

Resonance

Calgary | July 19-23 | 2023



CHAMBERFEST
WEST



Artistic Directors: Diana Cohen
& Roman Rabinovich

Dear Friends,

Roman and I are thrilled to present *Resonance*, our second annual summer festival. If this is your first ChamberFest West experience, welcome to the Chamberhood! To our gracious Chamberhood members, welcome back! Your support and enthusiasm for our inaugural year inspired us, and we know you will be equally excited by this summer's program.

Resonance features twenty pieces that resonate and echo through the ages, with arrangements created by artists whose inspiration came from past masters and modern contemporaries. To present *Resonance*, we've selected a new cast of internationally renowned musicians, some of the most thrilling and innovative in the world. They come from the Netherlands, Sweden, France, across Canada and the United States to join some of Calgary's best.

One of the most important aspects of *Resonance* is the shared audience experience. The fusion of feelings each listener has to a live, intimate performance creates a special collective moment. The close contact between the musicians and the audience, the total immersion in the art, and the community that develops around music make summer festivals a unique experience. A heartfelt thank you to each of you for being here.

Diana Cohen Roman Rabinovich

In the spirit of reconciliation, we acknowledge that we live, work and play on the traditional territories of the Blackfoot Confederacy (Siksika, Kainai, Piikani), the Tsuut'ina, the Îyâxe Nakoda Nations, the Métis Nation (Region 3), and all people who make their homes in the Treaty 7 region of Southern Alberta.

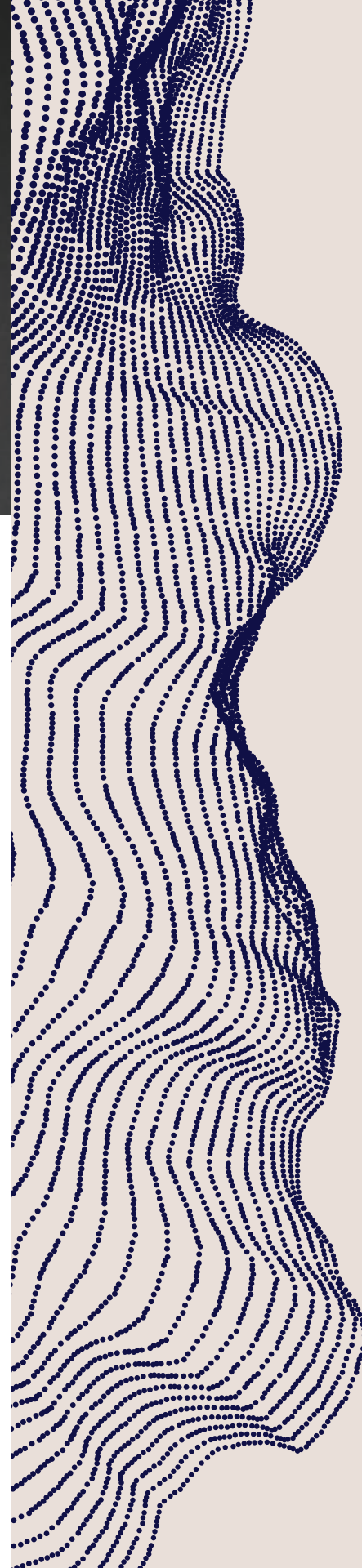


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Blue Dress

Wednesday, July 19, 2023

Bella Concert Hall at the Taylor Centre for the Performing Arts

Schubert

The Shepherd on the Rock

Susanna Phillips, voice / Franklin Cohen, clarinet
Roman Rabinovich, piano

Wijeratne

Two Pop Songs on Antique Poems

A Letter from the After-life I Will Not Let You Go

Daniel Chong, violin 1 / Hojean Yoo, violin 2
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Brahms

Hungarian Dances

No. 17 in f-sharp minor
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No. 5 in f-sharp minor

Roman Rabinovich, piano / Michael Stephen Brown, piano

INTERMISSION

Chausson

Concert for Violin, Piano and String Quartet

Décidé – Animé
Sicilienne: Pas vite
Grave
Très animé

This is being recorded for future broadcast on "In Concert" with Paolo Pietropaolo on CBC Music.

Diana Cohen, violin 1 / Roman Rabinovich, piano
Hojean Yoo, violin 2 / Erin Burkholder, violin 3
Jesse Morrisson, viola / Josué Valdepeñas, cello

 CBCMUSIC

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ARTS

Franz Schubert (1797-1828)

Der Hirt auf dem Felsen (The Shepherd on the Rock)

When reading about the final months of Franz Schubert, one frequently comes across speculations that death was much on his mind, that he somehow knew his days were numbered. It's not unreasonable to think so, given the poor state of his health in his final years, and his confidences to friends that he feared the end was near. (The ultimate cause of his death is still a source of speculation, and the oft-repeated assumption that it was due to syphilis has been challenged.)

Knowing this, it becomes easy to hear fatalism in Schubert's musical output at the time. The song cycle *Winterreise*, from 1827, feels like a dark journey into the unknown, an acceptance of the inevitable. His three final piano sonatas, composed in September 1828, seem valedictory, like a final philosophical statement.

But *Der Hirt auf dem Felsen (The Shepherd on the Rock)* throws doubt upon this line of thinking. Schubert composed it in October of 1828, a few weeks before his death. It may have been the last composition he completed. And it is neither fatalistic nor valedictory. On the contrary: it's just a sweet song that shows Schubert at his lyrical best. Freely flowing melodies fall perfectly into place, scored for both a soprano and, unusually, for clarinet. The overall tone is optimistic: in the text, a shepherd pines for his love, who lives far away. At the end of the song, he is cheered by the arrival of spring as he prepares to go and see her.

The text combines words by two poets, Wilhelm Müller and Karl August Varnhagen von Ense. Schubert biographer John Reed calls the text a "contrived affair" but adds "this does not seem to matter much, for when Schubert allows free rein to his natural lyrical gifts he can make captivating music out of the multiplication table."

- Paolo Pietropaolo

Julia Wolfe (b. 1958)

With a blue dress on

In his 1949 book *Živá Píseň (Living Song)*, the Czech biologist and ethnomusicologist Vladimír Úlehla posits that folk music can be shaped by the topography of its place of origin. Just as plants and animals adapt to geography and climate, perhaps folk songs do too. Úlehla heard this in the expansive folk songs he painstakingly transcribed in the wide open fields of southern Moravia.

Perhaps in this manner, geography ultimately finds its way into classical music as well. The songs and the rhythms of a particular locale have long inspired composers, especially composer-ethnographers of the early 20th century like Béla Bartók (Hungary), Ralph Vaughan Williams (England) and Komitas (Armenia). In Julia Wolfe, a 21st-century musical voice has emerged to not only revive this tradition but also to carry it forward by incorporating the marks of human industry upon the land.

Wolfe grew up in Montgomery, a small town in the heart of Pennsylvania, just down the road from the anthracite region of the Appalachian Coal Belt. (Anthracite is the purest form of coal, shiny and jet-black.) Much as Bartók and company did a hundred years before, Wolfe travelled around, spending time with locals - but instead of collecting folk songs, she interviewed miners and their families as part of the research for her 2015 Pulitzer-Prize-winning oratorio, *Anthracite Fields*, a rhythmic, pulsating work shaped by the topography and industry of the coal mines.

Around the same time she was composing *Anthracite Fields*, Wolfe was also working on *With a blue dress on*. She had become fascinated by American folk music while studying in Ann Arbor, Michigan; she tried out folk instruments like the mountain dulcimer, and immersed herself in the folk music scene. She writes,

"I was inspired by a plaintive field recording of a woman singing 'Pretty little girl with a blue dress on.' Her tone was rough and her rhythm irregular. The timing and tempos, or implied tempos, in my piece play on this irregularity and fluctuation - placing folk-like fragments into a kind of joyful hyper state."

Wolfe asks the violinists to channel their inner folk fiddler, inserting folk licks, fragments of folk songs, and “bows deep into the string” - even asking the musicians to sing and stomp. As with her award-winning oratorio, the music pulses and vibrates with the repetitive rhythms of American life and industry: the sounds of trains, perhaps, clattering across the wide landscape, evoking the American minimalist tradition while imbuing it with sounds that have been shaped by topography and labour.

- Paolo Pietropaolo

Johannes Brahms (b. 1833-1897)

Hungarian Dances

If Johannes Brahms were alive today, attempting to publish these *Hungarian Dances*, prospective publishers would ditch him at the first opportunity. They'd be frightened away by the spectre of copyright battles and scandals around cultural appropriation — because most of the material in these dances was not created by Brahms himself. They are collages of melodies and melodic fragments and stylistic techniques he absorbed while listening to Romani and Hungarian folk musicians on his travels.

In 1869, the savvy publisher Fritz Simrock most certainly did not turn Brahms away. Simrock knew a golden-egg-laying goose when he saw one. At the time, so-called Hungarian Gypsy music was immensely popular in Europe, as was sheet music for piano four-hands. The first set of ten *Hungarian Dances* was a huge hit, a best-seller, and both men profited handsomely. Brahms was accused of plagiarism by a number of musicians, but copyright law was a rather different beast back then.

Brahms first encountered some of the melodies in these dances while on tour with Hungarian violinist Ede Reményi in 1853. He transcribed melodies he liked on manuscript paper, so he could have a record of them. He mistakenly believed no. 5 to be an authentic folk melody, as he probably heard it performed in some café or other; in fact, it's from a composition by a Hungarian composer named Béla Kéler. Almost all the other dances also use melodies from other sources - either authentic Romani melodies, or compositions in that style that were then

making the rounds. (Of the 21 dances that Brahms ultimately published, only three are presumed to be original compositions by Brahms: nos. 11, 14 and 16.)

Brahms' great achievement was to create virtuosic, sparkling arrangements for the piano — and they are wonderful arrangements — thus making these irresistible melodies accessible to amateur musicians across Europe.

He never tried to claim they were anything more than arrangements. It's thus curious that they are still usually referred to as *Brahms' Hungarian Dances*. Their origin story is much messier than those three words imply.

- Paolo Pietropaolo

Ernest Chausson (1855-1899)

Concert for Violin, Piano and String Quartet

Every story has its bit players — key characters who appear slightly on the fringe of the main action, but without whom the action cannot advance. The great Canadian novelist Robertson Davies called these characters the “Fifth Business” in the epigraph to his eponymous novel: “Those roles which, being neither those of Hero nor Heroine, Confidante nor Villain, but which were nonetheless essential to bring about the Recognition or the dénouement, were called the Fifth Business in drama and opera companies organized according to the old style; the player who acted these parts was often referred to as the Fifth Business.”

In the story of the music of the Belle Époque, when French music was in the ascendancy and Paris was the cultural capital of Europe, Ernest Chausson is the Fifth Business, a name at least vaguely known by many classical music fans, but whose music and legacy are hard to place. Part of the reason for his obscurity is at least due to his early and tragic death in a terrible accident at the age of 44. On June 10th, 1899, Chausson left his summer home not far from Paris to meet some friends. He got on his bicycle and started down the driveway, which sloped downhill. It's thought that on the way down, he lost control of the bike, slammed straight into a brick wall, and died instantly.

He was then just at the apex of his powers as a composer, coming into his own not just as a well-known, wealthy patron of the visual arts, but as a true artist in his own right: one who had avidly followed the Germanic leanings of his cherished teacher, César Franck, and sought to find a distinctly French way forward for a style that was frequently dismissed as “too Wagnerian” by certain Parisian cognoscenti. Many commentators have lamented what could have been had Chausson not lost control of his bicycle that June day.

The Wagnerian label is fitting, and one that Chausson embraced: he and his wife spent their honeymoon in Bayreuth, and Chausson attended many performances of Wagner's music. Like his teacher Franck, he was attracted not only to the harmonic language of the Germanic symphonic tradition, but its frequently abstract nature, which stood in direct opposition to the evocative tendencies that were more prevalent in France.

But Chausson wanted to find a bridge between the two traditions, to be a missing link. Chausson was close with Claude Debussy for a time, even supporting Debussy financially. He once wrote to his friend, “you know my antipathy for descriptive music...at the same time I felt myself incapable of creating pure music like Bach and Haydn. I had to find something else, therefore. I have found it, all that remains for me is to see whether I will have the strength to express what I feel. So long as I do nothing more than dream about it I am filled with confidence, but the moment I take up a pencil I feel like a small boy.”

The whiff of impostor syndrome is perhaps attributable to the fact that Chausson grew up wealthy and became as much a patron of the arts as a participant. Chausson was a popular figure on the Paris scene, well-liked and no doubt envied for his happy marriage, five children and stress-free lifestyle, unencumbered by financial worries. His home in the posh 8th Arrondissement became a destination for artists and art-lovers. The walls were covered in art by contemporaries like Degas and Renoir.

But he could not escape self-doubt when it came to his music. When he completed his *Concert* for violin, piano and string quartet, he wrote, “Another failure!”

History has judged him wrong. The *Concert* is admired for its unusual scoring and for its development of the intense, German-influenced style explored so fervently by Chausson's teacher Franck. The intensity is apparent right from the opening three-note theme. The titles of the movements are French for a reason, though: Chausson wanted his music to be heard as French, not German. And in many ways it is inescapably French, and even a window into his Parisian life: with the violin and piano in the foreground of a painting as the principal subjects — and the string quartet as the background — fields of clover, a moody sky with purple wisps of cloud.

- Paolo Pietropaolo

Emotional Echoes

Thursday, July 20, 2023

The Bow

Respighi

Il tramonto

*Aubree Oliverson, violin 1 | Hojean Yoo, violin 2
Hélène Clément, viola | Jonathan Swensen, cello
Susanna Phillips, voice*

Grime

Aviary Sketches (After Joseph Cornell)

Untitled (Habitat)
Aviary (Parrot Music Box)
Deserted Perch
Forgotten Game
Toward the Blue Peninsula (After Emily Dickinson)

*Diana Cohen, violin / Nicholas Swensen, viola
Oliver Herbert, cello*

Golijov

Last Round for Double String Quartet and Bass

*Diana Cohen, violin 1 / Daniel Chong, violin 2
Amy Schwartz Moretti, violin 3 / Hélène Clément, viola 1
Nicholas Swensen, viola 2 / Jonathan Swensen, cello 1
Josué Valdepeñas, cello 2 / Sam Loeck, bass*

Mendelssohn

String Quartet No. 6 in F Minor

Allegro vivace assai
Allegro assai
Adagio
Finale: Allegro molto

*Amy Schwartz Moretti, violin 1 / Aubree Oliverson, violin 2
Nicholas Swensen, viola / Jonathan Swensen, cello*

Ottorino Respighi (1877-1936)

Il tramonto (The Sunset)

In the popular imagination, sunsets are the quintessence of *la dolce vita*: precious moments to be soaked up, captured, and shared. In Viareggio, Italy, on the Tuscan Riviera, locals and tourists alike flock to watch *il tramonto* as it paints the town's west-facing façades with a golden-orange glow.

But sunsets also mean the day has come to an end, and darkness must fall. The great Romantic poet Percy Bysshe Shelley saw his last sunset near Viareggio, in July 1822. His sailboat went down during a storm at sea, leaving his widow, the author Mary Shelley, to mourn his premature death.

Six years earlier Shelley had imagined just such an outcome after a near-fatal bout with tuberculosis. Shaken, he turned to a sunset as a sombre metaphor in a poem about a sick young man and his love. They walk along a country pathway watching "lines of gold / hung on the ashen clouds". By morning, the man is dead, leaving the woman to ponder existence without him: "The lady died not, nor grew wild, / But year by year lived on—in truth I think / Her gentleness and patience and sad smiles...were a kind of madness."

In many ways, Ottorino Respighi's setting of Shelley's poem (in the Italian translation by Roberto Ascoli) mimics a sunset itself: beginning with a blaze of intensity, and a dramatic vocal part that soars high on words like "*il sole*" (the sun), interspersed with moments of peace as the veil of twilight begins to fall on the world.

- Paolo Pietropaolo

Helen Grime (b. 1981)

Aviary Sketches (After Joseph Cornell)

The name "Cornell" usually conjures up thoughts of the Ivy League school in Ithaca, New York, and — for avid birders — its association with ornithology, through its dedicated lab and popular website All About Birds. If any visual art comes to mind, it's likely the work of the American Modernist, Charley Harper, and his brightly coloured, geometrically stylized depictions of birds.

That Cornell is not the Cornell that inspired Scottish composer Helen Grime to create her *Aviary Sketches*, but the association with birds still pertains. Joseph Cornell lived almost his entire life in the New York City area, never travelling outside the state except for a short stint studying in Massachusetts. He dedicated much of his energy to caring for his mother and his brother, who had cerebral palsy. But from within the confines of his home in Queens, Cornell imagined and invented worlds by constructing assemblage boxes: three-dimensional collages of curious objects and drawings, presented in glass-fronted wooden frames.

Many of his assemblage boxes feature birds, especially parrots, cockatoos and owls. He also used magazine clippings, shells, skeleton keys and other found objects. Each assemblage box invites the viewer into an imaginary world that Grime calls "alluring" and "rich in associations".

Grime writes, "In the first movement, two are pitched against one but the groupings are continually shifting. There is a reference to Ravel's *Oiseaux tristes* in the melody that is spun through it and also in the rapid figuration throughout.

Marked 'mechanical', the second movement features a pizzicato cello line in ever changing patterns set against repeated gestures in violin and viola. Gradually everyone plays the pizzicato line with the repeated gestures skittered between violin and viola, this material eventually taking centre stage. The pizzicato becomes the repeated material before shortening at each statement until we are left with just one note.

In the third movement, a solo viola line is punctuated by flurried bursts of activity in the violin and cello. Eventually everyone comes together in a unison line before the viola comes to the fore again.

In *Forgotten Game*, an exchange of quiet, ephemeral harmonics is interrupted by fast, violent outbursts. The juxtaposition becomes more rapid and tense before its release.

The final movement opens with a chorale and is interspersed with fleeting, intertwined passages. The two things become one leading to an impassioned climax. A very quiet, slow coda reflects on what has come before."

- Paolo Pietropaolo

Oswaldo Golijov (b. 1960)

Last Round for Double String Quartet and Bass

In our increasingly interconnected world, the multi-cultural music of Oswaldo Golijov speaks in a voice that is powerful yet touching, contemporary yet timeless. Golijov's parents, a piano teacher mother and a physician father, emigrated from Russia to Argentina, where Oswaldo was born on December 5, 1960 in La Playa, thirty miles from Buenos Aires, into a rich artistic environment in which he was exposed from infancy to such varied musical experiences as classical chamber music, Jewish liturgical and klezmer music, and the *tango nuevo* of Astor Piazzolla. He studied piano and composition at the local conservatory before moving in 1983 to Jerusalem, where he entered the Rubin Academy as a composition student of Mark Kopytman and immersed himself in the colliding musical traditions of that city.

Golijov came to the United States in 1986 to do his doctoral work with George Crumb at the University of Pennsylvania, and spent summers at Tanglewood on fellowship studying with Lukas Foss and Oliver Knussen. In 1990, he won Tanglewood's Fromm Commission, which resulted in *Yiddishbuk*, premiered by the St. Lawrence String Quartet at Tanglewood's Festival of Contemporary Music in July 1992 and winner the following year of the prestigious Kennedy Center Friedheim Award. Golijov's works, with their syntheses of European, American and Latin secular cultures and their deep spirituality drawn from both Judaism and Christianity, have brought him international notoriety and, in 2003, a coveted MacArthur Foundation "Genius Award." He was named *Musical America's* "2005 Composer of the Year," and in 2006 Lincoln Center in New York presented a festival called "The Passion of Oswaldo Golijov." Golijov has been on the faculty of the College of the Holy Cross in Worcester, Massachusetts since 1991; he also teaches at the Boston Conservatory and the Tanglewood Music Center.

The composer wrote of *Last Round*, "Astor Piazzolla, the last great tango composer, was at the peak of his creativity when a stroke killed him in 1992. Piazzolla's bandoneón was able to condense all the symbols of tango. The eroticism of legs and

torsos in the dance was reduced to the intricate patterns of his virtuoso fingers. The melancholy of the singer's voice was transposed to the breathing of the bandoneón's continuous opening and closing. The macho attitude of the tangueros was reflected in his pose on stage: standing upright, chest forward, right leg on a stool, the bandoneón on top of it, being by turns raised, battered, caressed.

"I composed *Last Round* in 1992 and 1996. The title of both the work and the opening movement – *Last Round* – is borrowed from a short story on boxing by Julio Cortázar, a metaphor for an imaginary chance for Piazzolla's spirit to fight one more time (he got into fistfights throughout his life). The piece is conceived to evoke the sound of an idealized bandoneón. The first movement represents the act of a violent compression of the instrument and the second a final, seemingly endless opening sigh (it is actually a fantasy on the refrain of the song *My Beloved Buenos Aires*, composed by the legendary Carlos Gardel in the 1930s). But *Last Round* is also a sublimated tango dance. The bows fly in the air as inverted legs in crisscrossed choreography, always attracting and repelling each other, always in danger of clashing, always avoiding it with the immutability that can only be acquired by transforming hot passion into pure pattern."

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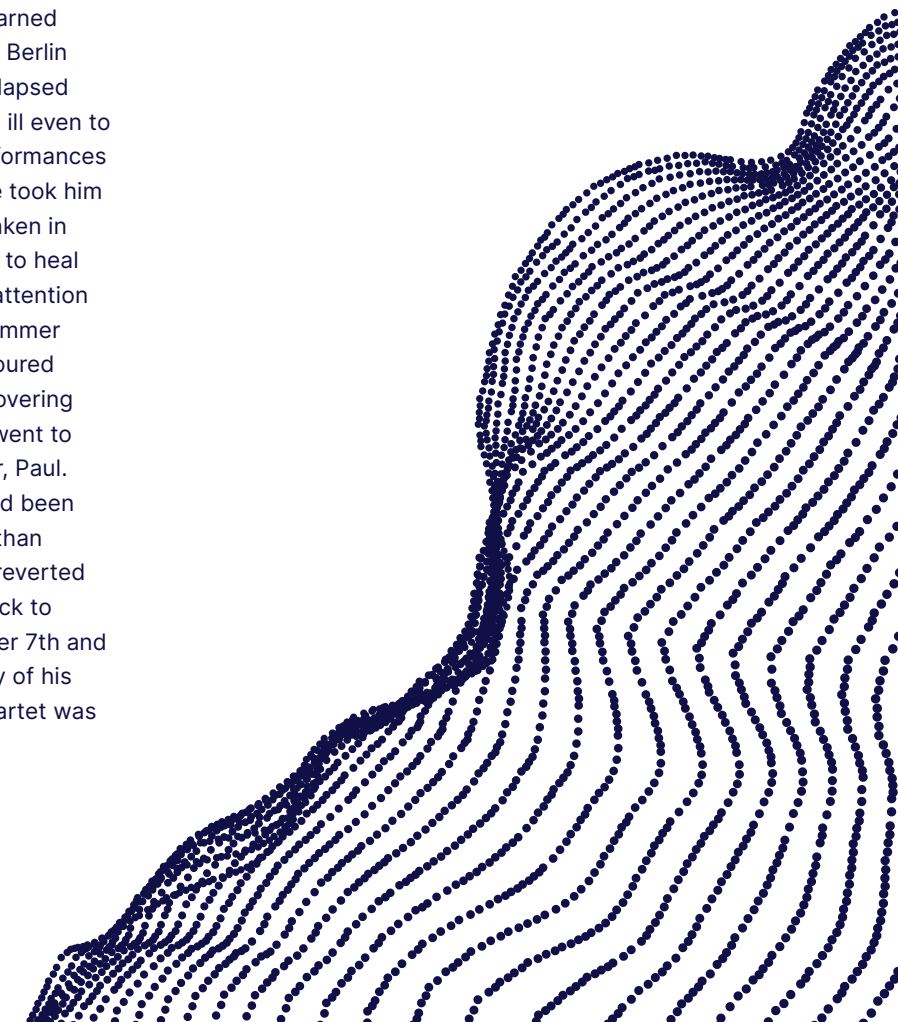
Felix Mendelssohn (1809-1847)

String Quartet No. 6 in F Minor

On April 13, 1847, during his ninth visit to London, Mendelssohn suffered an attack of dizziness while standing on a bridge across the Thames. He had to cling to the railing to avoid fainting, but quickly recovered, and carried on with the exhausting schedule of concerts, receptions, and dinners that had been arranged for him. He met three times with Queen Victoria and the Prince Consort, entertaining them with hours of conversation and piano playing, directed four performances of Elijah, conducted several other programs of his music, appeared as soloist in Beethoven's G major Concerto at a Philharmonic Society concert, lunched at the Prussian Embassy, and toured art galleries. He made at least one formal public appearance every day of the week before he departed on May 8th. "Another week like this, and I'm a dead man," he confided to his old friend Karl Klingemann, secretary of the Hanover Legation in London. He arrived home to his wife, Cécile, and his family in Leipzig nearly exhausted. Two days later, Mendelssohn learned that his beloved sister Fanny had died suddenly in Berlin from a stroke on May 14th at the age of 41. He collapsed upon receiving the stunning news, and he was too ill even to attend the funeral. He canceled his upcoming performances and largely withdrew into his own thoughts. Cécile took him first to the spa at Baden-Baden and then to Interlaken in Switzerland, but those beneficent locales did little to heal his mind or body. Many commissions awaited his attention but the only work he was able to complete that summer was the String Quartet in F minor, into which he poured his grief over Fanny's death. He seemed to be recovering somewhat by the beginning of October, when he went to Berlin to discuss business matters with his brother, Paul. The sight of Fanny's rooms, left exactly as they had been on the day she was stricken, was, however, more than Mendelssohn could bear. He collapsed again and reverted to his state of the previous months. He made it back to Leipzig but suffered three strokes between October 7th and November 3rd. On November 4th, four months shy of his 39th birthday, Mendelssohn died. The F minor Quartet was

his last important work. The Quartet opens in an unsettled, almost tempestuous mood; the second theme is quieter and more lyrical. The development concerns itself exclusively with the passionate main theme. The second movement is not one of those scherzos of elfin grace that had vivified Mendelssohn's compositions since his teenage years, but is rather sardonic and macabre. A barren trio stands at the movement's center. The Adagio, the expressive heart of Mendelssohn's memorial to his sister, herself a composer and pianist of excellent talent, is based on a little song he had sent to her in June 1830. The finale is at times almost a-thematic, consisting wholly of bare figurations and skeletal arpeggios. The sense of grief remains unassuaged through the work's anxious closing measures.

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ChamberFest West and the National Music Centre present

Dances With Shakespeare

Friday, July 21, 2023

Prelude talk with Mark Limacher at 6:45 p.m.

Studio Bell, home of the National Music Centre

Purcell

The Fairy-Queen (selections)

Act 1: First Music-Prelude

First Music-Hornpipe

Act 3: Dance for the Fairies

Dance for the Green Men

Chaconne: Dance for a Chinese Man and Woman

This is being recorded for future broadcast on "In Concert" with Paolo Pietropaolo on CBC Music.

Daniel Chong, violin 1 / **Diana Cohen**, violin 2 / **Hélène Clément**, viola
Jonathan Swensen, cello / **Sam Loeck**, bass / **Roman Rabinovich**, harpsichord
Alexander Cohen, percussion

Korngold

Four Shakespeare Songs

Desdemona's Song

Blow, Blow, Thou Winter Wind

Under the Greenwood Tree

When Birds Do Sing

Susanna Phillips, voice / **Michael Stephen Brown**, piano

INTERMISSION

Saariaho

Petals

Oliver Herbert, cello / **Chris Sies**, live electronics

The performance includes "Traces of Consciousness: Reflections of light and shadows" presented by Luminous (James Ziegler, Alan Fortune, Dylan Bauer)

Wolfe

With a blue dress on

Aubree Oliverson, violin 1 / **Hojean Yoo**, violin 2

Diana Cohen, violin 3 / **Amy Schwartz Moretti**, violin 4

Erin Burkholder, violin 5

Ravel

La valse

Michael Stephen Brown, piano / **Roman Rabinovich**, piano

Henry Purcell (1659-1695)

The Fairy-Queen (selections)

From our vantage point, a semi-opera seems a strange thing indeed: a mutant combination of spoken theatre and musical theatre, in which the two parts of the production are almost completely distinct from each other. The recipe goes a bit like this: mount an existing play with actors, and then interrupt it with newly written music performed by singers and musicians. Then pick up the play where you left off, and so on.

Semi-operas were all the rage in late-seventeenth-century England, and no composer enjoyed greater success in the genre than Henry Purcell. Indeed, although he held such estimable titles as "Royal Repairman" (of a church organ) and "Royal Harpsichordist", he's instead remembered most for his music for the stage.

In 1692, London was abuzz with excitement for Purcell's *Fairy-Queen*. It was an adaptation of Shakespeare's *A Midsummer Night's Dream*, then already very well-known and widely loved. Since it was a semi-opera, Purcell didn't set any of Shakespeare's words to music; instead, he composed songs using a new text (librettist unknown). Audiences would be regaled with Shakespeare's original text, minus a few cuts, intercut with Purcell's songs and instrumental numbers.

The running length of about four hours might seem daunting to a modern audience. But that could not deter London crowds from flocking to see a spectacle for which the production company spared no expense: "the clothes, scenes and musick cost 3000L," the equivalent of a million dollars today, give or take.

- Paolo Pietropaolo

Erich Wolfgang Korngold (1897-1957)

Four Shakespeare Songs

In the most important sense, Erich Wolfgang Korngold was a lucky man.

In early 20th-century Vienna, he had been hailed as the Next Great Genius of classical music, the inheritor of the great symphonic and operatic tradition, ready to take the baton from Gustav Mahler and Richard Strauss, who had both sung his praises. As the toast of the town Korngold worked with many collaborators, including the director and impresario Max Reinhardt, co-founder of the Salzburg Festival.

In 1934, Reinhardt invited Korngold to Hollywood to compose music for his film version of Shakespeare's *A Midsummer Night's Dream*. This invitation changed the course of history, launching Korngold's career as one of the most influential film composers in Hollywood. Today many people remember Korngold more for his film scores (e.g. *The Adventures of Robin Hood*, 1938; *The Sea Hawk*, 1940) than for his compositions for the concert hall, or his status as a Viennese *wunderkind*.

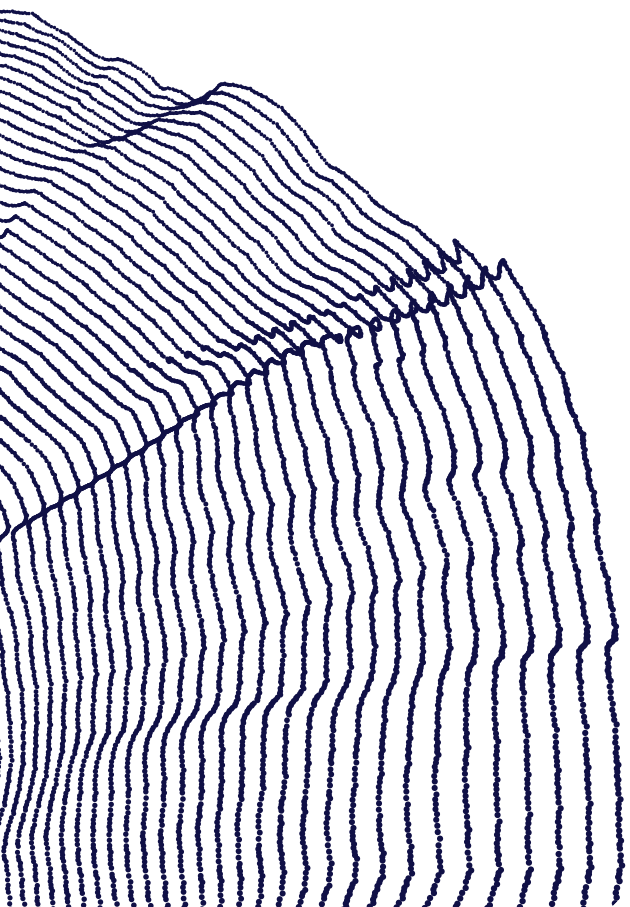
The invitation also ultimately saved Korngold's life.

Korngold worked in Hollywood on a couple of more occasions in the 1930s, travelling back and forth across the Atlantic, but he was reluctant to leave Austria forever despite the rise of the Nazis and the looming possibility of an Anschluss. In 1938 he was invited back to Hollywood to work on the *Robin Hood* film — just in time. Because he was Jewish, his home in Vienna was confiscated, and a number of his manuscripts were destroyed. Among them were the original manuscripts for these *Four Shakespeare Songs*, which Korngold had composed at Reinhardt's behest. (Reinhardt, also Jewish, also found refuge in Hollywood. Incidentally, years later, Reinhardt's palace, which had been seized by the Nazis after the Anschluss, was used by Hollywood as a location for the Von Trapp family manor in the filming of *The Sound of Music*.)

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StudioBell

National Music Centre / Centre National de Musique



Kaija Saariaho (1952-2023)

Petals

Until her death on June 2nd at the age of 70, Finnish composer Kaija Saariaho was the nonpareil elder stateswoman of contemporary music. She is revered worldwide in new music circles and celebrated for her varied and decorated career; among her many achievements was the distinction of being the first female composer to have an opera performed at the Metropolitan Opera in over 100 years with her opera *L'amour de loin* in 2016.

Petals comes from an early phase of her career, after her studies at the avant-garde mecca, IRCAM, the Paris-based institute dedicated to exploring the frontiers of musical sound. She experimented with electronics to try and come up with the sounds that she imagined in her head, sounds that could not be reproduced by acoustic instruments in concert halls. She started using methods from computer science as compositional tools.

Petals brought her experiments full-circle, back to one of the most versatile of acoustic instruments, the cello. Saariaho called the cello her favourite instrument because of its capacity to create an enormous range of sounds. She asked her compatriot, cellist Anssi Karttunen, to implement bowing techniques that could help the cello go beyond the limits of what had previously been thought to be possible. Karttunen says *Petals* “presented a completely new method of writing” for his instrument.

It’s almost as though Saariaho transformed the cello into an oscillometer and the cellist into an antenna - picking up invisible transmissions and giving them breath in sounds that range from an eerie atmospheric whisper to choruses of alien insects, all tempered by brief interludes where the cello returns to Earth to sing in its natural voice. Saariaho wrote, “The material for this cello piece comes from my string quartet *Nymphéa*, meaning waterlily. The work is a few petals from this waterlily.”

When she died, Karttunen said, “She is gone but she didn’t leave us. Her magnificent music will go on accompanying us on our travel in this world. In her music she knew the truth, the darkness of it, the lightness of it.”

- Paolo Pietropaolo

In 1941, Reinhardt once again invited Korngold to contribute Shakespeare songs for a production he was mounting. The Nazis may have seized his property and destroyed his work, but they could not wrest the melodies from his brain, and Korngold was able to reconstruct the songs from memory. The first is from *Othello*; the last three are from *As You Like It*. Korngold’s graceful melodies match Shakespeare’s original English text beautifully.

In one sense, Korngold saw himself as unlucky: because of his success in Hollywood, his music was shunned by concert halls, and he was not seen as a “serious” composer. These songs were not even published until 1995. Now, they are finally earning the reputation they deserve, as Korngold’s rehabilitation in the concert hall continues.

- Paolo Pietropaolo

Dinuk Wijeratne (b. 1987)

Two Pop Songs on Antique Poems

Ottawa-based composer Dinuk Wijeratne knows all about how to navigate intersections: between cultures, between genres, between musical traditions. Born in Sri Lanka, raised in Dubai, and educated in Manchester and New York City before coming to Canada, Wijeratne has experienced a multiplicity of worlds from day one. To him, it’s just the normal way of things, and as a result, he has become the quintessential global citizen, a 21st century composer *par excellence*, and one of Canada’s most important musical voices.

His *Two Pop Songs on Antique Poems* inhabit several intersections simultaneously: the intersection of pop music and the string quartet tradition; the intersection of Western classical music and the Hindustani classical music of Northern India and Pakistan; and the intersection between classical poetry and modern sensibilities.

The two songs in question are not actually songs, since the words have been removed: but the ghosts of the words remain, as Wijeratne created melodies by setting the texts as he would for a vocal composition, and then stripping the words away. The first ‘song’, *A Letter from the After-Life*, is based on a text by the classical Persian poet and polymath Omar Khayyam; the second, on an excerpt of the poem *I Will Not Let Thee Go* by the British poet Robert Bridges (1844-1930). Wijeratne has called them pop songs to underpin his approach of setting classical poetry in a pop-music style.

True to their name, these two gems have instant appeal, driven by catchy hooks and loops just like pop songs. But as with the best popular music, each contains a kernel of something more profound. In particular, *A Letter from the After-Life* has become a modern Canadian classic, regularly performed in concert halls across the country. Its cyclical rhythms, derived from the tabla tradition of Hindustani classical music, pull you in with an irresistible momentum that builds to a satisfying quote from the *Death and the Maiden* string quartet by Franz Schubert. *I Will Not Let Thee Go* flows from there like a sweet love song, with just a tinge of melancholy.

- Paolo Pietropaolo

Maurice Ravel (1875-1937)

La valse

Although thousands of pieces have been written and called waltzes - only one is “the” waltz, as though set apart from the others, distinct in some fashion; or as though considering the essential nature of the waltz from afar and commenting upon it. In Ravel’s *La valse*, both of these subtle implications are true.

As early as 1906, Ravel had the idea of paying tribute to the great Viennese waltzing tradition, and in particular to the genius of Johann Strauss Jr. — hints of which can still easily be heard in the final version, completed in 1920, including direct allusions to *The Blue Danube*. It ended up being more than a tribute; Ravel saw it as no less than “a sort of apotheosis of the Viennese waltz...combined with an impression of a fantastic whirling motion leading to death.”

From the very start, there is something off-kilter about Ravel’s waltz, in both the orchestral version and in this version for two pianos. A low rumbling warns the listener of the macabre undertone that will run through the entire work as it builds and builds into an almost uncontrollable frenzy. The end of *La valse* is among the most thrilling of all musical endings, demanding an almost reckless virtuosity from musicians, like a race car speeding out of control.

Given it was composed right after the Great War, contemporaries couldn’t resist seeing some kind of social commentary in the construction of the piece, as Ravel once related: “Some people have seen in my work *La valse* the expression of a tragic event; some have said it represented the end of the Second Empire; others have said it was post-war Vienna. This is an error. Certainly, *La valse* is tragic, but in the Greek sense...it is the expression of the dizziness and voluptuousness of the dance, pushed to its paroxysm.”

However one wishes to interpret it, the appeal of Ravel’s reckless waltz and its ultimate collapse is irresistible: according to the website *Bachtrack.com*, which collates annual statistics on tens of thousands of performances worldwide, in 2022 *La valse* was the most performed piece of classical music on the planet.

- Paolo Pietropaolo

Loops

Saturday, July 22, 2023

Prelude talk with Mark Limacher at 6:45 p.m.

Jack Singer Concert Hall Stage

Byrd

The Bells

Michael Stephen Brown, harpsichord

Ligeti

Hungarian Rock

Roman Rabinovich, harpsichord

Adams

Shaker Loops for Three Violins, Viola, Cello and Double Bass

Shaking and Trembling

Hymning Slews

Loops and Verse

A Final Shaking

Played without pause

Aubree Oliverson, violin 1 / Daniel Chong, violin 2

Diana Cohen, violin 3 / Laurent Grillet-Kim, viola

Oliver Herbert, cello 1 / Arnold Choi, cello 2

Sam Loeck, bass

INTERMISSION

Beethoven

Trio for Piano, Violin and Cello in B-flat major, "Archduke"

Allegro moderato

Scherzo (Allegro)

Andante cantabile, ma però con moto

Allegro moderato

Amy Schwartz Moretti, violin / Jonathan Swensen, cello

Michael Stephen Brown, piano

Shaker Loops for Three Violins, Viola, Cello and Double Bass by John Adams presented under license from G. Schirmer Inc. and Associated Music Publishers, copyright owners.



William Byrd (c. 1540-1623)

The Bells

The phrase “early keyboard music from the Renaissance Era” hardly calls to mind evocative, thematic music; if anything, delightfully dated dance forms like hornpipe, galliard and pavan leap to mind. And yet this mesmeric piece by William Byrd, probably dating from before 1600, is about as evocative and thematic as anything written by the impressionist masters Claude Debussy or Maurice Ravel.

Both Debussy (*La cathédrale engloutie*) and Ravel (*La vallée des cloches*) used the piano to mimic the pealing of church bells. It’s irresistible to wonder whether they could have been aware that, across the English Channel, three hundred years before they were weaving sonic paintings with the sophisticated musical language of the early 1900s, William Byrd used the virginal (a type of harpsichord) to achieve similar effects.

While harmonically and melodically *The Bells* is very much of its time, its repetitive nature seems somehow anachronistic, as though it would not feel terribly out of place in a program of music by late-20th-century minimalists.

From the outset, the imitation of bells is obvious, pleasingly so, as two low notes peal out, back and forth, as though from a belfry. Byrd gradually introduces increasingly complex figurations in a call-and-response between the upper and middle voices on the keyboard, building the piece up to a carillon-like climax. Meanwhile, the lowest voice stays steady, like a great bell swinging to and fro, reminding us that bells were once used to keep and tell time.

- Paolo Pietropaolo

György Ligeti (1923-2006)

Hungarian Rock

There’s harpsichord music from the past that sounds strangely like it could fit into a program of late 20th-century music — and then there’s actual harpsichord music from the late 20th century that could not be from any other point in history. The moment you hear it, you know exactly where you are in time. It’s the 1970s; jazz keyboardists like Herbie Hancock and Dave Brubeck have redefined the meaning of ostinato and progressive rockers like Keith Emerson are playing epic solos on multiple keyboards (when they’re not stabbing their Hammond organs with knives).

There are overt shades of both jazz and prog-rock in this playful 1978 piece by György Ligeti, the king of the avant-garde, proving that he had his finger on the pulse of other musical genres, not just contemporary classical music. The left hand goes full Brubeck in an off-kilter rhythm that cycles through a four-bar pattern. The right hand goes full Emerson with a flurry of exuberantly over-the-top virtuosic gestures, the stuff of a prog fan’s dreams.

And yet: one could argue that this piece is in fact a 20th-century throwback to the Renaissance and Baroque eras. The piece is subtitled chaconne — namely, a piece that unfolds over a repeating bass line, which is what it is, thanks to that jazzy four-bar pattern. Ligeti hammers home the early music connection when the jazzy and proggy chaos suddenly grinds to a halt right before the end, giving way to a slow meditation punctuated by cadences that would not be out of place in a composition by William Byrd. Suddenly, we’re back in the 1600s, give or take a few strangely placed notes. Rock on, György.

- Paolo Pietropaolo

John Adams (b. 1947)

Shaker Loops for String Septet

John Adams is one of today's most acclaimed composers. Audiences have responded enthusiastically to his music, and he enjoys a success not seen by an American composer since the zenith of Aaron Copland's career: a recent survey of major orchestras conducted by the League of American Orchestras found John Adams to be the most frequently performed living American composer; he received the University of Louisville's distinguished Grawemeyer Award in 1995 for his Violin Concerto; in 1997, he was the focus of the New York Philharmonic's Composer Week, elected to the American Academy of Arts and Letters, and named "Composer of the Year" by Musical America Magazine; he has been made a Chevalier dans l'Ordre des Arts et des Lettres by the French Ministry of Culture; in 1999, Nonesuch released The John Adams Earbox, a critically acclaimed ten-CD collection of his work; in 2003, he received the Pulitzer Prize for On the Transmigration of Souls, written for the New York Philharmonic in commemoration of the first anniversary of the World Trade Center attacks, and was also recognized by New York's Lincoln Center with a two-month retrospective of his work titled "John Adams: An American Master," the most extensive festival devoted to a living composer ever mounted at Lincoln Center; from 2003 to 2007, Adams held the Richard and Barbara Debs Composer's Chair at Carnegie Hall; in 2004, he was awarded the Centennial Medal of Harvard University's Graduate School of Arts and Sciences "for contributions to society" and became the first recipient of the Nemmers Prize in Music Composition, which included

residencies and teaching at Northwestern University; he was a 2009 recipient of the NEA Opera Award; he has been granted honorary doctorates from the Royal Academy of Music (London), Juilliard School and Cambridge, Harvard, Yale and Northwestern universities, honorary membership in Phi Beta Kappa, and the California Governor's Award for Lifetime Achievement in the Arts. In his notes for the recording of Shaker Loops on Philips, Michael Steinberg, a close associate of the composer for the premiere of the string orchestra version of the work by the San Francisco Symphony in 1983, wrote, "The punning title of the work, written as a string septet in 1977-1978 and adapted for string orchestra in 1982-1983, refers to the members of the Millennium Church, called the Shakers, whose worship led them to ecstatic shaking and trembling; to 'shake' in the sense of trill; and to tape loops and thus the constant repetitions of musical units, their ends attached to their beginnings. Shaking and Trembling, the first of four joined movements, is made mainly of trills and tremolos in a crescendo of energy and dynamics. A sudden quiet begins the transition into Hymning Sews, a movement as still as Shaking and Trembling was excited (slew is another technical term from the electronic musical lexicon). Loops and Verses, beginning from a slowly unfolding cello solo, is the most lyrical movement, whose ending Adams describes as 'a wild push-pull section that is the emotional high point of the piece.' From this emerges A Final Shaking, which moves from a calm beginning into a quick and brilliant climax, then subsides into silence."

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Ludwig Van Beethoven (1770-1827)

Trio for Piano, Violin and Cello in B-flat major, "Archduke"

The "Archduke" of this masterful Trio's title — Rudolph, the youngest son of Emperor Leopold II and the brother of Emperor Franz — was the most important and durable of Beethoven's many aristocratic Viennese patrons. Rudolph first appeared in the composer's life around 1803 as a piano student, an indication of the high regard Beethoven had won among Austrian music lovers by even that early date in his career. Beethoven gave instruction in both performance and composition to Rudolph, who had a genuine if limited talent for music. Questioned once whether Rudolph played well, the diplomatic teacher answered with a hoarse chuckle, "When he is feeling just right." It was for this noble pupil that Beethoven created the "Triple" Concerto for Piano, Violin and Cello, which Rudolph premiered in Vienna sometime in 1805 or 1806. When Beethoven was considering abandoning Vienna in 1808 to accept the offer of a position in Kassel from Jerome Bonaparte, brother of Napoleon and King of Westphalia, Rudolph joined Prince Lobkowitz and Prince Kinsky in establishing an annual stipend for the composer to encourage him to remain in the imperial city. Beethoven accepted the local proposal and made Vienna his home for the rest of his life, though financial reverses and the difficulties inflicted upon the city by Napoleon's invasions forced Kinsky and Lobkowitz to suspend their payments after a short time — Rudolph fulfilled his part of the bargain until Beethoven died. In appreciation, Beethoven dedicated some fifteen of his most important works to the Archduke — including the Fourth and Fifth Piano Concertos, the "Lebewohl" and "Hammerklavier" Sonatas, the Op. 96 Violin Sonata and the Grosse Fuge — and wrote the Missa Solemnis to celebrate Rudolph's election as Archbishop of Olmütz in 1819. It was to this faithful patron that Beethoven dedicated his B-flat major Piano Trio, composed in just three weeks in March 1811

(though he incorporated some sketches he had jotted down the previous autumn). The almost symphonic spaciousness of the Trio's opening movement is evidenced by the majestic principal theme, begun by the piano. The subsidiary subject (given in the unexpected but expressive key of G major) is constructed from a descending staccato motive and a short arching phrase shared by the participants. The remainder of the movement follows traditional sonata form, achieving a breadth of utterance and a nobility of character that place this music among Beethoven's greatest achievements for chamber ensemble. As a foil to the grandeur of the opening movement, the Scherzo rather than the Andante is placed second in this Trio. The Scherzo is based on a jolly scalar melody that the cello guides through an entire octave before sharing it with the violin and piano. The cello also initiates the central trio section, which begins with a winding chromatic motive that stands in sharp contrast to the happy countenance of the Scherzo, but soon discovers a dance-like strain reminiscent of the Austrian peasant dance, the Ländler. The Scherzo again returns, as do both of the melodic components of the trio; a tiny coda derived from the Scherzo theme rounds out the movement. The Andante is based on an exquisite melody so lyrical in character that Goethe fitted it with words as a hymn. The movement, which is arranged as a series of variations upon this inspired theme, achieves a state of what the distinguished British musicologist Sir Donald Tovey called "sublime inaction" before it is rather rudely interrupted by the beginning of the rondo-form finale. Tovey continued: "When the finale shocks us with unseemly conviviality before the slow movement has finished dying away, Beethoven has no apologies to offer. The outrageous jocularities continues unabashed, until not only the proportions, but the actual mysterious quality, of the finale develop a sublimity of their own."

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If Music Be the Food of Love

Sunday, July 23, 2023

Bella Concert Hall at the Taylor Centre for the Performing Arts

Brown

Love's Lives Lost (World Premiere)

Poetry: Evan Shinnars

- I. Introduction
- II. Meetings
- III. Parody of Chamisso
- IV. In-lookers
- V. Onlookers
- VI. Chanson Triste
- VII. Kalamazoo!
- VIII. Finale: Split Mirror

Susanna Phillips, voice / Michael Stephen Brown, piano

Mozart

Quintet in A major for Clarinet, Two Violins, Viola, and Cello

- Allegro di molto
- Andante
- Menuetto: Allegretto
- Allegro

This is being recorded for future broadcast on "In Concert" with Paolo Pietropaolo on CBC Music.

*Franklin Cohen, clarinet / Amy Schwartz Moretti, violin 1 / Daniel Chong, violin 2
Hélène Clément, viola / Arnold Choi, cello*

INTERMISSION

Schumann

Quintet for Piano, Two Violins, Viola and Cello in E-flat major

- Allegro brillante
- In modo d'una marcia, un poco largamente
- Scherzo molto vivace
- Allegro ma non troppo

This is being recorded for future broadcast on "In Concert" with Paolo Pietropaolo on CBC Music.

*Daniel Chong, violin / Amy Schwartz Moretti, violin / Hélène Clément, viola
Oliver Herbert, cello / Roman Rabinovich, piano*

Michael Stephen Brown (b. 1987)

Love's Lives Lost

New Yorker Michael Stephen Brown can lay claim to having not one but two impressive pedigrees as a classical musician, collecting accolades and awards as both pianist and composer. While some concert pianists eventually become known as composers as well (Marc-André Hamelin and Stewart Goodyear come to mind), Brown has pursued both disciplines from the start, earning dual degrees in Piano and Composition from the Juilliard School in Manhattan.

In describing this new song cycle, Brown writes:

"*Love's Lives Lost* takes inspiration from Robert Schumann's renowned composition *Frauenliebe und Leben* (A Woman's Love and Life). To capture the cyclical essence present in Schumann's songs, I collaborated with my close friend, the gifted pianist and poet Evan Shinnars, who crafted a collection of eight poems.

Love's Lives Lost tells the tale of an unexpected reunion between two former lovers. While an unspoken chemistry lingers between them, they each hold contrasting interpretations of their shared past, adding depth and complexity to their journey. Similar to Schumann's original work, the piano plays a vital role, serving as a tender introduction and evolving into a central character, seamlessly connecting the songs in *Love's Lives Lost*.

Adding a touch of humour to the poignant nostalgia, the penultimate song, titled *Kalamazoo*, humorously reenacts the rendezvous of the two lovers in the eponymous city.

Dedicated to soprano Susanna Phillips, the cycle serves as both a tribute to her artistry and a wistful homage to the fleeting connections we encounter throughout our lives."

Love's Lives Lost was commissioned by ChamberFest West. This is the world premiere performance.

- Paolo Pietropaolo

Wolfgang Amadeus Mozart (1756-1791)

Quintet in A major for Clarinet, Two Violins, Viola, and Cello

Mozart harbored a special fondness for the graceful agility, liquid tone and ensemble amiability of the clarinet from the time he first heard the instrument as a young boy during his tours, and he later wrote for it whenever it was available. His greatest compositions for the instrument were inspired by the technical accomplishment and expressive playing of Anton Stadler, principal clarinetist of the Imperial Court Orchestra in Vienna and fellow Mason, for whom he wrote not only this Quintet, but also the Trio for Piano, Clarinet and Viola ("Kegelstatt," K. 498), the clarinet and basset horn parts in the vocal trios, the clarinet solos in the opera *La Clemenza di Tito*, the clarinet parts added to the second version of the G minor Symphony (K. 550), and the flawless Clarinet Concerto (K. 622), his last instrumental work, completed in October 1791, just two months before his death. The last years of Mozart's life were ones of troubled finances, ill health and family problems that often forced him to beg for loans from others. It says much about his kindness and sensitivity that he, in turn, loaned Stadler money when he could, and even once gave him two gold watches to pawn when there was no cash at hand. The final accounting of Mozart's estate after his death showed that Stadler owed him some 500 florins — several thousand dollars. The clarinet works that he gave to his friend are beyond price.

The Quintet opens with a theme that is almost chaste in its purity and yet is, somehow, deeply introspective and immediately touching. As its initial punctuating arpeggios indicate, the clarinet's role in the piece is not so much one of soloist in a miniature concerto (as is the wind instrument in the Horn Quintet, K. 407) as that of an equal partner to the string ensemble. The second theme, a limpid, sweetly chromatic melody such as could have been conceived by no other musician of the time, not even Joseph Haydn, is given first by the violin and then by the clarinet above a delicate syncopated string accompaniment. A reference to the suave main theme closes the exposition and serves as the gateway to the development section, which is largely concerned with permutations of the arpeggiated figures with which the clarinet made its entry in the opening measures. The recapitulation provides exquisite closure of the movement's formal structure and emotional progression. The *Larghetto* achieves a state of exalted sublimity that makes it the instrumental counterpart to Sarastro's arias in *The Magic Flute*, which George Bernard Shaw once said were the only music fit to issue from the mouth of God. The Menuetto is fitted with two trios: the first, a somber minor-mode essay for strings alone, is perfectly balanced by the clarinet's lilting, *Ländlerlike* strains in the second. The variations-form finale is more subdued and pensive than virtuosic and flamboyant, and serves as a fitting conclusion to one of the most precious treasures in Mozart's peerless musical legacy.

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Robert Schumann (1810-1856)

Quintet for Piano, Two Violins, Viola and Cello in E-flat major

Schumann sketched the Quintet for Piano and Strings in just five days during September 1842 and completed the score only two weeks later during the five-month frenzy of creativity that also yielded up the Piano Quartet, three String Quartets and *Fantasiestücke* for Piano, Violin and Cello. The Piano Quintet opens with a striding, heroic theme played by the full ensemble. A gentler motive is posited by the piano and the violin as a transition to the second 6 theme, a lovely scalar melody initiated by the cello. A recall of the vigorous opening theme closes the exposition. The development section, led by the piano (as is most of the work — the keyboard has only six measures of rest in the entire composition), deals mostly with permutations of the main theme. The recapitulation provides balance and closure by recalling the earlier thematic material in appropriately adjusted tonalities. The second movement is in the mode and manner of a solemn funeral march into which are inserted two contrasting episodes. The first intervening paragraph is a lyrical effusion for the violin and cello in duet supported by a restless accompaniment from the inner strings and the keyboard. The second episode is a tempestuous passage of angry triplet rhythms that are not soothed until the lyrical melody from the earlier episode returns in a heightened setting. The funeral march, nearly exhausted, is heard one final time to bring the movement to a dying close. The Scherzo, called by one commentator "the glorification of the scale," is strewn with long ribbons of ascending and descending notes. Two trios, one sweet and flowing, the other impetuous and Gypsy-inspired, provide contrast. The finale, one of Schumann's most masterful formal accomplishments, begins in the shadow of defiant tragedy but, before its end, achieves a soaring, life affirming proclamation through an expertly constructed double fugue based on the conjoined main themes of the finale and the opening movement.

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2023 Artists



Diana Cohen Co-Artistic Director

Violinist Diana Cohen leads a multifaceted career as a concertmaster, chamber musician, soloist, and curator. Appointed concertmaster of the Calgary Philharmonic in 2012, she has appeared as soloist with the symphonies of Richmond, Charleston, and Kalamazoo, the National Repertory Orchestra, Iris Orchestra, and Red {an orchestra}. She has also served as guest concertmaster with the Rochester Philharmonic and Phoenix Symphony.

Diana regularly performs with the Grammy-winning Orpheus Chamber Orchestra and East Coast Chamber Orchestra, and has appeared with the International Sejong Soloists, The Knights, The Cleveland Orchestra, and New York Philharmonic. She has collaborated with members of the Guarneri, Juilliard, Miró, Cleveland, and Parker Quartets. She can be heard on several of Orpheus's recordings as well as with her father, clarinetist Franklin Cohen, on Osvaldo Golijov's *The Dreams and Prayers of Isaac the Blind*.

Diana comes from a musical family and performs worldwide with her husband Roman Rabinovich, as well as with her father Franklin, longtime principal clarinet of The Cleveland Orchestra. Her brother Alexander is Principal Timpanist of the Calgary Philharmonic Orchestra and her late mother, Lynette Diers Cohen, was a distinguished bassoonist. Diana and Roman's three-year-old daughter Noa is also an avid music lover.



Roman Rabinovich Co-Artistic Director

Praised by The New York Times for his 'uncommon sensitivity and feeling', the eloquent pianist Roman Rabinovich is renowned for his multifaceted musical artistry, earning acclaim as a soloist, curator, and collaborator.

Recent performances include Mendelssohn's First Piano Concerto with the Royal Scottish National Orchestra; Rachmaninoff's Third with the KBS Orchestra; Brahms's First with Szczecin Philharmonic; Beethoven's Emperor with the Israel Philharmonic; Bernstein's The Age of Anxiety with Orquestra Sinfónica do Porto Casa da Música; and Bartók's Second with the Dohnanyi Symphony in Budapest.

Roman made his Israel Philharmonic debut under Zubin Mehta at age ten. Winner of the 2008 Arthur Rubinstein International Piano Master Competition, he was the first of three young pianists to be championed by Andrés Schiff, who selected him for his Building Bridges series.

He has performed in Leipzig's Gewandhaus, London's Wigmore Hall, the Great Hall of the Moscow Conservatory, Cité de la Musique in Paris, and the Kennedy Center's Millennium Stage. As a composer, Roman often includes his own music in his recital programs.

Alongside his wife, violinist Diana Cohen, Rabinovich is co-artistic director at ChamberFest Cleveland and ChamberFest West in Calgary.



Michael Stephen Brown

Michael Stephen Brown has been described as "one of the leading figures in the current renaissance of performer-composers" (*New York Times*). Winner of a 2018 Emerging Artist Award from Lincoln Center and a 2015 Avery Fisher Career Grant, he makes regular appearances with orchestras such as the National Philharmonic, the Seattle, Phoenix, Grand Rapids, North Carolina, and Albany symphonies and recently toured his own *Concerto for Piano and Strings (2020)* around the US and Poland with several orchestras. As an artist of the Chamber Music Society of Lincoln Center, he opened their season with Bach and Mendelssohn concertos and made European recital debuts at the Beethoven-Haus Bonn and the Chopin Museum in Mallorca. He regularly performs recitals with his longtime duo partner, cellist Nicholas Canellakis, and has appeared at numerous festivals including Tanglewood, Marlboro, Music@Menlo, Gilmore, Ravinia, Saratoga, Bridgehampton, Caramoor, Bard, Sedona, Moab, and Tippet Rise. He was the composer and artist-in-residence at the New Haven Symphony for the 2017–19 seasons and a 2018 Copland House Award winner. Andrés Schiff invited him to perform an international recital tour, making debuts in Zurich's Tonhalle and New York's 92nd Street Y. He is the First Prize winner of the Concert Artists Guild competition and earned degrees in piano and composition from the Juilliard School, where he studied with pianists Jerome Lowenthal and Robert McDonald and composer Samuel Adler. A native New Yorker, he lives there with his two 19th-century Steinway D's, Octavia and Daria. He also learns Italian, and plays a lot of Mendelssohn and works on discovering works by Mendelssohn's forgotten muse, Delphine von Schauroth.



Erin Burkholder

Erin Burkholder grew up in the mountains of British Columbia, where her first violin teacher was her grandmother. She attended McGill University for her bachelor of music in performance, studying under Denise Lupien and Axel Strauss. She was the winner of the 2013 McGill Chamber Competition with her string quartet, the Vitus Quartet, and won a residency at the Summer Academy Mozarteum in Salzburg.

Erin attended the New England Conservatory for her masters degree under Paul Biss, graduating in 2018. While at school in Boston she freelanced and participated in outreach programs as a member of the Mazarine String Quartet, and played with the Boston Philharmonic along with other orchestras and chamber ensembles in the Boston area. She spent two summers as a fellow of the Tanglewood Music Center where she served as concertmaster and assistant concertmaster.

Erin has been a member of the Calgary Philharmonic's 2nd violin section since 2018. Outside of the orchestra, she is a passionate chamber musician, teacher and coach with a playful and spontaneous approach to music and performance.



Arnold Choi

Described by The New York Times as having a “Rich tone, and muscular style”, Canadian cellist Arnold Choi has performed to great acclaim throughout North America, Europe and Asia.

Choi is a first-place winner of numerous competitions including the Canadian Music Competition, Montreal Symphony Competition, Stepping Stones Competition, Pasadena Showcase Instrumental Competition, and Concert Artist Guild among others. He has performed as soloist with the Calgary Philharmonic, Calgary Civic Symphony, Red Deer Symphony, Edmonton Symphony, Montreal Symphony, Okanagan Symphony, Shanghai Opera House Orchestra, Schleswig-Holstein Festival Orchestra, Colburn Conservatory Orchestra, and the Banff Festival Orchestra. His discography includes chamber and solo recordings with Yarlung Records, Naxos, and Frederick Harris Music. Choi’s primary teachers were John Kadz (Mount Royal Conservatory), Ronald Leonard (Colburn Conservatory, B.Mus), Aldo Parisot (Yale School of Music, M.Mus), and Colin Carr (Stony Brook University, DMA). Arnold serves as the principal cellist of the Calgary Philharmonic Orchestra and as cello faculty at Mount Royal University. He currently performs on a cello by an unknown maker, ca. 1850 from the School of Caussin in France.



Daniel Chong

GRAMMY Award-winning violinist Daniel Chong is one of the most exciting and versatile musicians of his generation. Since 2002, as the founding first violinist of the Parker Quartet, he has garnered wide recognition for his performances in such venues as Carnegie Hall, the Library of Congress, the Musikverein, and Wigmore Hall. Additionally, recent solo engagements include appearances at National Sawdust in New York City, Seoul Arts Center, and Jordan Hall in Boston. Mr. Chong has received several awards and prizes such as the Cleveland Quartet Award and top prizes at the Concert Artists Guild Competition and the Bordeaux International String Quartet Competition. In the recording realm, he can be heard on the Zig-Zag Territoires, Naxos, and Nimbus Records labels. Mr. Chong’s newest album was released on the ECM New Series featuring the Parker Quartet and Kim Kashkashian.

Mr. Chong has performed at major music festivals including the Marlboro Music Festival, Mostly Mozart, Festspiele Mecklenburg-Vorpommern, and the Perigord Noir Music Festival. In addition to the core repertoire, Daniel is a strong advocate for new music. Some of the composers he has worked closely with are György Kurtág, Augusta Read Thomas, Helmut Lachenmann, and Chaya Czernowin. In 2011, he won a GRAMMY Award with the Parker Quartet for their recording of György Ligeti’s string quartets.

Actively engaged in pedagogy, Mr. Chong currently serves as Professor of the Practice at Harvard University.



Hélène Clément

Born in France in 1988, Hélène Clément has performed at the Queen Elizabeth Hall and the Wigmore Hall in London, Carnegie Hall in New York, the Kimmel Center in Philadelphia, the Concertgebouw in Amsterdam, the Konzerthaus in Berlin, the Elbphilharmonie in Hamburg, the Cité de la Musique in Paris.

She is the viola player of the Doric String Quartet, and Principal Viola Player of the innovative Aurora Orchestra based in London.

She teaches viola and chamber music at the Royal Academy of Music of London.

She is with her String Quartet the Artistic Director of the Mendelssohn on Mull Festival.

Ms Clément is currently playing on a 1843 Italian viola owned previously by Benjamin Britten and Frank Bridge. In August 2022 she will be releasing a recording for Chandos of the viola repertoire by Bridge and Britten.



Alex Cohen

Alexander Cohen has been the Principal Timpanist of the Calgary Philharmonic since 2011. A student of Paul Yancich and Richard Weiner, he graduated from the Cleveland Institute of Music in 2006. Shortly thereafter he was appointed as Principal Timpanist of the West Virginia Symphony- a position he held for five years. During those years, he maintained a busy freelance career, playing regularly with the San Diego Symphony, where he acted as Principal Timpanist during the 2007-2008 season. He has acted in the capacity of visiting Principal Timpanist with the Cleveland Orchestra, St. Louis Symphony, the St. Paul Chamber Orchestra, the National Arts Centre Orchestra and the Malaysian Philharmonic. He has also performed as timpanist with Marlboro Festival Orchestra, the Mainly Mozart Festival Orchestra, the Charlotte Symphony, the New World Symphony, the National Repertory Orchestra, the New York String Orchestra, and the American Academy of Conducting at Aspen. Alex is a founding member of ChamberFest West and ChamberFest Cleveland. He is also a practitioner of the Feldenkrais Method, having completed a four year training program under the direction of Aliza Stewart in Boston. A passionate outdoorsman, he enjoys biking, hiking, scrambling, backcountry skiing and ski mountaineering. Alex plays a custom set of Mark XIV timpani built for him by the American Drum Company in Denver, Colorado.



Franklin Cohen

A founder and co-artistic director of ChamberFest Cleveland, Franklin Cohen was the longest serving principal clarinetist and most frequent soloist in the history of The Cleveland Orchestra. He was named Principal Clarinet Emeritus, the first honor of its kind given since the orchestra's founding.

Mr. Cohen has been featured as a soloist in more than 200 performances throughout the United States, Asia, and Europe. His Deutsche Grammophon recording of Debussy's First Clarinet Rhapsody, conducted by Pierre Boulez, won two Grammy Awards in 1996. He has collaborated with such leading artists as Vladimir Ashkenazy, Emanuel Ax, Mitsuko Uchida, Richard Goode, Menahem Pressler, and Andras Schiff, and has performed with the Guarneri, Takacs, Tokyo, and Emerson string quartets. He gained international recognition as the first clarinetist awarded first prize at the 1968 Munich International Music Competition.

Mr. Cohen's children are both members of the Calgary Philharmonic, where Diana serves as Concertmaster and Alexander as principal timpanist.



Liza Ferschtman

Dutch violinist Liza Ferschtman is known for her passionate performances, interesting programs and communicative qualities on stage.

The daughter of Russian musicians, Liza Ferschtman grew up constantly surrounded by music. One of her earliest major influences was the violinist Philipp Hirschhorn, a close family friend.

She received her formal training from Herman Krebbers at the Amsterdam Conservatory, Ida Kavafian at the Curtis Institute in Philadelphia and David Takeno in London. In 2006 she received the highest accolade awarded to a musician in the Netherlands, the Dutch Music Award.

As concerto soloist she performs with leading orchestras worldwide such as the BBC Philharmonic, Montreal Symphony, San Francisco Symphony, the Helsinki Philharmonic and the Budapest Festival Orchestra, with conductors including Ivan Fischer, Antonello Manacorda, John Storgards, Juraj Valcuha and Stephane Denève. Also in demand as a director-soloist, she works with orchestras like Amsterdam Sinfonietta, Potsdam Kammerakademie, Lapland Chamber Orchestra, Franz Liszt Chamber Orchestra and ORCAM Madrid.



Laurent Grillet-Kim

Born and raised in Bordeaux, France, Laurent Grillet-Kim studied with Atar Arad at Indiana University where he won the Viola Concerto and the String Quartet competitions. While at IU, he was regularly invited to play with the Chicago Symphony Orchestra and actively collaborated with a number of faculty members such as Alex Kerr, Eric Kim, Emile Naoumoff and Atar Arad. Upon graduation, Laurent joined the Calgary Philharmonic Orchestra as Principal Viola in 2014.

The Calgary Herald described him as "a superlative first chair violist" whose performance was "a star turn with his sound beautifully clear and the music excellently shaped," after his solo appearances with the CPO.

As a guest principal violist, he has performed with the Toronto Symphony and the Sydney Symphony Orchestra.

Laurent is the father of two adorable children, Louis and Alma.



Oliver Herbert

The recipient of a 2021 Avery Fisher Career Grant, Oliver Herbert's natural musicianship and connective performances are carving a unique path in the world of music. As a soloist, Oliver's collaborations include appearances with the San Francisco Symphony, Chicago Symphony Orchestra, New World Symphony, Buffalo Philharmonic, Warsaw Philharmonic, Orquesta Sinfónica Nacional de Colombia, Erfurt Philharmonic, and Edmonton Symphony Orchestra, among others. He has worked with conductors such as Michael Tilson Thomas, Juanjo Mena, and Alexander Shelley.

Driven by the living quality and relevance of the works he presents to audiences, Oliver sees his role as a cellist as being a conduit for magical musical messages. His work is fueled by a passion for music ranging from past centuries to the present, with concerto performances spotlighting works from C.P.E. Bach to Haydn, Schumann, Tchaikovsky, Dvorak, Elgar, Barber, Shostakovich, Schnittke, Lutoslawski, and Vasks, among others. Current collaborations with composers include premieres of a new solo work by Chelsea Komschlies as well as a piece for cello, percussion, and electronics by Andrew Moses. His recent projects include performances of the complete Bach Cello Suites at Capital Region Classical and the complete Beethoven Cello Sonatas at Guarneri Hall in Chicago.

As a chamber musician, Oliver appears regularly at leading festivals and venues such as the Rheingau Festival, Philadelphia Chamber Music Society, Marlboro, La Jolla SummerFest, Verbier Festival, ChamberFest Cleveland, Bridgehampton, Caramoor, CMS Palm Beach, and the Ravinia Festival. During his two summers at Marlboro, Oliver had the opportunity to work closely and perform with legendary pianist Mitsuko Uchida, the festival's director.



Sam Loeck

Sam Loeck joined the Calgary Philharmonic as Principal Bass in 2016. A native of Lincoln, Nebraska, Sam completed his undergraduate studies at the University of Nebraska. He then earned a Master’s degree from the Indiana University Jacobs School of Music, where he studied with Bruce Bransby and was named winner of the IU Bass Concerto Competition. Sam has performed extensively as Guest-Principal Bass with the London Symphony Orchestra (UK), and served as a substitute bass with the Chicago Symphony Orchestra and the Oregon Symphony.

When he’s away from the instrument, Sam is an avid woodworker and enjoys solitude in the mountains.

Jesse Morrison

Violist Jesse Morrison is currently in his third season as a member of the Calgary Philharmonic Orchestra. He was recently living in Toronto where he frequently played with the Toronto Symphony Orchestra, as well as the St. Paul Chamber Orchestra. Jesse graduated in May 2017 with a M.M from the New England Conservatory (NEC) in Boston, studying with Kim Kashkashian. He had his solo debut in Jordan Hall when performing as the winner of the Chamber Orchestra Competition at NEC in 2016 and again in 2017 with the Symphony Orchestra. Recipient of the 2016 Sylva Gelber Award, Mr. Morrison is an avid chamber musician and is an alumnus of festivals such as Yellow Barn, Kneisel Hall, the New York String Seminar, the Banff Centre and Domaine Forget. Jesse has also participated as artist in residence at the Flatirons Chamber Music Festival in Boulder, CO, “Concerts in the Barn” in Quilcene, WA, Sunset Chamber Music Festival in Los Angeles and NEXUS Chamber Music in Chicago. He was a member of the Neruda String Quartet in 2015-16 in Boston and from 2011-2015, he was the violist in the Arkadas String Quartet based in Toronto. A native of Toronto, Ontario, Jesse received a B.M. from the University of Toronto under Teng Li and an A.D from the Glenn Gould School under Steven Dann. Mr. Morrison is artistic director for Music for Food – Canada, which is a musician-led initiative that raises resources and awareness in the fight against hunger.



Aubree Oliverson

Praised for her evocative lyricism and joyful, genuine approach, young American violinist Aubree Oliverson is proving to be one of most compelling artists of her generation, distinguishing herself with clear, honest, and colourful performances, which have been described as “powerful... brimming with confidence and joy” (*Miami New Times*) and “masterful” (*San Diego Story*).

In demand as a concerto soloist, recent and forthcoming highlights include performances with the San Diego Symphony (under Edo de Waart), Utah Symphony (Conner Gray Covington), Pacific Symphony, Columbus and Des Moines Symphonies (Carl St. Clair), Roma Tre Orchestra, Brno Philharmonic (František Macek), and the Pasadena Symphony (Nic McGegan), in works by Bach, Mendelssohn, Bruch, Haydn, Saint-Saens, Dvorak and Barber. In 2021, she joined the Louisiana Philharmonic for a two-week residency during which she performed Beethoven’s Violin Concerto (under Carlos Miguel Prieto) as well as chamber music.

In recital, having made her Carnegie Hall Weill Hall recital debut at age twelve, she has gone to perform to sold out audiences at the Grand Teton Music Festival, SOKA Performing Arts Centre, and the SCERA Centre for the Performing Arts, and has upcoming recitals in Rome, Los Angeles, and in Ridgecrest, California as part of Midori’s Partners in Performance Recital Series. She has featured on NPR’s From The Top numerous times.



Susanna Phillips

Alabama native soprano Susanna Phillips continues to establish herself as one of today’s most sought-after singing actors and recitalists. Ms. Phillips is a recipient of the prestigious Met Opera 2010 Beverly Sills Artist Award. She has sung at the Metropolitan Opera for 12 consecutive seasons in roles including Musetta and Countess Almaviva. Role highlights include Fiordigili, which The New York Times called a “breakthrough night”, and Clémence in the company’s premiere of Kaija Saariaho’s *L’amour de Loïn*.

Last season saw Ms. Phillips’s return to her native Huntsville, engagements with OSNY and the Chamber Music Society of Lincoln Center, the Celebrity Boston Series, Bravo! Vail, and a world premiere of Picker’s “Awakenings” at OTSL. Desired by the world’s most renown orchestras, Ms. Phillips opened the Oregon Symphony’s 125th Anniversary season performing Mahler’s Second Symphony. She has appeared with the Royal Stockholm Philharmonic, Chicago Symphony Orchestra, and Philadelphia Orchestra. She is dedicated to oratorio works with credits including Beethoven’s Ninth Symphony, and the Fauré and Mozart Requiems. Other career highlights include Cleopatra in *Giulio Cesare* and the title role of *Agrippina* with Boston Baroque, Stella in Previn’s *A Streetcar Named Desire* opposite Renée Fleming, and Birdie in Blitzstein’s *Regina*.



Amy Schwartz Moretti

Violinist Amy Schwartz Moretti has a musical career of broad versatility. Before becoming the inaugural Director of Mercer University's McDuffie Center for Strings, she was concertmaster of the Florida Orchestra and Oregon Symphony. She has premiered concertos for GRAMMY winner Matt Catingub and her Mercer colleague Christopher Schmitz, collaborated with James Ehnes for Prokofiev's "Sonata for Two Violins" and Bartók's "44 Duos" -- both contributions to Chandos recordings receiving consecutive Juno Awards for Classical Album of the year 2014 and 2015 -- and she performed the complete cycle of Beethoven String Quartets in Seoul, Korea with the Ehnes Quartet.

Recognized as a deeply expressive artist, Moretti enjoys the opportunity to travel and perform concerts around the world. Her many festival appearances include Bridgehampton, ChamberFest Cleveland, Evian, La Jolla, Meadowmount, Seattle, Music@Menlo and Manchester Music Festival. She has served as guest concertmaster for the symphony orchestras of Atlanta, Houston, Pittsburgh; the New York Pops and Hawaii Pops; and the festival orchestras of Brevard, Colorado and Grand Teton. The Cleveland Institute of Music has honored her with an Alumni Achievement Award, the San Francisco Conservatory of Music their Fanfare Award, and she was named to Musical America's "Top 30 Professionals" in 2018.

Director of the McDuffie Center since 2007, Moretti holds the Caroline Paul King Violin Chair and has developed and curates the Fabian Concert Series. Moretti lives in Georgia with her husband and two sons, enjoying swimming and being at the soccer field and tennis courts with her boys.

Chris Sies

Chris Sies is a percussionist and sound artist who seeks to bring visceral sonic and performative experiences to audiences. A unique performer with "virtuoso flair" (Detroit Free Press), Chris has appeared with such groups as New Music Detroit, The National Arab Orchestra, Man Forever, The Black Earth Ensemble, My Brightest Diamond, and the Fulcrum Point New Music Project, among many others. As a composer and collaborative artist, Sies has worked in many facets including dance, performance art, and multimedia with works presented The Percussive Arts Society, The American College Dance Association, The Great Lakes Chamber Music Festival, Detroit's Strange Beautiful Music, the Princeton Sound Kitchen, and The Bowling Green New Music Festival. Chris is the percussionist with the cross-continental powerhouse ensemble Latitude 49, with recordings on New Amsterdam Records, Furious Artisans, and New Focus Recordings. He is currently based in Calgary, Alberta where he is on the music faculty at the University of Calgary and appears regularly with the Calgary Philharmonic Orchestra.

Jonathan Swensen

Rising star of the cello Jonathan Swensen is the recipient of the 2022 Avery Fisher Career Grant and was featured as Musical America's 'New Artist of the Month' and 'One to Watch' in Gramophone Magazine. Jonathan fell in love with the cello upon hearing the Elgar Concerto at the age of six, and ultimately made his concerto debut performing the work with Orquestra Sinfónica do Porto Casa da Música.

September 2022 saw Jonathan's debut recording 'Fantasia', on Champs Hill Records receive rave reviews on its release.

Jonathan has performed with orchestras including the Philharmonia Orchestra, Orquesta Ciudad de Granada, Copenhagen Philharmonic, Aarhus Symphony Orchestra, Odense Symphony Orchestra, Iceland Symphony Orchestra, Mobile Symphony, and the Greenville Symphony. He made his critically acclaimed recital debuts at the Kennedy Center's Terrace Theater and New York's Merkin Concert Hall, Boston's Jordan Hall, the Morgan Library and Museum, and the Krannert Center's Foellinger Great Hall.

Jonathan is a frequent performer of chamber music worldwide, appearing at the Tivoli Festival, Copenhagen Summer Festival, Chamberfest Cleveland, Krzyżowa-Music, San Francisco Conservatory of Music, Vancouver Recital Society, and San Francisco Performances.

Jonathan joins the Bowers Program of the Chamber Music Society of Lincoln Center in 2024. He captured First Prizes at the 2019 Windsor International String Competition, 2018 Khachaturian International Cello Competition, and the 2018 Young Concert Artists International Auditions.

Nicholas Swensen

Nicholas Algot Swensen (b. 1999) is a Danish/American violist and conductor. A top prize winner of competitions such as the Juilliard concerto competition, Primrose international viola competition (Los Angeles), Nedbal international viola competition (Prague) and Øresunds Soloist competition he has been a soloist in concertos by Walton, Bartok and Mozart collaborating with Odense Symphony orchestra, The Juilliard Orchestra and the Colburn Orchestra most recently in collaboration with conductor Sir Antonio Pappano. He has received numerous acknowledgments from foundations such as Leonie Sonning prize, P2 Danish radio award, Carl Nielsen foundation, Wilhelm Hansen foundation and Jacob Gade foundation. He has played chamber music all his life and has performed with celebrated musicians such as Andras Schiff, Gidon Kremer, Christian Tetzlaff, The Danish String Quartet, Nikolaj Szeps-Znaider, Trio con Brio, and others. His first serious music studies were taken in Lübeck, Germany with prof. Barbara Westphal whereafter he studied in Copenhagen with Lars Anders Tomter and most recently in New York with Heidi Castleman. He has studied conducting at the Malko Academy for young conductors in Copenhagen with Fabio Luisi and at the Panula Academy in Helsinki with the legendary Jorma Panula. Nicholas plays on a viola by brothers Amati from 1616 kindly loaned to him by Anders Sveaas Almennyttige Fond.



Josué Valdepeñas

Josué Valdepeñas enjoys a diverse career as a musician and is currently the Assistant Principal Cellist of the Calgary Philharmonic Orchestra. He has also been engaged by the Vancouver Symphony Orchestra as guest principal cello and the Toronto Symphony Orchestra as soloist. Born and raised in Toronto, he began his early musical studies as a pianist, then picked up the cello at the age of seven. Before further committing to the cello, he made his soloist debut as a pianist performing Mozart's Piano Concerto No.20 in D minor conducted by Jacques Israelievitch with the Koffler Chamber Orchestra.

He received his undergraduate degree (B.M.) at Indiana University's Jacobs School of Music as a student of Eric Kim. While at IU, he won the concerto competition with Tchaikovsky's Rococo Variations and performed as soloist with the IU Chamber Symphony and Uriel Segal conducting. He was also a founding member of the Donatello String Quartet, with whom he won the prestigious Kuttner Quartet Competition in 2012 and made their Carnegie Hall debut in Weill Recital Hall later that year.

Mr. Valdepeñas received his Artist Diploma at the Colburn School under Clive Greensmith, where he soloed with the Colburn Orchestra. A tour with the Sphinx Virtuosi in 2014 included some of America's truly great concert halls – Carnegie Hall, The Krannert Center for Performing Arts, and the Shalin Liu Performance Center.

Mr. Valdepeñas has been a regular attendee of the Aspen Music Festival and School, and has attended the Banff Chamber Music Residency, the Ravinia Steans Music Institute's Program for Piano & Strings in 2014 and 2015, and the New York String Orchestra Seminar in 2011 and 2012.

Hojean Yoo

Violinist Hojean Yoo was born in Seoul, South Korea, and has performed as a soloist and chamber musician at major venues. She appeared as a Young Artist of Kumho Art Hall Foundation and was elected as a Fellow Artist of the La Jolla Music Festival, the Schumann Festival Concert, and Seoul Spring Festival-fringe Festival in South Korea. Hojean has performed with Euro Asia Orchestra, Seoul Philharmonia, Seoul National University Philharmonic, and Seoul National University String Chamber orchestra, with performances broadcast on Korean Radio Station (KBS).

She is a recipient of top prizes at several competitions, including Music Education News Concours, Busan Music Competition, Seoul Chamber Music Competition, and Berlin International Competition in Seoul; and was selected as a semi-finalist in the Schmidbauer International Competition and the Johannes Brahms Competition in Austria.

A dedicated, passionate orchestral and chamber musician, Hojean is a member of Ardor Piano Trio and was a member of Huntington Quartet. She has performed at the Jordan Hall, Academy Art Museum, American Shakespeare Center, Friedberg Hall, Kumho Art Hall, and Seoul Art Center.

Hojean's festival appearances include the Banff Chamber Music Society, Beethoven Institute, Great Mountains Music Festival, Heifetz Music institute, La Jolla Music Society, Sarasota Festival, and Verbier Festival. She has worked and collaborated with members of Borromeo, Brentano, Emerson, Guarneri, Parker, St. Lawrence Quartets, and renowned artists including Amit Peled, Anni Kavafian, Christoph Henkel, Daniel Philip, Frans Helmerson, Gil Kalish, James Dunham, Kim Kashkashian, Laurence Lesser, Mark Steinberg, Pamela Frank, Paul Coletti, and Philip Setzer.

Currently, she plays in the first violin section at the Calgary Philharmonic.

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In addition, Al and Buddy have committed to a gift of \$3,000 annually. It's difficult to find the right words but we hope they know how grateful all of us at CFW are for their generous ongoing support.

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