and the San Francisco Conservatory of Music.



Jennifer Frautschi
Faculty Artist
Generously sponsored by Michael Sack

Two-time GRAMMY nominee and Avery Fisher Career Grant recipient violinist **Jennifer Frautschi** is internationally recognized as a compelling soloist and chamber musician. She has appeared as soloist with major orchestras including the Cincinnati Symphony, Chicago Symphony, Los Angeles Philharmonic, Milwaukee Symphony, Minnesota Orchestra, and St. Paul Chamber Orchestra. An artist-member of the Boston Chamber Music Society, Jennifer has performed widely at leading chamber music series and festivals, including Chamber Music Northwest, the Chamber Music Society of Lincoln Center, La Jolla Music Society SummerFest, Music@Menlo, Tippet Rise Art Center, Toronto Summer Music, and numerous festivals across North America, including Santa Fe, Ojai, Spoleto, and the Valley of the Moon Music Festival. Her extensive discography includes recordings for Naxos, Albany, and Artek. Highlights include the Stravinsky Violin Concerto with the Philharmonia Orchestra conducted by Robert Craft; two GRAMMY-nominated recordings with the Fred Sherry Quartet of works by Arnold Schoenberg; acclaimed recordings of Prokofiev concerti with Gerard Schwarz and the Seattle Symphony; and recent Albany releases with pianist John Blacklow devoted to Robert Schumann and contemporary American composers. Jennifer performs on a 1722 Antonio Stradivari violin, the “ex-Cadiz,” and currently teaches in the graduate program at Stony Brook University.



Josh Liu
2026 Laureate
Generously sponsored by Kit and Hayne Leland

Baroque violinist Josh Liu has performed with Juilliard415, the Yale Schola Cantorum, and the Boise Baroque Orchestra, and has appeared at the Valley of the Moon Music Festival, the American Bach Academy, the Virginia Baroque Academy, and the Smithsonian Academy. He has collaborated with conductors including Shunske Sato, Nic McGegan, and Arthur Haas. Liu recorded the Bruhns cantatas with Masaaki Suzuki and the United Nations Chamber Music Society for Harmony, released in commemoration of the United Nations' 80th anniversary. His ensemble, Y415, has been selected for the Midtown GEMS concert series and the Avaloch Farm Music Institute. Liu is currently pursuing a Graduate Diploma in Historical Performance at The Juilliard School, where he studies with Cynthia Roberts, Robert Mealy, Rachel Podger, and Elizabeth Blumentstock. He holds degrees from the University of Texas at Austin and the Yale School of Music.



Julia Yang

2025-2026 Fellow

Generously sponsored by Nancy King and Dave Waldron

Praised for "her sense of joyful virtuosity" by the *South Florida Classical Review*, cellist **Julia Yang** is a founding member of the Merz

Trio, winners of the Naumburg Chamber Music Prize and hailed by *BBC Magazine* as "enchanting." Recent and forthcoming engagements include a concerto premiere of a new work by Jeffrey Mumford, recitals at the Houston Chamber Music Society, People's Symphony Concerts, and the Philadelphia Chamber Music Society, and appearances at the Belvedere Series. As a chamber musician, Yang has also performed with Trio Phōs, a clarinet trio whose project *The Sound of Connection* explores intergenerational connection through music, dance, and storytelling. She served as Visiting Assistant Professor of Cello at The Ohio State University from 2024 to 2026 and frequently presents masterclasses at universities across the country. Yang holds degrees from Northwestern University and the New England Conservatory.



Juliette Greer

2025-2026 Fellow

Generously sponsored by Cindi King and Ron Wynn

Violinist **Juliette Greer**, a finalist at the 2022 International Bach Competition in Leipzig, brings vibrant energy and versatility to every stage as a chamber musician, soloist, and orchestral leader. She has appeared at Kneisel Hall, the Perlman Chamber Music Program, the Thy Chamber Music Festival, and the Miesbach Kammermusik Festival. A member of Quartet Amizia, Greer performs on both gut and steel strings, and recently recorded Schumann's Second String Quartet during an Artist Residency at Yellow Barn. She has served as concertmaster of The Juilliard Orchestra, NEC Symphony, and Carnegie Mellon Philharmonic, and leads EchoNova, a New York-based ensemble whose programs span several centuries on modern and baroque instruments. Since January 2025, Greer has performed with the Orchestre de Paris following her selection for their 2024 Académie, touring Europe and Asia under Klaus Mäkelä. She serves as Visiting Violin Professor at Penn State School of Music.



Kirk Frye
Visual Artist in Residence

Kirk Frye is an artist and naturalist. His love of foraging – especially for culinary mushrooms – deepens his understanding of the interconnectedness of plants, animals, and people. He is particularly fascinated by how mycorrhizal mushrooms use spider web-like hyphae to wrap around tree roots, forming an underground communication network. The sense of movement inherent in his artwork is also inspired by his study of Taoist yoga – a blend of Ba Gua, Xing Yi, and Tai Chi – a practice that emphasizes rooted expression of force through soft curves and flowing motion. His primary medium is steam-bent wood, and his works include plant forms, closed and open twisted loops, kinetic sculptures, helices, and mobiles. Much of the wood he uses is recycled from historic houses, mill discards, or pieces that others have disposed of. As such, each piece is completely unique. Kirk is widely traveled and holds advanced degrees in both Cultural Anthropology and Archaeology and currently lives in Kensington.



Laura Krumm
Generously sponsored by Bob and Terri Ryan

Praised for her "exceptionally beautiful mezzo" by *San Francisco Classical Voice*, mezzo-soprano **Laura Krumm** has performed with the Metropolitan Opera, San Francisco Opera, Los Angeles Opera, Lyric Opera of Chicago, and the LA Philharmonic, where she appeared as Siegrune in *Die Walküre* at the Hollywood Bowl under Gustavo Dudamel. Recent highlights include her LA Opera début as Stéphano in *Roméo et Juliette*, Eliza in *Omar* with San Francisco Opera, and a celebrated Rosina across productions with San Francisco Opera, the Mendocino Music Festival, and Sacramento Philharmonic and Opera. A San Francisco Opera Adler Fellow, she created the role of Martha in the world premiere of Nolan Gasser's *The Secret Garden* and joined the Dallas Opera roster for the world premiere of *Everest*. In the 2025–26 season, Krumm returns to San Francisco Opera as Flower Maiden/Esquire 2 in *Parsifal* and appears as soloist with the Eureka Chamber Series and St. Martin's Abbey. She holds a Master of Music from the University of North Texas and a degree from Luther College.



Liana Bérubé

Generously sponsored by Didier LeGall

Praised by the *Charleston Gazette-Mail* for her "searching mastery," violinist **Liana Bérubé** has performed across North America, Europe, Asia, and Australia. As a concerto soloist, she has appeared with the

Oakland Symphony, Sinfonia Toronto, San Francisco Chamber Orchestra, Vallejo Symphony, and the Thirteen Strings Chamber Orchestra, among others. Her performances have been broadcast on NPR, CBC, WFMT Chicago, and Dutch Radio 4. Festival appearances include the Verbier Festival, the Schleswig-Holstein Musik Festival, the Moab Music Festival, the Great Lakes Chamber Music Festival, and the Valley of the Moon Music Festival. Bérubé is co-founder and former violinist of the Delphi Trio.



Elizabeth Dorman

Generously sponsored by Phyllis Berenson and Charles Wixson

Praised by Joshua Kosman of the *San Francisco Chronicle* for her "elegance and verve," pianist **Elizabeth Dorman** is recognized as a compelling soloist and chamber musician with a deep commitment

to music both new and old. A finalist of the 2018 Leipzig International Bach Competition, she is widely admired for her interpretations of Bach on the modern piano. Dorman has appeared as soloist with the Louisville Orchestra, Santa Rosa Symphony, California Symphony, and Vallejo Symphony, and frequently performs as guest keyboardist with the San Francisco Symphony. Her recordings include Delos releases with the Santa Rosa Symphony featuring Ellen Taaffe Zwilich's *Peanuts Gallery*, brass chamber works of Andrew Lewinter for Navona Records, and a forthcoming solo album of works by Bach, Scarlatti, and Couperin. Festival appearances include Tanglewood, Aspen, Toronto Summer Music, and the Banff Centre, with broadcasts on NPR and public radio. She holds a DMA from Stony Brook University, where she studied with Gilbert Kalish, and serves on faculty at the San Francisco Conservatory of Music Pre-College and the Pacific Crest Music Festival.



Nikki Einfeld

Generously sponsored by Bob and Terri Ryan

Praised by the *New York Times* for her "high-flying virtuosity" and by the *San Francisco Chronicle* for her "bright, lithe tone, pinpoint accuracy, and saucy stage demeanor," Canadian lyric coloratura

soprano **Nikki Einfeld** enjoys an active career in opera, concert, and contemporary music. Operatic highlights include Gilda in *Rigoletto* with Calgary Opera, the title role of *Lucia di Lammermoor* with Syracuse Opera and Green Mountain Opera Festival, Susanna in *Le Nozze di Figaro* with Vancouver and New Orleans Opera, and Curley's Wife in *Of Mice and Men* with Manitoba Opera. A committed champion of new works, Einfeld has created roles in numerous premieres, including Justice Ruth Bader Ginsburg in Derrick Wang's *Scalia/Ginsburg*, Dorothea Lange in Christopher Stark's *From the Field*, and Fear and Doubt in Aleksandra Vrebalov's *Abraham in Flames*. Recent concert engagements include appearances with the San Francisco Symphony, Merced Symphony, and Victoria Symphony.



Rachell Ellen Wong

Generously sponsored by Bruce Rosenblum and Lori Laitman

Violinist **Rachell Ellen Wong** made history in 2020 as the first baroque artist to receive the Avery Fisher Career Grant and is the Grand Prize winner of the inaugural Barbash J.S. Bach Competition.

Named "the most approachable virtuoso" by *New York Classical Review*, she has performed as a soloist on five continents with ensembles including the Seattle Symphony, Milwaukee Symphony, Academy of Ancient Music, the Venice Baroque Orchestra, and The English Concert. This season she premiered a new concerto written for her by the Brothers Balliett at the Chelsea Music Festival and makes her debuts at Wigmore Hall, Carnegie Hall, the Isabella Stewart Gardner Museum, and the Metropolitan Museum of Art. Wong is co-founder and leader of Twelfth Night, which since its 2021 founding has appeared at Carnegie Hall, Caramoor, Penn Live Arts, Newport Classical, and Early Music Seattle. She studied at the University of Texas at Austin, Indiana University, and The Juilliard School as a Kovner Fellow. Wong performs on a Baroque violin from the school of Joachim Tielke (ca. 1700) and a 1953 Carlo de March violin.



Ramón Carrero-Martínez

Generously sponsored by Daniel and Leonor Viñoly

New York City-based Venezuelan violist **Ramón Carrero-Martínez** is the newly appointed Principal Viola of the Hartford Symphony Orchestra and Viola Faculty at Purchase College's Conservatory of Music (SUNY). A graduate of the Ensemble Connect Fellowship at Carnegie Hall (2023–2025), he was a member of the Terra String Quartet, with whom he won the Fischhoff Chamber Music Competition (Grand Prize, 2022), the Melbourne International Chamber Music Competition (Second Prize, 2023), and the Osaka International Chamber Music Competition and Festa (Third Prize, 2023). He has appeared as soloist with Orchestra San Antonio and the New York Classical Players, and performs with Orpheus Chamber Orchestra, Exponential Ensemble, The Philadelphia Orchestra, and New York City Ballet. Carrero-Martínez holds a degree from the Manhattan School of Music, where he studied with Daniel Avshalomov.



Rosemary Nelis

2025-2026 Fellow

Generously sponsored by Eileen and Roger Weeks

New York City violist **Rosemary Nelis** has performed extensively as a soloist and chamber musician across the U.S., Europe, and the Caribbean. Highlights include her Carnegie Hall solo debut in the New York City premiere of György Kurtág's *...Concertante...* and American premieres of works by Brett Dean, Hilda Paredes, and Jörg Widmann. Her versatility across modern and historical performance settings has led to engagements with Orpheus Chamber Orchestra, A Far Cry, Juilliard415, the Sebastians, Baroquelyn, and Twelfth Night. She is fellowship faculty at the Valley of the Moon Music Festival, where she performs on gut strings with Quartet Amizia. Nelis holds a BM and BA from Bard College Conservatory of Music, a Kovner Fellowship-supported MM from The Juilliard School, where she studied with Roger Tapping and Misha Amory, and is currently a Doctoral Fellow at the CUNY Graduate Center with Mark Steinberg. She performs on a 1991 viola by Brooklyn-based luthier Samuel Zygmuntowicz and a Thomas Tubbs bow from the 1800s.



Simon Barrad

Generously sponsored by Bob and Terri Ryan

Grammy-nominated baritone **Simon Barrad** is known for genre-bending performances that blend classical technique with jazz, folk idioms, and dramatic storytelling. His work has been featured at the Metropolitan Opera, Wigmore Hall, the Ravinia Festival, the Marlboro Music Festival, Stanford Live, and Cincinnati Opera, and as a 2015–16 Fulbright Scholar to Finland, he has also appeared at Helsinki's Musiikkitalo, Finland's National Opera House, and the Berlin Philharmonie. A four-time *DownBeat Magazine* national award winner for vocal jazz, Barrad has performed at the Monterey Jazz Festival and the Grammy Awards as part of a Grammy vocal jazz ensemble. He regularly collaborates with the Austin-based ensemble *Conspirare* and was baritone soloist on their national tour of *Considering Matthew Shepard*. A committed advocate for contemporary music, he has premiered works by John Harbison, David Lang, Craig Hella Johnson, and Mason Bates. Barrad holds a Master of Music from the University of Cincinnati College-Conservatory of Music and a Bachelor of Music from the Bob Cole Conservatory of Music at California State University, Long Beach.



SoYoung Choi

2025-2026 Fellow

Generously sponsored by Kate Schertz

Korean violinist **Soyoung Choi** has performed as a soloist and chamber musician across Asia, Europe, and the United States, known for her expressive range in repertoire spanning early music to contemporary works. She made her solo debut at age seven with the Rajchayotin Orchestra of the Royal Thai Army and has since appeared with leading Korean orchestras including the Seoul Philharmonic, Bucheon Philharmonic, and Daejeon Philharmonic. She has performed at festivals including Schiermonnikoog Festival, Prussia Cove, Festival Musikdorf Ernen, Kneisel Hall, Taos School of Music, Heifetz Music Festival, Great Mountains Music Festival, and Yellow Barn. She holds B.M. and M.M. degrees from the studios of Miriam Fried and Donald Weilerstein, completed a Professional Studies Certificate at the Manhattan School of Music, and is currently pursuing a D.M.A. with Mark Steinberg while studying Baroque violin at the Conservatorium van Amsterdam.



Tanya Tomkins
Artistic Director & Faculty Artist
Generously sponsored by Yvonne and Norton Snyder

Cellist **Tanya Tomkins** is co-founder and Artistic Director of the Valley of the Moon Music Festival and performs equally on historical and modern instruments. A devoted chamber musician, she has appeared in recitals and festivals throughout the United States, Canada, and Europe, and is currently a member of the Left Coast Chamber Ensemble. She recorded the complete Bach Cello Suites (Avie records) and has performed them complete in concert at Le Poisson Rouge, Vancouver's Early Music Society, Santa Fe Pro Musica, and the Library of Congress. For many years she served as principal cellist and frequent soloist with both the Philharmonia Baroque Orchestra and the Portland Baroque Orchestra. Tomkins has offered masterclasses at Yale University and the San Francisco Conservatory of Music, and teaches frequently in The Juilliard School's Historical Performance Department. Inspired by the mentorship she received studying in the Netherlands with Anner Bijlsma, she co-created the Apprenticeship, Laureate, and Fellowship Programs at VMMF with co-director Eric Zivian.

She is amazed and grateful that the Valley of the Moon Music Festival is thriving in its 12th Season. It seems like yesterday since she and Eric decided to see if they could start a music festival 13 years ago.



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**Reinier Wink, cello****Generously sponsored by Jennifer Howard and Tony Cascardi**

Cellist **Reinier Wink** is a laureate of multiple major competitions, including first prizes at the Britten Cello Concours, the Princess Christina Concours, and the Royal Concertgebouw Concours, and a laureate of Classic Young Masters. He has appeared frequently as a soloist in the Netherlands and abroad, with highlights including a performance at the Young Talent Gala with the Residentie Orchestra in the Main Hall of the Concertgebouw. At fourteen, he recorded Bach's Third Cello Suite for the Netherlands Bach Society's AllofBach project, a video that has since received over one million views. Wink studied at the Royal Conservatoire in The Hague with Lucia Swarts and is currently pursuing a Bachelor's degree in Cello Performance at The Juilliard School under Joel Krosnick. He performs on a modern cello by Johannes Theodorus Cuypers (1771), on loan from the Dutch Musical Instruments Foundation, and a baroque cello by Pieter Rombouts (1705), formerly owned by Lucia Swarts.

**Ryan Jung, piano****Generously sponsored by Stefan Spielman**

Pianist and composer **Ryan Jung** made his Lincoln Center debut at Alice Tully Hall in 2021 and has since performed with the New York Philharmonic, appearing widely across North America and Europe. Deeply committed to both historical and contemporary performance, his collaborations include work with Tyshawn Sorey, Thomas Adès, Enno Poppe, Jörg Widmann, Jeremy Denk, Nico Muhly, Betsy Jolas, Wolfgang Rihm, and the TAK Ensemble. Festival appearances include the Lucerne Festival, IMS Prussia Cove, Yellow Barn Festival, the Aspen Music Festival, and the Music Academy of the West. A Third Prize winner at the 2022 Wadsworth International Piano Competition, he was also a semifinalist at the 2024 Orléans Competition and a candidate at the 2025 ARD Musikwettbewerb. Jung completed his MM at The Juilliard School, where he serves as a staff pianist, and his BM at the New England Conservatory. He is currently a DMA candidate at the CUNY Graduate Center and pursuing a second Master's degree at the Basel Musik-Akademie in modern piano and historical keyboard instruments.



David Kang, viola

Generously sponsored by Glen and Pamela Gunsalus

The first violist to win both the Thornton Bach Competition and the LAKMA Competition, Korean-American violist **David Kang** is recognized for the warmth, lyricism, and expressive depth of his playing. He has appeared at the Thy Chamber Music Festival, the Danish String Quartet Academy, the Geneva International String Academy, and the Atlantic Music Festival, and in 2021 won first prize at the Ofeish String Quartet Competition, leading to a residency at the Rencontres Franco-Américaines de Musique de Chambre Festival with the Gateway Quartet. Kang has served as Principal Viola of the USC Thornton and Bob Cole Symphony Orchestras and performed with the Los Angeles Philharmonic, Los Angeles Chamber Orchestra, and Opera San Antonio. He earned Bachelor's and Master's degrees from the USC Thornton School of Music, studying with Che-Yen Chen and Yura Lee, and continues his studies in Vienna with Jennifer Stumm.



Katya Moeller, violin

Generously sponsored John Phillips and Susanne Hering

Praised by *Fanfare Magazine* as a "phenomenal instrumentalist," violinist **Katya Moeller** is known for fresh, powerful, and dramatically compelling performances. A prizewinner at the World Bach Competition, the Verbier Festival Academy Prix Rodolphe et Hélène Tissières, and the ENKOR International Violin Competition, she has appeared as orchestral soloist with symphony orchestras throughout the Midwest and performed at Alice Tully Hall, with broadcasts on WFMT and Iowa Public Radio. Moeller is a member of the Avita Duo, whose debut recording of Lera Auerbach's *24 Preludes for Violin and Piano* and the world premiere of Oskolki was released on the Hänssler Classic label to five-star critical acclaim. She is also a founding member of the DragonBoot Quartet, top prizewinner at the Coltman Chamber Music Competition and the St. Paul String Quartet Competition. Moeller is currently pursuing her Bachelor of Music at The Juilliard School.



Kaya Gür, violin

Generously sponsored Nancy and Tony Lilly

Kaya Can Gür is a 23-year-old violinist based in New York, currently pursuing his master's degree at the Juilliard School, where he studies with Cynthia Roberts on a full scholarship. He began playing the violin at age four and, over time, developed a deep commitment to Baroque performance practice. His musical perspective was shaped in part by his studies in the Netherlands, where Baroque music plays a central role in conservatory training. Gür has performed with a range of orchestras and ensembles, including serving as concertmaster of the RCO Youth Orchestra in Amsterdam during the summer of 2019. In February 2020, he was awarded First Prize at the Dutch Violin Competition (Davina van Wely Category), and his performances have been broadcast on Dutch National Television's Podium Witteman. He has participated in masterclasses with distinguished artists including Paul Watkins, Laurie Carney, Shunsuke Sato, and Jonathan Brown. Gür's artistic vision draws together historical performance and a strong connection to Turkish traditional music, reflecting his cultural heritage. He is also deeply committed to music education and community engagement, teaching children from underprivileged neighborhoods through initiatives such as the 1001 Nights Music Centre in the Netherlands.

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Elaine Fitz Gibbon

Elaine R. Fitz Gibbon, Assistant Professor of Music at the University of Oklahoma, is a historical musicologist with a focus on the intersections of experimental music and art from the mid-twentieth century until today. She received her PhD in historical musicology with a secondary field in American Studies from Harvard University in 2024. In her forthcoming monograph, *Inventing Theater, Making Community: Instrumental Theater and the Creation of a Genre*, she explores the development of the genre of instrumental theater, an experimental genre that arose in postwar West Germany. Fitz Gibbon's work on contemporary and experimental musicking in diverse media has appeared in the *Journal of the American Musicological Society*, *The Opera Quarterly*, *Current Musicology*, the *Mitteilungen of the Paul Sacher Foundation* and the edited collection *Material Cultures of Music Notation*, and is forthcoming in the *Neue Zeitschrift für Musik*. In her free time, Elaine enjoys playing chamber music on both modern and Baroque cello.



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, book history, and popular music (mostly 16th-c, but also in the 1960s). Her forthcoming book is *Songs in Unexpected Places*, on polyglot singing, cultural mobility, and foreign communities in Cinquecento Italy. 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 several articles. She is President of the International Musicological Society (2022-2027) and plays early bassoons.



Michael Beckerman

Michael Beckerman is the Dean of the UCLA Herb Alpert School of Music and a Carroll and Milton Petrie Chair and Collegiate Professor of Music at New York University. A leading scholar of Czech music, he has authored numerous influential books, including *New Worlds of Dvořák* (W. W. Norton, 2003), *Dvořák and His World* (Princeton University Press, 1993), *Janáček and His World* (Princeton, 2004), *Janáček as Theorist* (Pendragon Press, 1994), *Martinů's Mysterious Accident* (Pendragon, 2007), and *Classical Music: Contemporary Perspectives and Challenges* (Open Book Publishers, 2021). His scholarship also spans topics such as Mozart, Brahms, film music, the music of the Roma, exiled composers, and music created in camps. Beckerman has been a frequent contributor to *The New York Times* and a regular guest on *Live from Lincoln Center*. Among his many honors are the Dvořák Medal and the Janáček Medal from the Czech Ministry of Culture, recognition as a Laureate of the Czech Music Council, and two Deems Taylor Awards. He previously served as Distinguished Professor at Lancaster University (2011–2015) and as Leonard Bernstein Scholar-in-Residence at the New York Philharmonic (2016–17). Beckerman has received honorary doctorates from Palacký University and Masaryk University and was awarded the Gratias Agit Award by the Czech Ministry of Foreign Affairs in 2021.



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We hope you enjoy these postcards, adapted from Dvořák's actual correspondence with friends and fellow composers. The letters have been edited for length and adapted for today's readers while preserving Dvořák's voice and perspective. Our thanks to Kathy Cohn for her careful editorial work.

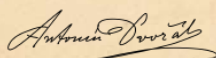
POST CARD

FOR CORRESPONDENCE

Honored Sir,

I arrived in Berlin safely and experienced many happy moments. I will never forget your kindness in helping to procure for me, a poor musician, the State Grant for Artists. This made it possible for me to prepare for performances abroad, to rent a piano of my own, and much more. Permit me to offer you the dedication of my D minor quartet.

Your most respectful,



POST CARD

Dear Antonín,

You were most deserving of the grant. I would like to be able to discuss individual points with you personally. You write somewhat hurriedly. When you are filling in the numerous missing sharps, flats, and naturals it would be good to look more closely at the notes themselves. I also accept the works just as they are and consider myself honored by the dedication.

Yours affectionately,



With Johannes Brahms

POST CARD

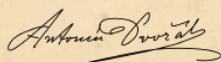
FOR CORRESPONDENCE



Dear Harry,

I will be leaving soon for Bohemia. I have missed home and our pine forests, and I am lately receiving more recognition in Europe. You have acquainted me with spirituals, with Black American music, and I believe these, along with Native American music, will be the foundations for American classical music. The emotional and spiritual messages of your pieces resonate with me.

Your sincere friend,



POST CARD



Dear Antonin,

It has been a rare pleasure teaching you to sing our spirituals. I always looked forward to our lessons. You have wholeheartedly embraced your American musical experience, and I have felt privileged to share in your spirit of discovery. In the manuscripts you have shown me of your Symphony No. 9 "From the New World" and in your "American" string quartet in E flat major I see the influences of our Native American melodies and our African American spirituals. I wish you success in Europe.

Yours,

Harry

With Harry Burleigh

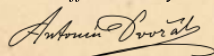
POST CARD

FOR CORRESPONDENCE

My Dear Friend,

Thanks to our dear friend Tchaikovsky I have been invited to Moscow and Petersburg to conduct the Stabat Mater and other of my works. Unfortunately, Pyotr will be in Florence working on his opera, *The Queen of Spades*, and evading the Russian winter. His *Onegin* is a wonderful creation, full of glowing emotion and poetry, and it transports me into another world. God grant that he may bequeath many more works to the world.

Yours affectionately,

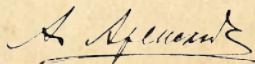



POST CARD

Dear Friend,

Pyotr has been my mentor, my colleague, and my musical inspiration. Though he has sometimes offered sharp criticism of my work he has given me unfailing encouragement. The emperor of all music, his emotional melodies are lush, dramatic, and profound. I will see him when he returns to Moscow. I wish you success in Russia.

Your sincere friend,




With Anton Arensky



POST CARD

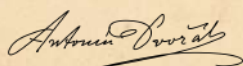
FOR CORRESPONDENCE



Dear Friend,

This brilliant salon you spoke of in Prague does not interest me. I prefer the relaxed and friendly atmosphere of a beer restaurant and have found one that offers spirited performances of rustic tavern music. In my youth I played violin for dances at my father's inn, and I remain what I have always been, a simple Czech musician.

Your sincere friend,



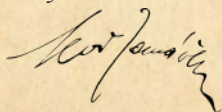
POST CARD



Dear Antonín,

I am glad to have your written words as you spoke little, if at all, on our last excursion, always deep in thought, thinking of your music. You know the feeling when somebody takes the word out of your mouth before you have time to form it? When I hear your melodies it's as if you had taken them from my heart.

Your friend,




With Leoš Janáček



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Questions?
Contact Grace Parisi at
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~Postcards from Dvořák~

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Installed both inside and outside the auditorium, the works invite looking closely before and between performances, shifting with light, space, and passing time.

Kirk will generously donate 20% of all sales during the festival in support of VMMF's education programs.

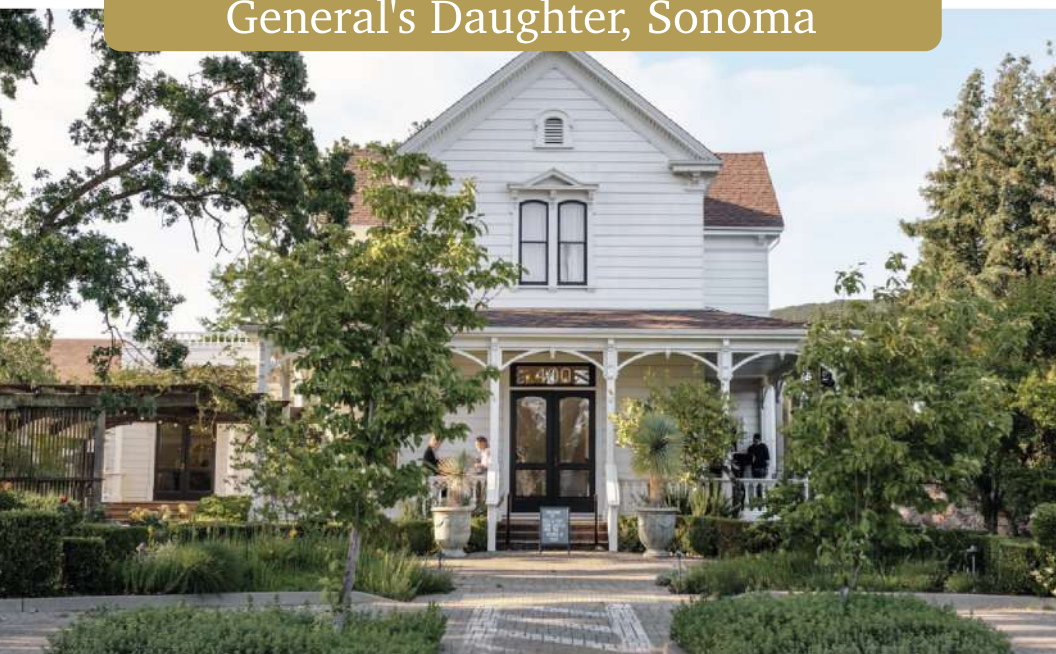
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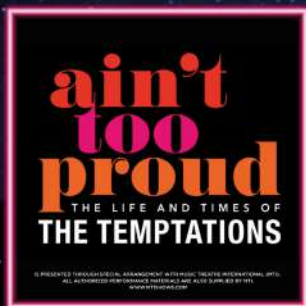
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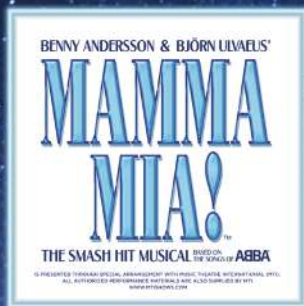
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