

CHAMBER MUSIC FESTIVAL 2025 The Ebenezer Theater, Easton, Maryland JUNE 6-14 REFLECTION AND CELEBRATION

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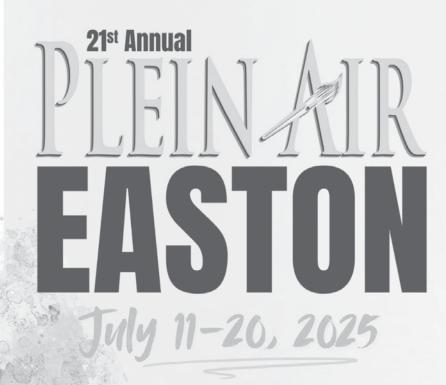
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> Summertime with Gershwin Paul Merkelo, trumpet Gabriela Montero, piano June 28 | 7:30pm

Night at the Opera Michael Fabiano, tenor Bryan Wagorn, piano July 5 | 7:30pm

Join us for the final performances of Season III *Tickets Available at MonteroPrager.com* presented by

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UPCOMING EVENTS 2025–2026

Mark Your Calendars Don't Miss These Outstanding Performances!





Photo by Nichole Howar

Renaissance Quartet with pianist Zhu Wang and violist Catherine Cho Saturday, September 27, 2025



Live Final Round & Community Concert Series April 11–12, 2026



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Catalyst Quartet Sunday, November 23, 2025



Abeo Quartet Sunday, March 1, 2026



2026 Chesapeake Chamber Music Festival June 12–20, 2026

More details and additional events to come!

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ChesapeakeMusic.org

Happy 40th! Welcome to the Chesapeake Chamber Music Festival!

In the words of our Artistic Directors Marcy Rosen and Catherine Cho:

The theme of this year's Festival—Reflection and Celebration—is inspired by the connection created here on the Eastern Shore over the last four decades between the music, artists, and audiences. Our programs and community of multigenerational musicians provide an artistic view of how our art form offers the opportunity for artists and audiences alike to reflect and celebrate the past and immerse themselves in the beauty of the present.

For our 40th, we are thrilled to welcome not only a number of artists long-associated with the Festival, but three musicians making their Chesapeake Music debuts, a returning favorite Rising Star, and the illustrious Juilliard String Quartet! Marcy and Catherine have selected a beautiful repertoire for these highly talented musicians, one which will delight, engage, and surprise our audience—whether you are a long-standing patron or are joining us for the first time.

This year's Festival marks a pivotal moment for an organization that began as a single outdoor concert at the Chesapeake Bay Maritime Museum in St. Michael's. Over the past four decades we have expanded our programming beyond the flagship Festival, striving to support and promote the careers of promising young musicians, as well as making classical music more accessible to school age children.

This Festival is the first for David Faleris, our full-time Executive Director, who will celebrate his one-year anniversary with Chesapeake Music in July. Chesapeake Music is grateful for his thoughtful leadership and hard work.

This 40th Festival would not be possible without the unwavering direction and commitment of Festival Chair Anna Snow. She works tirelessly all year to ensure these two weeks are successful, with support of an equally dedicated group of volunteers and the Chesapeake Music Board of Directors.

Thank you to those who have provided generous financial support, including overall Festival sponsors Maxine Whalen Millar, Norman and Ellen Plummer, and Dr. Joseph and Dixie Schulman as well as the Paul M. Angell Foundation. Thank you to each of our concert sponsors, listed with each program, and to our advertisers. Thank you to our host families, whose hospitality is unparalleled and makes our Festival a unique and special experience for our visiting artists.

Lastly, thank you to Paul & Joanne Prager for allowing us to call the The Ebenezer Theater our home.

Please join me in experiencing the extraordinary!

Manava Leshe

Mariana Lesher President, Board of Directors



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Cello, Founder and Artistic Director Chesapeake Chamber Music Festival

MARCY ROSEN is recognized as one of today's most respected cellists. Hailed as "one of the intimate art's abiding treasures" by *Los Angeles Times* music critic Herbert Glass and described as "a New York legend of the cello" by *The New Yorker*, she has performed in recital and with orchestras throughout the world.

She made her concerto debut with the Philadelphia Orchestra at the age of eighteen and has since appeared with the Dallas Symphony, Phoenix Symphony, Caramoor Festival Orchestra, Orpheus Chamber Orchestra, Jupiter Symphony, Concordia Chamber Orchestra and the Tokyo Symphony. In New York she has performed at prestigious venues like Carnegie Hall, the 92nd Street "Y" and Merkin Concert Hall, and in Washington D.C., at the Kennedy Center, Dumbarton Oaks and the Phillips Collection.

Sought after for her riveting and informative master classes, she has been a guest of Curtis Institute of Music, the New England Conservatory, The Juilliard School, the San Francisco Conservatory, the Central Conservatory in Beijing, China, the Seoul Arts Center in Korea and the Cartagena International Music Festival in Colombia. In 2024 she was named Artistic Director of the Evnin Rising Stars program at the Caramoor Center for the Arts.

Ms. Rosen has collaborated with the world's finest musicians, including Leon Fleisher, Richard Goode, Andras Schiff, Mitsuko Uchida, Jonathan Biss, Marc-André Hamelin, Isaac Stern and Jessye Norman, among others, and with the Aizuri, Catalyst, Daedelus, Emerson, Juilliard and Orion Quartets. She is a founding member of La Fenice as well as the Mendelssohn String Quartet. With the Mendelssohn she was Artistin-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 40th, 50th, and 60th 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 Curtis Institute of Music, Ms. Rosen is currently professor of cello at the Aaron Copland School of Music at Queens College and the CUNY Graduate Center, also serving as Artistic Director of the Chamber Music Live concert series.



Violin, Viola, and Artistic Director Chesapeake Chamber Music Festival

Praised by the *New York Times* for her "sublime tone," **CATHERINE CHO** draws upon her experiences as a soloist, chamber musician, pedagogue, and artistic director to support and mentor artists in their quests to engage and enrich their high values as creative thinkers and communicators. She is devoted to fostering the next generation of performers, teachers, and leaders through the development of artistic excellence, curiosity, and clarity of vision through a holistic view of the artist.

She has appeared as a soloist with the Detroit, National, Edmonton, Montreal, National Arts Center, Barcelona, Haifa, New Zealand, Buenos Aires, KBS, Seoul, and Daejon orchestras, and has appeared in recitals and chamber music performances at the Kennedy Center, Ravinia, 92nd St. "Y," Chamber Music Society of Lincoln Center, Casals Halls among others. She has appeared on 12 national tours with Musicians From Marlboro and participated in the festivals of Aspen, Chamber Music Northwest, Santa Fe, Four Seasons, Bridgehampton, and Vivace. She was a member of the Johannes String Quartet and La Fenice and was awarded the Avery Fisher Career Grant as well as top prizes in the Montreal (1987), Queen Elisabeth (1989), and Joachim (1991) Competitions.

Her work as a teacher in the Juilliard Chamber Music Community Engagement Seminar highlights her passion for community connection through art and communication. She is a Music For Food Artist, and she is currently Artistic Director of the Chesapeake Chamber Music Festival. She has served on the Violin and Chamber Music Faculty of The Juilliard School since 1996 and the Perlman Music Program since 2007.

Ms. Cho received her BM and MM degrees at Juilliard where she studied with Dorothy Delay, Hyo Kang, and Felix Galimir. Her mentors include Ruggiero Ricci, Franco Gulli, and Michael Avsharian Jr.

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 Theo and Mila. When she is not performing or teaching, she enjoys practicing yoga, catching up with her booklist, and gardening.

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



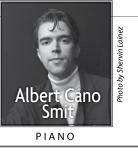
The Robert Reynolds Clarinet Chair is held by J. Lawrie Bloom, Founding Artistic Director

CLARINET, FOUNDER OF CHESAPEAKE CHAMBER MUSIC FESTIVAL

Appointed in 1980 to play clarinet and solo bass clarinet with the Chicago Symphony Orchestra by music director Sir Georg Solti, **J. LAWRIE BLOOM** holds the distinction of being the first bass clarinetist to solo with a major American orchestra. He has appeared with the CSO as soloist three times: in January 1995 performing lan Krouse's *Concerto for Bass Clarinet and Large Orchestra* with conductor James DePreist, in October 2011 performing the U.S. premiere of Thea Musgrave's *Autumn Sonata* with conductor Susanna Mälkki, and in February 2020 for the world premiere of Nicolas Bacri's *Ophelia's Tears*, commissioned for him by Riccardo Muti and the Chicago Symphony Orchestra, Ricardo Muti conducting.

Prior to joining the CSO, he was a member of the Phoenix Symphony and Lyric Opera of Chicago Orchestra, as well as the Vancouver and Cincinnati symphony orchestras.

Throughout his career, Bloom—who has been a senior lecturer at Northwestern University for 28 years—has been an active instructor and chamber musician having performed frequently on the Northwestern University Winter Chamber Music Festival, the CSO's Chamber Music Series, and the MusicNOW contemporary music series. He is also a member of the Chicago-based chamber group Civitas whose recording Jin Yin was recognized by the Chicago Tribune as one of the 10 best of 2020. Since moving to Oregon, he has been a special quest at the University of Oregon Clarinet Symposium and ioined the Youth Artists Scholarship committee of the Sun River Music Festival. Bloom is a Founding Artistic Director of the Chesapeake Music Festival and has also been a participant in the Ambler, Grand Teton, Ravinia, Skanaeteles, Spoleto and Mostly Mozart festivals.



A musician who has been praised as "a moving young poet" (*Le Devoir*), Spanish/Dutch pianist **ALBERT CANO SMIT** enjoys an international career on the orchestral, recital, and chamber music stages. Mr. Cano Smit won First Prize in the 2019 Young Concert Artists (YCA) Susan Wadsworth International Auditions.

He has appeared as a soloist with orchestras throughout the world including the Las Vegas Philharmonic, the San Diego Symphony, Seattle Symphony, Montréal Symphony, Rochester Philharmonic, Filarmónica de Boca del Río, Barcelona Symphony, Catalonia National Orchestra, and the Manchester Camerata, among others.

Recital highlights have included his Carnegie Hall debut presented by The Naumburg Foundation, his Merkin Hall and Kennedy Center debuts presented by YCA, recitals at Herbst Theatre, Festival Bach Montréal, Paris' Fondation Louis Vuitton, and Germany's Rheingau Music Festival.

An advocate for new music, Mr. Cano Smit has premiered numerous solo works commissioned for him. He has performed with such artists as Jean-Yves Thibaudet and such ensembles as the Ébène, Casals, and Verona Quartets.

In June 2024 Mr. Cano Smit made his debut solo recording of J.S. Bach's *Art of the Fugue* on the Little Tribecca label. During the 24-25 season he will be a featured soloist with the Barcelona Symphony Orchestra, continue chamber music collaborations with lutist Anthony Trionfo and violinists William Hagen and Paul Huang, and embark on a Spanish recital tour including performances in Barcelona and Madrid.

Born in Switzerland, Mr. Cano Smit recently completed an Artist Diploma with Robert McDonald at The Juilliard School. Early on, he studied music at Montserrat mountain's Escolanía de Montserrat choir. He holds a BA from the Colburn School as well as a MM from The Juilliard School.



VIOLA

Violist **MOLLY CARR** enjoys a diverse musical career as recitalist, chamber musician, educator, and artistic director. Hailed as "one of the most interesting interpreters of the viola today" (*Codalario* Spain) and praised for her "intoxicating" (*The New York Times*) and "ravishing" (*The Strad*) performances, she has been the recipient of numerous international awards, including the Primrose International Viola Competition, Chamber Music America, Pro Musicis Foundation, and the Davidson Institute. She has been honored at the United Nations for her humanitarian work internationally, named by the Sandi Klein Show as one of America's leading "Creative Women," and awarded the ProMusicis International Father Eugène Merlet Award for Community Service for her work in prisons as the Founding Director for *Project: Music Heals Us,* a non-profit which brings music programming into marginalized communities and isolated spaces which lack access to the Arts.

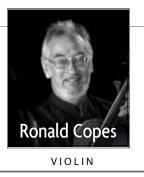
Ms. Carr's performances have taken her across North America, Europe, the Middle East, and Asia and been featured in *The New York Times, Forbes, and The Wall Street Journal*, as well as on *PBS, CNN, NPR*, and *BBC World News*. She is the violist of the Juilliard String Quartet and the Carr-Petrova Duo, and serves on the faculty of The Juilliard School in New York City.

She collaborates regularly with such artists as Itzhak Perlman, Yo-Yo Ma, Pinchas Zukerman, and Emmanuel Ax. Ms. Carr resides in Harlem with her husband Oded and is mother to a baby boy named Eitan and an oversized pooch named Moochie. She is honored to be the recipient of an instrument loan from an anonymous donor through the Tarisio Trust, performing on the late Michael Tree's viola, a Domenico Busan dated c. 1750.



HERTRICH OF EASTON IS PROUD TO SUPPORT CHESAPEAKE MUSIC





Praised by audiences and critics alike for his insightful artistry, violinist **RONALD COPES** has received international acclaim as soloist, recitalist and chamber musician. He has appeared as a featured performer in the Marlboro, Tanglewood, Bermuda, Cheltenham, Colorado and Olympic music festivals, and has toured extensively with Music From Marlboro ensembles, the Los Angeles and Dunsmuir Piano Quartets, and, since 1997, with the Juilliard String Quartet in concerts throughout Europe, Asia, Australia and North America.

He has recorded numerous solo and chamber music works for radio and television broadcast as well as for labels including Sony Classical, Orion, CRI, Klavier, Bridge, New World Records, ECM and the Musical Heritage Society. Devoting considerable energy to the development and presentation of contemporary string literature, he has worked closely with composers including Stephen Hartke and Donald Crockett and has given the first performances of solo and chamber works by Stephen Dembski and Robert Kraft, among others. With the New York New Music Ensemble, he recorded Ralph Shapey's *Three for Six*.

Mr. Copes has garnered prizes in several national and international competitions including the Artists' Advisory Council International Competition, the Merriweather Post Competition and the Concours International d'Exécution Musicale in Geneva. For two decades, he served as Professor of Violin at the University of California, Santa Barbara, and, in 1997, joined the faculty of The Juilliard School, where he serves as chair of the violin department. With the JSQ and individually, Mr. Copes has coached string quartets and given master classes at Juilliard, Tanglewood and on tour. During the summer he is on the artist-faculty of the Kneisel Hall Chamber Music Festival.



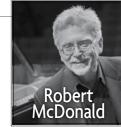
Acclaimed for his stellar stage presence and joyous musicianship, cellist **STERLING ELLIOTT** is a 2021 Avery Fisher Career Grant recipient and the winner of the Senior Division of the 2019 National Sphinx Competition. Already in his young career, he has appeared with major orchestras such as the Philadelphia Orchestra, the New York Philharmonic, the Boston Symphony, the Cleveland Orchestra, and the Los Angeles Philharmonic.

In the 2024/2025 season Mr. Elliott debuted with the Atlanta Symphony, Reno Philharmonic, Columbus Symphony, Ann Arbor Symphony, Des Moines Symphony, Winston-Salem Symphony and returns to the Wilmington Symphony. He joins the Madison Symphony for the Beethoven Triple Concerto with Gil and Orli Shaham and returns to Carnegie Hall with the Orchestra of St. Luke's led by Louis Langrée.

As the YCAT—Music Masters Robey Artist he will Tour New Zealand in addition to appearances at Wigmore Hall, Hamburg's Elbphilharmonie, Konzerthaus Berlin, the Concertgebouw in Amsterdam and others. This season he also begins his tenure as a BBC New Generation Artist with radio appearances, and more.

Born into a musical household, Mr. Elliott initially wanted to play the violin like his older brother and sister. After a bit of encouragement, he completed The Elliott Family String Quartet, an ensemble that enjoyed personalized arrangements of genres such as bluegrass, gospel, and funk music.

Mr. Elliott is pursuing an Artist Diploma at The Juilliard School under the tutelage of Joel Krosnick and Clara Kim, following completion of his Master of Music and undergraduate degrees at Juilliard. He performs on a 1741 Gennaro Gagliano cello on loan through the Robert F. Smith Fine String Patron Program, in partnership with the Sphinx Organization.



The Harold and Martha Quayle Chair is held by Robert McDonald

augting Addition

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.

PIANO

He has participated in the Marlboro, Casals and Lucerne festivals, the Chamber Music Society at 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, Curtis Institute of Music, The Juilliard School, and 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 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 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, Ms. O'Connor 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, Norfolk Chamber Music Festival/ Yale Summer School of Music, Bravo Vail Valley! and Chesapeake Music. Along with her husband Daniel Phillips, she is the Co-Artistic Director of the Music from Angel Fire Festival in New Mexico.

Ms. O'Connor 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, and CMS Studio Recordings.

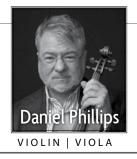
Ms. O'Connor is on faculty at Yale School of Music where she teaches flute and chamber music. She also teaches at Bard Conservatory, and the Contemporary Performance Program at Manhattan School of Music. She lives in Manhattan with her husband, violinist Daniel Phillips, and their two miniature dachshunds, Chloe and Ava.



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." Ms. Pearson has performed solo, chamber, and orchestral music throughout the United States and abroad. She is solo oboist with the Boston-based Emmanuel Chamber Orchestra, an organization that has performed all 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, Ms. 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.

Ms. Pearson has been on the faculties at the Bach Institute (a collaboration between Winsor Music, Emmanuel Music and Oberlin College), Songfest, the Tanglewood Music Center, Boston Conservatory, MIT, U. of Cincinnati Conservatory of Music, Wellesley College, the Composers Conference at Wellesley College, and the Longy School of Music of Bard College.



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, Sándor Végh, and George Neikrug. He is a founding member of the 37 year-old **Orion String Quartet**, which was in residence at the Lincoln Center. Available on recording are the complete quartets of Beethoven and Leon Kirchner.

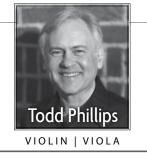
Since winning the 1976 Young Concert Artists Competition, Mr. Phillips has performed as a soloist with many orchestras over the years. He appears regularly at the Spoleto USA Festival. Santa Fe Chamber Music Festival, Chamber Music Northwest, and has participated in the International Musicians Seminar 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 guartet for SONY with Gidon Kremer, Kim Kashkashian, and Yo-Yo Ma.

Mr. Phillips 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, the 2023 World Bartók Competition in Budapest and the 2024 Spring Prague competition. He lives with his wife, flutist Tara Helen O'Connor, in Manhattan.

Mr. Phillips plays violins made by Samuel Zygmuntowicz in 2017 and a 1702 Stradivarius.







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 Rutgers University, Manhattan School of Music, and Cleveland Institute of Music where he is co-director of the new chamber music workshop CMI@CIM. 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 and Mila.

Mr. Phillips plays a violin made by Samuel Zygmuntowicz (2004) and a viola made in the 1950s by his grandfather, B.F. Phillips.



Cellist **ASTRID SCHWEEN** has gained a rich following as a soloist, chamber artist and teacher. Since joining the Juilliard String Quartet and Juilliard cello faculty in 2016, she has appeared at many of the world's great concert halls and collaborated with performers Itzhak Perlman, Jean-Yves Thibaudet and Emmanuel Ax. She has been featured on National Public Radio, in *The Strad* magazine, and as an invited speaker at the Library of Congress.

Ms. Schween made her concerto debut with Zubin Mehta and the New York Philharmonic at age 16. She received her degrees from The Juilliard School, and was mentored in London by the great cellist Jacqueline DuPré. Other teachers included Leonard Rose, Harvey Shapiro, and Bernard Greenhouse. During summers at the Marlboro Festival, she performed with Rudolf Serkin and Joshua Bell.

As a member of the Lark Quartet, she received the Naumburg Chamber Music Award and Gold Medal at the Shostakovich International Competition.

Recent recitals and master classes have taken her to Houston, Denver, Cleveland, Memphis, Cincinnati, and San Francisco, with festival appearances at Tanglewood, where she performed in recital with Shai Wosner, and the Seattle Chamber Music Festival, where she collaborated with James Ehnes and Orion Weiss.

Ms. Schween served as longtime faculty at the Perlman Music Program and Interlochen Center for the Arts. Her recordings appear on the Sony, Arabesque, Decca/Argo, CRI, New World, JRI, Centaur, NAR, and Point labels. In 2024, she contributed a series of instructional videos for the popular platform ToneBase.

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Chinese pianist **WYNONA WANG** launched her career after winning the Grand Prize at the 2018 Concert Artists Guild International Competition. She has performed in major venues worldwide, including the Sydney Opera House, Lincoln Center's David Geffen Hall, Carnegie Hall's Weill Recital Hall, and the Dallas Winspear Opera House.

Ms. Wang's concerto engagements include the Sydney Symphony Orchestra, the Academic Symphony of the National Philharmonic Society of Ukraine, the Romanian Mihail Jora Philharmonic Orchestra, the Pasadena Symphony, the Utah Symphony, the Hilton Head Symphony, The Orchestra NOW, the Northwest Florida Symphony, and the North State Symphony of California. She has been presented by the New York Philharmonic's Artist Spotlight Series, the Shriver Hall Discovery series, the Tippet Rise Art Center, and was invited to perform at festivals including Music@Menlo, La Jolla SummerFest, Mostly Mozart Festival, Bard Music Festival, International Keyboard Institute and Festival, and the Chautauqua Institution.

As a Young Steinway Artist and top prizes winner in the 2023 Sydney International Piano Competition and the 2024 Gina Bachauer International Artists Piano Competition, Ms. Wang also received the Charlotte White Career Grant by Salon de Virtuosi and was named as a Legacy Pianist by the Joaquín Achucarro Foundation. A 2-CD album of her live performances was released under the Decca (Australia) label in April 2024.

Ms. Wang earned her bachelor's and master's degrees at The Juilliard School, receiving the Arthur Rubinstein Commencement Award, and continues to pursue her Artist Diploma at Juilliard with Robert McDonald.



Known for his "beautiful tone and control, tremendous energy and thoughtful musicality" (Violinist), violist **ZHANBO ZHENG** was the first Chinese to win the Primrose International Viola Competition. He has also won top prizes in other major competitions including the Irving M. Klein International String Competition and the Washington International Competition for Strings.

An avid chamber musician, Mr. Zheng has collaborated with distinguished artists, such as Jonathan Biss, Anthony McGill, Marcy Rosen, and Catherine Cho. He has been invited to perform at the Philadelphia Chamber Music Society, and his music festival appearances include Marlboro, Music@ Menlo, Ravinia, Verbier Academy, Caramoor, and Cleveland ChamberFest. Mr. Zheng has performed in leading venues such as Carnegie Hall, the Kennedy Center, the Kimmel Center, and the Kaufman Music Center.

As a soloist, Mr. Zheng has performed with orchestras such as the Santa Barbara and San Jose Chamber Orchestras, Calgary Philharmonic Orchestra, and China Broadcasting Performing Arts Orchestra. In 2014, he was selected for an exchange activity between China and Germany, hosted by China Education Association for International Exchange. He has also participated in the recording project "My Concert Hall — The Classical Music Appreciation," proposed by Li Lanqing, the former Premier of the State Council of China.

Mr. Zheng earned his Bachelor and Master of Music degrees from the New England Conservatory where he studied with Kim Kashkashian and Miriam Fried. A recipient of NEC's Presidential Scholarship, he graduated with top Academic Honors. He also holds an Artist Diploma from Juilliard, where he was mentored by Paul Neubauer. In 2024, Mr. Zheng joined the Indianapolis Symphony Orchestra as Associate Principal Viola.



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First Violinist of the Juilliard String Quartet since 2018, **ARETA ZHULLA** is sought after for her passionate and poetic artistry. Praised for her "captivating, colorful approach" (*The Strad*) and "intense musicality" (*Strings Magazine*), Ms. Zhulla enjoys a vibrant career, performing regularly at many of the world's premier venues, and teaching at The Juilliard School as part of its violin and chamber music faculty.

Ms. Zhulla has appeared as soloist, recitalist, and chamber musician internationally, at venues such as Carnegie Hall, Alice Tully Hall, Disney Hall, Davies Hall, the Kennedy Center, Paris, Vienna, Tokyo, and Ottawa. She was a member of Chamber Music Society Two of Lincoln Center, where she performed and toured regularly with some of today's most acclaimed artists. Memorable collaborations to date include performances with Itzhak Perlman, Jean-Yves Thibaudet, Emanuel Ax, Michel Plasson, Pinchas Zukerman, Marc-André Hamelin, Gary Hoffman, Gilbert Kalish, Colin Carr, and members of the Cleveland and Emerson guartets. Her performances have been broadcast on BBC, Live from Lincoln Center (PBS), the Kennedy Center Honors, WQXR, and many radio stations across the world. Ms Zhulla records with Sonv Classical as part of the Juilliard String Quartet.

A passionate educator, Ms. Zhulla served as teaching assistant to Itzhak Perlman for three years prior to her joining The Juilliard School's violin faculty and regularly teaches at the Perlman Music Program Chamber Music Workshop, of which she is an alumna.

Ms. Zhulla holds bachelor's and master's degrees from The Juilliard School, where she studied with Itzhak Perlman and Catherine Cho, and was a recipient of the Vergotis Scholarship. Other teachers include Pinchas Zukerman, Patinka Kopec, and her father, Lefter Zhulla.



Violinist **CARMIT ZORI** came to the United States from her native Israel at the age of fifteen to study with Ivan Galamian, Jaime Laredo and Arnold Steinhardt at Curtis Institute of Music in Philadelphia. Ms. Zori is the recipient of a Levintritt Foundation Award, a Pro Musicis International Award, and the top prize in the Walter W. Naumburg International Violin Competition. She has appeared as a soloist with the New York Philharmonic, the Rochester Philharmonic, and the Philadelphia Orchestra, among others, and has given solo recitals at Lincoln Center, the Los Angeles County Museum of Art, the Gardner Museum in Boston, the Phillips Collection in Washington, DC, the Tel Aviv Museum, and the Jerusalem Center for the Performing Arts.

Ms. Zori has performed throughout Latin America and Europe, in Israel, Japan, Taiwan, and Australia, where she premiered the Violin Concerto by Marc Neikrug. She has appeared with the Chamber Music Society of Lincoln Center and has been a guest at chamber music festivals and concert series around the world, including the Chamber Music at the "Y" series in New York City, Festival Casals in Puerto Rico, Bridgehampton, Bard, Chamber Music Northwest, Santa Fe, Seattle, Cape Cod, Madison, Orcas Island, and Peasmarsh (UK). She is a regular participant at the Marlboro Music Festival in Vermont.

Ms. Zori, an artistic director for ten years at Bargemusic, is Artistic Director of the Brooklyn Chamber Music Society, which she founded in 2002. She is a member artist of The Israeli Chamber Project. She has recorded on the Arabesque, Koch International, and Elektra Nonesuch labels. She is a professor of violin at Rutgers University and Bard College.

Juilliard String Quartet



Areta Zhulla and Ronald Copes, Violins | Molly Carr, Viola | Astrid Schween, Cello

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With unparalleled artistry and enduring vigor, the **JUILLIARD STRING QUARTET** (JSQ) continues to inspire audiences around the world. Founded in 1946, the ensemble draws on a deep and vital engagement to the classics, while embracing the mission of championing new works, a vibrant combination of the familiar and the daring. Each performance of the Juilliard String Quartet is a unique experience, bringing together the four members' profound understanding, total commitment, and unceasing curiosity in sharing the wonders of the string quartet literature.

The Juilliard String Quartet is proud to continue their decades-old tradition of commissioning and performing world premieres each season. Recent premieres have included two works by celebrated German composer Jörg Widmann, inspired by Beethoven's String Quartet, Opus 130.

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-Washington Post

This past season, the JSQ went on a repeat tour with violinist Itzhak Perlman and pianists Emanuel Ax and Jean-Yves Thibaudet, with appearances notably in Los Angeles and San Francisco; additionally,

they collaborated with soprano Tony Arnold and the Chamber Music Society of Lincoln Center. Other season activities included a world premiere of a new work entitled "Birds on the Moon" dedicated to the JSQ's late former violist Roger Tapping written by Iraqi-American composer Michelle Ross, as well as tours across Europe and the US with concerts in London, Berlin, Salzburg, the Ravinia Festival, and New York's Alice Tully Hall.

A facet of the JSQ's legacy is a prolific and celebrated discography, with landmark recordings that continue to be rereleased by Sony Masterworks. The Quartet's latest album on Sony, featuring works by Beethoven, Bartók, and Dvořák, was released to international acclaim with Strings Magazine calling it "a miracle of contrasting color." Other recent releases include an album featuring the world premiere recording of Mario Davidovsky's "Fragments" (2016), together with Beethoven's Quartet Op. 95 and Bartók's Quartet No. 1.

The Quartet's recordings of the Bartók and Schoenberg Quartets, as well as those of Debussy, Ravel and Beethoven, have won Grammy Awards, and in 2011 the JSQ became the first classical music ensemble to receive a lifetime achievement award from the National Academy of Recording Arts and Sciences.

The JSQ is String Quartet in Residence at The Juilliard School in New York City and its members— Areta Zhulla, Ronald Copes, Molly Carr, and Astrid Schween—are all sought-after teachers on the string and chamber music faculties. The Quartet regularly offers classes and open rehearsals while on tour and hosts a five-day internationally recognized Juilliard String Quartet Seminar each May at The Juilliard School.



This year's festival is generously sponsored by The Paul M. Angell Family Foundation Maxine Whalen Millar Norman and Ellen Plummer Dr. Joseph and Dixie Schulman

FRIDAY, JUNE 6 AT 7:30 PM

Festival Opening Extravaganza!

Luigi Boccherini (1743-1805) Quintet in D Minor, Op. 13, No. 4; G. 280 (arr. Peggy Pearson) Allegro Andante sostenuto Fuga. Allegro giusto Peggy Pearson, Catherine Cho, Todd Phillips, Marcy Rosen, Sterling Elliott

Märchenerzählungen ("Fairy Tales"): Four

Pieces for Clarinet, Viola and Piano, Op. 132

Lebhaft, nicht zu schnell ("Lively, not too fast")

Robert Schumann (1810-1856)

Lebhaft und sehr markirt ("Lively and very marked") Ruhiges Tempo, mit zartem Ausdruck ("Calm tempo with delicate expression") Lebhaft, sehr markirt ("Lively, very marked") J. Lawrie Bloom, Zhanbo Zheng, Albert Cano Smit

Amy Beach (1867-1944)

Dreaming for Violoncello & Piano, Op. 15, No. 3 Molto lento e tranquillo Sterling Elliott, Albert Cano Smit

INTERMISSION

Artists and program selections are subject to change.

Johannes Brahms (1833-1897)

Piano Trio No. 2 in C Major, Op. 87

Allegro moderato Andante con moto Scherzo. Presto — Poco meno presto Finale. Allegro giocoso Robert McDonald, Catherine Cho, Marcy Rosen

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Sterling Elliott Photo by Titilayo Ayangade

PROGRAM NOTES FOR JUNE 6

Luigi Boccherini

Quintet in D Minor, Op. 13, No. 4; G. 280 (arr. Peggy Pearson)

The Italian-born composer Luigi Boccherini was also a virtuoso cellist, and in his six Opus 13 string quintets, composed in 1772, he brought the cello to greater prominence by pioneering a new musical genre: the string quintet that featured not one, but two cellos in addition to two violins and a viola. Indeed, Boccherini composed more than 100 such cello quintets, most likely so that he could play the cello along with the resident members of a string quartet at the Spanish royal court, where her was employed as a composer in the service of the Infante Don Luis de Borbón. However, the arrangement in tonight's performance employs the oboe in place of a violin.

The D minor quintet is somewhat unusual among Boccherini's quintets for being in a minor key. The quintet opens with a lovely, if florid cello melody that flows effortlessly against a simpler melody here given to the oboe. The second movement Andante is serenade-like with the oboe taking the principal melodic line, although all five instruments contribute to a rich development. The movement concludes with a brief but beautiful oboe "coloratura aria." The third movement is a lively and upbeat extended fugue with fine part-writing for all instruments. Even though written in a minor key, the quintet exudes an elegance and warmth characteristic of Boccherini's compositional style.

Robert Schumann Märchenerzählungen ("Fairy Tales"): Four Pieces for Clarinet, Viola and Piano, Op. 132

Composed in only three days in October 1853, Schumann's late trio, Märchenerzählungen ("Fairy Tales"), features the unusual combination of B-flat clarinet, viola, and piano. Schumann stated that the work was "picturesque and fanciful" and "highly romantic" but otherwise gave no indication which fairy tales were the subjects of the piece. The work likely was inspired in part by Mozart's famous Kegelstatt Trio (KV 498), scored for the same forces, as well as Schumann's first meeting in 1853 with the youthful Johannes Brahms, who had been introduced to Schumann by the composer Albert Dietrich, to whom the work is dedicated. Sadly, only months later, Schumann would be admitted to a mental institution, from which he would not leave until his death two-and-a-half years later.

The first movement alternates a barcarolle-like rhythm with sections of romantic, dreamlike music involving a lively exchange among the three instruments. A march, rustic and uncouth in character, dominates the second movement, although this is mitigated by a middle lyrical passage. The third movement, marked "calm tempo, with delicate expression" features the clarinet and viola against the piano's background of undulating chords in what can only be described as a love duet. The powerful fourth movement again offers a tender middle-section duet and ends with a reprisal, this time heroic, of the principal theme from the first movement.

Amy Beach

Dreaming for Violoncello & Piano, Op. 15, No. 3

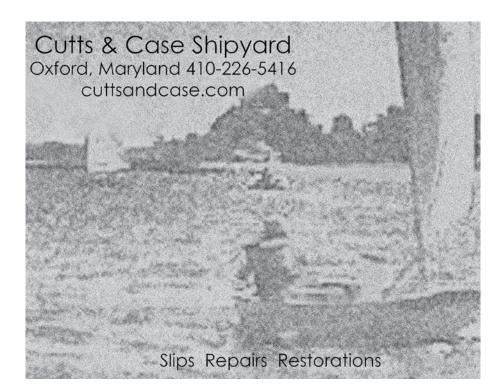
In 1892, the American pianist and Romantic composer Amy Beach wrote Four Sketches for solo piano. In 1937, Beach arranged the third sketch, the song-like Dreaming, for cello and piano, giving the striking melody to the cello with piano accompaniment. In this arrangement, which is performed tonight, Beach transposed the work to a lower key to suit the lower range of the cello. Beach was an impassioned reader of French poetry, and in the Dreaming score, she included a quotation from a Victor Hugo poem: "Tu me parles du fond d'un rêve" ("You speak to me from the depths of a dream"). Beach was greatly inspired by the music of Liszt and Chopin, and Dreaming is reminiscent of Lisztian nocturnes (specifically his Liebesträume ["Dreams of Love"]).

The intensely lyrical *Dreaming* has long, beautiful melodic lines and lush harmonies. The piece begins with a soft rocking figure rising from the depths of the piano. This develops into a repetition of triplet eighths notes that continue throughout the piece. These repeated triplets create an atmosphere of reverie or, perhaps, conjure a dreamscape where a lover speaks to his beloved. The beautiful melody given to the cello "sings" above the triplets. As this intimate yet powerful melody unfolds, the developmental pacing becomes increasingly dramatic, eventually building to an ecstatic moment before finally quietly subsiding.

Johannes Brahms Piano Trio No. 2 in C Major, Op. 87

Scored for piano, violin, and cello, Johannes Brahms' *Piano Trio No. 2 in C Major, Op. 87* was composed between 1880 and 1882, a period when he also was working on his second piano concerto and his third symphony.

The sonata-form Allegro first movement is notable for employing Brahms' compositional hallmark: a "2 against 3 polyrhythm" where two notes (here by the piano) are played in the same duration as three notes (by the violin and cello), creating an interlocking rhythmic pattern that adds complexity to the music. The movement's richly-developed, and often contrapuntal melodies are played by the strings in unison with and without the piano's contrasting lines. Indeed, throughout the Opus 87 Trio the violin and cello often form a unit while the piano either accompanies, contradicts, or goes its own way. The second Andante movement introduces a somewhat forlorn Hungarian gypsy-style theme in the minor followed by five variations, where variations 1, 3, and 5 are based on the theme's melody and variations 2 and 4 are developed from the theme's piano accompaniment (in effect, a second theme). The Scherzo third movement is rhythmically complex with a contrasting lyrical Trio middle section. The "playful" Allegro giocoso fourth movement has four contrasting themes that make regular reappearances and a long coda that builds in intensity through to the end.





SATURDAY, JUNE 7 AT 7:30 PM Hope and Drama Ludwig van Beethoven String Quartet No. 5 in A Major, Op. 18, No. 5 (1770-1827) Allegro Menuetto — Trio Andante cantabile con variazioni Allegro Carmit Zori, Catherine Cho, Todd Phillips, Marcy Rosen Étude de concert, Op. 35, No. 2 "Automne" **Cécile Chaminade** (1857-1944) Lento Pièce humoristique, Op. 87, No. 4 "Autrefois" Andante Albert Cano Smit INTERMISSION Antonín Dvořák Piano Quartet No. 2 in E-flat Major, Op. 87; B. 162 Allegro con fuoco (1841-1904) Lento Allegro moderato, grazioso — Un pochettino più mosso *Finale*. Allegro ma non troppo Robert McDonald, Carmit Zori, Zhanbo Zheng, Sterling Elliott

This concert is generously sponsored by Benson & Mangold Real Estate Maria Grant and John Dean Chesapeake Music is grateful for their support.

Artists and program selections are subject to change.

PROGRAM NOTES FOR JUNE 7

Ludwig van Beethoven String Quartet No. 5 in A Major, Op. 18, No. 5

Beethoven composed his A major string quartet in 1799 and modeled it directly on Mozart's 1785 string quartet in the same key (K. 464). Because Mozart had dedicated his K. 464 quartet to Beethoven's teacher, Haydn, Beethoven was, in effect, paying double homage with his quartet to the great string quartet composers of Vienna. This notwithstanding, the A major quartet clearly demonstrates the growing development of the 29-year-old Beethoven's distinct musical personality and voice.

The bright and energetic first movement Allegro boldly explores strong dynamic contrasts and a change from a first theme in a major key to a second theme in a minor. The second movement Menuetto is lighter and more delicate in texture and thus is a truer homage to Mozart as compared to the first movement. However, the dramatic folkdance-like Trio section is signature Beethoven as is the use of unexpected silences in the musical lines. Another nod to Mozart, the third movement is a set of six variations on a somewhat somber theme. It begins modestly but builds to an explosion of sound before ending quietly. The fourth movement Finale is, again, Mozart-like, although it includes signature Beethoven counterpoint. The movement concludes elegantly in a gracious manner. In all, the A major guartet is an interesting contrasting study of Mozartian Classical elegance and nascent Beethovian Romanticism.

Cécile Chaminade

Étude de concert, Op. 35, No. 2 "Automne" Pièce humoristique, Op. 87, No. 4 "Autrefois"

Cécile Chaminade was a highly successful female pianist and composer. As a pianist, she toured both Europe and America, making her American debut in 1908 to such immense popularity that "Chaminade Clubs" were formed to perform and enjoy her compositions. In 1886, Chaminade composed a collection of six concert études for solo piano, each of which she dedicated to a friend. The second, "Automne" in D-flat major, was dedicated to Hélène Kryzanowska, a Polish-French pianist and composer. "Autrefois," loosely translated as "Former Times" and the second Chaminade piece performed tonight by Cano Smit, is from her six *Pièces humoristiques*, composed in 1897.

Chaminade's music has great charm, tunefulness, and accessibility. She composed "Automne" during one of her October visits to the Périgord region in France, and the music poetically reflects the autumnal beauty of that province. Typical of Chaminade's style, there is a delicate balance between the legato melody in the right hand and the accompaniment in the left. The lyrical and somewhat melancholy opening melody contrasts dramatically with a lively and intense middle section, and the two themes — lyrical and passionate — play off one another before ethereal arpeggio passages bring the étude to a close. Gracenote triplets embellish the charming, if somewhat somber opening melody of the brief "Autrefois" before the music plunges into a fastpaced, "Barogue"-inspired middle section.

PROGRAM NOTES FOR JUNE 7

Antonín Dvořák

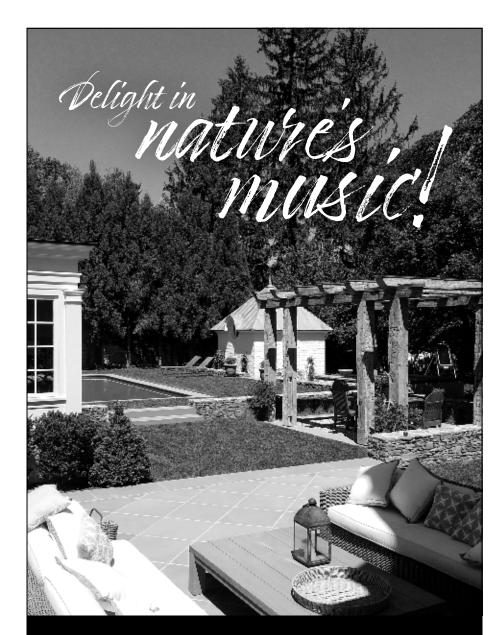
Piano Quartet No. 2 in E-flat Major, Op. 87; B. 162

Dvořák composed his second of two piano quartets in the summer of 1889. As is true of all his music, this quartet amply demonstrates Dvořák's gift for lyricism, romantic sweep, and exquisite tone and texture in his integration of the instruments' voices.

The first movement opens with four notes played in unison that will reappear throughout, often changing in character from dark to light or from tragic to heroic. This motif finally is whispered in soft tremolo, first by the upper strings and then the cello as the movement comes to a close. The principal theme is brisk and upbeat but is countered by a mood-altering second theme. The beautiful slow movement (Lento) is the longest of the four movements and is song-like in nature with five interconnected themes of differing emotional weight: some tender, some explosive, and some sparkly. These themes are repeated again in the same order with new embellishments. The third movement Scherzo begins with a gentle folk waltz (the Viennese ländler) while the middle section Trio has urgent driving energy. The Allegro Finale is vivacious and again offers a lively folk dance – this time gypsy in nature. The movement also consists of contrasts, having an exuberant, highly rhythmical opening theme and a softer, more lyrical second theme. The movement concludes in high spirits with a nearly orchestral sonic power.



Albert Cano Smit Photo by Shervin Lainez





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SUNDAY, JUNE 8 AT 5:00 PM Masters at Work				
Franz Joseph Haydn (1732-1809)	Quartet in F Major, Op. 74, No. 2; Hob. III: 73 "Apponyi" (arr. Peggy Pearson) Allegro spirituoso Andante grazioso Menuetto — Trio			
	Finale. Presto Peggy Pearson, Catherine Cho, Zhanbo Zheng, Marcy Rosen			
Wolfgang Amadeus Moz (1756-1791)	art Clarinet Quintet in A Major, K. 581 Allegro Larghetto Menuetto – Trio I – Trio II <i>Tema con variazioni</i> . Allegretto J. Lawrie Bloom, Todd Phillips, Carmit Zori, Zhanbo Zheng, Sterling Elliott			
	INTERMISSION			
Felix Mendelssohn (1809-1847)	Piano Trio No. 1 in D Minor, Op. 49 Molto allegro agitato Andante con moto tranquillo Scherzo. Leggiero e vivace Finale. Allegro assai appassionato Albert Cano Smit, Todd Phillips, Sterling Elliott			

This concert is generously sponsored by Lyn and Andy McCormick Cecilia and Robert Nobel Susan and Gillian Silver *Chesapeake Music is grateful for their support.*

Artists and program selections are subject to change.

PROGRAM NOTES FOR JUNE 8

PROGRAM NOTES FOR JUNE 8

Franz Joseph Haydn

Quartet in F Major, Op. 74, No. 2; Hob. III: 73 "Apponyi" (arr. Peggy Pearson)

In 1793, the London-based Haydn completed a set of six string quartets for Count Anton Apponyi, a music-loving friend. All of them possess impressive virtuosic writing and a seemingly orchestral sonority more appropriate to the new public concert spaces in London than to a private salon. However, these quartets also have extremely elegant and lyrical moments. In tonight's arrangement by Peggy Pearson, the oboe is employed in place of a violin.

The F major quartet has an exuberant, fanfare-like opening played by all four instruments in octaves. The related principal theme is then introduced, which eventually ends in an eruption of trills. A second theme, in reality a counterpoint to the first, is extensively developed. The Andante second movement is a set of variations on a graceful theme. In the first, the opening melodic line is introduced before being passed on to the cello. In the succeeding variation, there is a very fine extended solo. In the lighthearted Menuetto -Trio third movement, the Trio begins with a lovely melody, and the two high-voiced instruments engage in a quasi-duet. The Presto Finale has considerable melodic invention and harmonic contrast, including, in part, a folk-like melody. Notably, Haydn wrote a dazzling, lengthy coda where the high instrument's voice seemingly takes flight, playing rapid arpeggios as if this were an accompanied cadenza.

Wolfgang Amadeus Mozart Clarinet Quintet in A Major, K. 581

Mozart composed his sublime A major clarinet quintet in 1789, a particularly unhappy year in Mozart's life. But although parts of the quintet reflect his state of despair, the majority is radiant as if Mozart wanted to smile despite his troubles.

The first movement has beautifully moving lines with especially virtuosic writing passed among the strings. The second movement's first theme is a clarinet melody played over muted strings. A second group of themes involves arpeggiated melodies given to the first violin. The clarinet picks this up, and eventually the movement becomes something of a violin-clarinet duet. Unusually, the third movement Menuetto - Trio has two Trios. In the minuet, the musical themes are distributed evenly among the five instruments. However, in the first Trio, the strings play alone, whereas the second Trio is a clarinet solo played over the strings. The fourth movement is a Theme and Variations where the theme is followed by five variations. The clarinet opens the first of the variations playing in counterpoint against the strings. The second alternates phrases with and without the clarinet. The third, in a minor key, features a "sobbing" viola melody. The florid fourth variation's melody alternates between clarinet and first violin before switching gears into the last variation, a lyrical Adagio. The movement ends with a peppy restatement of the theme.

Felix Mendelssohn Piano Trio No. 1 in D Minor, Op. 49

Mendelssohn's first piano trio was written in 1839 and has become one of his most popular chamber works. In this work, the piano takes on an unusually active role, but all three parts are highly virtuosic. When Robert Schumann reviewed the piece, he declared the work to be "the master trio of our time" and Mendelssohn to be "the brightest musician, who most clearly understands the contradictions of the age and is the first to reconcile them."

The "very agitated" Allegro first movement begins with a lyrical cello main theme with the piano providing a syncopated accompaniment. Eventually, the violin joins in. The secondary theme is again given to the cello with an exciting jump from a minor to a major key. The violin and cello eventually play in unison against the piano executing triplets. The piano opens both themes in the "very tranguil" Andante second movement. The violin repeats the themes with counterpoint from cello and piano. The short, lighthearted third movement Scherzo has a main theme briskly introduced by the piano before it eventually retreats to become the accompaniment. The "very passionate" Finale has a highly virtuosic piano part with sweeping chordal runs (arpeggios). There are lyrical moments that provide a refreshing contrast, and this D minor Trio shifts to an uplifting D major shortly before the conclusion.



Zhanbo Zheng



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THURSDAY, JUNE 12 AT 7:30 PM From My Life				
Louise Farrenc (1804-1875)	Trio in E Minor for Flute, Cello and Piano, Op. 45 Allegro deciso — Più moderato ed espressivo Andante Scherzo. Vivace — Poco più sostenuto Finale. Presto Tara Helen O'Connor, Marcy Rosen, Wynona Wang			
	INTERMISSION			
Bedřich Smetana (1824-1884)	String Quartet No. 1 in E Minor "From My Life" Allegro vivo appassionato Allegro moderato alla polka Largo sostenuto Vivace The Juilliard String Quartet			

This concert is generously sponsored by Elizabeth Koprowski Hanna and Peter Woicke Chesapeake Music is grateful for their support.

Artists and program selections are subject to change.

PROGRAM NOTES FOR JUNE 12

Felix Mendelssohn String Quintet No. 1 in A Major, Op. 18

Mendelssohn's composed his first string quintet in 1826 at the age of 17, although he would revise it in 1832 when he discarded an original Minuet and Trio movement and substituted a richly melodic and haunting slow movement Intermezzo in memory of his teacher and friend, the violinist Eduard Rietz. The work is scored for two violins, two violas, and a cello.

The guintet opens with a masterful, minuetlike first theme which becomes the basis for an ensuing cello and viola contrapuntal section as well as for the much-delayed second subject. This radiant movement ends quietly with the equivalent of a musical sigh. The second movement "in memoriam" features the violins and is emotional yet understated in its expression of personal grief. The Scherzo third movement (unusually without a contrasting Trio section) is seemingly as ephemeral and transient as a fairy dance, a tonal texture that is typical of many of Mendelssohn's scherzos. The principal theme is introduced canonically – first by the second viola, then by the first, followed by the second violin, the cello, and the first violin. The Finale opens with a driving rhythm that will dominate the movement. A second theme counterbalances the first, and along the way Mendelssohn incorporates five-part counterpoint and two fugal passages. A self-propelling rhythmic fluidity carries the movement to its brilliant conclusion.

Louise Farrenc Trio in E Minor for Flute, Cello and Piano, Op. 45

Jeanne-Louise Farrenc was one of the most accomplished and celebrated female piano virtuosos and composers of her era. Quite exceptionally, in 1842 she was given a permanent position at the Paris Conservatory as Professor of Piano, the only woman to work for the Conservatory in the 19th century. She held the position for thirty years. Her *Trio in E Minor for Flute, Cello, and Piano* was a late work composed in 1861-62 and was written for an ensemble combination with few precedents then or since.

The Allegro first movement begins with a short fanfare of assertive chords before the flute and cello launch the dramatic first theme in unison. The movement's sweepingly lyrical second theme becomes more contrapuntal. The lovely and song-like Andante second movement begins with a flute solo over spare piano accompaniment and has a brief, but turbulent, march-like middle section. The energetic third-movement Scherzo alternates fast-paced, virtuosic passages, especially for the flute and piano, with quieter respites. The Trio section, in particular, is stunning with a lyrical melody given to the cello that becomes an extended cello-flute duet. The fast-driving Presto Finale has vigorous solo passages that contrast with a second theme that is somewhat more plaintive. Overall, however, the movement remains bright in tone and texture with an animated coda, all signature elements of Farrenc's late compositional style.

PROGRAM NOTES FOR JUNE 12

Bedřich Smetana

String Quartet No. 1 in E Minor "From My Life"

The Czech composer Smetana's highly autobiographical string quartet "From My Life" was composed in 1876. Smetana suffered from syphilis and by 1874, at the age of 50, had become completely deaf. Moreover, he also suffered from tinnitus, and the high-pitched E note in the last movement was intended to mimic the ringing he heard in his ears. Of this, Smetana wrote: "I allowed myself this little game because it was so catastrophic for me."

Smetana also explained the unconventional program of the quartet: The Allegro first movement characterizes his youthful artistic

interests but foregrounds a premonition of the tragedy he would face in the future. The second movement is a proudly nationalistic Czech polka that recaptures his youthful love of dance. In the slower middle section, he offers his impressions of the straightlaced aristocratic circles in which he lived. The ardent third movement, introduced by the cello, "brings to mind the bliss of [his] first love for the girl who later became [his] faithful wife." Although the last movement begins as an energetic and joyful dance, the sudden appearance of the high-pitched E note evokes Smetana's loss of hearing and the deterioration of his health. The viola is prominently featured in the guartet, having a solo at the very beginning of the first movement and often creating a sense of foreboding throughout the piece.



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	FRIDAY	/, JUNE 13 AT 7:30 PM
	Qua	rtets Old and New
Volfgar 1756-17	ng Amadeus Mozart 191)	Piano Quartet No. 2 in E-flat Major, K. 493 Allegro Larghetto Allegretto Wynona Wang, Catherine Cho, Daniel Phillips, Marcy Rosen
örg Wic b. 1973)		String Quartet No. 8 "Study on Beethoven III" Allegro con brio Variationen über Beethovens "Alla danza tedesca" (Op. 130/4) Rondo. Prestissimo The Juilliard String Quartet
		INTERMISSION
udwig van Beethoven 1770-1827)		String Quartet No. 13 in B-flat Major, Op. 130 and 133 Adagio ma non troppo — Allegro Presto Andante con moto, ma non troppo Alla danza tedesca. Allegro assai Cavatina. Adagio molto espressivo Grosse Fuge (Op. 133) The Juilliard String Quartet
C. Cra Chesaped	ert is generously sponsored by Jaria Grant and John Dean oyce and Ben Schlesinger g Bester and C. Frances Weems e Music is grateful for their support. program selections are subject to change.	
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PROGRAM NOTES FOR JUNE 13

Wolfgang Amadeus Mozart Piano Quartet No. 2 in E-flat Major, K. 493

Mozart composed his second piano quartet in 1786 just as he was completing his unparalleled series of twelve piano concertos written between 1884 and 1886. And like the concertos, the E-flat major quartet has only three movements. Marketed for either the harpsichord or the relatively new fortepiano, it was clearly the latter that Mozart had in mind due to the dynamic range of "loud" and "soft" that that instrument afforded.

Although the guartet begins with all four instruments in unison, soon the piano separates from the "trio" of strings, and the work becomes somewhat concerto-like, albeit without a solo cadenza. Nevertheless, Mozart maintains a balance between the keyboard and the strings, giving to the latter solos, duets, and contrapuntal passages isolated from the piano. Throughout the quartet the tone is bright and genial with the piano typically cool and sparkling and the strings warm, playing with vibrato. The Allegro first movement opens in striking fashion with a brusgue dialogue between the strings and piano that introduces and extensively develops a principal theme. The second movement Larghetto begins with a tender, song-like melody in the piano, but the strings are not left out and are given the second theme which they play against the piano's accompaniment. In the Finale rondo, however, the piano reasserts its dominance and is given some distinctly concerto-like passages.

Jörg Widmann String Quartet No. 8 "Study on Beethoven III"

In 2008, conductor Mariss Jansons asked Jörg Widmann for a concert overture that could be performed together with Beethoven's 6th and 7th symphonies. That commissioned work, Con brio, led to Widmann's continued fascination and extensive analysis of Beethoven's compositions. Tonight's work is the third in a series of five string guartet "Studies on Beethoven" begun in 2019. They are more tonal in compositional style than his earlier works. Widmann has stated: "Spending a long time studying [Beethoven's] music has profoundly changed my attitude. Beethoven...is an inexhaustible reservoir. His music has visionary power. It has not collected patina or lost any of its impertinence."

String Quartet No. 8 has three movements, although a fast tempo prevails throughout the entire work. The first movement is brief and alternates between passages of unison playing and cascades of chords. The second movement is a set of variations on the theme of Beethoven's "Alla danza tedesca" (the fourth movement of his Opus 130 string quartet). Widmann directly guotes Beethoven's first eight bars and then follows with variations that involve changes in meter, tempo, and even transposition from major to minor keys. The guartet concludes with a fast-paced, playful Rondo, the most extended section of the work. For Widmann, Beethoven's Opus 130 string quartet is "the pinnacle of all quartets." That work will follow after the intermission.

PROGRAM NOTES FOR JUNE 13

Ludwig van Beethoven String Quartet No. 13 in B-flat Major, Op. 130 and 133

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 guiet "aria" in the first violin shockingly changes to a "recitative" passage of unsettling anguish marked *beklemmt* (oppressed, stifled). This is the movement that fascinated Jörg Widmann and resulted in his eighth string guartet, heard earlier on this program. 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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SATURDAY, JUNE 14 AT 7:30 PM **Festival Finale** Sonata in C-sharp Minor for Flute and Piano, Mélanie Hélène "Mel" Bonis (1858-1937) **Op. 64** Andantino con moto Scherzo. Vivace Adagio con espres. — Poco più lento *Finale*. Moderato — Grazioso Tara Helen O'Connor, Wynona Wang **Arnold Schoenberg** Verklärte Nacht ("Transfigured Night"), Op. 4 Areta Zhulla, Ronald Copes, Molly Carr, Catherine Cho, (1874-1951) Astrid Schween, Marcy Rosen INTERMISSION Piano Quartet No. 2 in G Minor, Op. 45 **Gabriel Fauré** Allegro molto moderato (1845-1924) Allegro molto Adagio non troppo Allegro molto Wynona Wang, Daniel Phillips, Molly Carr, Marcy Rosen This concert is generously sponsored by

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Artists and program selections are subject to change.

PROGRAM NOTES FOR JUNE 14

Mélanie Hélène "Mel" Bonis Sonata in C-sharp Minor for Flute and Piano, Op. 64

Mel Bonis was a prolific French composer in the early modern period. The shortened form of her name, under which she published, was a genderunspecific attempt to counter sexist bias against female composers. In much of her chamber music, the flute is a dominant force, as in this large-scale sonata, composed in 1904. Both piano and flute parts are virtuosic and densely written, often having such a close interchange of voices that the two instruments appear as one.

This close interchange is especially evident in the first movement Andantino. The two instruments link and exchange motives with the piano providing a rolling rhythm while the flute sings passionately above, first with melancholy and then romantically. The brief second movement Scherzo is considerably more playful and almost dance-like. The lyrical and highly emotional third movement is, perhaps, the highlight of the sonata. Again, the flute part expresses both melancholy and passionate ecstasy, moving from a slow Adagio to a faster, jazz-like Allegro tempo and back to the Adagio. To some, this development suggests a journey from dark to light or despair to hope. The Finale begins with an exotic sounding melody in the flute, followed by a series of digressions, and concludes with a return of the opening. Notably, the movement reprises themes introduced in earlier movements, thus unifying the sonata as a whole.



PROGRAM NOTES FOR JUNE 14

Arnold Schoenberg

Verklärte Nacht ("Transfigured Night"), Op. 4

Verklärte Nacht is Schoenberg's early tonal string sextet in one movement, composed in 1899. The work was inspired both by a poem by Richard Dehmel of the same name and by Schoenberg's nascent love for his future wife, whom he had recently met. The poem describes two lovers walking through a forest on a moonlit night. She sadly reveals that she is pregnant with another man's child, and he considers this, expresses regret, but ultimately accepts her confession, forgiving her. At the poem's end, their lives have become transformed ("transfigured") by the night. Essentially a tone poem for chamber forces, the work has five distinct sections that correspond to the five stanzas of the poem.

In *Verklärte Nacht*, Schoenberg has created themes that can be identified with the woman, the man, and the narrative action of the poem. The work opens poignantly with a repeated falling phrase heard first in the lower strings and then mimicked by the higher strings, introducing the two lovers. The initial gentle tempo is interrupted by a restless, almost dissonant shift as the woman confesses her condition. The work builds to an extended, passionate viola solo suggesting sadness and regret. However, calm returns with a tranquil passage played by the full ensemble, and the lovers are reconciled and their life together is transfigured by the night.

Gabriel Fauré Piano Quartet No. 2 in G Minor, Op. 45

The Festival closes with Fauré's energetic and beautiful second piano quartet written in 1885-86. Typical of Fauré's use of the cyclic principle, the four movements are interconnected by the varied repetition of the principal motifs introduced at the beginning of the first movement. Of special note is the gentle, undulating opening piano passage in the third movement, which according to Fauré, is "a vague reverie" inspired by memories of the evening bells of the village of Cadirac near his childhood home.

The surging first movement Allegro has two contrasting themes. The first, introduced by the strings in unison, is full of motion, in large part due to the relentless piano accompaniment. The second theme, introduced by the viola and cello, is much more serene and poetic. The short, fast-paced Scherzo has a syncopated piano theme, although the two themes from the first movement also reappear. The piano's perpetual motion carries the movement on to its conclusion. The "bell" motif opens the transcendent third movement Adagio, as noted, followed by a viola solo. The two instruments become a duo and create a mood of repose and poetic beauty. The Finale Allegro startles by being full of passion and violence with relentless forward drive. The concluding brighter coda reprises thematic elements from the entire quartet, including the first movement's principal theme heard in the last bars.

Wynona Wang



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