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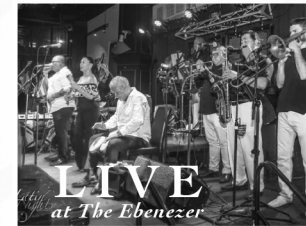


### VANESSA PEREZ

SATURDAY, JULY 1ST | 7:30PM

As The Washington Post lauded, Venezuelan-American pianist Vanessa Perez “is not to be taken lightly.” Praised for her bold, passionate performing style allied with musicianship of keen sensitivity, she made her Carnegie Hall debut in 2004.

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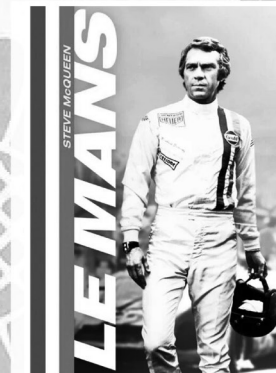


### LA MAFIA DEL GUANGUANCO

SATURDAY, JULY 15TH | 8PM

Join us for an evening with Edwin Ortiz Y La Mafia del Guanguanco, a powerful 10-piece Orchestra that brings the excitement and passion of salsa and bossa nova to the intimate Ebenezer Theater.

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**Welcome to the 38<sup>th</sup> Chesapeake Chamber Music Festival.** We are delighted that you are here and promise you a superb musical experience. Built around the theme of "cultural crossings," the program is sure to bring joy to lovers of chamber music. You will encounter a wealth of both timeless classics and music of our time including works of Haydn, Mozart, Boccherini, Beethoven, Mendelssohn, Brahms, Dvořák, Franck, Rabl, Bartók, Britten and Wiancko.

Our Artistic Directors, cellist Marcy Rosen and violinist Catherine Cho, have put together a program that I am sure will delight, engage, and surprise you. A Festival first, each performance will include an established ensemble, the Orion String Quartet the first week and the Terra String Quartet the second. The internationally acclaimed Orion String Quartet, a favorite of Festival audiences, has announced that the 2023-24 season will be their last season playing as an ensemble, so you won't want to miss the opportunity to hear them. The Terra String Quartet was a finalist at the 2022 Chesapeake Music International Chamber Music Competition and went on to win the Grand Prize at the prestigious 2022 Fischhoff National Chamber Music Competition. Along with these ensembles, many of the musicians who have graced us with their talents over the years are returning to our stage and will be joined by new faces, some who already enjoy prominent careers and others who are "rising stars."

The Chesapeake Chamber Music Festival is the cornerstone of our programming; however, we bring much more to our community. 31 performances in 24 months. That's how many concerts Chesapeake Music hosted since taking up residency at the Ebenezer Theater. The annual Chamber Music Festival, the International Chamber Music Competition, Rising Stars, Interlude concerts and jazz performances. We also brought awareness of fine music to area public schools, through full day presentations by young musicians, the Kaleidoscope String Quartet at elementary schools and the Aero Saxophone Quartet at the Middle School and High School. The audience response to all of this has been enthusiastic, with many concerts sold out. And more is to come

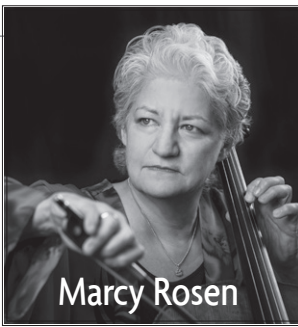
I want to thank our Executive Director, Don Buxton, his assistant, Jane Copple, our Festival Chair, Anna Snow, the Festival volunteers, and our host families. The festival would not be possible without their hard work. I am particularly grateful to our Sponsors and advertisers for their strong and loyal support of the Festival and Chesapeake Music. We are particularly grateful for the support of the Paul M. Angell Family Foundation and Norman and Helen Plummer as the overall Festival sponsors.

Please sit back, relax, and enjoy, we promise you will experience the extraordinary!

Barry Koh  
President, Board of Directors



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**Marcy Rosen**

*Cello, Founder and Artistic Director  
Chesapeake Chamber Music Festival*

**MARCY ROSEN** has established herself as one of the most important and respected artists of our day. *Los Angeles Times* music critic Herbert Glass has called her “one of the intimate art’s abiding treasures” and *The New Yorker Magazine* calls her “a New York legend of the cello.” She has performed in recital and with orchestra throughout Canada, England, France, Italy, Japan, the Netherlands, South America, Switzerland, and all fifty of the United States. Sought after for her riveting and informative master classes, she has been a guest of the Curtis Institute of Music, the New England Conservatory, the San Francisco Conservatory, the Central Conservatory in Beijing, China, the Seoul Arts Center in Korea and the Cartagena International Music Festival in Colombia.

2018 saw the release of two new recordings from Bridge Records: *The Complete Works for Cello and Piano by Felix Mendelssohn* with the pianist Lydia Artymiw, and *Sonatas of Richard Strauss and Edvard Grieg* with pianist Susan Walters.

Ms. Rosen has collaborated with the world’s finest musicians, including Leon Fleisher, Richard Goode, Andras Schiff, Mitsuko Uchida, Jonathan Biss, Peter Serkin, Marc-André Hamelin and Isaac

Stern, among others, and with the Juilliard, Johannes, Emerson, Daedalus and Orion Quartets. She is a founding member of La Fenice as well as the Mendelssohn String Quartet. With the Mendelssohn she was Artist-in-Residence at the North Carolina School of the Arts and for nine years served as Blodgett-Artist-in-Residence at Harvard University. Since first attending the Marlboro Festival in 1975, she has taken part in 25 “Musicians from Marlboro” tours and has performed in concerts celebrating the 40<sup>th</sup>, 50<sup>th</sup>, and 60<sup>th</sup> anniversaries of the festival.

Since 1986, Ms. Rosen has been Artistic Director of Chesapeake Chamber Music in Maryland, and she is an artist member of Music for Food, a musician-led initiative to fight hunger in our local communities.

A graduate of the Curtis Institute of Music, Ms. Rosen is currently professor of cello at the Aaron Copland School of Music at Queens College, also serving as Artistic Director of the Chamber Music Live concert series. She also serves on the faculty at the Mannes College of Music in New York City.

*The Michael and Ella Bracy Cello Chair is held by Marcy Rosen, Founding Artistic Director*



**Catherine Cho**

*Violin, Viola, and Artistic Director  
Chesapeake Chamber Music Festival*

Praised by the *New York Times* for her “sublime tone,” **CATHERINE CHO** has appeared worldwide as a soloist with many orchestras, including the National, Detroit, Buffalo, Montreal, Ottawa, Edmonton, and Aspen Chamber Orchestras.

As a recitalist and chamber musician, she has performed at New York’s Lincoln Center, the Mozarteum in Salzburg, Casals Hall in Tokyo, the Seoul Arts Center, the Kennedy Center in Washington, D.C., the Metropolitan Museum of Art, the New York 92nd Street Y, the Gardner Museum in Boston and at Ravinia in Chicago. With pianist Mia Chung, she has performed the complete cycle of Beethoven’s violin sonatas in the United States and Asia.

Ms. Cho has appeared at the Aspen, Marlboro, Chamber Music Northwest, and Santa Fe festivals, among others. She has also appeared regularly at the Chesapeake Chamber Music Festival since 1998. She is a founding member of the ensemble La Fenice and a former member of the Johannes String Quartet.

A winner of the Avery Fisher Career Grant, Ms. Cho won top prizes at the Montreal, Hannover, and Queen Elizabeth International Violin Competitions. She has

judged international competitions and taught master classes worldwide. She holds a Master’s Degree from The Juilliard School, and she is a member of their violin and chamber music faculty as well as their Community Engagement Seminar. Ms. Cho is Artistic Advisor for the Starling-DeLay Symposium where she curates programming and supports the artistic direction of this bi-annual event at the Juilliard School.

She has taught at numerous Workshops and symposia, and she is also on the faculty of the Perlman Music Program. Devoted to the cause of promoting peace through music, Ms. Cho was V.P. of the Board of Musicians for Harmony for several years.

She is an artist member of Music for Food, a musician-led initiative to fight hunger in our local communities. Ms. Cho resides in Brooklyn with her husband, Todd Phillips, their son, Brandon, and their three cats, Orso, Livie, and Ella. She is the stepmom of Lia, Eliza, and Jason, and “Halmoni” (Korean grandma) to Baby Theo. When she is not performing or teaching, she enjoys baking, practicing yoga, catching up with her booklist, gardening, and knitting!



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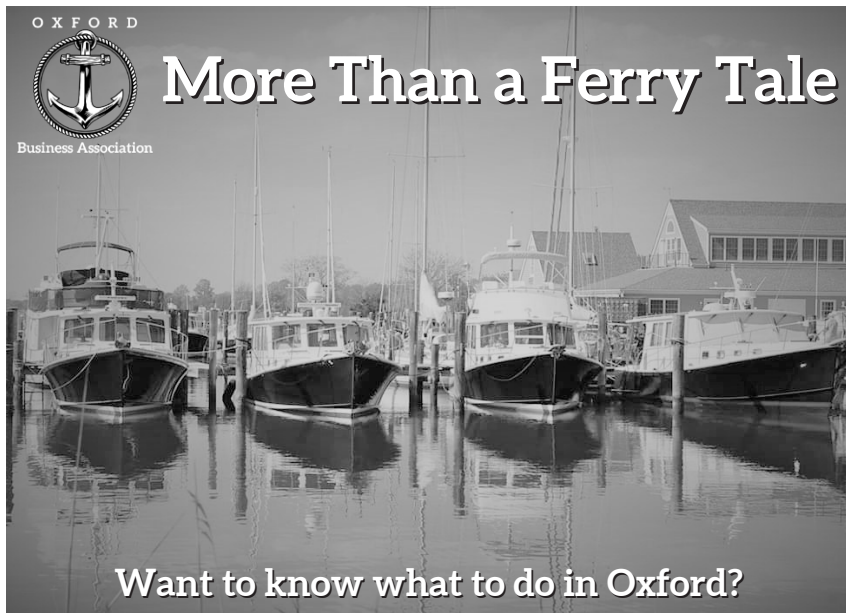
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J. LAWRIE BLOOM is so pleased to return for the 2023 Festival.

In 1980 Sir Georg Solti invited Lawrie to join the Chicago Symphony Orchestra, in the position of Clarinet and Solo Bass Clarinet. In that position he has toured the world, with more than 2 dozen trips to Europe, 5 to Asia, and appearances in Australia, and India. He has performed with virtually every notable conductor and soloist worldwide. He can be heard on CSO recordings of a vast repertoire. Previously, he held similar appointments with the Orchestra of the Lyric Opera of Chicago, the Phoenix, Vancouver and Cincinnati Symphonies.

Lawrie's 40-year career with the Chicago Symphony Orchestra was honored in 2020 by Riccardo Muti, who commissioned "Ophelia's Tears" by French composer Nicolas Bacri for him. The premiere performances with the CSO, Muti conducting, took place in February 2020. Lawrie was a part of the founding of the Chesapeake Music Festival and served as clarinetist and Artistic Co-Director for 34 years. He is also a founding member of the Civitas Ensemble in Chicago, with whom he presented several world premieres. In addition, Lawrie is an Artist Performer for Buffet Crampon USA, and a Reed Design Consultant for D'Addario Musical Instruments.

Lawrie has presented master classes all over the world and was a Senior Lecturer in Clarinet at Northwestern University for 28 years. He has taught for Digital Clarinet Academy since the beginning of the pandemic, trying like so many colleagues to figure out how to best utilize Zoom to help young musicians.

Nan and Lawrie moved to Bend, OR in July 2020, and have been enjoying a very different life. Since then, they have welcomed to the world three grandchildren, and have hiked, skied, and biked the vast outdoor opportunities that drew them to Bend.

The Robert Reynolds Clarinet Chair is held by J. Lawrie Bloom, Founding Artistic Director

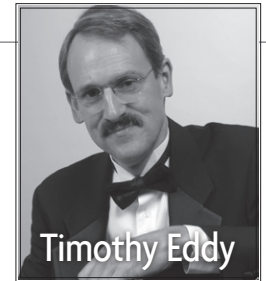


Photo by Christian Steiner

Timothy Eddy

CELLO

Cellist TIMOTHY EDDY is a founding member of the ORION STRING QUARTET, whose critically acclaimed recordings of the Beethoven string quartets are available on the Koch label. He has earned distinction as a recitalist, soloist with orchestra, chamber musician, recording artist, and teacher of cello and chamber music. He has performed as soloist with the Dallas, Colorado, Jacksonville, North Carolina, and Stamford symphonies, and has appeared at the Mostly Mozart, Ravinia, Aspen, Santa Fe, Marlboro, Lockenhaus, Spoleto, and Sarasota music festivals. He has also won prizes in numerous national and international competitions, including the 1975 Gaspar Cassado International Violoncello Competition in Italy.

A former member of the Galimir Quartet, the New York Philomusica, and the Bach Aria Group, Mr. Eddy collaborated in annual duo-recitals with pianist Gilbert Kalish for four decades. A frequent performer of the works of Bach, he has presented the complete cello suites of Bach at Colorado's Boulder Bach Festival and Vermont's Brattleboro Music Center. He has recorded a wide range of repertoire from Baroque to avant-garde for the Angel, Arabesque, Columbia, CRI, Delos, Musical Heritage, New World, Nonesuch, Vanguard, Vox, and SONY Classical labels.

Mr. Eddy is currently professor of cello and chamber music at The Juilliard School, having formerly taught at New York's Mannes College of Music and Boston's New England Conservatory. He is also Professor Emeritus at SUNY Stony Brook and was a frequent faculty member at the Isaac Stern Chamber Music Workshops at Carnegie Hall. He holds BM and MM degrees from the Manhattan School of Music, where he studied with Bernard Greenhouse.



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*“Music gives a soul to the universe,  
wings to the mind, flight to the imagination,  
and life to everything.” – Plato*

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VIOLIN

A Decca Classics Artist since 2020 at the age of 24, violinist **RANDALL GOOSBY** is acclaimed for the sensitivity and intensity of his musicianship, his determination to make music more inclusive and accessible, and for bringing the music of under-represented composers to light.

Randall has performed with orchestras and as a soloist across the U.S. and Europe.

This season’s highlights include engagements with the Philadelphia Orchestra, San Francisco Symphony, the London Philharmonic and LA Phil, as well as debuts in S. Korea, Japan, and Amsterdam. Randall’s new album features Florence Price Concertos with the Philadelphia Orchestra.

Randall is deeply passionate about inspiring and serving others through education, social engagement, and outreach activities. He has enjoyed working with non-profit organizations as well as participating in community engagement programs for schools, hospitals, and assisted living facilities across the U.S.

Randall was First Prize Winner in the 2018 Young Concert Artists International Auditions. In 2019, he was named the inaugural Robey Artist by Young Classical Artists Trust in partnership with Music Masters in London; in 2020 he became an Ambassador for Music Masters, a role that sees him mentoring students in schools around the U.K.; and in 2022, he was awarded the prestigious Avery Fisher Career Grant.

Randall made his debut in Florida at age 9. At age 13, he became the youngest recipient ever to win the Sphinx Concerto Competition. He is a recipient of Sphinx’s Isaac Stern Award and of a career advancement grant from the Bagby Foundation. He has just graduated from Juilliard’s Artist Diploma program under Itzhak Perlman and Catherine Cho.

Randall plays the 1708 Stradivarius “Strauss” on loan from the Samsung Foundation of Culture in S. Korea.



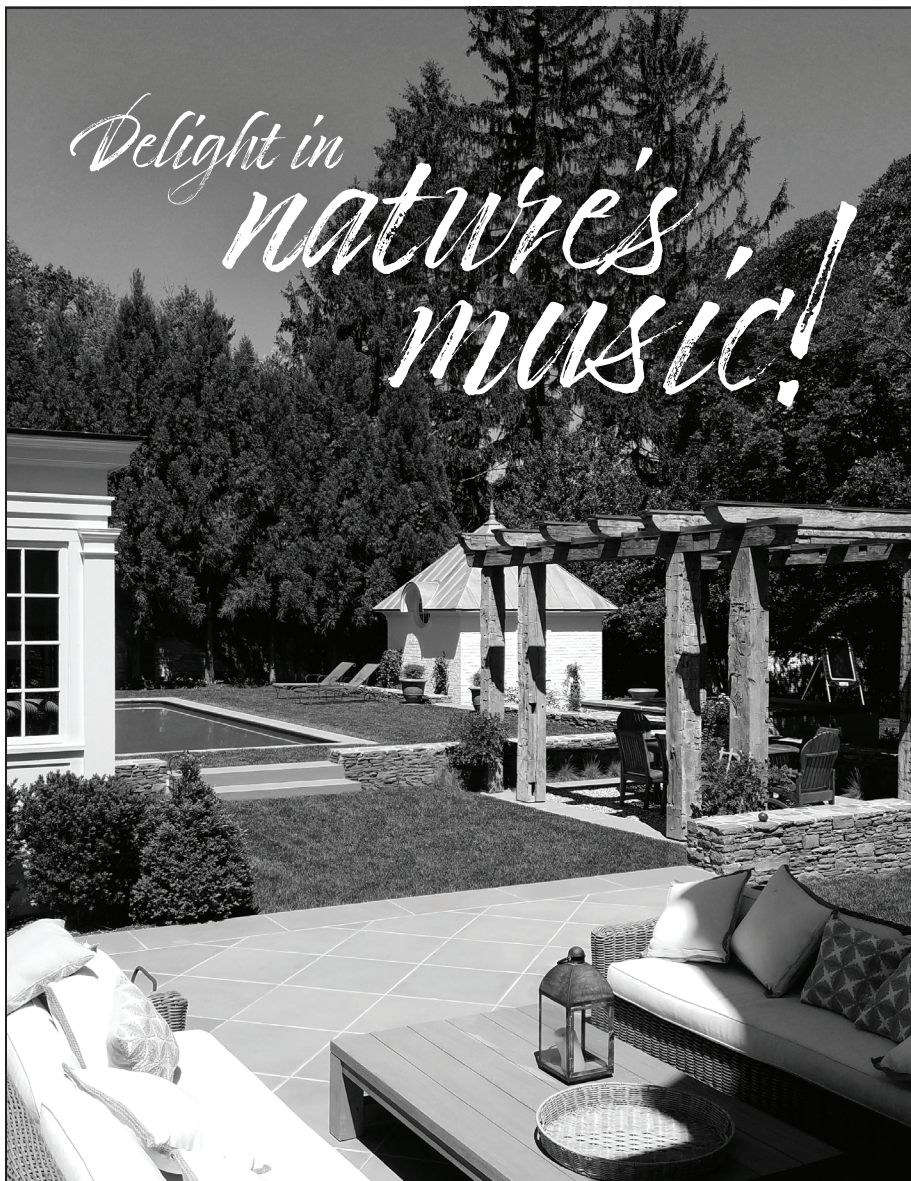
VIOLIN/VIOLA

Known for his thrilling performances and musical creativity, violinist/violist **ARA GREGORIAN** made his New York recital debut in 1996 at Carnegie Hall and his debut as soloist with the Boston Pops Orchestra in 1997. He has established himself as one of the most sought-after and versatile musicians of his generation with performances in New York’s Carnegie Hall, Avery Fisher Hall, Alice Tully Hall, Washington D.C. Kennedy Center, Boston, Los Angeles, Chicago, Detroit, Houston, Dallas, Atlanta, Cleveland, Vancouver, Hong Kong, Shanghai, Beijing, Ulaanbaatar, Jerusalem, Tel Aviv, and Helsinki.

Gregorian has taken an active role as a performer and presenter of chamber music. He is the founder and artistic director of the Four Seasons Chamber Music Festival in North Carolina, which is celebrating its 20th Anniversary Season, and has appeared at festivals worldwide including Finland, the Netherlands, Canada, Puerto Rico, Hong Kong, Israel and major venues in the US, from Mt. Desert to Bravo! Vail, Taos and Santa Fe. He is a member of the Cooperstown Quartet, has performed extensively as a member of Concertante and the Daedalus Quartet, and has recorded for NPR, New York’s WQXR radio station, and the Bridge and Kleos labels.

An active and committed teacher, Gregorian is the Four Seasons Chamber Music Festival Distinguished Professor in Music at East Carolina University where he has been on the violin/viola faculty since 1998. He has taught at numerous summer festivals and seminars and has taken a leading role in creating performing opportunities that bring together talented students, young professionals and world-renowned musicians through the Four Seasons Chamber Music Festival’s *Next Gen on the Road*, Summer Chamber Music Institute and Winter Workshop initiatives.





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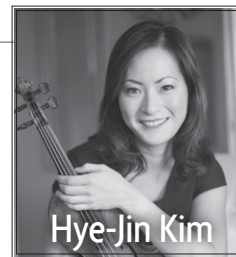


Photo by Kristen Jensen

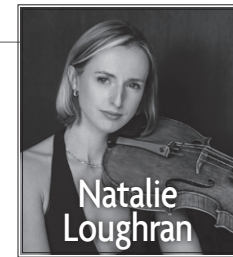
Hye-Jin Kim

VIOLIN

Known for her musical sensitivity and deeply engaging performances, violinist **HYE-JIN KIM** leads a versatile career as soloist, recitalist, and chamber musician since her First Prize win at the Yehudi Menuhin International Violin Competition at the age of nineteen and a subsequent win at the Concert Artists Guild International Competition.

Kim has performed as soloist with major orchestras worldwide including the Philadelphia Orchestra, BBC Concert (UK), and in Seoul, Hong Kong, and Hannover. She has appeared at Carnegie Hall, the Kennedy Center, Verizon Hall, the Kravis Center, Salzburg, and London. At the invitation of Korea's government, she performed at the U.N. Headquarters in both Geneva and New York, and abroad. A passionate chamber musician, Kim has appeared in festivals, from Marlboro to Music@Menlo, and Prussia Cove (England). A dedicated teacher, Kim frequently takes part in master classes in the US, and as a jury member in international and national competitions. Kim's debut CD, *From the Homeland* with pianist Ieva Jokubaviciute featuring works by Debussy, Smetana, Sibelius, and Janacek (CAG Records), has been described by *American Record Guide* as "...superb - warm, polished, expressive..."

Born in Seoul, Korea, Hye-Jin Kim entered the Curtis Institute of Music at age 14 and earned her master's degree at the New England Conservatory. Kim is Associate Professor of Violin at East Carolina University and a member of the Cooperstown Quartet. Kim is the creator of Lullaby Dreams, an initiative that brings beauty and humanity to babies, families and medical staff in Neo-Natal Intensive Care Units and children's hospitals through music.



Natalie  
Loughran

VIOLA

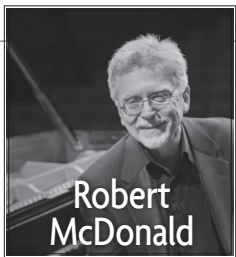
Twenty-five-year-old American violist **NATALIE LOUGHRAN** is quickly establishing herself as one of the most versatile young artists of our time. Natalie was awarded First Prize at the 2021 Primrose International Viola Competition, along with the Audience Award, as well as the BIPOC Composer Prize for her arrangement and performance of William Grant Still's 'Mother and Child'. She has also appeared as a finalist for the 2020 Young Concert Artist Auditions and was awarded a special prize for her performance of the Bowen Viola Sonata in C Minor at the Tertis International Viola Competition. Natalie has also been awarded with the William Schuman prize for her outstanding leadership and achievement in music, from The Juilliard School.

A former member of the Kila Quartet, Natalie is a sensitive and passionate chamber musician. She has appeared on WQXR's series, "Midday Masterpieces" and has performed extensively at Marlboro, Yellow Barn, The Perlman Music Program Chamber Workshop, Robert Mann's String Quartet Institute, and Kronberg's Chamber Music Connects the World. Natalie has collaborated with renowned chamber musicians such as Itzhak Perlman, Joseph Lin, Donald Weilerstein, Gidon Kremer, Christian Tetzlaff, Tabea Zimmermann, and Nobuko Imai.

Natalie earned her B.M. and M.M. in Viola Performance at The Juilliard School, under the tutelage of Roger Tapping, Misha Amory, and Hsin-Yun Huang, where she was a proud recipient of the Kovner Fellowship. Natalie is continuing her professional studies at the Kronberg Academy in Germany with Tabea Zimmermann.

Natalie plays on a 1976 viola by Sergio Peresson.





Robert  
McDonald

PIANO

**ROBERT McDONALD** has performed extensively as a soloist and chamber musician throughout the United States, Europe, Asia, and South America. He has appeared with major orchestras in the United States and was the recital partner for many years to Isaac Stern and other distinguished instrumentalists.

He has participated in the Marlboro, Casals and Lucerne festivals, the Chamber Music Society of Lincoln Center, and has broadcasted for BBC Television worldwide. He has appeared with the Takács, Vermeer, Juilliard, Brentano, Borromeo, American, Shanghai, and St. Lawrence string quartets as well as with Musicians from Marlboro.

His discography includes recordings for Sony Classical, Bridge, Vox, Musical Heritage Society, ASV, and CRI. Mr. McDonald's prizes include the gold medal at the Busoni International Piano Competition, the top prize at the William Kapell International Competition and the Deutsche Schallplatten Critics Award.

He has studied with Theodore Rehl, Seymour Lipkin, Rudolf Serkin, Mieczyslaw Horszowski, Beveridge Webster, and Gary Graffman. He holds degrees from Lawrence University, the Curtis Institute of Music, The Juilliard School, and the Manhattan School of Music which recently awarded him an honorary doctoral degree in Musical Arts. A member of the piano faculty at The Juilliard School since 1999, Mr. McDonald joined the faculty of the Curtis Institute of Music in 2007, where he holds the Penelope P. Watkins Chair in Piano Studies.

During the summer, he is the artistic director of the Taos School of Music and Chamber Music Festival in New Mexico.



Tara Helen  
O'Connor

Photo by Matt Dine

FLUTE

**TARA HELEN O'CONNOR** is a charismatic performer noted for her artistic depth, brilliant technique and colorful tone spanning every musical era. Recipient of an Avery Fisher Career Grant, a two-time Grammy nominee and the first wind player chosen to participate in the Bowers Program, she is now a Season Artist of the Chamber Music Society of Lincoln Center. A Wm. S. Haynes flute artist, Tara is a regular participant at music festivals, including Santa Fe Chamber Music, Music@Menlo, Chamber Music Festival of the Bluegrass, Spoleto USA, Chamber Music Northwest, Mainly Mozart, Rockport Music, Bravo Vail Valley! and Chesapeake Music. Along with her husband Daniel Phillips, she is the newly appointed Co-Artistic Director of the Music from Angel Fire Festival in New Mexico.

Tara is a member of the woodwind quintet Windscape, the legendary Bach Aria Group, and is a founding member of the Naumburg Award-winning New Millennium Ensemble. She has premiered hundreds of new works and has collaborated with the Orion String Quartet, St. Lawrence Quartet and Emerson Quartet. She has appeared on A&E's programs and has recorded for Deutsche Grammophon, EMI Classics, Koch International, CMS Studio Recordings and Bridge Records.

Tara has just been appointed to the Yale School of Music and will begin teaching in the Graduate School in the Fall of 2023. She is also on faculty at Purchase College Conservatory of Music, Bard College, the Contemporary Performance Program at Manhattan School of Music and is a visiting artist, teacher and coach at the Royal Conservatory of Music in Toronto. She lives in Manhattan with her husband, violinist Daniel Phillips, and their two miniature dachshunds, Chloe and Ava.



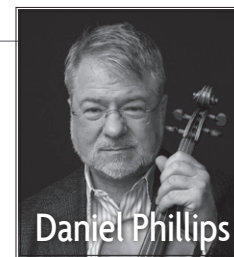
Peggy Pearson

OBOE

Oboist **PEGGY PEARSON** is a winner of the Pope Foundation Award for Outstanding Accomplishment in Music. Lloyd Schwartz, who received the 1994 Pulitzer Prize for Criticism, called her "my favorite living oboist." Peggy has performed solo, chamber and orchestral music throughout the United States and abroad. She is principal oboist with the Boston Philharmonic and solo oboist with the Boston-based Emmanuel Chamber Orchestra, an organization that has performed all of the cantatas of Johann Sebastian Bach. According to Richard Dyer of the Boston Globe, "Peggy Pearson has probably played more Bach than any other oboist of her generation; this is music she plays in a state of eloquent grace." Ms. Pearson was the founding director of, and is oboist with, Winsor Music, Inc., and a founding member of the ensemble La Fenice.

She has toured internationally and recorded extensively with the Orpheus Chamber Orchestra, and has appeared with the Boston Symphony Orchestra, St. Paul Chamber Orchestra, and the Orchestra of St. Luke's as principal oboist, the Chamber Music Society of Lincoln Center, and Music from Marlboro. In addition to her freelance and chamber music activities, Peggy Pearson has been an active exponent of contemporary music. She was a fellow of the Radcliffe Institute in contemporary music, and has premiered numerous works, many of which were written specifically for her.

Peggy Pearson has been on the faculties at the Bach Institute, Songfest, the Tanglewood Music Center, Boston Conservatory, MIT, U. of Cincinnati Conservatory of Music, Wellesley College, the Composers Conference, and the Longy School of Music of Bard College.



Daniel Phillips

VIOLIN

Violinist **DANIEL PHILLIPS** enjoys a versatile career as an established chamber musician, solo artist, and teacher. A graduate of Juilliard, his major teachers were his father, Eugene Phillips, Ivan Galamian, Sally Thomas, Nathan Milstein, Sandor Vegh, and George Neikrug. He is a founding member of the 35-year-old **ORION STRING QUARTET**, which is in residence at the Lincoln Center. Available on recording are the complete quartets of Beethoven and Leon Kirchner.

Since winning the 1976 Young Concert Artists Competition, Daniel has performed as a soloist with many orchestras over the years. He appears regularly at the Spoleto USA Festival, Santa Fe Chamber Music Festival, Chamber Music Northwest, and has participated in the International Musicians Seminar in Cornwall, England since its inception, and recently returned to the Marlboro Music Festival. Along with his wife Tara Helen O'Connor, he is the Co-Artistic Director of Music From Angel Fire. He also serves on the summer faculty of the Heifetz Institute and the St. Lawrence String Quartet Seminar at Stanford. He was a member of the renowned Bach Aria Group and has toured and recorded in a string quartet for SONY with Gidon Kremer, Kim Kashkashian, and Yo-Yo Ma.

Daniel is a professor at the Aaron Copland School of Music at Queens College and on the faculties of Bard College Conservatory and The Juilliard School. He was a judge in the 2022 Leipzig Bach Competition and will be a judge in the World Bartók Competition in Budapest in September 2023. He lives with his wife, flutist Tara Helen O'Connor, in Manhattan.

Mr. Phillips will play a violin made by Samuel Zygmuntowicz in 2017.



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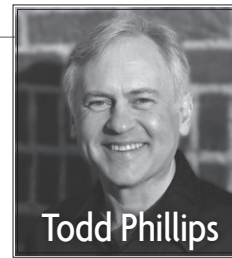
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Todd Phillips

VIOLIN

**TODD PHILLIPS** is a violinist and founding member of the highly acclaimed **ORION STRING QUARTET**. He made his solo debut with the Pittsburgh Symphony at the age of 13. He has since performed as guest soloist with leading orchestras throughout North America, Europe and Japan including the Orpheus Chamber Orchestra, of which he has been a member since 1983 and with whom he made a critically acclaimed recording of Mozart's *Sinfonia Concertante* for Deutsche Grammophon.

Mr. Phillips has appeared at the Mostly Mozart, Ravinia, Santa Fe, Marlboro and Spoleto Festivals, and with the Chamber Music Society of Lincoln Center, Chamber Music at the 92nd St Y and New York Philomusica. His experience as a frequent leader of the Orpheus Chamber Orchestra has led to guest appearances as conductor/leader with chamber orchestras worldwide. He has collaborated with such renowned artists as Rudolf Serkin, Jaime Laredo, Peter Serkin and Pinchas Zukerman and has participated in eighteen "Musicians from Marlboro" tours.

Mr. Phillips has recorded for the Arabesque, Delos, Deutsche Grammophon, Finlandia, Koch International, Marlboro Recording Society, New York Philomusica, RCA Red Seal and Sony Classical labels. He serves on the violin and chamber music faculties of New York's Mannes College of Music, Rutgers University, Manhattan School of Music, Bard College Conservatory of Music and Cleveland Institute of Music. He lives in Brooklyn, New York, with his wife, violinist Catherine Cho, and is the father of Lia, Eliza, Jason and Brandon, and grandfather of Theo.

Mr. Phillips plays a violin made by Samuel Zygmuntowicz (2004)



Scott St. John

VIOLIN/VIOLA

Violinist **SCOTT ST. JOHN** is the Director of Chamber Music at The Colburn School in Los Angeles. He leads the chamber music programs in the Colburn School's Conservatory of Music and pre-college Music Academy. Scott is Concertmaster of the innovative ROCO Chamber Orchestra in Houston, Texas, and a frequent participant at the Marlboro Music Festival in Vermont.

Born in London, Canada, early violin success gave Scott a path to the Curtis Institute in Philadelphia and the chance to work with David Cerone, Arnold Steinhardt and Felix Galimir. After winning the Alexander Schneider Competition and playing a Carnegie Hall debut, NYC pulled Scott into its orbit, where Young Concert Artists gave him fabulous opportunities for performance. In addition, he spent a magical year working at the Disney Store in Times Square.

Scott has been Associate Professor at the University of Toronto and Artist-in-Residence at Stanford University as part of the St. Lawrence String Quartet. He has received an Avery Fisher Career Grant and won a Juno Award for recording Mozart with his sister Lara St. John. He has founded two chamber music awards for students: the Felix Galimir Award at the University of Toronto and the Ida Levin Award at the Colburn School.

Scott loves chamber music, Dvořák, new music, music by less-known composers, and a great espresso. He has been to all the Canadian provinces, 49 of the United States, and would prefer to travel by train when practical. He is married to violist Sharon Wei, and they have a spirited daughter named Julia.



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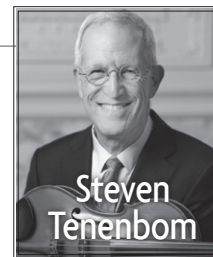
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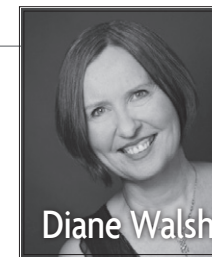
Violist **STEVEN TENENBOM** is the violist and founding member of the highly acclaimed **ORION STRING QUARTET**. He has established a distinguished career as a chamber musician, soloist, recitalist and teacher. He has worked with composer Lukas Foss and jazz artist Chick Corea and appeared as guest artist with such eminent ensembles as the Guarneri and Emerson String Quartets, the Beaux Arts and Kalichstein-Laredo-Robinson Trios, and the Chamber Music Society of Lincoln Center.

He has performed as soloist with the Utah Symphony, Rochester Philharmonic and Cincinnati Chamber Orchestra, and toured with the Brandenburg Ensemble throughout the United States and Japan. His festival credits include Mostly Mozart, Aspen, Ravinia, Marlboro, June Music Festival, Chamber Music Northwest, Music from Angel Fire, and Bravo! Colorado.

A recipient of the prestigious Coleman Chamber Music award and a former member of the Galimir Quartet, he is currently a member of the renowned group TASHI and the piano quartet OPUS ONE. Mr. Tenenbom is on the faculties of The Curtis Institute of Music, The Juilliard School, and The Bard College Conservatory of Music. He has recorded on RCA Records with TASHI and the Guarneri String Quartet, and can also be heard on the Arabesque, Delos, ECM, Marlboro Recording Society and Sony Classical labels.

Mr Tenenbom plays a viola made by Wendy & Peter Moes in 2015.

He lives in Connecticut with his wife violist Ida Kavafian, where they breed, raise, train, and show champion Vizsla purebred dogs.



PIANO

*The Harold and Martha Quayle Piano Chair is held by Diane Walsh.*

The award-winning Steinway Artist **DIANE WALSH** has performed throughout the United States, Canada, South America, Europe, Russia, China, and New Zealand. Highlights include solo recitals in major venues in New York, Washington, Chicago, London, Amsterdam, St. Petersburg, and Prague.

Diane has appeared with the San Francisco, Indianapolis, Austin, Rochester, Delaware, Springfield, New Bedford, Portland, and American symphonies, toured with the Orpheus and St. Luke's ensembles, and soloed with orchestras in Germany, Czechia, the Netherlands, and Brazil. She was the onstage pianist in the Broadway production of Moisés Kaufman's award-winning play *33 Variations* (starring Jane Fonda), during which she performed Beethoven's *Variations on a Waltz of Diabelli*. She was also featured in three other productions of the play at Washington's Arena Stage, the La Jolla Playhouse, and the Ahmanson Theatre in Los Angeles, for a total of over 200 performances.

Diane has been delighted to play at Chesapeake Music ever since the festival's second season. She has also performed at the Marlboro, Bard, and Santa Fe festivals, and led the Skaneateles Festival as artistic director. She taught at Mannes College of Music in New York City for 32 years, has given master classes worldwide, and has been an adjudicator at international competitions. To date she has released nineteen recordings, most recently "The New Epoch," which includes works by Debussy, Ravel, Fauré, and Lili Boulanger.





## ORION STRING QUARTET

Photo by Andreas Hafenscher



*Tim Eddy, Steven Tenenbom, Daniel Phillips, Todd Phillips (in the foreground)*

The **ORION STRING QUARTET** is one of the leading chamber music ensembles on the classical music scene today. Admired for the diverse nature of programming that juxtaposes masterworks of quartet literature with key works of the 20<sup>th</sup> and 21<sup>st</sup> centuries, the Orion remains on the cutting edge of programming through commissions from composers ranging from Chick Corea to Wynton Marsalis and a creative partnership with the Bill T. Jones / Arnie Zane Dance Company.

The members of the Orion String Quartet—violinists **DANIEL PHILLIPS** and **TODD PHILLIPS**, brothers who share the first violin chair equally, violist **STEVEN TENENBOM**, and cellist **TIMOTHY EDDY**—have worked closely with illustrious musicians, such as Pablo Casals, Sir András Schiff, Rudolf Serkin, Isaac Stern, Pinchas Zukerman, Peter Serkin, members of the ensemble TASHI, and the Beaux Arts Trio,



*“The persuasive power of [their] performance came from the exquisiteness and eloquence the four players brought their lines...but it also came from how all of them phrased together— and, it seemed, breathed together. The Orion Quartet is a configuration of particular sensitivity and bravado.”*

—*The New York Times* as to the group in its collective pursuit of the highest musical ideals.

as well as the Budapest, Végh, Galimir, and Guarneri String Quartets. The Orion String Quartet are Artist Members of the Chamber Music Society of Lincoln Center.

In the 2021-22 season, they appeared in the Chamber Music Society of Lincoln Center’s Winter Festival, performing selections from Wynton Marsalis’s *At the Octoroon Balls* and Milhaud’s *La Création du Monde*, and repeated this program at Wolf Trap Foundation for the Performing Arts in the spring. The Quartet’s concerts also included appearances with the Phoenix and the Philadelphia Chamber Music Societies in music by Haydn, Bach, Bartók and Beethoven. This season, the Quartet performed Beethoven String Quartet No. 16 in a winter concert for Chamber Music Society of Lincoln Center, and appeared again with both the Phoenix and Philadelphia CMS, in works by Mozart, Schubert, and Brahms, and in Cincinnati, in collaboration with Alan Kay for Reger’s Clarinet Quintet.

During the Quartet’s 30<sup>th</sup> anniversary season in 2017-2018, the group celebrated at principal chamber music series throughout North America. They held the position of Quartet-in-Residence for 27 years at Mannes School of Music.

The Orion String Quartet was established in 1987 and takes its name from the Orion constellation as a metaphor for the personality each musician brings to the group in its collective pursuit of the highest musical ideals.



## TERRA STRING QUARTET



Photo by Ishan Thakore

Gold medalists and Grand Prize winners of the 2022 Fischhoff National Chamber Music Competition, the **TERRA STRING QUARTET** is a vibrant young international ensemble based in New York City. They are composed of graduates of The Juilliard School's prestigious Honors Chamber Music Program, The New England Conservatory, Harvard University and the Manhattan School of Music. Praised for their *"remarkable maturity and musicality"* and *"superb ensemble playing"* (Hyde Park Herald, Chicago), these four musicians hail from across the globe and, through their unique individuality as artists, are committed to infusing the string quartet with equal parts passion, spontaneity, and humor.

TSQ has performed at The John F. Kennedy Center for the Performing Arts, at Alice Tully Hall as part of Lincoln Center for the Performing Arts' "Wednesdays at One" series, and as part of the Four Seasons Chamber Music Festival's Winter Workshop in North Carolina, where they performed with Robert McDonald. Their mentors and coaches include Ara Gregorian, Mark Steinberg, Hye-Jin Kim, Daniel Avshalomov, Misha Amory, Natasha Brofsky, Catherine Cho, and Joseph Lin.

They were finalists in the 2022 Chesapeake International Chamber Music Competition and went on to win both the Grand Prize and Gold Medal at the Fischhoff National Chamber Music Competition at Notre Dame in May of 2022. They were also semi-finalists at the 2022 Banff International String Quartet Competition. TSQ is a member of Le Dimore del Quartetto in Italy and is the first quartet to have been chosen to participate in the Four Seasons Chamber Music Festival's Professional Fellowship Program at East Carolina University.

Korean-Australian violinist **HARRIET LANGLEY** received her education from New England Conservatory, Queen Elisabeth Chapel, and The Juilliard School. An accomplished soloist, she has performed with ensembles including the London Chamber Orchestra, the Verbier Festival Orchestra, the Vienna Chamber Orchestra,



Sinfonia Varsovia, the Gyeonggi Philharmonic of Korea, and the Orchestre National de Belgique. An exuberant chamber musician, Harriet has performed at the Seiji Ozawa Academy, Ravinia's Steans Music Institute, YellowBarn, and the International Musicians Seminar at Prussia Cove. A founding member of TSQ, she enjoys reading, power walks, and is a tea connoisseur.

Violinist **AMELIA DIETRICH** earned her Bachelor of Music from The Colburn Conservatory in Los Angeles under the teaching of Robert Lipsett, and her Master's degree from The Juilliard School studying with Ida Kavafian. She grew up studying in North Carolina with her long-time mentor, Ara Gregorian. Amelia has concertized in chamber series across the US, Europe, and Australia, including Alice Tully Hall's Wednesdays at One, National Sawdust, The Guggenheim, the Four Seasons Chamber Music Festival, the ClasClas Chamber Festival in Spain, and the Moritzburg Festival in Germany. Beyond her performance career, Amelia has a passion for pedagogy and mentoring young musicians. She is a mentor and chamber music coach with the New York Youth Symphony, maintains a private teaching studio in New York City, and teaches at Suzuki on the Island - a school in Manhasset, NY. She enjoys running, is an avid cook, and has a passion for fashion and interior design.

New York-based Venezuelan violist **RAMÓN CARRERO-MARTÍNEZ** has toured the US with the Orpheus Chamber Orchestra and Branford Marsalis, performed as guest violist with the American String Quartet, and made his debut as a soloist in the US with the New York Classical Players in the World Premiere of James Ra's Triple Viola Concerto. Ramón has performed at Carnegie Hall, the Berlin Philharmonie, Chicago Symphony Center, and at the Esterhazy Palace, among other venues. He was a member of the celebrated Venezuelan National System of Youth Orchestras "El Sistema" and holds a B.A. and an M.M. from the Manhattan School of Music where he studied with Daniel Avshalomov. Ramón enjoys playing chess and is an incurable salsa dancer.

Washington state native and cellist **AUDREY CHEN** has performed around the world in venues including Carnegie Hall, the Mariinsky Theatre, Royal Albert Hall, Disney Hall, and the Kennedy Center. She has appeared on NPR's From the Top Radio Show, concertized with the Seattle Symphony and the Harvard-Radcliffe Orchestra, and has been featured as a guest artist with the Boston Chamber Music Society, Silk Road Ensemble, Argus Quartet, Parker Quartet, and Borromeo Quartet. An avid chamber musician, Audrey's festival appearances include performing at YellowBarn, Olympic Music Festival, Music@Menlo, Ravinia Steans Music Institute, Four Seasons Chamber Music, Perlman Music Program, Tanglewood Music Center, Taos Music School, and Sarasota Music Festival. She received her B.A. from Harvard University and an M.M. from the New England Conservatory. Currently, she is pursuing a D.M.A. at the CUNY Graduate Center under Marcy Rosen while teaching at CUNY Hunter College. She was also recently named a 2022 recipient of the prestigious Paul and Daisy Soros Fellowship for New Americans. Outside of music, Audrey enjoys watching films, cooking/baking, and making greeting cards.



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**FRIDAY, JUNE 9 AT 7:30 PM**

### *Festival Opening Extravaganza!*

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

**Piano Quartet No. 1 in g minor, K. 478**  
Allegro  
Andante  
Rondo. Allegro moderato  
*Robert McDonald, Randall Goosby,  
Natalie Loughran, Marcy Rosen*

**Paul Wiancko**  
(b. 1983)

**"Cities of Air" for Flute and String Quartet**  
*Tara Helen O'Connor, Daniel Phillips,  
Randall Goosby, Natalie Loughran, Marcy Rosen*

### INTERMISSION

**Johannes Brahms**  
(1833-1897)

**String Sextet No. 2 in G Major, Opus 36**  
Allegro non troppo  
Scherzo. Allegro non troppo – Presto giocoso  
Poco adagio  
Poco allegro  
*Orion String Quartet, Catherine Cho,  
Marcy Rosen*

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PROGRAM NOTES FOR JUNE 9, 2023

**Wolfgang Amadeus Mozart**

*Piano Quartet No. 1 in g minor, K. 478*

In 1785, the publisher Franz Anton Hoffmeister commissioned Mozart to compose three piano quartets – at the time, a novel musical genre in which a viola augmented the traditional trio of piano, violin, and cello. Hoffmeister intended the commission for amateur musicians. However, audiences found the K. 478 quartet too complex, and they were not accustomed to the dramatic g-minor key, which Mozart later would reserve for his most turbulent musical compositions. Due to poor sales, Hoffmeister cancelled the commission of additional quartets. Today, the K. 478 is considered the first great piano quartet and one of Mozart’s finest compositions.

The quartet is filled with fascinating drama and a sense of opera-like conversations among the instruments. The passionate first movement begins with an assertive main theme played in unison by all. This soon yields to a sparkling exposition but concludes with a turbulent development section and coda. The second movement Andante employs long lyrical phrases and has greater harmonic stability than the first. The finale Rondo is considerably more light-hearted. There is, however, a dramatic middle section in a minor key, recalling the mood of the first movement. But the work concludes with several inventive melodies in a warm and joyous major key.

**Paul Wiancko**

*“Cities of Air” for Flute and String Quartet*

The nine-minute “Cities of Air” for Flute and String Quartet was commissioned and premiered in 2021 by New Mexico’s Music from Angel Fire, where Paul Wiancko was Composer-in-Residence and Tara Helen O’Connor and Daniel Phillips are the directors. Wiancko’s music has been described as “vital pieces that avoid the predictable” in which “interlocking melodies swirl and gel, revealing a wealth of colors and textures.” Wiancko, who is both a composer and a chamber concert cellist, has collaborated with artists as diverse as Midori, Yo-Yo Ma, the Kronos Quartet, and Norah Jones and Etta James.

A *Washington Post* review of Wiancko with the Musicians from Marlboro stated that their performance was “so fresh and full-blooded, so full of earthy vitality and sheer sensual pleasure that it made you happy to be alive.” The same could easily be said of Wiancko’s composition, “Cities of Air.” The piece opens with the flute taking an assertive lead with airy, bird-song like trills, underpinned by the strings. Soon the music turns to ensemble playing, alternating between languid, lyrical passages and bold dialogues among the musicians, all punctuated by pizzicato strings. The piece grows increasingly quiet and ends with a breathy (airy) flute and what sounds like slowly falling raindrops.

The advertisement features a black and white photograph of a garden with a pond. The text "BUILD YOUR DREAMS" is overlaid at the top. In the bottom left, there is a list of services: "Consulting Excellence", "Maintenance Coaching", and "Superior Design Experience". In the bottom right, there is a large stylized "K" logo followed by "JAN KIRSH STUDIO". At the very bottom, there is contact information: "jankirshstudio.com", "410.745.5252", "LANDSCAPE &amp; SCULPTURE DESIGN", and social media icons for Facebook and Instagram with the handle "@jankirshstudio".





## Johannes Brahms

*String Sextet No. 2 in G Major, Opus 36*

Brahms was 31 years old when he wrote his second string sextet in 1864/65, during a period when he was particularly productive in the area of chamber music. The work especially exemplifies his masterful skill with counterpoint and a rich string sonority that is almost symphonic.

The first movement in sonata form opens with an exotic-sounding, ghostly murmur in the first viola that persists as a haunting presence throughout the movement, weaving into the lines of the other instruments. The main theme in the first violin, later taken up by the first cello, is appealing

and elegant. It is clouded, however, by the recurring ghostly viola figure of the opening, creating a contrasting co-existence of charming but veiled beauty. Reversing the traditional ordering, the second movement is a melancholy, minor-key Scherzo with a contrasting middle Trio section, a boisterous "Hungarian peasant dance" marked "Presto giocoso" (lively, humorous). The third movement Adagio is a set of expressive variations on a principal theme, again displaying Brahms' contrapuntal mastery. The Sextet concludes with a fourth movement Poco allegro in unhurried perpetual-motion – again displaying an exhilarating contrapuntal *tour de force* – that alternates with passages of lyricism that radiate with warmth and joy.



*Daniel Phillips of the Orion String Quartet*



SATURDAY, JUNE 10 AT 7:30 PM

### *Masterworks!*

**Franz Joseph Haydn**  
(1732-1809)

**String Quartet in C Major, Opus 33, No. 3**  
**"The Bird"**

Allegro moderato  
Scherzo: Allegretto – Trio  
Adagio ma non troppo  
Rondo. Presto  
*Orion String Quartet*

**Johannes Brahms**  
(1833-1897)

**Piano Trio No. 3 in c minor, Opus 101**

Allegro energico  
Presto non assai  
Andante grazioso  
Finale: Allegro molto  
*Robert McDonald, Catherine Cho, Marcy Rosen*

### INTERMISSION

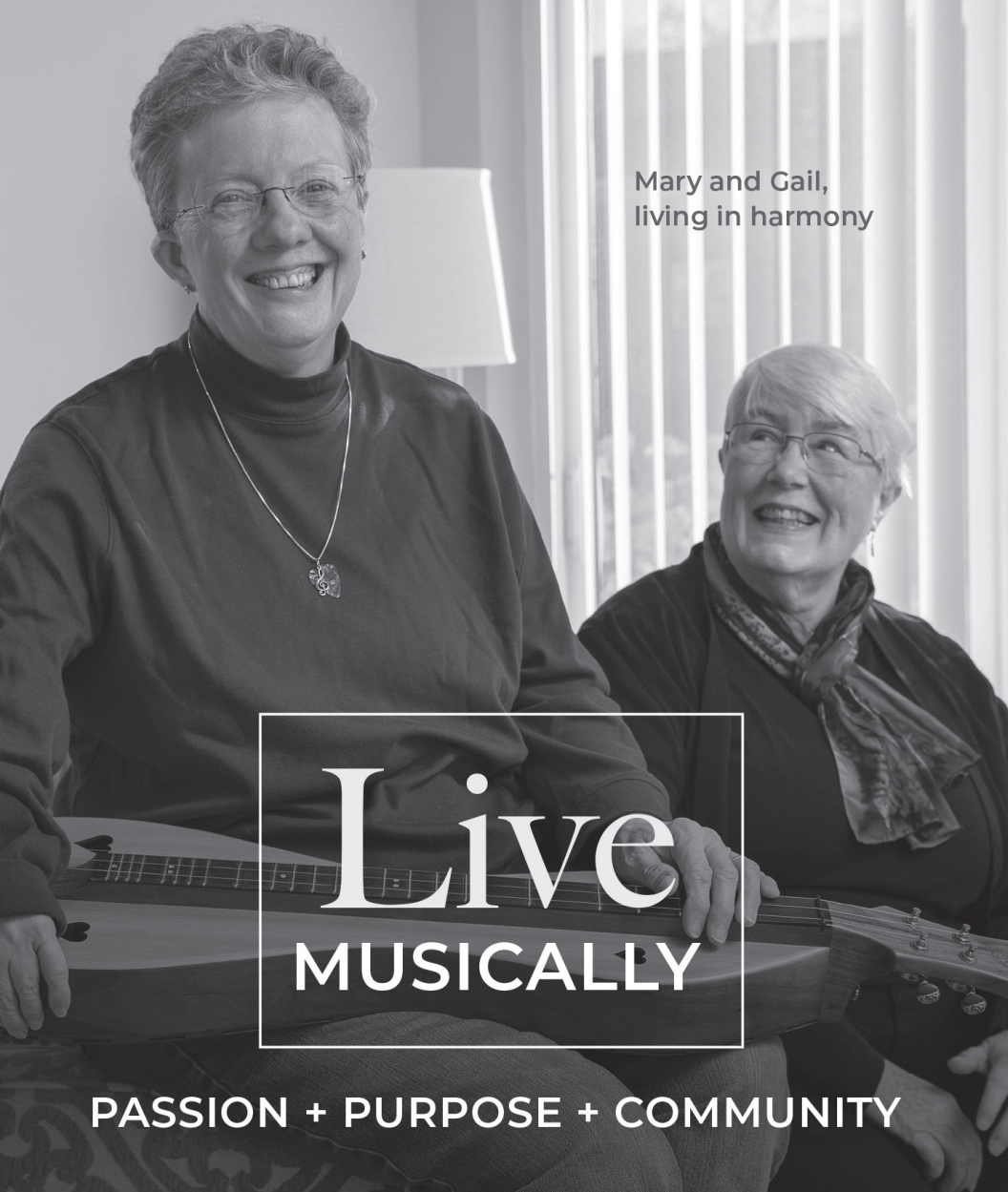
**Ludwig van Beethoven**  
(1770-1827)

**String Quartet in B-flat Major, Opus 130**

Adagio ma non troppo – Allegro  
Presto  
Andante con moto, ma non troppo  
Alla danza tedesca. Allegro assai  
Cavatina. Adagio molto espressivo  
Grosse Fuge, Opus 133  
*Orion String Quartet*

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PROGRAM NOTES FOR JUNE 10, 2023

**Franz Joseph Haydn**

*String Quartet in C Major, Opus 33, No. 3*  
"The Bird"

Haydn wrote his Opus 33 quartets in 1781, after a ten-year hiatus, and their publication the next year coincided with Mozart's arrival in Vienna. This coincidence seemingly energized Mozart to return to writing string quartets himself and, in turn, encouraged Haydn to continue to develop the quartet form. The nickname of the third Opus 33 quartet, "The Bird," comes from the motif of repeated notes interspersed with grace notes – giving the effect of birds chirping – that is introduced by the first violin in the first movement.

After the introduction of the "chirping birds," the first movement's development section quiets these bird-calls, creating a mysterious and haunting moment in the quartet. The second Scherzo movement (in reality, a Minuet and Trio) begins quietly in the lower registers with an almost prayer-like mood that is interrupted in the Trio with more "chirping birds" in a duet for the two violins. The third movement introduces a serene melody that is developed as variations that bring back the "chirpy" grace notes of the first movement. The finale Rondo is energetic and tightly wound – a boisterous romp – until the final measures where it seems to dissipate into almost nothing in the pianissimo of the viola.

**Johannes Brahms**

*Piano Trio in c minor, Opus 101*

Brahms' dramatic c-minor Piano Trio is one of his most intense scores – tightly wound, moody, and nervous. Composed in 1886, it combines superb melodic invention with masterful rhythmic complexity. However, despite the sense of disquiet that pervades the entire work, Brahms' friend, Clara Schumann, wrote of the Trio in her diary: "No other work of Johannes has so entirely transported me; so tender is the flow of the second movement which is wonderfully poetic."

The opening four-note rising motif in the piano becomes the seed for the first movement's powerful thematic development. Indeed, the dramatic intensity of this movement never falters, even in the more lyrical second theme. By contrast, the tragic, albeit delicate second movement has a hushed quality with muted strings and a pianissimo dynamic. The serene Andante grazioso movement has a melancholic middle section that amplifies the sense of disquiet that pervades the entire Trio, in large part due to Brahms' unstable rhythm. The scherzo-like Finale, filled with remarkable melodic invention, remains dark in the c-minor key until, unexpectedly, in the ending coda, the soaring melody of the violin releases the tension as the tonality morphs to the warm C major. The work ends as powerfully as it began.

(continued)



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## Ludwig van Beethoven

*String Quartet in B-flat Major, Opus 130*

The Opus 130 string quartet is unusual in that it has six movements, and tonight's performance includes the work's original final movement, the Grosse Fuge. Performed as originally written, this late quartet is a profoundly personal and transcendent masterwork, rich in emotional content, humor, and beauty.

The opening movement begins with a slow, solemn Adagio that alternates with a fast-paced, playful Allegro before the music closes with a ringing fortissimo. The energetic second movement is uncharacteristically brief, a rushing Presto, contrasting more circumspect outer sections with a wild and rustic middle Trio. The

third movement exhibits gentle humor (the evocation of a mechanical clock) before ending quickly with a sudden rush of energy. A manic German dance follows, a seeming parody of unsophisticated peasant music. The operatic Cavatina is simple but haunting. Its expressive, but quiet "aria" in the first violin shockingly changes to a "recitative" passage of unsettling anguish marked *beklemmt* (oppressed, stifled). The Grosse Fuge movement, a double fugue on an immense scale, passes two complex subjects among all the instruments, combining edgy dissonances with complex rhythms. The Opus 130 string quartet, concluding with the Grosse Fuge, is a testament to Beethoven's genius for musical development and emotional and intellectual invention.

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SUNDAY, JUNE 11 AT 5:30 PM

### *Cultural Crossings*

**Luigi Boccherini**  
(1743-1805)

**Flute Quintet in B-flat Major, G. 429,  
Opus 19, No. 5**

Allegro moderato

Presto assai

*Tara Helen O'Connor, Randall Goosby,  
Catherine Cho, Natalie Loughran, Marcy Rosen*

**Béla Bartók**  
(1881-1945)

**String Quartet No. 6 in d minor, Sz. 114**

Mesto – Più mosso, pisante – Vivace

Mesto – Marcia

Mesto – Burletta: moderato

Mesto

*Orion String Quartet*

### INTERMISSION

**Antonin Dvořák**  
(1841-1904)

**Piano Quintet No. 2 in A Major, Opus 81**

Allegro ma non tanto

Dumka. Andante con moto

Scherzo (Furiant): Molto vivace – Poco tranquillo

Finale. Allegro

*Robert McDonald, Randall Goosby, Catherine Cho,  
Natalie Loughran, Marcy Rosen*

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## PROGRAM NOTES FOR JUNE 11, 2023

### Luigi Boccherini

*Flute Quintet in B-flat Major, G. 429, Opus 19, No. 5*

Boccherini's six Opus 19 flute quintets were written in 1774 for the royal chamber ensemble of Prince Luis Antonio de Borbón, the youngest son of King Philip V of Spain. The ensemble must have had a talented flutist, as the writing is technically very difficult. Much of Boccherini's chamber music is "orchestral" in conception (octave doublings and full chords, for example), and the Opus 19, no. 5 quintet is no exception, almost as if this were a flute concerto. However, although the solo flute is emphasized, the writing for the string quartet is fully integrated into the work's texture.

The two movements of the quintet, Allegro moderato and Presto assai, progress from "fast" to "faster," concluding with the breathtaking Presto. The solo writing for the flute is highly florid and expressive, and there are moments of explosive drama that seem even more effective when a fortissimo bursts from an otherwise calm moment. The quintet also has surprising harmonic shifts that give to the work a sense of sensuousness, passion, and drama. In all, the music of this quintet for solo flute and string quartet has great charm, vitality, and brilliance.

### Béla Bartók

*String Quartet No. 6 in d minor, Sz. 114*

Bartók wrote his sixth string quartet in 1939 at the outbreak of World War II, at a very dark time in both his life and that of his country, and it was the final string quartet that he would write before his death. The quartet was premiered in 1941 in New York City, where Bartók had emigrated. Like his other five string quartets, the d minor is composed in a striking new musical language of rich, modern sonorities.

Each movement of the quartet begins with variations on a slow melody marked *Mesto* (mournful). In the first three movements, this sorrowful introduction is followed by a more vigorous development: a sonata in the first movement, a pompous, military-style march in the second, and a sarcastic burletta (burlesque) in the third. However, in the fourth movement, the *Mesto* subject dominates entirely, creating an extended, unresolved lament that unusually closes the quartet with a slow movement. The *Mesto* theme introduced by the solo viola in the first movement, marked *Più mosso, pesante* (more agitated, heavy), provides the germ for the remaining movements. In the second movement, it will be developed by the entire quartet, almost as a canon with ever-changing instrumental pairings. The third movement's marking, *Burletta*, probably derives from the use of pizzicato effects and "off-kilter" slides which add some humor to the movement.



### Antonin Dvořák

*Piano Quintet No. 2 in A Major, Opus 81*

Dvořák's expressive and lyrical second piano quintet, written in 1887, exhibits a hallmark of the composer's mature style: the inclusion of original song and dance melodies in a Czech folk-music style. Considered a masterwork, the second piano quintet is structured in its movements by a series of musical contrasts: major and minor, fast and slow, loud and soft, boisterous and solemn, and folksy and classical.

The cello and piano open the quintet quietly with a poignant, lyrical theme that is followed by a second, more restless subject introduced by the viola. Both themes undergo elaborate transformations

before ending with a rousing coda. The Andante second movement is a folk ballad-inspired Dumka, a musical form that embodies thoughtfulness or melancholy. In this movement, a sorrowful piano theme alternates with fast, joyful passages resembling a lively village folk dance. This movement prominently features the viola, the instrument that Dvořák played. The cheerful Scherzo movement is a Furiant, a fiery Bohemian dance. The Allegro finale dazzles with melodic vitality and lively tempos. The opening syncopated rhythm in the piano leads to a fugue-like development of the theme followed by a stately chorale, marked *tranquillo*, before the movement rushes to an exuberant, although somewhat bittersweet close.



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THURSDAY, JUNE 15 AT 5:30 PM

## Drama and Delight

**Ludwig van Beethoven**  
(1770-1827)

**String Quartet in F Major, Opus 18, No. 1**  
Allegro con brio  
Adagio affettuoso ed appassionato  
Scherzo. Allegro molto  
Allegro  
*Terra String Quartet*

**Felix Mendelssohn**  
(1809-1847)

**Concert Piece No. 2 in d minor, Opus 114**  
Presto  
Andante  
Allegro grazioso  
*Diane Walsh, Peggy Pearson, J. Lawrie Bloom*

## INTERMISSION

**Antonin Dvořák**  
(1841-1904)

**String Quintet No. 3 in E-flat Major, Opus 97**  
"American"  
Allegro non tanto  
Allegro vivo  
Larghetto  
Allegro giusto  
*Hye-Jin Kim, Catherine Cho, Scott St. John, Ara Gregorian, Marcy Rosen*

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PROGRAM NOTES FOR JUNE 15, 2023

**Ludwig van Beethoven**

*String Quartet in F Major, Opus 18, No. 1*

Newly arrived in Vienna, Beethoven wrote his first six Opus 18 string quartets in the last two years of the eighteenth century. Although the F-major quartet, written in 1798, was the second quartet that he composed, it was placed first in the Opus 18 set presumably to showcase Beethoven's impressive craftsmanship in composing energetic and dramatic chamber music. Reportedly, the second movement was inspired by the tomb scene in Shakespeare's *Romeo and Juliet*.

The first movement in sonata form is brisk and energetic. It begins with a six-note figure that remains dominant throughout, shifting and changing through a series of dramatic contrapuntal developments. In all, the movement is full of lively rhythmic and harmonic variations. By contrast, the second movement is dark and emotionally intense, although not without passages of tender reflection, evoking the tragedy of *Romeo and Juliet*. The following Scherzo and Trio movement has a driving pulse with peasant dance-like syncopated rhythms. Beethoven also effectively employs silence in this movement as a delightful surprise. The entertaining Allegro finale displays a rich infusion of counterpoint, including short passages of fugue, requiring the full involvement of each member of the string quartet ensemble.

**Felix Mendelssohn**

*Concert Piece No. 2 in d minor, Opus 114*

In 1832-early 1833, the 23-year-old Mendelssohn wrote two concert pieces, scored for clarinet, basset horn, and piano, for his good friend, the virtuoso clarinetist Heinrich Joseph Bärmann and his basset horn-playing son Carl. These witty compositions came about due to something of a culinary-musical exchange: Mendelssohn penned the first concert piece in exchange for his favorite Bavarian dinner of dumplings and strudel prepared by the Bärmanns. The first work's success soon led to a second, the d-minor Concert Piece, a pleasing work of almost operatic virtuosity, performed tonight in a clarinet, oboe, and piano arrangement.

The work was written in a short, three-movement concertino form: fast-slow-fast. The brief opening Presto movement is both dramatic and lyrical, beginning in an agitated manner but then becoming calmer, including cadenzas and cadenza-like passages for the solo instruments. The second movement has a quieter and more somber mood, with the woodwinds playing together in unison or in imitation of one another with a minimal piano accompaniment consisting of continual broken chords. The Spanish-sounding Allegro finale is a scintillating, technically-challenging, dance-like showpiece, including the evocation of castanets, that concludes with a brilliant cadenza duet for the clarinet and oboe.

*(continued)*



## Antonin Dvořák

*String Quintet No. 3 in E-flat Major, Opus 97 "American"*

Dvořák wrote his "American" String Quintet in 1893 during a summer that he spent in Spillville, Iowa, a village with a large Czech community. In this work, he amplifies the traditional string quartet with a second viola. Already famous for incorporating Bohemian folk melodies in his compositions, here he employs Native American folkloric rhythms and "vocal" lines. In Spillville, Dvořák had witnessed several performances of Native American traditional music and dance by Kickapoo and Algonquin tribesmen. Notable influences from these performances include the use of a five-note (pentatonic) scale, syncopated "drum" rhythms, and unadorned melodic lines.

In the first movement, the second viola begins with an imitation of a human singing. This is followed by the introduction of a Native American drum rhythm. In the powerful coda, the strings all play in unison, spanning three octaves, before the movement ends softly. The Scherzo and Trio movement opens again with the viola imitating drum rhythms followed by a broad, leisurely melody introduced by the viola and passed to the violin. The Larghetto takes two melodies, one wistful and one hopeful, and develops them in five variations. The joyful final movement offers three catchy melodies, the first in a syncopated rhythm and the third returning Dvořák to his Bohemian roots.



*Terra String Quartet at CUNY Queens College on April 26, 2023*



FRIDAY, JUNE 16 AT 7:30 PM

## *Soulful Storytelling*

**Walter Rabl**  
(1873-1940)

**Quartet in E-flat Major for Clarinet, Violin, Cello, and Piano, Opus 1**

Allegro moderato  
Adagio molto  
Andantino un poco mosso  
Allegro con brio  
*J. Lawrie Bloom, Hye-Jin Kim, Marcy Rosen, Diane Walsh*

**Ludwig van Beethoven**  
(1770-1827)

**String Trio in c minor, Opus 9, No. 3**

Allegro con spirito  
Adagio con espressione  
Scherzo. Allegro molto e vivace  
Finale. Presto  
*Ara Gregorian, Scott St. John, Marcy Rosen*

INTERMISSION

**César Franck**  
(1822-1890)

**Piano Quintet in f minor, Opus 14**

Molto moderato, quasi lento – Allegro  
Lento, con molto sentimento  
Allegro non troppo ma con fuoco  
*Diane Walsh and Terra String Quartet*

## *Q. and A. Session Following the Concert*

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## PROGRAM NOTES FOR JUNE 16, 2023

### Walter Rabl

*Quartet in E-flat Major for Clarinet, Violin, Cello, and Piano, Opus 1*

The Austrian composer Walter Rabl has only a very few chamber works, including a set of fantasy pieces for piano trio and this Quartet for Clarinet, Violin, Cello, and Piano. Written in 1896, the quartet was awarded first prize by the Vienna Musicians Association, where Johannes Brahms was the head judge and president. Indeed, Rabl's unusual inclusion of the clarinet in a piano quartet was undoubtedly influenced by Brahms' four late works for clarinet. Rabl quit composing at the age of thirty, turning to conducting and vocal coaching.

The opening Allegro in sonata form features two soft and lyrical melodies that are introduced by the clarinet before the movement builds to a dramatic development section, marked Vivo (lively, vigorous), and a cheerful climax. The Adagio second movement is based on a somber funereal theme that undergoes several radical variations, including incorporating the rhythms of a mazurka, a fugue, and a triumphal march. The short and charming third movement is song-like in its simplicity and has faint echoes of Viennese waltzes. The finale, Allegro con brio (fast tempo with spirit), also in sonata form, is harmonically complex with a development section of great energy and intensity that is created by striking changes of rhythm and tempo.

### Ludwig van Beethoven

*String Trio in c minor, Opus 9, No. 3*

Beethoven's powerful String Trio in c minor is the most energetic and passionate of his three Opus 9 trios written in 1797. As he will in later works, Beethoven especially exploits the key of c minor as a means of expressing intense feeling.

The Allegro first movement is marked by dramatic tension and a sense of urgency. A fiendish first theme is introduced in the dark key of c minor, a key that will predominate in all but the second movement. A contrasting, gentler second theme in a major key follows, first in the violin and then in the viola and cello in succession. Nevertheless, the despair of the first theme prevails. By contrast, the quietly lyrical Adagio second movement is peaceful and resigned, composed in the parallel key of C major, and employing a sequence of intertwining duet variations among the three strings. In the two following movements, Beethoven returns to the energy and passion of the first movement. However, in both, he subtly contrasts the "despair" of the c-minor key with, in the third movement Scherzo, an elegant courtly dance Trio in C major, and in the blustery c-minor Finale, a C-major second theme, surprisingly bringing the trio to a close in the cheerful, easy-going C major.



### César Franck

*Piano Quintet in f minor, Opus 14*

The Belgian-born César Franck spent most of his life in Paris where he composed mostly religious works. His instrumental masterworks date only from the last decades of his life. The magnificent Piano Quintet was written in 1878-79.

Franck's extremely sensual quintet has two stormy outer movements that suggest yearning tinged with inchoate tragedy. The first movement's main theme has two motifs, one suggesting despair (voiced by the strings) and one suggesting love (voiced by the piano). This love/despair theme may be the result of Franck's ardent feelings for his private composition student, Augusta

Holmès. In any event, on first hearing, this musical declaration enraged and disgusted Franck's wife. The fast second theme of the first movement will recur in various guises throughout the remainder of the quintet, providing thematic unity to the composition. The middle movement, more "chamber music" in its intimacy, offers some repose. Nevertheless, its shifts from minor to major emphasize the persistent mood of unfulfilled longing. The quintet's fiery finale seems, again, unsettled. The strings carry the movement's first main theme, while the second theme is given to the piano with string accompaniment. The quintet ends with a strikingly abrupt coda in a major key but hardly with a sense of triumph.



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SATURDAY, JUNE 17 AT 7:30 PM

## *Festival Finale*

**Franz Joseph Haydn**  
(1732-1809)

**Quartet in F Major, Opus 74, No. 2 "Apponyi"**  
(arr. Peggy Pearson)

Allegro spiritoso  
Andante grazioso  
Menuetto. Allegretto  
Finale. Presto

*Peggy Pearson, Catherine Cho, Scott St. John, Marcy Rosen*

**Benjamin Britten**  
(1913-1976)

**String Quartet No. 2 in C Major, Opus 36**

Allegro calmo senza rigore  
Vivace  
Chacony. Sostenuto  
*Terra String Quartet*

## INTERMISSION

**Felix Mendelssohn**  
(1809-1847)

**String Quintet No. 2 in B-flat Major, Opus 87**

Allegro vivace  
Andante scherzando  
Adagio e lento  
Allegro molto vivace  
*Scott St. John, Hye-Jin Kim, Ara Gregorian, Catherine Cho, Marcy Rosen*

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## PROGRAM NOTES FOR JUNE 17, 2023

### Franz Joseph Haydn

*Quartet in F Major, Opus 74, No. 2*  
"Apponyi" (arr. Peggy Pearson)

In 1793, Haydn composed the three Opus 74 quartets (as well as the three Opus 71 quartets), which were all dedicated to Count Anton Georg Apponyi. These bold and powerful works have virtuosic writing for all instruments. And unlike his earlier quartets, which were intended for private performances in residential salons, these late quartets were composed in a more "orchestral" manner for a large public concert hall. There is also, perhaps, something of the young Beethoven's musical style in these late quartets. If so, this is due to the fact that the 21-year-old Beethoven became Haydn's student at the time these quartets were written.

The dramatic first movement begins with a fanfare-like opening followed by a prolonged pause before the principal theme of leaping octaves commences. The tuneful Andante grazioso second movement is, indeed, "ingratiating," and is in theme-and-variations form. The melody in the smoothly-flowing third movement Minuet is also graceful and appropriately dance-like, although the middle Trio section, in a minor key, is somewhat darker. The Presto Finale has an infectious rondo theme in two parts, each repeated, with off-beat accents and dynamic contrasts. The second theme – a Balkan-sounding melody – offers a nice contrast before the movement ends with crowd-pleasing virtuosic playing.

### Benjamin Britten

*String Quartet No. 2 in C Major,*  
*Opus 36*

The 32-year-old Britten wrote his C-major String Quartet in 1945, as a commission to commemorate the 250<sup>th</sup> anniversary of the death of the English composer Henry Purcell, although it also may have been influenced by his experiences visiting German concentration camps. Considered one of the most important string quartets of the twentieth century, this quartet is original and modern and yet highly accessible and emotionally communicative.

The powerful first movement develops three themes, leading to a climax that unites the themes in a richly complex simultaneity. The development is in the form of theme-and-variations, a compositional device that Britten often employed and which will return in the final movement. The second movement (influenced by the music of Shostakovich) has a brisk but muted intensity. The third movement is titled Chacony (chaconne), the Old English word Purcell used in several of his compositions. The movement is again in the theme-and-variations form, typical of the chaconne. The 21 variations are divided into four sections – almost a quartet within a quartet. The first three sections end with solo cadenzas for the cello, viola, and first violin respectively. In a program note for the premier, Britten wrote: "The sections may be said to review the theme from (a) harmonic, (b) rhythmic, (c) melodic, and (d) formal aspects."



### Felix Mendelssohn

*String Quintet No. 2 in B-flat Major,*  
*Opus 87*

Mendelssohn wrote his second string quintet (a viola quintet) in 1845, two years before his premature death. The unusual addition of a second viola to the traditional string quartet was first brought to prominence by Mozart. Others followed, including Dvořák, whose "American" string quintet was performed in an earlier concert at this Festival.

The exuberant Allegro vivace first movement is full of energy and passion, especially in the tremolo playing of the strings. The first violin is featured prominently (as is the case throughout the quintet) against the nearly "string-symphony" sound of

the remaining players. The movement's second theme, by contrast, is a tender legato melody. The almost nocturnal Andante scherzando movement offers a courtly waltz theme with a delightful pizzicato ending. The sober, seemingly funereal Adagio e lento third movement, in a minor key, is poignant without sacrificing intensity. After the solemn anguish of the principal theme, there is a consoling, intimate second theme in a major key, and toward the close of the movement, major and minor will compete for dominance, again with sonorous tremolo strings. In the brief Finale, the principal theme is developed in counterpoint as a rhythmically fast-paced rondo – with a beautiful contrasting theme for the violas – that sails through to the conclusion.



Photo by Kristen Jensen

HYE-JIN KIM

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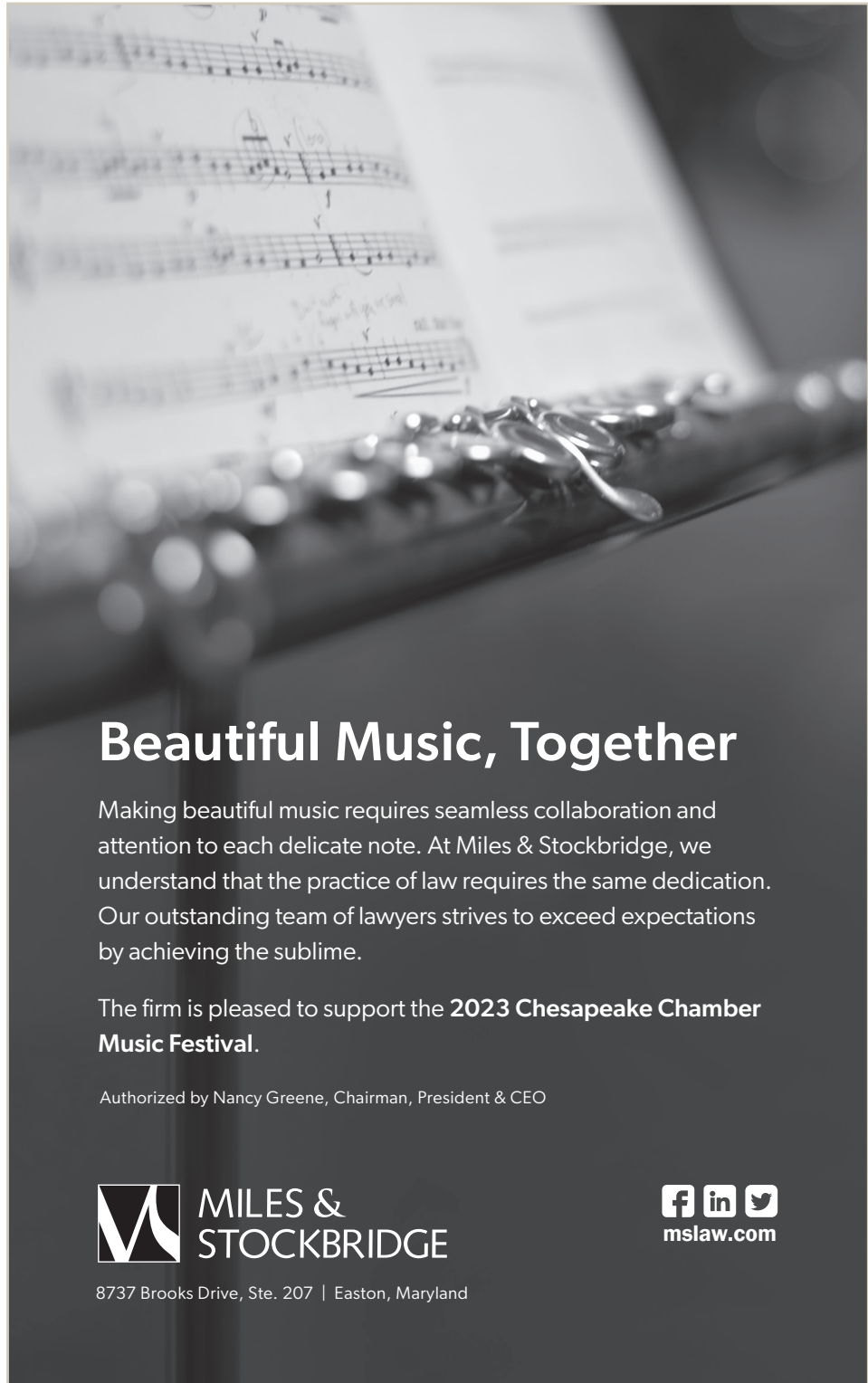
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