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Thank you for joining us for “Musical Memories,” our 41st Chesapeake Chamber Music Festival!

We promise to delight, surprise and engage you in this remarkable two-week series of concerts. Our Artistic Directors Marcy Rosen and Catherine Cho have lovingly and skillfully curated six concerts that are truly musical conversations among friends. Please enjoy the extraordinary!

This year you will enjoy 17 world-class musicians performing six captivating concerts from the best of chamber music’s enduring masterpieces to fascinating contemporary pieces. Many of the musicians you will recognize from past years, while we have an equal number of new rising stars. This combination is what makes our Festival very special. The Dolphins Quartet, as winner of this year’s Lerman Gold Prize at the 12th Biennial Chesapeake Chamber Music Competition in April, returns on June 19th to play a program of the members’ own choosing.

This year has been marked by excitement at Chesapeake Music in developing our new three-year Strategic Plan which is about a greater outreach to our community: Goal 1 to more fully engage our current audiences, Goal 2 to broaden and grow these audiences locally and regionally and Goal 3 to strengthen our education and community engagement programs. Carrying out Goal 3, the five finalists from our Competition in April went on to perform free concerts in five regional communities the very next day. They are truly rising stars!

A huge thank you to all who made this Festival possible: Festival Chair Anna Snow who is the backbone behind this fabulous two-week Festival, Executive Director Dave Faleris, the Artistic Directors, the volunteers, the hosts, the Board of Directors and to those of you who have provided financial support as advertisers or concert sponsors, especially the overall Festival Sponsors The Paul M. Angell Family Foundation, Sachiko Kuno, Maxine Whalen Millar, Norman and Ellen Plummer and Dr. Joseph and Dixie Schulman, as well as Cecilia and Robert Nobel, who have newly endowed a Festival Piano Chair. It absolutely takes a village to bring this Festival to all of you, our audience.

Finally, a big thank you to Paul and Joanne Prager for letting us call The Ebenezer Theater home. And thank YOU for being a part of this year’s Chesapeake Chamber Music Festival. Without you what a quiet hall there would be!

Kae Dakin

Chair, Board of Directors



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Photo by Steve Raskind

*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 the 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 Evnri 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 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 26 "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 the 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.

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



*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 Daejeon 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.

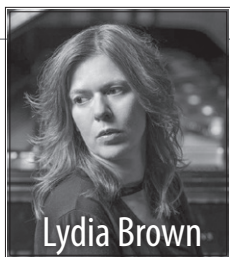


Photo by Steve Riskind

Lydia Brown

PIANO



Stella Chen

VIOLIN

Pianist **LYDIA BROWN** has achieved a wide-ranging career in opera, recital, and chamber music, performing extensively as a soloist and collaborative pianist throughout the world. She has appeared in recitals at distinguished venues such as the Salle Cortot, Théâtre des Champs-Élysées, Isabella Stewart Gardner Museum, Alice Tully Hall, Weill Hall, Coolidge auditorium at the Library of Congress and the Phillips Gallery, and has toured with many prominent groups and presenters including the Pro Musicis Foundation, Young Concert Artists, the Piatigorsky Foundation, Musicians from Marlboro and Concert Artists Guild.

Among Miss Brown's primary interests is the preparation and performance of new music which includes world premieres of song cycles by John Harbison, Libby Larsen, Richard Hundley, Paola Prestini, Daniel Sonenberg and Renee Favand-See and US premieres of "Émilie" by Kaija Saariaho, "Faustus the Last Night" by Pascal Dusapin, the NYC premiere of Elliott Carter's "What Next?" and "Dolores Claiborne" by Tobias Picker.

Additionally, Miss Brown has enjoyed long relationships with Spoleto Festival USA, Gotham Chamber Opera, SongFest and the Marlboro Music Festival and School where she has overseen the Vocal Program since 2006. Of special significance was a period of study at the Mozart Academy in Dobruška, Czech Republic, and also at the Schleswig-Holstein Musik Fest and the Académie Musicale de Villecroze where she worked with Elly Ameling. Her primary teachers were Olga Radosavljevich, Nelita True, Peter Frankl, and Margo Garrett.

Praised for her "silken grace" and "brilliant command" (*The Strad*), returning American violinist **STELLA CHEN** first gained international recognition as the winner of the 2019 Queen Elizabeth International Violin Competition, followed by an Avery Fisher Career Grant and Lincoln Center Emerging Artist Award. Her critically acclaimed debut album *Stella x Schubert*, released in 2023 earned her the Young Artist of the Year title at the Gramophone Awards. Her most recent release is the Beethoven and Barber Violin Concertos with Jean-Jacques Kantorow and the Academy of St. Martin in the Fields (2026), also on the Apple-owned Platoon label.

Ms. Chen has performed as soloist with the New York Philharmonic, Chicago Symphony, Minnesota Orchestra, Israel Philharmonic, Chamber Orchestra of Europe, and the Orchestra of St. Luke's, among others. She appears frequently with the Chamber Music Society of Lincoln Center. During the 2025–26 season, Ms. Chen made concerto debuts with the Vancouver, Cincinnati, and Antwerp Symphony orchestras, and toured with the Orpheus Chamber Orchestra. A dedicated chamber musician, Ms. Chen has been featured at festivals including the Kronberg Academy, Moritzburg Festival, Ravinia, Seattle Chamber Music Society, Perlman Music Program, Music@Menlo, Bridgehampton, Rockport, and Sarasota Music Festivals.

Ms. Chen is the inaugural recipient of the Robert Levin Award from Harvard University, where she obtained a bachelor's degree in psychology. She received her doctorate from The Juilliard School, where she was recently appointed to the College and Pre-College Division Faculty.

Ms. Chen performs on the "General Kyd" 1720 Stradivarius, generously on loan from Dr. Ryuji Ueno and Rare Violins In Consortium, Artists and Benefactors Collaborative.



Photo by Steve Riskind

Lucy Fitz Gibbon

SOPRANO



Tcherepnin's *La Fée et le cultivateur* with New Asia Chamber Music Society in Alice Tully Hall; Hao Weiya's *AI Variations* in Carnegie's Zankel Hall; the Seattle Opera premiere of Sheila Silver's *A Thousand Splendid Suns*; and Tan Dun's *Tea: Mirror of Soul* in Shanghai, Fuzhou, and Hong Kong, a role she will reprise in Budapest and Tokyo in 2026.

Noted for her "dazzling, virtuoso singing" (*Boston Globe*), soprano **LUCY FITZ GIBBON** delights in the range of sonic possibility inherent in the human voice. With a repertoire ranging from the Baroque to the present day, she specializes in the dusty corners of the canon – giving modern premieres of rediscovered works from the Baroque through the mid-20th century – and is sought-out for her collaborations with today's composers.

Ms. Fitz Gibbon has appeared as soloist with ensembles such as the San Francisco Symphony, Saint Paul Chamber Orchestra, Tafelmusik, American Composers Orchestra, and Hong Kong Philharmonic. Recent operatic engagements include Alexander

An avid chamber musician, recent collaborators include the Doric, Marmen, and Brentano String Quartets; Merz Trio; and violinist Alexi Kenney. With her husband and longstanding collaborative partner, pianist Ryan McCullough, Lucy performs repertoire ranging from 18th century melodrama to 21st century art song on a variety of keyboard instruments.

Lucy serves on the faculty of Bard College Conservatory and has been in residence at the Marlboro Music Festival annually since 2016. She is honored to be the recipient of a 2024 Fellowship from the Borletti-Buitoni Trust, whose generous support enables upcoming commissioning, recording, and performance projects.

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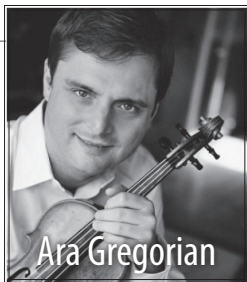
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Ara Gregorian

VIOLIN | VIOLA

Known for his thrilling performances and musical creativity, violinist and violist **ARA GREGORIAN** made his New York recital debut at Carnegie Hall's Weill Recital Hall and his debut as soloist with the Boston Pops Orchestra. 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.'s Kennedy Center and in major cities, including Boston, Los Angeles, Chicago, Detroit, Houston, Dallas, Atlanta, Cleveland, Vancouver, Hong Kong, Shanghai, Beijing, Ulaanbaatar, Jerusalem, Tel Aviv, and Helsinki.

Mr. Gregorian is the founder and artistic director of the Four Seasons Chamber Music Festival which is celebrating its 26th Anniversary Season. He is a member of the Cooperstown Quartet and has appeared at festivals worldwide including the SpringLight (Finland), Storioni (Holland), Casals (Puerto Rico), Taos, Heifetz, Bard, Vail, Santa Fe, Music in the Vineyards, Chesapeake Chamber Music, Bach Dancing and Dynamite Society, Cactus Pear, Madeline Island, Kingston, and Manchester festivals.

An active and committed teacher, Mr. Gregorian is the Chair of String and Piano Chamber Music at New England Conservatory. He has served on the violin/viola faculty at East Carolina University since 1998, taken a leading role in creating opportunities for talented students and young professionals through Four Seasons' Spring Workshop and Next Generation initiatives, is on the summer faculty of the Taos School of Music and the Heifetz Institute, and is the artistic director of the NEC Summer Chamber Music Young Artist Program. He performs on a 1960 Francesco Ruggeri violin and a 2006 Grubaug and Seifert viola.



Ieva Jokubaviciute

Photo by Monika Požarskytė

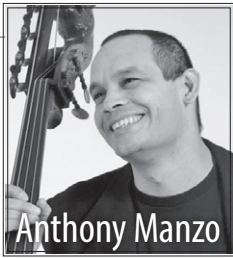
PIANO

Lithuanian pianist **IEVA JOKUBAVICIUTE's** powerfully intricate performances have led critics to describe her as possessing "razor-sharp intelligence and wit" (*The Washington Post*) and as "an artist of commanding technique, refined temperament, and persuasive insight" (*The New York Times*). In 2006, she was honored as a recipient of a Borletti-Buitoni Trust Fellowship.

In 2021, Sono Luminus released Ms. Jokubaviciute's latest recording, *Northscapes*, featuring works by twenty-first-century composers from the Nordic and Baltic countries of Europe. *Gramophone* magazine described it as "a fascinating, well-balanced programme, played with engrossingly undemonstrative virtuosity. . . . Jokubaviciute navigates the contrasting demands of each work with hugely impressive skill."

Ms. Jokubaviciute's recital programs and recording projects bring her to major stages across the US and Europe. She made her orchestral debut with the Chicago Symphony Orchestra at the Ravinia Festival and has since performed concerti with orchestras notably in Rio de Janeiro; Montevideo; and Washington, DC.

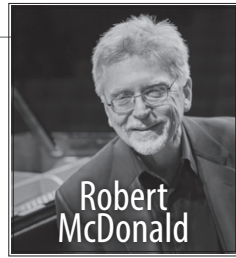
A highly sought-after chamber musician and collaborator, Ms. Jokubaviciute appears on major stages throughout North America and tours extensively in Europe, Japan, India, and South America. She regularly performs at national and international music festivals. She is a founding member of Trio Cavatina, a winner of the Naumburg International Chamber Music Competition. A graduate from the Curtis Institute of Music in Philadelphia and from Mannes College of Music in New York City, Ms. Jokubaviciute is currently Professor of the Practice of Music at Duke University in Durham, NC, where she has been on faculty since 2020. Previously, she was Associate Professor, Piano at Shenandoah Conservatory in Winchester, VA.



DOUBLE BASS

ANTHONY MANZO's vibrantly interactive music-making has made him a ubiquitous figure in the chamber music world, appearing regularly with the Chamber Music Society of Lincoln Center, and at festivals including Spoleto USA, La Jolla SummerFest, Santa Fe Chamber Music, and the Bowdoin Festival. Currently a core member of ECCO (the East Coast Chamber Orchestra), he was previously the solo bassist of the Munich Chamber Orchestra and the New Century Chamber Orchestra.

He has also been guest principal with Camerata Salzburg, where collaborations included a summer residency at the Salzburg Festival and two tours as soloist alongside bass-baritone Thomas Quasthoff, performing Mozart's "Per questa bella mano." Mr. Manzo also appears regularly with the Handel & Haydn Society and Philharmonia Baroque and is on the double bass and chamber music faculty at the University of Maryland. His instrument was made in Paris around 1890— and has been fitted with a removable neck for all his traveling!



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 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.

*The Nobel/Van Strum Foundation Piano Chair
is held by Robert McDonald.*



Photo by Helen Adams

Christina Nam

VIOLIN | VIOLA



Photo by Matt Dine

Tara Helen O'Connor

FLUTE

Praised for her “gleaming tone” (*Gramophone*) and “brilliance of the lyrical passages” (*Classicamente*), **CHRISTINA NAM** has performed all over the international stage as a soloist, recitalist, and chamber musician. At age 14, Ms. Nam received Second Prize in the Cooper International Violin Competition where she appeared with Maestro Jahja Ling and the Cleveland Orchestra at Severance Hall. Since then, she has worked with prominent conductors such as Louis Langrée, Robert Trevino, and Cristian Macelaru. Ms. Nam recently toured performing Tchaikovsky’s Violin Concerto, with the Landesjugendorchester and Maestra Anna Handler in Germany, and then traveled to Jakarta, Indonesia, to perform the Sibelius Violin Concerto with the Jakarta Simfonia Orchestra, under Maestra Rebecca Tong.

Ms. Nam has earned numerous prizes and much recognition, including the Juilliard Peter Mennin Prize, the 2025 Verbier Festival Academy’s Prix Reyl Award, and was the laureate winner of the Young Concert Artists 2025. A passionate chamber musician, Ms. Nam is a founding member of the Amara Trio, which won the gold medal in the Chesapeake International Chamber Competition in 2024.

Ms. Nam studies at The Juilliard School in New York under the tutelage of Catherine Cho and Donald Weilerstein, and currently performs on a 1905 Stefano Scarpella violin, on loan from luthier and restorer Ronald Ji.

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.

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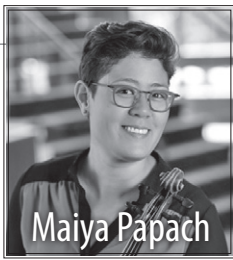
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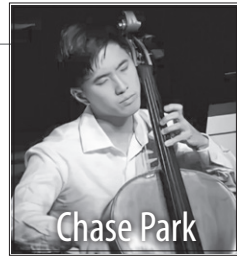
Maiya Papach

VIOLA

MAIYA PAPACH is the principal violist of The Saint Paul Chamber Orchestra. A member of the orchestra since 2008, she has made solo appearances with the SPCO in Mozart's *Sinfonia Concertante* with concertmaster Steven Copes, solo directed Benjamin Britten's *Lachrymae* and as soloist in Woolrich's *Ulysses Awakes*.

Ms. Papach has made frequent national and international appearances as a chamber musician, with a versatile profile in her performances of both traditional and contemporary repertoire. She is a founding member of the International Contemporary Ensemble, with whom she has performed frequently at Lincoln Center's Mostly Mozart Festival, New York's Le Poisson Rouge, Chicago's Museum of Contemporary Art and dozens of experimental venues. She has toured extensively with the Musicians from Marlboro, the Da Capo Chamber Players, and has made appearances at Prussia Cove (UK), La Jolla, Chesapeake Music Festival, Salt Bay Chamberfest, and Bowdoin International Music Festival. She is also currently a member of Accordo, a Twin Cities-based chamber music group and teaches at the University of Minnesota.

Ms. Papach is a recipient of the McKnight Fellowship for Performing Musicians administered by the MacPhail Center for Music. Through this fellowship and in collaboration with the International Contemporary Ensemble, she co-commissioned a viola concerto by Anthony Cheung, performed at the Mostly Mozart Festival to critical acclaim by the New York Times. She is a graduate of the Oberlin Conservatory and The Juilliard School, and her principal teachers include Roland Vamos, Karen Tuttle, Benny Kim and Hsin-Yun Huang. She performs on a 19th century Turinese viola by Annibale Fagnola.



Chase Park

CELLO

Cellist **CHASE PARK**, winner of the 2021 Juilliard Cello competition, is a multifaceted performer who enjoys collaborating in a variety of traditional and avant-garde settings. As a chamber musician, he has collaborated and performed with esteemed artists such as Mitsuko Uchida, Jonathan Biss, Scott St. John, Samuel Rhodes, Anthony McGill, Carmit Zori, Pamela Frank, Itzhak Perlman, Gidon Kremer, Antje Weithaas, and Enrico Pace among others.

Performances with Curtis on Tour brought him to international stages in Athens, Paris, Kempten (Germany), Teulada (Spain), and Berlin, launching his international reputation. In 2021 he made his Alice Tully Hall debut performing Haydn's *Cello Concerto in D Major* with the Juilliard Chamber Orchestra. His love for chamber music has resulted in fellowships at the Perlman Music Program ("Littles") and Chamber Music Workshop, Ravinia Steans Institute, the Marlboro Music Festival, Kronberg Chamber Music Connects the World and the Valley of the Moon Festival. He is a member of Sejong Soloists, which brought him to Asia to collaborate with artists such as Philippe Quint, Joyce Di Donato, and Tod Machover.

Mr. Park is passionate about chamber music, historical performance, and championing lesser-known solo works in the cello repertoire, and he employs multiple art disciplines to better convey this music to larger audiences.

Additionally, he enjoys teaching and is a teaching assistant for Minhye Clara Kim (Juilliard School) and Madeleine Golz (JCC Thurnauer School of Music / Manhattan School of Music Precollege Division). He is honored to have been selected for the prestigious Artist Diploma program at the Manhattan School of Music.



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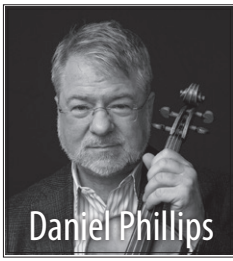
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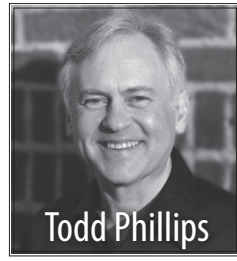
Daniel Phillips
VIOLIN | VIOLA

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 Orion String Quartet, which played for 37 years and 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. 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.

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
VIOLIN | VIOLA

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 chamber music workshop CMI@CIM, as well as Artistic Director of the CIM Virtuosi. 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 1950's by his grandfather, B.F. Phillips.



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Photo by Kelly Sweda

FRENCH HORN

Praised as “fearless” by *Opera Today*, Canadian-American horn player **CARYS SUTHERLAND** has performed at major concert halls and festivals globally, including Carnegie Hall, the Metropolitan Museum of Art, and the BBC Proms. In 2024, she joined Symphony Nova Scotia as principal horn and was featured in CBC’s *classical 30 under 30*.

Carys has performed with the Orchestra of St. Luke’s, the Handel and Haydn Society, the Jupiter Chamber Players, Musicians from Marlboro, and as guest principal with Canada’s National Arts Centre Orchestra; as an award-winning soloist, she has performed with the Juilliard Orchestra and Symphony Nova Scotia. She has enjoyed multiple summers at the Marlboro Music Festival and the Music Academy of the West.

Carys earned a Bachelor of Music degree from The Juilliard School, where she studied under Julie Landsman and Jennifer Montone as a recipient of a Kovner Fellowship. She was named winner of the 2020 U.S. Navy Band Young Artist Solo Competition. She is a coach for the Nova Scotia Youth Orchestra and teaches at the Maritime Conservatory of Performing Arts.

Away from the horn, Carys is a regular program annotator for The Juilliard School and the New World Symphony. In her free time, she enjoys reading, cooking, and practicing yoga.



Photo by Vicky Lee

CELLO

Praised for “her sense of joyful virtuosity” as concerto soloist (*South Florida Classical Review*), cellist **JULIA YANG** is a multi-faceted performer and founding member of the “riveting” (*Reading Eagle*) and “impeccably elegant” Merz Trio (*All About the Arts*) and multidisciplinary Trio Phös.

Ms. Yang maintains a full solo and chamber music performance schedule with forthcoming recitals in San Miguel de Allende, the U.S. Virgin Islands, Houston Chamber Music Society, NYC’s People’s Symphony Concerts and the Philadelphia Chamber Music Society, and the premiere of Jeffrey Mumford’s concerto for cello and chamber orchestra.

Ms. Yang’s Merz Trio are winners of the prestigious Naumburg Chamber Music Prize as well as the Concert Artists Guild, Fischhoff and Chesapeake Music’s Chamber Music competitions. Alongside frequent concert tours managed by Epstein Fox Performances, the Trio presents innovative multidisciplinary concert experiences that interweave repertoire of the traditional piano trio genre with diverse art forms. With her clarinet trio, Trio Phös, Ms. Yang embarks on her latest project, *The Sound of Connection*, with a mission to foster intergenerational connection with older adults through music, dance and story-telling.

A dedicated educator, Ms. Yang is Visiting Assistant Professor of Cello at The Ohio State University and frequently presents masterclasses at universities around the U.S. as an invited guest artist. She holds degrees from Northwestern University and the New England Conservatory.



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my friends at
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THE DOLPHINS QUARTET

Luke Henderson (Violin); Isaac Park (Violin); James Preucil (Viola); Ian Maloney (Cello)

The Dolphins Quartet is a Juilliard-trained string quartet and composer collective based in New York City, devoted to making chamber music vibrant, daring, and deeply human. Their first performances together gained attention for bold improvisatory choices, a spirit of risk-taking that became the foundation of the ensemble. They began composing original works, including *The Dolphin Miniatures*, a seven-movement piece chronicling their early experiences and adventures.

Known for adventurous programming and collaborations with composers such as John Adams, Andy Akiho, and Jessie Montgomery, the Dolphins champion discovery and storytelling. They founded a free Young Composers Program empowering pre-college students to write for string quartet and have led outreach efforts worldwide, working with incarcerated composers in California and young musicians in Nairobi. Wherever they perform, in festivals, schools, or unconventional spaces, the Dolphins aim to spark warmth, joy, and belonging. True to their name, they embody playfulness, intelligence, and a welcoming spirit.

Their concert at the Festival will feature Beethoven's String Quartet No. 10, "The Harp," and four pieces from their own 2023 composition, The Dolphin Miniatures, a seven-movement piece chronicling their early experiences and adventures. Their programming of the Beethoven quartet with the Dolphin Miniatures aligns with their belief that a work like the Beethoven can serve as a bridge for the audience between the classical canon and the contemporary work. Moreover, this bridge allows their programming to be both adventurous and accessible. By placing Beethoven alongside Dolphin Miniatures, they invite the audience to hear both the established and the "living, breathing" possibilities of the string quartet medium. For them, a Beethoven quartet programmed alongside a contemporary work can evince varied emotional sound worlds that allow them to showcase the same level of imagination and storytelling in the Beethoven that they brought to their own composition.

Excerpt from an article by James Carder



***This year's festival is generously sponsored by
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FRIDAY, JUNE 12 AT 7:30 PM

Festival Opening Extravaganza!



Franz Schubert
(1797-1828)

String Quartet No. 8 in B-flat Major, D. 112

*Allegro ma non troppo
Andante sostenuto
Menuetto. Allegro – Trio
Presto*

Daniel Phillips, Catherine Cho, Todd Phillips, Marcy Rosen

Kate Soper
(b. 1981)

Only the Words Themselves Mean What They Say

*"Go Away"
"Head, Heart"
"Getting to Know Your Body"*

Lucy Fitz Gibbon, Tara Helen O'Connor

INTERMISSION

Artists and program selections are subject to change.



Antonin Dvořák
(1841-1904)

Piano Quintet No. 2 in A Major, Op. 81

Allegro ma non tanto
Dumka. Andante con moto
Scherzo (Furiant). Molto vivace – Poco tranquillo
Finale. Allegro

*Robert McDonald, Catherine Cho, Daniel Phillips,
Todd Phillips, Marcy Rosen*

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Lucy Fitz Gibbon

Photo by Catherine Hancock



PROGRAM NOTES FOR JUNE 12

Franz Schubert

String Quartet No. 8 in B-flat Major, D. 112

Composed in 1814 at the age of 17 and completed in just six days, Schubert's B-flat major string quartet is often considered his first mature work, one that begins to anticipate his many masterworks to come. Noteworthy is the unabashed lyricism of the themes, a future Schubertian hallmark. As was true of much of his early music, this quartet was written with skilled amateurs in mind, in this case specifically his family's string quartet (his brothers on violins, himself on viola, and his father on cello).

The first violin opens the Allegro movement with a quirky, meandering theme in a major key that is quickly taken up by the viola and then migrated to all four instruments before curiously petering out. There then follows a somber minor theme given to the first violin and cello and played against triplets from the other strings. The movement concludes with a relaxed development of the two themes, alternating major with minor. The Andante second movement is again in a minor key and alternates between a shrouded theme and one marked *dolce* and given to the first violin. The third movement opens with a folk dance-like Menuetto before changing to a courtly Trio section that is given to the violins and played against the viola and cello's delicate pizzicato backdrop. The spirited and highly entertaining Presto final movement concludes this youthful work.

Kate Soper

Only the Words Themselves Mean What They Say

American composer Kate Soper scored her 2011 duet, *Only the Words Themselves Mean What They Say*, for soprano and flute, setting to music three texts by Lydia Davis. The "unhinged virtuosic" score (as some have described it) requires the flutist to switch among three instruments – the piccolo, C flute, and bass flute, and the soprano to speak, sing, and vocalize – a test, as Soper has written, of the absolute limits of the singer's physical and expressive capabilities. The flute and voice must synchronize with absolute precision.

The first duo, "Go Away," is set to Davis' prose piece which recounts a man yelling "Go away and don't come back" at someone he knows. In exploring the anger, hurt, and meaning of the insult, the piece deals with the relationship between language and the emotions it causes. The flutist reinforces the sense of psychological vulnerability with nervous, breathy notes. In the second duo, "Head, Heart," the short poem mines the entangled duality of reason and emotion. The rational "Head" unconvincingly attempts to comfort the emotional "Heart" after a profound loss, coldly explaining "you will lose the ones you love." The final duo, "Getting to Know Your Body," explores the paradox of "mind over matter" – the brain's seeming inability to control the body. The music mimics the frantic, twitchy energy of both a brain and an eyeball that cannot stop functioning involuntarily.



PROGRAM NOTES FOR JUNE 12

Antonín Dvořák

Piano Quintet No. 2 in A Major, Op. 81

Dvořák wrote his highly Romantic second piano quintet in 1887. Considered a masterwork of the piano quintet genre, the Quintet is notable for Dvořák's use of Slavic folk music – not actual folk tunes but Dvořák's original melodies composed in a folk-music style.

The opening Allegro movement begins with a soulful, lyrical theme given to the cello over piano accompaniment that is eventually taken up by the first violin. After a series of elaborate transformations of this theme, the viola introduces a second theme, and both are elaborately restated and developed before the movement comes to a high-

spirited close. The Andante second movement is a *dumka* – a Slavic musical genre that contrasts themes of melancholy and exuberance. Although the piano introduces the wistful main theme, the movement's true statement of profound grief, characteristic of the *dumka*, is given to the viola. This music alternates in rondo form with faster, happier passages before the movement eventually comes to a subdued close. The playful third-movement Scherzo is in the form of a *furiant* – a rapid and fiery Bohemian folk dance – with a gentler Trio middle section. The sparkling Allegro finale begins in high spirits and introduces two themes, one vivacious and the other more lyrical. The first theme is used in a fugue-like development as well as in a tranquil chorale-like passage before the movement closes with gusto.



Robert McDonald, Catherine Cho, Marcy Rosen, Albert Cano Smit page turner Cal Jackson Photography

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SATURDAY, JUNE 13 AT 7:30 PM

Music of Four Nations

Wolfgang Amadeus Mozart Violin Sonata in E Minor, K. 304

(1756-1791)

Allegro
Tempo di menuetto

Stella Chen, Lydia Brown

Heitor Villa-Lobos

(1887-1959)

Assobio a Játo (“The Jet Whistle”)

Allegro non troppo
Adagio
Vivo

Tara Helen O’Connor, Julia Yang

Dmitri Shostakovich

(1906-1975)

Seven Romances on Poems of Alexander Blok, Op. 127

“Ophelia’s Song” (Moderato) for voice and cello
“Gamayun, the Prophetic Bird” (Adagio) for voice and piano
“We Were Together” (Allegretto) for voice and violin
“The City Sleeps” (Largo) for voice, cello and piano
“The Storm” (Allegro) for voice, violin and piano
“Mysterious Signs” (Largo) for voice, violin and cello
“Music” (Largo) for voice, violin, cello and piano

Lucy Fitz Gibbon, Stella Chen, Julia Yang, Lydia Brown

INTERMISSION

Robert Schumann

(1810-1856)

Piano Trio No. 2 in F Major, Op. 80

Sehr lebhaft (very lively)
Mit innigem Ausdruck – Lebhaft (with intimate expression – lively)
In mässiger Bewegung (in moderation)
Nicht zu rasch (not too fast)

Robert McDonald, Catherine Cho, Marcy Rosen

This concert is generously sponsored by

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*in honor of Anna Lesher, Susquehanna University ‘26
Chesapeake Music is grateful for their support.*



PROGRAM NOTES FOR JUNE 13

Wolfgang Amadeus Mozart

Violin Sonata in E Minor, K. 304

Mozart composed his E-minor violin sonata in 1778 at the age of 22. Like several other of his sonatas, it has only two movements. It also is his only violin sonata composed in a minor key, which gives it an unusual weightiness and profundity. Possibly, this was due to the death of his mother around the time Mozart was working on the piece. Or it may stem from Mozart's move to Paris and his separation from a first young love, the soprano Aloysia Weber. The work is notable for giving prominence to the violin when, at the time, the piano more typically dominated. Altogether, this sonata is universally regarded as one of Mozart's finest chamber music works.

The first movement Allegro's somber opening theme is dramatically announced by the violin and piano playing in unison and then is taken up by the violin. A second, somewhat livelier theme is given to the piano, but the first theme dominates the movement until its close. Although labeled a minuet, the outer sections of the second movement remain mostly melancholic. The opening theme is first given to the solo piano and then is varied by both instruments. Before the movement concludes "grief-stricken" in the minor key, there is a beautiful middle section marked *dolce* in a major key, which Albert Einstein described as "a brief glimpse of bliss."



Stella Chen Photo by Fay Fox

Heitor Villa-Lobos

Assobio a Jato ("The Jet Whistle")

Brazilian composer Heitor Villa-Lobos was deeply interested in his country's history and its music. In his youth, he played the guitar, viola and cello in street bands, cafés and theater and cinema orchestras, immersing himself in the popular music of his day. In 1905, he began a decade-long exploration of the Amazon to encounter the folk music traditions of its villages, before heading to Paris for a lengthy immersion in Parisian modern music. He combined these diverse influences into his compositions, including the 1950 *Assobio a Jato* ("The Jet Whistle"), written during a stay in New York City.

In the opening Allegro movement, Brazilian folk waltz themes dominate, with the flute and the cello alternating the roles of carrying the theme and accompanying. The lyrical but moody Adagio second movement has an aura of heaviness and melancholy, enlivened by a more active middle section. However, it is the fast-paced final movement that explains the composition's title.

At the end of the movement, the flutist mimics the sound of a jet airplane accelerating by blowing forcefully into the flute while rapidly scaling the keys to create a breathy glissando similar to the "whistle" sounds of jets taking off. This is accentuated, as is true throughout the piece, by the striking difference in the two instruments: high and low pitches, metallic and wooden resonance, breathy and vibrato timbres.



PROGRAM NOTES FOR JUNE 13

Dmitri Shostakovich

Seven Romances on Poems of Alexander Blok, Op. 127

In 1967, Dmitri Shostakovich's close friends, the cellist Mstislav Rostropovich and his opera singer wife Galina Vishnevskaya asked him to write songs that they could perform together. The result was *Seven Romances on Poems of Alexander Blok*. In composing this cycle, Shostakovich added piano and violin parts in various combinations with the voice, although not all instruments are employed together until the final song. Shostakovich also handpicked the seven Alexander Blok poems of the cycle. Written around 1900, these symbolist poems explore universal themes such as love, death, and nature, albeit often colored by a sense of foreboding. Shostakovich's music is correspondingly often somber but also reflective and deeply personal. Indeed, Shostakovich's friend Isaak Glikman wrote: "the Blok cycle reveals the anguish of Shostakovich's soul with unique clarity and poignancy."

In Shostakovich's settings of the poems, the vocal line is relatively simple with the instruments providing the melodic interest. In "Gamayun, the Prophetic Bird," for example, the piano plays stark, foreboding scales that elucidate the bird's dire prophecy of "bloody executions, earthquakes, famines and conflagration." Similarly, in "Storm," the violin and piano create the frenetic energy of a fearsome deluge but abate when the poem reflects on the plight of the homeless in the midst of the "terrifying night." With other poems, the musical setting is purposely spare, even austere, creating a sense of intimacy.

Robert Schumann

Piano Trio No. 2 in F Major, Op. 80

Robert Schumann began his second piano trio in 1847. It is a highly melodic and cheerful work filled with allusions to his love for his wife Clara, whom he married in 1840. The first movement, for example, quotes the phrase "In the depths of my heart I keep a radiant image of you" from his song "Dein Bildnis wunderselig," which he wrote for Clara just before their long-delayed marriage.

The lively and lyrical first movement has a decidedly jovial feel. The triple-time opening theme, given to all three instruments, is followed by a related, but calmer second theme. The beautiful melody, "Dein Bildnis wunderselig," comes at the beginning of the otherwise contrapuntal development section. The second movement's main theme is also related to this melody, here played by the violin and accompanied by the piano left hand in canon with the cello. A livelier middle section again has the piano playing against the cello's deep tones. The wistful, albeit waltz-like third movement Scherzo, in a minor key, again has the instruments in canon. Like the first movement, the good-natured finale, has a heavily contrapuntal development. Two principal themes are quickly introduced, one given to the cello and piano and a more vivacious theme in a dotted rhythm given to the violin. These two themes are continuously varied, often in fugal fashion. The movement closes with mounting excitement.



SUNDAY, JUNE 14 AT 4:00 PM

Heritage and Home

Ludwig van Beethoven
(1770-1827)

Cello Sonata No. 5 in D Major, Op. 102, No. 2

Allegro con brio
Adagio con molto sentimento d'affetto
Allegro – Allegro fugato
Marcy Rosen, Robert McDonald

Gabriel Fauré
(1845-1924)

Fantasie for Flute and Piano, Op. 79

Andantino
Allegro
Tara Helen O'Connor, Lydia Brown

Kian Ravaei
(b. 1999)

Gulistan (“Flower Garden”) for Soprano, Violoncello and Piano

Part 1: Sari Gelin & Wildwood Flower (Melancholy [con rubato])
Part 2: Saye Chaman & Seeds of Love (Lively, with bounce)
Lucy Fitz Gibbon, Julia Yang, Lydia Brown

INTERMISSION

Johannes Brahms
(1833-1897)

String Sextet No. 1 in B-flat Major, Op. 18

Allegro ma non troppo
Andante ma moderato
Scherzo. Allegro molto – *Trio*. Animato
Rondo. Poco Allegretto e grazioso
Catherine Cho, Stella Chen, Daniel Phillips, Todd Phillips, Marcy Rosen, Julia Yang

This concert is generously sponsored by

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*In memory of her husband, Charles Thornton
Chesapeake Music is grateful for their support.*

Artists and program selections are subject to change.



PROGRAM NOTES FOR JUNE 14

Ludwig van Beethoven

Cello Sonata No. 5 in D Major, Op. 102, No. 2

Beethoven's fifth cello sonata, composed in 1815, stands at the beginning of what is considered his late period. Compared to earlier works, this sonata is more radically experimental. Moreover, the cello and piano are now treated as equal voices that often engage in combative dialogue with each other.

The first movement *Allegro* is both bold and relatively brief and begins with the piano playing assertive octave flourishes. The cello then embellishes this leaping motif but softens it, establishing itself as an equal to the piano. A more lyrical second theme quickly follows. In the dense development section, the two instruments rely heavily on the opening leaping motif, twisting it through various harmonic digressions until the cello and piano come together for three final staccato chords. The introspective, hymn-like second movement *Adagio* has mournful outer sections in a minor key that contrast with the more ethereal, major-key middle section where the cello plays a lyrical melody over a delicate piano accompaniment. The final movement is unusual in that it is based on a complex and occasionally dissonant fugue. The cello introduces the fugue's principal subject, a rapid, rising scale characterized by jagged intervals. The cello and the piano then play in counterpoint creating a dense, interwoven texture. The movement builds in momentum before the cello and piano end in unison on the final chords.

Gabriel Fauré

Fantasie for Flute and Piano, Op. 79

Composed in 1898, Gabriel Fauré's *Fantasie for Flute and Piano* has become a cornerstone of the flute repertoire. Fauré wrote this short work as a competition piece (a "morceau de concours") for flute students at the Paris Conservatoire, and by design, the work is both elegant and technically demanding. That is to say, this is a work not simply to be played fast, but rather to be played with fluidity and refinement while playing fast!

The *Fantasie* is essentially divided into two distinct, interconnected sections that seamlessly transition from "dreamy" to "virtuosic." The work's opening *Andantino* begins with a haunting, undulating piano accompaniment. The flute enters with a melody that requires the performer to maintain a seamless legato despite the challenge of frequent modulations and interval leaps. The concluding cadenza-like passage, serving as a bridge to the *Allegro* movement, requires the performer to transition from an introspective, melancholic mood (played mostly in the flute's low register) to one of anticipated high energy (in the higher register) while retaining a legato line. High-energy indeed characterizes the *Allegro* movement, which although at times playful and sparkling, nevertheless demands rapid articulation (double tonguing) while executing wide-leaping arpeggios and rapid trills. With the piano providing a sophisticated rhythmic counterpoint, the flute eventually moves into its third octave and builds to a technically difficult-to-achieve shimmering high C.



PROGRAM NOTES FOR JUNE 14

Kian Ravaei

Gulistan ("Flower Garden") for Soprano, Violoncello and Piano

Kian Ravaei's 2023 composition *Gulistan* ("Flower Garden") interweaves songs that represent his "hyphenated identity:" American by birth and Iranian by heritage. Arranged for soprano in 2024, the work combines two Western folk songs with a traditional Azerbaijani and a Persian song. Each is a lament on unrequited or abandoned love, and each employs flowers and the garden as metaphors for love desired and lost.

In Part 1, verses of the Azerbaijani song "Sari Gelin" ("Blonde Bride") alternate with those of the folk song "Wildwood Flower." In the former, a man helplessly longs for a distant lover, while, in the latter, a woman pines for the lover who has abandoned her. The music, however, is neither strongly American nor Azerbaijani. Part 2 pairs the Iranian song "Saye Chaman" ("Shade of a Garden") with the English folk song "Seeds of Love." Again, unrequited love is the subtext. In the Iranian song, a man, intoxicated with longing, cannot reach a flower – his beloved – and is injured in trying to do so. In "Seeds of Love," a woman plants those seeds only to have them emerge as undesired suiters while the one she desires – the rose – is not to be hers. Purposefully mixing cultural identities, Ravaei set the Iranian melody in an American folk style and the English folk song in a style evoking Iranian classical music.



Julia Yang Photo by Vicky Lee

Johannes Brahms

String Sextet No. 1 in B-flat Major, Op. 18

Johannes Brahms is credited with the 19th-century revival and renewed popularity of the string sextet. Written at age 27 in 1859-60, his first sextet was only his second chamber composition, and it was a huge success. The tonal warmth of the strings and the piece's overall high dramatic spirits make it immensely appealing.

In the sextet's first movement, the first cello presents the lovely first theme, and in due course, four additional themes proceed seamlessly, including a waltz-like theme again introduced by the first cello. Although there are glimpses of melancholy in the exposition as well as moments of turbulence in the development, overall, the movement is imbued with grace and delicacy. The theme of the minor-key second movement is a somber lament, Hungarian gypsy-like in nature. Introduced by the first viola, it is followed by six variations. Tension escalates in the first three variations, but the fourth and fifth, in a major key, lighten the mood of an otherwise

powerful movement. The brief third movement Scherzo is rustic in nature and races through to an animated, dance-like Trio. The final movement is much like the first, tuneful and graceful. Brahms eventually divides the strings into two trios: low-voiced cellos and viola in one, high-voiced violins and viola in the other. Their dueling, "antiphonal" playing toward the end precedes a sparkling *accelerando* dash to the conclusion.



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THURSDAY, JUNE 18 AT 7:30 PM

Bridging the Eras



Wolfgang Amadeus Mozart
(1756-1791)

Horn Quintet in E-flat Major, K. 407

[Allegro]

Andante

Rondo. Allegro

*Carys Sutherland, Catherine Cho, Maiya Papach,
Ara Gregorian, Chase Park*

Johannes Brahms
(1833-1897)

String Quartet No. 2 in A Minor, Op. 51

Allegro non troppo

Andante moderato

Quasi Minuetto, moderato – Allegretto vivace

Finale. Allegro non assai

*Catherine Cho, Christina Nam, Maiya Papach,
Marcy Rosen*

INTERMISSION

Franz Schubert
(1797-1828)

Piano Quintet in A Major, "The Trout," D. 667

Allegro vivace

Andante

Scherzo. Presto

Tema. Andantino – Var[iazioni]. Allegretto

Allegro giusto

*Ieva Jokubaviciute, Christina Nam, Ara Gregorian,
Chase Park, Anthony Manzo*

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Artists and program selections are subject to change.



PROGRAM NOTES FOR JUNE 18

Wolfgang Amadeus Mozart

Horn Quintet in E-flat Major, K. 407

Mozart's 1782 *Horn Quintet in E-flat Major* could easily have been a horn concerto except that it was scored for the forces of a chamber ensemble. The horn dominates in the two outer movements, but in the middle Andante movement, it partners with the violin to play a graceful duet. Unusually, the string accompaniment is not the standard quartet with two violins, but rather one with two violas. This was likely due to Mozart's intent to emphasize both the horn's and the viola's mellow middle range.

A brief fanfare opens the first movement Allegro, but the horn quickly introduces the lyrical main theme, which is echoed by the violin in antiphonal fashion. The violas and cello offer a rich, warm background, allowing all five players to engage in the musical conversation. The heart of the quintet is the Andante movement, offering sustained lyrical lines in the poignant duet between horn and violin against the lush texture of the two violas. The horn introduces the fast-paced "hunt" main theme in the lively Allegro finale. A minor-key second theme is introduced that emphasizes the mellow, expressive sound of the horn. Toward the end of the movement, Mozart employs part writing, letting each of the five instruments – high to low – mimic each other in turn. The Quintet comes to a spirited close with a series of "hunting horn"-like fanfares.

Johannes Brahms

String Quartet No. 2 in A Minor, Op. 51

Johannes Brahms wrote and destroyed at least 20 string quartets before he composed two that he found worthy enough to be published in 1873. The second of these is highly dramatic and richly scored. An underlying sense of melancholy pervades the Quartet, although Brahms' gift for transforming a theme's character allows otherwise intense, passionate music to become more lyrical.

The first movement Allegro is rhythmically complex, employing Brahms' signature use of two notes played simultaneously over three. The principal theme is wistful and restless. A second, sumptuous theme is introduced in a warm, major key, occasioning a polyphonic dialogue among the players with seemingly endless phrases. Overall, however, the movement is dense and turbulent, especially in the development section, and comes to an accelerated conclusion. The beautiful Andante second movement gives the opening theme to the first violin accompanied by the viola and cello. A turbulent outburst in the middle section, in the form of a canon between the first violin and cello, interrupts the tranquility only to have calm restored by a return to a warmly lyrical theme. In the Quasi minuetto movement, a sedate, indeed "quasi" minuet bookends a fast-paced Scherzo-like middle section. The Finale is reminiscent of a Hungarian folk dance. Rondo in format, passages of dramatic music alternate with episodes of great lyrical tenderness before the movement hurtles towards a fast-paced ending.



PROGRAM NOTES FOR JUNE 18

Franz Schubert

Piano Quintet in A Major, "The Trout," D. 667

Franz Schubert's 1819 piano quintet, written at the age of 22, is unusual in several respects: the work has five movements; a double bass is part of the string quartet; and the fourth movement has variations based on Schubert's song, "Die Forelle" ("The Trout"). These oddities were requested by the patron who commissioned the work.

A dramatic upward flourish in the piano – jumping trout? – opens the first movement and becomes a repeated motif. Spirited song-like melodies follow. In the second movement, the piano plays the lyrical first theme, the viola and cello take up a more melancholic second theme,

and a rhythmically complex third theme follows. All of this is repeated in full before the movement ends. In the third movement, a highly energetic, dance-like Scherzo surrounds a quieter middle Trio section. It is in the fourth movement that Schubert introduces the song's "Trout" theme, first played softly by the strings and followed by six variations. These are given to different instruments with accompaniment: 1, piano; 2, viola; 3, cello and double base; 4, a dramatic full ensemble; 5, cello; and 6, violin and cello. In the last variation, the piano finally plays the song's "rippling water" accompaniment, and the music comes as close as it will get to the original song. The Allegro giusto final movement has a charming Hungarian-style theme given to the violin and viola.



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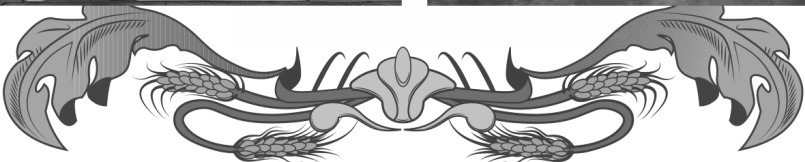
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FRIDAY, JUNE 19 AT 7:30 PM

Chesapeake Chamber Music Competition Winners and More

Franz Schubert
(1797-1828)

String Trio in B-flat Major, D. 471

Allegro

Ara Gregorian, Christina Nam, Chase Park

Ralph Vaughan Williams
(1872-1958)

Piano Quintet in C Minor

Allegro con fuoco

Andante

Fantasia (quasi variazioni). Moderato
Ieva Jokubaviciute, Catherine Cho, Maiya Papach,
Marcy Rosen, Anthony Manzo

INTERMISSION

Winner of the 2026 Chesapeake Chamber Music Competition

The Dolphins Quartet
(estab. 2022)

Selections from The Dolphin Miniatures

"Open Waters"

"Blueberry Soda"

"Rainy Sunday"

"The Infestid Garden"

Luke Henderson, Isaac Park, James Preucil, Ian Maloney

Ludwig van Beethoven
(1770-1827)

String Quartet No. 10 in E-flat Major, "The Harp," Op. 74

Poco adagio – Allegro

Adagio ma non troppo

Presto – Più presto quasi prestissimo

Allegretto con variazioni

Luke Henderson, Isaac Park, James Preucil, Ian Maloney

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PROGRAM NOTES FOR JUNE 19

Franz Schubert

String Trio in B-flat Major, D. 471

Schubert's B-flat major string trio is a one-movement fragment dated 1816, when Schubert was 19. He began a second movement, but for whatever reason failed to finish it or start any other part of the Trio. Nevertheless, this now stand-alone movement is considered a miniature gem and a treasured work in the string repertoire.

This early work foreshadows Schubert's signature sonata-form design. Schubert typically composed lyrical, light and breezy music for both the exposition and recapitulation sections (the A and A' in the A-B-A' format of the classical sonata form). The B section – the development – however, is often considerably more serious and dramatic in nature. And this is true of this Allegro movement. The violin opens the movement immediately with the first theme, which is graceful and song-like, although offered up softly. The second theme that follows is bolder and more sparkling with the strings playing downward scales in *forte* octaves. The true heart of the movement, however, is the development section. Surprisingly, Schubert chose to develop only two bars from the end of the exposition, treating it to a rapid tour of colorful key changes. In the middle, Schubert introduces a brief minor-key episode, again foreshadowing his later fascination with dramatic changes between dark introspection and sunny playfulness. In the recapitulation, the exposition's themes reappear, bringing this joyful work back to where it began.



Chase Park

Ralph Vaughan Williams

Piano Quintet in C Minor

Ralph Vaughan Williams *Piano Quintet in C Minor* employs the same unusual string combination heard last night in Schubert's "Trout Quintet": violins, viola, cello and double bass. The addition of the double bass creates a darker, richer sound than that of the standard string quartet and allows the viola – the instrument that Vaughan Williams played – to occasionally take the melodic lead. Composed in 1903 and revised twice in the following years, the work received early performances, but in 1918 Vaughan Williams decided to exclude it from publication, and the work was not performed again for 80 years.

The first movement Allegro con fuoco is powerful, almost orchestral in nature. The fiery falling chords of the opening become inverted and expand into a theme given to the viola, and that melody is then developed by the other instruments of the ensemble. This theme will reappear in the subsequent movements and serves as a motivic "seed" that unifies the work. The second movement Andante opens with an expressive, hymn-like theme played by the piano and then taken up by the four strings. The development section builds dramatically and then turns quiet. The Finale has a folk-like theme that is treated to five inventive variations with a piano part that is often bell-like. The movement builds in speed and drama before seemingly fading away in a serene closure.



PROGRAM NOTES FOR JUNE 19

2026 Chesapeake Chamber Music Competition Winner

The Dolphins Quartet

Selections from *The Dolphin Miniatures*

The Dolphin Miniatures, a seven-movement work, is The Dolphins Quartet's first collaborative composition. Luke Henderson, Isaac Park, James Preucil and Ian Maloney composed the work in 2023 to "chronicle the stories and misadventures" they experienced in 2022 during their formative summer in Blue Hill, Maine. Several movements seem to depict dream-like recollections of Blue Hill and its setting on the ocean. Others offer humorous retellings of events the Quartet members experienced.

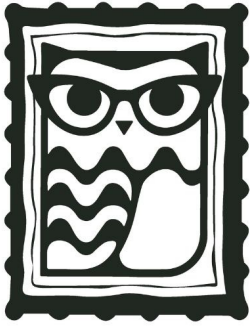
"Open Waters," musically evokes the Atlantic Ocean where Blue Hill is situated. The music begins with seeming somber awe of the ocean's vastness but reverts, quite humorously, to a sailor's sea shanty or, perhaps, the swashbuckling antics of drunken pirates. The carbonated "Blueberry Soda" pops open with a slap on the cello, and bubbles rise with the strings' plucked staccato notes. The melodic line is "the sweet, sugary flavor" according to the Quartet, but this new drink eventually goes flat (fewer plucked notes). "Rainy Sunday" seems a remembrance of such a day in Maine with its quiet ennui that probably kept the Quartet members indoors to practice, although most likely the session quickly turned into spontaneous improvisation. A minuet, slightly off-kilter, offers a promenade through the oddly-spelled "Infestid Garden." Comedic "wrong-notes," abrupt rhythmic shifts and "noises" bring on a diabolic infestation, although through it all the visitors gamely persevere and finish with a smile.

Ludwig van Beethoven

String Quartet No. 10 in E-flat Major, "The Harp," Op. 74

Composed in 1809, Beethoven's tenth string quartet is full of beautiful, graceful music, albeit music that is often technically extremely difficult to perform. The nickname "Harp" – created by Beethoven's publisher – refers to the various pizzicato sections in the first movement, where pairs of the quartet members alternate notes so that the music sounds like the plucking of a harp.

The first movement begins with a slow but expressive introduction followed by the lyrical main theme, which leads to the pizzicato arpeggios that give the quartet its nickname. The energetic development section culminates in another, accelerated pizzicato passage. Surprisingly, in the movement's long coda ending, Beethoven gives the first violin a cadenza-like, virtuoso part before the movement's vigorous close. The Adagio second movement offers a beautiful song-like theme that is developed three times, seemingly contrasting spiritual sweetness with poignant despair. The third movement is in a Scherzo-Trio form and is brusque and boisterous – almost gypsy dance-like. The Trio appears twice, and the third reprise of the Scherzo creates a long pianissimo and seamless segue into the theme-and-variations finale, which follows without a break. The fourth movement's theme is simply stated and is followed by six variations, the odd-numbered ones being vigorous and fast and the even-numbered, lyrical and gentle. The movement ends assertively with all instruments playing triplets in unison in an accelerated passage.



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SATURDAY, JUNE 20 AT 7:30 PM

Festival Finale

Luigi Boccherini
(1743-1805)

Quintet in C Major, Op. 25, No. 4, G. 298

Allegro
Larghetto
Minuetto – Trio
Allegro

*Catherine Cho, Ara Gregorian, Maiya Papach, Chase Park,
Marcy Rosen*

Johannes Brahms
(1833-1897)

**Trio in E-flat Major for Horn, Violin and Piano,
“Horn Trio,” Op. 40**

Andante – Poco più animato
Scherzo. Allegro – Molto meno allegro – Allegro
Adagio mesto
Finale. Allegro con brio

Christina Nam, Carys Sutherland, Ieva Jokubaviciute

INTERMISSION

Pyotr Ilyich Tchaikovsky
(1840-1893)

**String Sextet in D Minor, “Souvenir de Florence,”
Op. 70**

Allegro con spirito
Adagio cantabile e con moto
Allegretto moderato
Allegro con brio e vivace

*Ara Gregorian, Christina Nam, Maiya Papach,
Catherine Cho, Chase Park, Marcy Rosen*

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PROGRAM NOTES FOR JUNE 20

Luigi Boccherini

Quintet in C Major, Op. 25, No. 4, G. 298

Cellist and composer Luigi Boccherini is famous for adding an additional cello to the standard string quartet, and that is the case with this “cello quintet” written in 1778. Boccherini composed his Opus 25 quintets for the royal court in Spain, where he lived and worked and where he played the cello with the court’s resident string quartet. The C-major quintet is an excellent example of the 18th-century *galante* style: music that is light, elegant and pleasing. Indeed, Boccherini’s Quintet has seductively attractive melodies, but it also features creative interplays or “conversations” among the instruments that show great originality despite being easily understood and enjoyed.

The solo first cello opens the first movement *Allegro* and seems almost improvisatory. The other instruments become involved and enter into more of an “argument” than a “conversation” that features an interchange of melodic fragments, counterpoint, and even a fugue. The brief *Larghetto* second movement is contemplative and romantically melancholic. The energetic *Minuetto* third movement is balanced by a more lyrical Trio middle section, and the movement ends surprisingly with a brief *cadenza* given to the violin that creates a bridge to the *Finale*. The dance-like fourth movement *Allegro* unusually offers a shortened restatement of the second section of the first movement – something of an innovation in 18th-century classical music – and thereby brings a sense of unity to the composition.

Johannes Brahms

Trio in E-flat Major for Horn, Violin and Piano, “Horn Trio,” Op. 40

Brahms had a fondness for the horn, an instrument he played in his youth. However, his 1865 Trio is the only chamber work he composed for that instrument. Brahms specified that the horn part be played on the valveless natural horn rather than the more versatile French horn that is used in tonight’s performance. Likely, Brahms was nostalgic for the noble sound of the hunting horn, a sound he captures in the fourth movement. Brahms wrote this Trio following his mother’s death, which accounts for the feeling of sadness that pervades much of the piece, especially the third movement.

Unusually, the first movement is marked *Andante*, and its two contrasting themes alternate in a repeated slower-faster sequence. The first theme seems nostalgic as compared to the agitated second theme. The *Scherzo* second movement is more energetic, although the Trio section offers up a dark, minor-key lament. The moving *Adagio* third movement is the heart of the Horn Trio and serves effectively as a funeral dirge. The piano first plays a somber funeral march before the movement intensifies with the violin and horn in a melancholic dialogue. At the end, Brahms quotes a German folk song, which he will explore further in the last movement. That lively *Allegro* conjures a galloping hunt complete with hunting horn calls, bringing the Trio to an unexpected upbeat conclusion.



PROGRAM NOTES FOR JUNE 20

Pyotr Ilyich Tchaikovsky

String Sextet in D Minor, "Souvenir de Florence," Op. 70

Tchaikovsky visited Florence in 1890 and on his return composed his D-minor string sextet which he titled "Souvenir de Florence." Tchaikovsky had difficulty writing the sextet, which, as he put it, "requires six independent yet homogeneous voices; this is unimaginably difficult." Nevertheless, the Sextet is an exuberant work filled with beautiful melodies, passion and lyricism.

The opening movement begins immediately with an almost stormy main theme – Russian in flavor – that is then contrasted by a warmer second theme – Italian in flavor. In the development section, the two themes are blended in counterpoint before the movement's

bravura conclusion. The Adagio second movement offers a romantic version of the first movement's "Italian" theme, first given to the violin with pizzicato accompaniment and then in a duet between the violin and cello. A middle interlude involves all six instruments playing in triplets before the theme returns. The last two movements are decidedly more Russian and folk-like in character. The third movement begins with the first viola's mournful theme but becomes bright and carefree in the middle section Trio. For the Allegro vivace finale, Tchaikovsky takes the opening theme into a rich contrapuntal fugue involving all six instruments before plunging headlong to a thrilling ending. Tchaikovsky wrote to his brother: "What a sextet, and what a great fugue there is at the end – a real delight."



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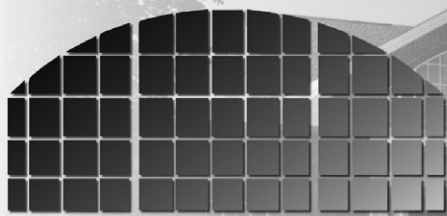


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