

THIRD SEASON



VALLEY OF THE MOON MUSIC FESTIVAL

*Classical and Romantic Chamber Music
on Period Instruments*

Eric Zivian

MUSIC DIRECTOR

Tanya Tomkins

ARTISTIC DIRECTOR

JULY 16 - JULY 30, 2017

HANNA BOYS CENTER AUDITORIUM
SONOMA, CALIFORNIA



VALLEY OF THE MOON
MUSIC FESTIVAL

The More Things Change



The More They Stay The Same



Since 1945, Hanna Boys Center has been part of the Sonoma County landscape, relying solely on donations from private benefactors to brighten the future of thousands of motivated, at-risk boys. And through the generosity of individuals, private foundations and local corporations, no boy is ever turned away for financial reasons.

We are truly grateful for your continued support.

HANNACENTER.ORG

Hanna boys pose in
2015 and 1945

**Hanna Boys
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SINCE 1945

TABLE OF CONTENTS

4	Festival Schedule
5	Welcome
6	Why Historic Instruments?
7	About VMMF
8	Apprenticeship Program
9	Wine Partners
10	Concert Programs
21	Performing Artists
31	Acknowledgments
33	Donors
38	Sponsors

FESTIVAL SCHEDULE

SUNDAY, JULY 16 • 4PM
Deserving of a Laurel Crown

SATURDAY, JULY 22 • 4PM
Hats Off, Gentlemen - A Genius!

SUNDAY, JULY 23 • 4PM
Fair Queen of My Heart

SATURDAY, JULY 29 • 4PM
The Grandeur of the Noblest Things

SUNDAY, JULY 30 • 11AM
Morning Concert: Only Genius Entirely Understands Genius

SUNDAY, JULY 30 • 1PM
Conversations with Kate: Schumann - The Composer as Journalist

SUNDAY, JULY 30 • 4PM
Festival Finale: The Age of Bravura

VALLEY OF THE MOON MUSIC FESTIVAL
2017 THIRD SEASON

JULY 16 - 30

Purchase Tickets:

valleyofthemoonmusicfestival.org

888.596.1027

W elcome to the 2017 Valley of the Moon Music Festival! We are so excited to be back in Sonoma for our third season, presenting great chamber music on historic instruments. We are delighted with our lineup of performers from around the world—some new faces and some of our favorite artists from past years—and with this year’s exceptionally talented Apprentices. Once again the Sonoma community has welcomed us with open arms and we are honored to be here.

This year we wanted to try something different: letting a brilliant composer curate the festival. This summer’s theme is “Schumann’s World: His Music and the Music He Loved—Bach, Beethoven, Chopin and others.” Not only was Robert Schumann a brilliant composer, but he was one of the most imaginative and entertaining music critics who ever lived. We look forward to sharing some fascinating programs with you inspired by the thoughts, opinions and fancies of a great musical genius.

We thank the Hanna Boys Center, our tireless Board and staff, our Apprentices, musicians, donors, musician hosts and wine partners. And we are so grateful to you, our audience: both those who have been coming to our concerts since the very beginning and those who are new to us this year. Please join us on the patio after concerts to enjoy a glass of local wine. We look forward to greeting old friends and meeting new ones!

Eric Zivian, co-founder and Music Director

Tanya Tomkins, co-founder and Artistic Director

WHY HISTORIC INSTRUMENTS?

It is part of our festival's mission to present Classical and Romantic music on period instruments: instruments in use when the music was written, or authentic reproductions thereof. The larger forte-piano you are hearing in these concerts is an original piano built in Vienna in 1841 by Franz Rausch. The string players are using gut strings (instead of the metal strings normally used today) and bows appropriate for the 19th century. By performing on period instruments with attention to historical practices, our musicians aspire to get as close as possible to how Schumann might have heard this music during his lifetime.

CONCERT PROGRAM

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Valley of the Moon Music Festival is the first and only festival in the U.S. devoted exclusively to presenting the chamber music of the Classical and Romantic eras, performed on original period instruments.

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VALLEY OF THE MOON

APPRENTICESHIP PROGRAM

A key part of the Festival is our Apprenticeship Program, a residential program for students and young professionals. During the two weeks of the Festival, Apprentices take part in an intensive exploration of chamber music from the Classical and Romantic period, gaining a deeper understanding of this repertoire through exposure to original instruments.

This year, thanks to the generous support of a few sponsors, we have finally achieved our dream of making the Apprenticeship Program tuition-free. We would like to thank our Apprentice sponsors (listed below) for making it possible for these wonderful young musicians to participate in our program.

Our five Apprentices for 2017 come from as far away as Venezuela and as close by as San Francisco. They have studied at distinguished schools, including Juilliard and Indiana University's Jacobs School of Music, and have performed all around the world with renowned artists, festivals, orchestras, and chamber groups. You can find bios and photos of the Apprentices on pages 21-30.

Rachell Wong, *violin*
Sponsored by the Cremona Foundation

Maria Romero, *violin*
Sponsored by the Cremona Foundation

Andrew Gonzalez, *viola*
Sponsored by the Cremona Foundation

Ana Kim, *cello*
Sponsored by Nancy and Tony Lilly

Jennifer Lee, *fortepiano*
Sponsored by TANK

We are excited to welcome new and returning wine partners to this year's Festival. Each concert's reception will feature a different local winery pouring their finest for audience members to taste.

Please join us on the patio after evening concerts to mingle with the artists and enjoy a complimentary glass of wine!

**KIVEL
STADT
CELLARS**

July 15 Kivelstadt Cellars
Festival Founders' Circle Concert



July 16 Bar None's Canyon



July 16 Beltane Ranch



July 22 Buena Vista Winery



July 23 Idell Family Vineyards



July 29 McIlroy Cellars



July 29 Benziger Family Winery



July 30 Meadowcroft Wines

SUNDAY, JULY 16

4 pm, Hanna Boys Center Auditorium

OPENING CONCERT: DESERVING OF A LAUREL CROWN

From *Bilder aus dem Osten*, op. 66 Robert Schumann (1810-1856)
I. Lebhaft
IV. Nicht schnell
Jennifer Lee* & Eric Zivian, *fortepiano*

From *Bilder des Orients*, op. 24 Niels Gade (1817-1890)
Deine Stimme
Meinen Kranz

Andantino con moto Gade
from *Fantasiestücke for Clarinet and Piano*, op.43

Ständchen Gade
from *Bilder des Orients*

Allegro molto vivace Gade
from *Fantasiestücke*

From *Fantasiestücke*, op. 73 Schumann
Zart und mit Ausdruck

From *Myrthen*, op. 25 Schumann
Sitz' ich allein
Setze mir nicht
Lied der Suleika

From *Fantasiestücke* Schumann
Rasch und mit Feuer

From *Polish Songs*, op. 74 Frederic Chopin (1810-1849)
Mädchens Wunsch
Der Reitersmann vor der Schlacht

Fantasy for Piano in F Minor, op. 49 Chopin

La Promessa
from *Soirées Musicales*

Gioachino Rossini (1792-1868)

Fantaisie for Clarinet in E-flat Major

Rossini

Nikki Einfeld, *soprano* • Eric Hoeprich, *clarinet*
Eric Zivian, *fortepiano*

INTERMISSION

Clarinet Quintet in A Major, K. 581

Wolfgang Amadeus Mozart
(1756-1791)

Allegro
Larghetto
Menuetto
Allegretto con Variazioni

Eric Hoeprich, *clarinet*
Elizabeth Blumenstock & Holly Piccoli, *violins*
Carla Moore, *viola* • Tanya Tomkins, *cello*

RECEPTION featuring Bar None's Canyon Old Vine Zin and
Beltane Ranch Sauvignon Blanc

* 2017 *Apprentice*

SATURDAY, JULY 22

4 pm, Hanna Boys Center Auditorium

HATS OFF, GENTLEMEN - A GENIUS!

Prelude in C Major, BWV 846 Johann Sebastian Bach (1685-1750)
From the Well Tempered Clavier, Book I

Prelude in C Major, op. 28, no. 1 Frederic Chopin (1810-1849)

Eric Zivian, *fortepiano*

“Ich traue seiner Gnaden” Bach
From In allen meinen Taten, BWV 97

Kyle Stegall, *tenor* • Elizabeth Blumenstock, *violin*
Tanya Tomkins, *cello* • Eric Zivian, *fortepiano*

Six Canonic Etudes, op. 56 Robert Schumann (1810-1856)
arr. Theodor Kirchner (1823-1903)

I. Nicht zu schnell
II. Mit innigem Ausdruck
III. Andantino

Elizabeth Blumenstock, *violin* • Tanya Tomkins, *cello*
Eric Zivian, *fortepiano*

Six Canonic Etudes, op. 56 Schumann
arr. Georges Bizet (1838-1875)

IV. Innig
V. Nicht zu schnell
VI. Adagio

Jeffrey LaDeur & Eric Zivian, *fortepiano*

Chaconne Bach
from Partita No. 2 in D Minor, BWV 1004

Elizabeth Blumenstock, *violin*

continued

INTERMISSION

Widmung
from Myrthen, op. 25

Schumann

Im Rhein, im heiligen Strome
from Dichterliebe, op. 48

Kyle Stegall, tenor • Eric Zivian, fortepiano

Widmung

Schumann
trans. Franz Liszt (1811-1886)

from Myrthen, op. 25

Jeffrey LaDeur, fortepiano

From Polish songs, op. 74

Chopin

Melodya
Moja Pieszczotka

Kyle Stegall, tenor • Eric Zivian, fortepiano

Sonata for cello and piano, op. 65

Chopin

Allegro moderato
Scherzo
Largo
Finale. Allegro

Tanya Tomkins, cello • Jeffrey LaDeur, fortepiano

RECEPTION featuring wines from Buena Vista Winery

SUNDAY, JULY 23

4 pm, Hanna Boys Center Auditorium

FAIR QUEEN OF MY HEART

Liebst du um Schönheit, op. 12, no. 4 Clara Schumann (1819-1896)
Ich stand in dunklen Träumen, op. 13, no. 1
O Lust, o Lust, op. 23 no. 6
Lorelei
Mein Stern

Die Mainacht, op. 9, no. 6 Fanny Mendelssohn (1805-1847)
Frühling, op. 7, no. 3

Im Rhein, im schönen Strome, S. 272 Franz Liszt (1811-1886)
Vergiftet sind meine Lieder, S. 289
Morgens steh' ich auf und frage, S. 290

Liederkreis, op. 24 Robert Schumann (1810-1856)
Morgens steh' ich auf und frage
Es treibt mich hin
Ich wandelte unter den Bäumen
Lieb' Liebchen
Schöne Wiege meiner Leiden
Warte, warte, wilder Schiffmann
Berg' und Burgen schau'n herunter
Anfangs wollt' ich fast verzagen
Mit Myrthen und Rosen

Kyle Stegall, tenor • Eric Zivian, fortepiano

INTERMISSION

continued

Piano Quartet in E-flat Major, K. 493

Wolfgang Amadeus Mozart
(1756-1791)

Allegro
Larghetto
Allegretto

Maria Romero*, violin • Andrew Gonzalez*, viola
Ana Kim*, cello • Jennifer Kim*, fortepiano

RECEPTION featuring wines from Idell Family Vineyards

*2017 Apprentice

SATURDAY, JULY 29

4 pm, Hanna Boys Center Auditorium

THE GRANDEUR OF THE NOBLEST THINGS

Violin Sonata No. 1 in D major, op. 12, no. 1 Ludwig van Beethoven
(1797-1827)

Allegro con brio
Tema con variazioni. Andante con moto
Rondo. Allegro

Rachell Wong*, violin • Jennifer Lee*, fortepiano

Piano Trio in E-flat Major, op. 100 Franz Schubert (1797-1828)

Allegro
Andante con moto
Scherzando. Allegro moderato
Allegro moderato

Cynthia Freivogel, violin • Tanya Tomkins, cello
Eric Zivian, fortepiano

INTERMISSION

String Sextet No. 2 in G Major, op. 36 Johannes Brahms (1833-1897)

Allegro non troppo
Scherzo. Allegro non troppo
Poco Adagio
Poco Allegro

Maria Romero* & Monica Huggett, violin
Andrew Gonzalez* & Carla Moore, viola
Ana Kim* & Tanya Tomkins, cello

RECEPTION featuring McIlroy Cellars Chardonnay and Benziger Family
Winery Cabernet Sauvignon

* 2017 Apprentice

SUNDAY, JULY 30

11 am, Hanna Boys Center Auditorium

MORNING CONCERT:
ONLY GENIUS ENTIRELY UNDERSTANDS GENIUS

3 Romances, op. 22 Clara Schumann (1819-1896)
Andante molto
Allegretto
Leidenschaftlich schnell

Cynthia Freivogel, violin • Jennifer Lee*, fortepiano

String Quartet No. 3 in A major, op. 41, no. 3 Robert Schumann
(1810-1856)
Andante espressivo - Allegro molto moderato
Assai agitato
Adagio molto
Finale. Allegro molto vivace

Rachell Wong* & Maria Romero*, violin
Andrew Gonzalez*, viola • Ana Kim*, cello

INTERMISSION

Piano Trio No. 1 in D minor, op. 49 Felix Mendelssohn (1809-1847)
Molto Allegro agitato
Andante con moto tranquillo
Scherzo. Leggiero e vivace
Finale. Allegro assai appassionato

Benvenue Fortepiano Trio
Monica Huggett, violin • Tanya Tomkins, cello
Eric Zivian, fortepiano

* 2017 Apprentice

SUNDAY, JULY 30

1 pm, Hanna Boys Center Conference Room

CONVERSATIONS WITH KATE:
SCHUMANN - THE COMPOSER AS JOURNALIST

Enjoy a picnic lunch from Girl & the Fig while partaking in a discussion with bassoonist and Harvard Musicologist Kate van Orden.

Robert Schumann wrote passionately throughout his life: editorials, reviews, letters, and personal journals, including a “marriage journal” kept with Clara. This lunchtime conversation explores his favorite musicians, from his fictional friends in the *Dauidsbüundler*, sworn to combat philistinism, to Paganini, Chopin, and the up-and-coming Johannes Brahms, who ultimately threatened to steal Clara’s heart. Come discuss the musical genius at the center of this year’s festival with Kate van Orden and festival musicians.



Kate van Orden, classical bassoonist, studied modern bassoon at Sweelinck Conservatorium in Amsterdam and baroque bassoon at the Koninklijk Conservatorium in The Hague. She studies the French and Italian Renaissance and is the Dwight P. Robinson, Jr.

Professor of Music at Harvard University. Her books include *Music, Discipline, and Arms in Early Modern France* (2005), which won the Lewis Lockwood Award from the American Musicological Society, and a series of books on print culture, including (ed.) *Music and the Cultures of Print* (2000); *Music, Authorship, and the Book in the First Century of Print* (2014); and *Materialities: Books, Readers, and the Chanson in Sixteenth-Century Europe* (2015), which won the bi-annual book prize from the Society for Renaissance Studies. Last year she was awarded a *Medaille d’Honneur* for outstanding contributions to our understanding of the Renaissance.

Lecture-only tickets available at the door.

SUNDAY, JULY 30

4 pm, Hanna Boys Center Auditorium

FESTIVAL FINALE: THE AGE OF BRAVURA

Valse Allemande and Paganini Robert Schumann (1810-1856)
from Carnaval, Op. 9

Eric Zivian, fortepiano

Caprice Op. 1, No. 13 in B-flat Major Niccolò Paganini (1782-1840)
with piano accompaniment by Schumann

Jennifer Frautschi, violin • Eric Zivian, fortepiano

Etude op. 10, no. 6 after Paganini's 3rd Caprice Schumann

Eric Zivian, fortepiano

Romance in C Major Joseph Joachim (1831-1907)

Jennifer Frautschi, violin • Eric Zivian, fortepiano

Caprice Op. 1, No. 24 Paganini

Jennifer Frautschi, violin

From *Années de pèlerinage, Première année* ("Suisse"), S. 160 Franz Liszt
(1811-1886)

Au lac de Wallenstadt
Pastorale
Au bord d'une source

Grande étude de Paganini, S.141, no. 6 Liszt

Toccata in C Major, op. 7 Schumann

Jeffrey LaDeur, fortepiano

SUNDAY, JULY 30

continued

INTERMISSION

Piano Quintet in F minor, op. 34 Johannes Brahms (1833-1897)
Allegro non troppo
Andante, un poco Adagio
Scherzo. Allegro
Finale. Poco sostenuto - Allegro non troppo

Jennifer Frautschi, violin; Rachell Wong*, violin
Liana Bérubé, viola • Tanya Tomkins, cello • Eric Zivian, fortepiano

RECEPTION featuring Meadowcroft Wines

* 2017 Apprentice



LIANA BÉRUBÉ

Canadian violinist Liana Bérubé's love of performance began at the ripe old age of six and has since taken her around the world. She has performed in many of the world's greatest concert halls, and her performances have been broadcast on CBC radio in Canada, NPO Radio 4 in the Netherlands, NPR, and VHI. A highly sought-after recording artist, Liana has appeared on dozens of albums and soundtracks, including two GRAMMY-nominated albums. As a founding member of the award-winning Delphi Trio, Liana concertizes around the USA and abroad. Liana is enthusiastic about all kinds of music and performs in many capacities, from chamber music with her trio, to orchestral leadership in the San Jose Chamber Orchestra and the Oakland Symphony, to performances in a multitude of non-classical genres as concertmaster of the Magik*Magik Orchestra in San Francisco. Liana is an alumna of the University of Toronto and the San Francisco Conservatory of Music. www.delphitrio.com



ELIZABETH BLUMENSTOCK

Faculty Artist

Widely admired as a Baroque violinist of expressive eloquence and technical sparkle, Elizabeth Blumenstock is a long-time concertmaster, soloist, and leader with the Bay Area's American Bach Soloists and Philharmonia Baroque Orchestra, and is concertmaster of the International Handel Festival in Goettingen, Germany. In Southern California, Ms. Blumenstock is Music Director of the Corona del Mar Baroque Music Festival. Her love of chamber music has involved her in several accomplished and interesting smaller ensembles including Musica Pacifica, Galax Quartet, Ensemble Mirable, Live Oak Baroque, the Arcadian Academy, and Trio Galanterie. An enthusiastic teacher, Ms. Blumenstock teaches at the San Francisco Conservatory of Music, the American Bach Soloists summer Festival and Academy, and the International Baroque Institute at Longy. Ms. Blumenstock plays a 1660 Andrea Guarneri violin built in Cremona, Italy, which is on generous loan to her from the Philharmonia Baroque Period Instrument Trust.

PERFORMING ARTISTS



NIKKI EINFELD

Lyric Coloratura soprano Nikki Einfeld has been widely recognized for her “high flying virtuosity” (New York Times) as well as “a bright, lithe tone, pinpoint accuracy and a saucy stage demeanor” (San Francisco Chronicle). Highlights of Ms. Einfeld’s recent engagements include the world premiere of the opera *Death with Interruptions* by Kurt Rohde; with San Francisco Opera in several roles including the world premiere of *Dolores Claiborne* by Tobias Picker, *Gianetta* in *The Elixir of Love*, *Papagena* in *The Magic Flute*, *Barbarina* in *Le Nozze di Figaro*; appearances with Vancouver Opera and New Orleans Opera as *Susanna* in *Le Nozze di Figaro*; and with West Bay Opera in *Die Entführung aus dem Serail* as *Konstanze*. A former Adler Fellow and Merola Alumna with the San Francisco Opera, this Canadian soprano also received acclaim as a Grand Finalist in the 2006 Metropolitan Opera National Council Auditions. Her affinity for recital and concert repertoire, including many 20th and 21st century work Premieres, has led to guest appearances with the San Francisco Symphony including the SoundBox Series concerts, Berkeley Symphony Orchestra, Winnipeg Symphony Orchestra New Music Festival, Calgary Philharmonic Orchestra, the Left Coast Chamber Ensemble, Montreal Chamber Orchestra, and the Empyrean Ensemble. www.nikkieinfeld.com



JENNIFER FRAUTSCHI

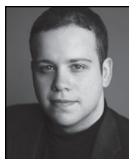
Two-time GRAMMY nominee and Avery Fisher career grant recipient Jennifer Frautschi appears as soloist this upcoming season with orchestras across the United States, including the Cincinnati Symphony, and as chamber musician at the Boston Chamber Music Society and Seattle Chamber Music Society’s Winter Festival. She will also perform at the Caramoor, Cabriello, Moab, Norfolk, and Santa Fe Music Festivals, as well as Chanel’s *Pygmalion* Chamber Series in Tokyo. Recent seasons featured performances with the St. Paul Chamber Orchestra, New Jersey Symphony, and Boston Philharmonic; and chamber music appearances at the Library of Congress, Duke University, Chamber Music Northwest, and the Bridgehampton, Lake Champlain, and La Jolla Chamber Music Festivals. Her discography includes the Stravinsky Violin Concerto with the Philharmonia Orchestra, and two GRAMMY-nominated recordings of Schoenberg’s *Concerto for String Quartet and Orchestra* and the *Schoenberg Third String Quartet*. In the last two years she has released two discs on Albany: the first devoted to the Schumann sonatas; the second an

exploration of recent additions to the violin and piano repertoire by American composers. Born in Pasadena, California, Ms. Frautschi was a student of Robert Lipsett at the Colburn School. She also attended Harvard, NEC, and Juilliard, where she studied with Robert Mann. www.jenniferfrautschi.com



CYNTHIA FREIVOGEL

Cynthia Miller Freivogel is the leader and concertmaster of the Baroque Chamber Orchestra of Colorado and of the ARTEK chamber orchestra. She has been a leader and concertmaster for Handel and Haydn Society, Concerto Köln, Concerto d'Amsterdam and Joshua Rifkin's Bach Ensemble at the Stockholm and Antwerp Early Music Festivals. She recently appeared as a soloist at the Festival of Mozart in den Haag and with Philharmonia Baroque. As a chamber musician, Ms. Freivogel was a founding member of the Novello Quartet and the Coriolan Quartet, both of which were dedicated to the performance of the string quartets of Haydn and his contemporaries on period instruments. Since relocating to the Netherlands, she has founded the Hopkinson trio which explores repertoire from the 17th century through the early classical era. Ms. Freivogel received a BA in musicology at Yale University and an MM in violin performance at the San Francisco Conservatory. She studied principally with Camilla Wicks and Marylou Speaker Churchill, and is a dedicated and certified Suzuki teacher now at the Muziekschool in Heemskerk. She lives in Amsterdam with her husband, Ben—a theoretical physicist at the University of Amsterdam—and son, Eliot. www.cynthiafreivogel.com



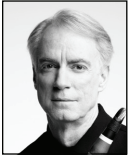
ANDREW GONZALEZ

2017 Apprentice

Hailed by the Strad Magazine for his “mellow tone and jovial playing”, Andrew Gonzalez is a soloist and chamber musician based in New York. He has collaborated with world class artists such as Natalie Dessay, Itzhak Perlman, Gil Shaham, Shmuel Ashkenasi, and Nobuko Imai, among others. Andrew is currently a member of Carnegie Hall’s “Ensemble Connect” (formerly known as Ensemble ACJW). He performs frequently at BargeMusic, most recently a solo recital. Andrew performs regularly with Sejong Soloists and the New York Philharmonic. He recently performed Brahms’ Songs for Mezzo, Viola and Piano at the Morgan Library recital series with James Levine’s assistant Ken Noda and

PERFORMING ARTISTS

Sarah Mesko, a frequent singer at the Metropolitan Opera. Andrew received his Undergraduate and Masters degrees at the Juilliard School under the direction of Heidi Castleman and Michael Tree. During his graduate studies, he took baroque viola lessons with Cynthia Roberts. Andrew looks forward to attending the American Bach Soloists as well as participating at the Heifetz institute as an artist in residence. *Andrew is generously sponsored by the Cremona Foundation.*



ERIC HOEPRICH

For the past thirty years, Eric Hoeprich has specialized in performing on historical clarinets, in music from the Baroque to the late Romantic. Educated at Harvard University and the Royal Conservatory of Music in The Hague, he is currently on the faculties of the Paris Conservatoire National Supérieur de Musique, the Royal Conservatory of Music in The Hague, and Indiana University, Bloomington. A founding member of Frans Brüggen's Orchestra of the 18th Century (1982), Hoeprich has performed frequently as a soloist with this orchestra, as well as most of the major early music ensembles and many modern orchestras. In the 1980s, he founded two wind ensembles, *Nachtmusique* and the *Stadler Trio* (three basset horns), which have toured around the world. His dozens of recordings are available on labels such as Deutsche Grammophon, Philips, EMI, SONY, Harmonia Mundi, Glossa and Decca. Hoeprich's interest in historical clarinets has led to the publication of numerous articles, contributions to the *New Grove Dictionary* and a general text on the clarinet published by Yale University Press (*The Clarinet*, 2008). Hoeprich has a collection of more than a hundred antique clarinets, which has also led to restoration and construction of replicas of period originals; he maintains a workshop for instrument making at his home near London. *Sponsored by Drs. Michael and Jane Marmor.*



MONICA HUGGETT

Faculty Artist

In her 4-decades long career as a violinist, Monica Huggett co-founded the Amsterdam Baroque Orchestra with Ton Koopman and founded her own London-based ensemble *Sonnerie*. She has worked with Christopher Hogwood at the Academy of Ancient Music, with Trevor Pinnock and the English Concert, and toured the United States in concert with James Galway. She has served as

guest director of the Seville Baroque Orchestra, the Kristiansand Symphony Norway, Arion Baroque Orchestra in Montreal, Tafelmusik in Toronto, the Los Angeles Chamber Orchestra, Philharmonia Baroque, the Norwegian Chamber Orchestra and Concerto Copenhagen. She was the first artistic director of the Juilliard School's Historical Performance Program. Alongside her work at Juilliard Monica continues as artistic director of both the Irish Baroque Orchestra, and the Portland (Oregon) Baroque Orchestra. She also performs frequently as a solo violinist all over the world. www.monicaहुggett.com



ANA KIM

2017 Apprentice

Ana Kim first studied Baroque cello in 2010 with Bill Skeen at USC for 3 years, also participating in the USC Baroque ensemble. In 2015, she met Phoebe Carrai and attended Harvard Baroque Chamber Orchestra. She is now studying in the Historical Performance program with Phoebe Carrai at the Juilliard School. As an avid chamber musician, she has performed at the Larzac, Manchester, and Utah Chamber Music Festivals and has participated in various festivals including American Bach Soloists, Music@Menlo, Yellow Barn, Verbier Academy, Perlman Music Program and International Musicians Seminar at Prussia Cove. She has studied with pedagogues János Starker, Lluís Claret, Ralph Kirshbaum, and Laurence Lesser. Recently, she has been teaching at Pacific Union College as Adjunct Faculty. Ana is generously sponsored by Nancy and Tony Lilly.



JEFFREY LADEUR

Praised for his “glowing sound”, “assured virtuosity” (San Francisco Classical Voice) and “dazzling pianism” (Sarasota Herald Tribune) Jeffrey LaDeur enjoys a busy career as soloist, chamber musician, and educator. LaDeur’s spontaneity, tone color, and sense of architecture, have distinguished him as an artist of international caliber. Engagements at the Kennedy Center for the Performing Arts, Shanghai Conservatory, Eastman Theater, Banff Centre, and other prestigious venues were followed by an invitation from the Naumburg Foundation to make his Carnegie Hall debut. LaDeur is pianist and founding member of the acclaimed Delphi Trio, and Founder and Artistic Director of New Piano Collective, an artistic alliance between pianists of inter-

PERFORMING ARTISTS

national renown. As soloist with orchestra, LaDeur maintains a repertoire of over forty concerti. Recent performances include appearances with the Oakland Symphony, San Jose Chamber Orchestra, the Denver Philharmonic, Merced Symphony, and members of the South Dakota Symphony. LaDeur earned his M.M. in chamber music from the San Francisco Conservatory of Music studying with Yoshikazu Nagai and completed additional studies with Robert McDonald. Jeffrey received his formative musical training from Mark Edwards and Annie Sherter, a student of Vlado Perlemuter and Alfred Cortot.
www.jeffreyladeur.com



JENNIFER LEE

2017 Apprentice

A San Francisco native, Jennifer M. Lee is an active collaborative pianist, organist, and educator. As keyboardist of the San Francisco Symphony Youth Orchestra, Indiana University's New Music Ensemble and Bloomington Camerata Orchestra, she cultivated her passion for chamber music and enlarged her scope of keyboard playing on piano, celesta, and synthesizer. Notable performances in European venues include the Musikverein and Concertgebouw. In the United States, she has performed at Noontime Concerts at St. Patrick's Church in San Francisco, Davies Symphony Hall, Thursday Musical Club at Tiburon Baptist Church, and Sherwood Auditorium. She has also performed piano and celesta alongside The Cleveland Orchestra at the Kent/Blossom Music Festival at the Blossom Music Center in Ohio and was a pianist for the Collaborative Artists program at Aspen Music Festival. Jennifer has received awards such as the Dean's Scholarship and Artistic Excellence Award from Indiana University, and was a prize winner of the Fremont Symphony Young Artists Concerto Competition. She holds a Master of Music with an emphasis in chamber music from Indiana University's Jacobs School of Music. She currently serves as the organist of Hope Lutheran Church and enjoys a thriving private teaching studio. *Jennifer is generously sponsored by TANK.*



CARLA MOORE

Carla Moore is one of America's foremost Baroque violinists acclaimed for her stylish and virtuosic playing. A First Prize winner of the Erwin Bodky Competition for Early Music, she is co-concertmaster of Philharmonia Baroque Orchestra, of

which she has been a member for over twenty years. She is also concertmaster of Portland Baroque Orchestra and a founder and co-director of Archetti Baroque String Ensemble, a conductor-less Baroque string band, which recently released its first CD on the Centaur label. Carla has served as concertmaster and performed as soloist with Pacific Baroque Orchestra, Santa Fe Pro Musica, Musica Angelica, Baroque Orchestra of Colorado and American Bach Soloists. As a chamber musician, she has recorded seven critically acclaimed CDs with the ensemble Music's Re-creation and three with Voices of Music, including her own interpretation of violin sonatas by J.S. Bach. Carla teaches baroque violin and viola at the University of California, Berkeley and the San Francisco Conservatory of Music. Carla received her undergraduate training from the University of Southern California and earned a Master's of Music with Distinction from Indiana University's Early Music Institute, where she studied with Stanley Ritchie. www.carlamoore.net



HOLLY PICCOLI

Holly Piccoli has established herself internationally as a modern and baroque violinist. Newly based in the Bay Area, Holly has worked with the American Bach Soloists and the San Francisco Chamber Orchestra, and frequently returns to New York and Australia for performances. Holly's most recent career highlights include performing in Manhattan with Trinity Baroque Orchestra as Concertmaster of orchestra 2 for Bach's 'St Matthew Passion', Australia's Sanguine Estate Music Festival performing chamber music with the extraordinary violinist Anthony Marwood and former leader of the famous Brodsky Quartet- Andrew Haveron, her solo recital at Italy's Bari International Music Festival, Melbourne Piano Trio's extensive tour throughout China and Mongolia, the Novus NY performance of "Epic Rarities" in Carnegie Hall, and the premier, as concertmaster, for American composer Martin Bresnick's opera, "My Friend's Story." Holly performs on a 2012 Jay Haide violon à l'ancienne baroque, a copy of the Tommaso Balestrieri style instrument. Holly also performs on a modern violin by Alessandro Di Matteo, made in 2004 in Cremona, Italy. Holly is an alumna of the Australian National Academy of Music and the Yale School of Music.



MARIA ROMERO

2017 Apprentice

Maria Jose Romero is a violinist and pedagogue passionate about historical performance practice. As a baroque violinist, she has recently performed with International Chamber Players and Fantasma Baroque Ensemble in Vietnam, Orchester Wiener Akademie in Austria, Princeton Baroque Festival Orchestra, and Mountainside Baroque. Maria has been a featured soloist of the Indianapolis Baroque Orchestra as winner of their Concerto Competition. A recipient of the EMA Summer Workshop Scholarship, she has participated in the Baroque Performance Institute at Oberlin and the inaugural American Bach Soloists summer institute. On the modern violin, she has appeared in venues such as Carnegie Hall, and has attended the Aspen Music Festival, Brevard Music Center, and Manchester Music Festival. Maria is fortunate to have had Cynthia Roberts and Stanley Ritchie as mentors and inspiration on her path to specializing in period performance. Maria is currently Development Director for the MusAid nonprofit organization, which brings teacher training and instrument repair workshops to developing music schools in at-risk communities around the world. Born and raised in Valencia, Venezuela, Maria is a graduate of the El Sistema program. She now lives in Bloomington, Indiana where she is finishing a Doctor of Music degree in Violin at Indiana University and teaches at the Indiana University Pre-College String Academy. *Maria is generously sponsored by the Cremona Foundation.*



KYLE STEGALL

Kyle Stegall's performances around the world have been met with accolade for his "blemish-free production" (Sydney Morning Herald), "lovely tone and ardent expression" (NY Times), as well as his "lively and empathetic delivery" (San Francisco Classical Voice). An artist who communicates equally well on the concert, opera, and recital stages, his performances are characterized by an unflinching attention to style and detail. Mr. Stegall's successful solo debuts in Japan, Australia, Vienna, Italy, Singapore, and Canada as well as on major stages across America have been in collaboration with many of the world's most celebrated artistic directors including Manfred Honeck, Joseph Flummerfelt, William Christie, Nicholas McGegan, and Jeffrey Thomas, among others. Holding a special relationship with the music of Benjamin Britten, Mr. Stegall was twice invited to participate as a fellow in the Aldeburgh Music Fes-

tival, in the composer's hometown of Suffolk, England. Kyle has been heard in recital singing all of the composer's cycles for tenor. Praised for possessing an "ability to absorb viewers into the action, something which is rarely achieved in opera," (SF Classical Voice) has made him a popular choice for the leading lyric tenor roles in the works of Mozart as well as in operas of the Bel Canto era. www.kylestegall.com



TANYA TOMKINS

Artistic Director & Faculty Artist

Artistic Director and Co-Founder of the Valley of the Moon Music Festival, cellist Tanya Tomkins is equally at home on Baroque and modern instruments. She has performed on many chamber music series to critical acclaim, including the Frick Collection, "Great Performances" at Lincoln Center, the 92nd Street Y, San Francisco Performances, and the Concertgebouw Kleine Zaal. She is renowned in particular for her interpretation of the Bach Cello Suites, having recorded them for the Avie label and performed them many times at venues such as New York's Le Poisson Rouge, Seattle Early Music Guild, Vancouver Early Music Society, and The Library of Congress. Tanya is one of the principal cellists in San Francisco's Philharmonia Baroque Orchestra and Portland Baroque Orchestra. She is also a member of several groups including Voices of Music and the Benvenue Fortepiano Trio (with Monica Huggett and Eric Zivian). On modern cello, she is a long-time participant at the Moab Music Festival in Utah, Music in the Vineyards in Napa, and a member of the Left Coast Chamber Ensemble. As an educator, Tanya has given master classes at Yale, Juilliard, and the San Francisco Conservatory of Music, and runs the Benvenue House Concert Series in Berkeley. www.tanyatomkins.com



RACHELL WONG

2017 Apprentice

Versatile modern and baroque violinist Rachell Wong has soloed with orchestras across the US and abroad. Recent concerts include a tour of New Zealand with the New Zealand String Quartet, a tour of Alexander Ekman's ballet Cacti with the Royal New Zealand Ballet, and recitals with pianists Anton Nel and Byron Schenkman. She was the Grand Prize winner in the 52nd Sorantin International Young Artist Competition, a prizewinner at the 2014 Heida

PERFORMING ARTISTS

Hermanns International Music Competition, and Grand Prize winner at the 2013 International Crescendo Music Awards. Recent music festivals include the Tafelmusik Baroque Summer and Winter Institutes in Toronto, the International Johann Sebastian Bach Competition in Leipzig, and the Starling-DeLay Violin Symposium at the Juilliard School. She regularly performs with Heifetz on Tour, a performing group and residency school program part of the Heifetz International Music Institute. Rachell is a proud recipient of a Kovner Fellowship at The Juilliard School, and will be starting a master's degree in the fall in the Historical Performance program. She holds a Master's of Music from the Jacobs School of Music at Indiana University, where she studied with Mark Kaplan and Stanley Ritchie. In her free time Rachell loves playing the Scottish fiddle. Rachell is generously sponsored by the Cremona Foundation.



ERIC ZIVIAN

Music Director & Faculty Artist

Music Director and Co-Founder of the Valley of the Moon Music Festival, Eric Zivian was born in Michigan and grew up in Toronto, Canada. He received degrees from the Curtis Institute of Music, the Juilliard School and the Yale School of Music. He studied piano with Gary Graffman and Peter Serkin and composition with Ned Rorem, Jacob Druckman, and Martin Bresnick. He attended the Tanglewood Music Center both as a performer and as a composer. Eric has performed Mozart and Beethoven concertos with the Toronto Symphony Orchestra, and the Beethoven Triple Concerto with the Santa Rosa Symphony and the Philharmonia Baroque Orchestra. He will be performing Beethoven's Choral Fantasy with Philharmonia Baroque in April 2018. Since 2000, Eric has performed extensively on original instruments, playing fortepiano in the Zivian-Tomkins Duo and the Benvenue Fortepiano Trio. He is also a member of the Left Coast Chamber Ensemble. Eric was awarded an ASCAP Jacob Druckman Memorial Commission to compose an orchestral work, *Three Character Pieces*, which was premiered by the Seattle Symphony in March 1998.
www.ericzivian.com

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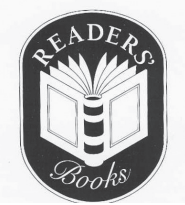
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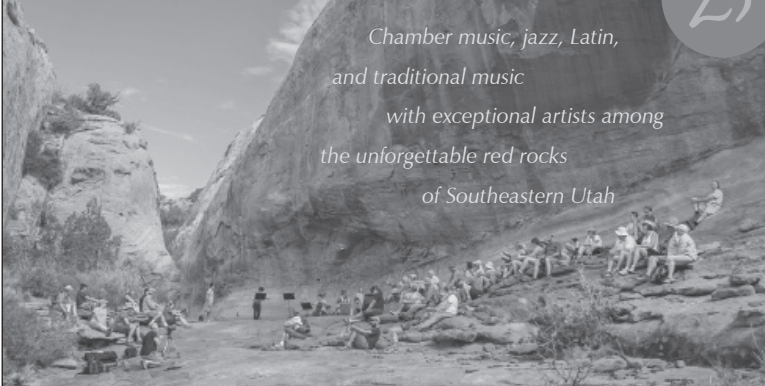
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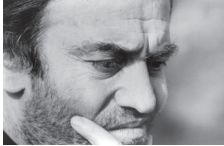


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