

FOURTH SEASON



VALLEY OF THE MOON MUSIC FESTIVAL
*Vienna in Transition:
from the Enlightenment to the Dawn of Modernism*

Eric Zivian

MUSIC DIRECTOR

Tanya Tomkins

ARTISTIC DIRECTOR

JULY 14– JULY 29, 2018

HANNA BOYS CENTER AUDITORIUM
SONOMA, CALIFORNIA



VALLEY OF THE MOON
MUSIC FESTIVAL

TURNING HURT INTO HOPE SINCE 1945

Improving the lives of countless youth for over 70 years.



At Hanna, we believe that regardless of what may have happened to them, every child deserves the chance to be happy and develop to their fullest potential. Hanna Boys Center provides at-risk youth with the education, faith and caring that reverses the effects of childhood trauma.

Nestled in the heart of peaceful Sonoma Valley, Hanna's residential treatment center includes the fully-accredited on-campus Archbishop Hanna High School, serving teen boys in grades 8 through 12.

For more information, visit www.hannacenter.org.

Hanna Boys Center

SINCE 1945

17000 Arnold Drive, Sonoma, CA 95476

877.994.2662 | www.hannacenter.org

4	Festival Schedule
5	Welcome
6	About VMMF
7	Apprenticeship Program
8	The Blattner Lecture Series
9	Why Historic Instruments?
10	Wine Partners
11	Concert Programs
20	Performing Artists
34	Blattner Lecture Series Speakers
35	Acknowledgements
37	Donors
40	Sponsors

SATURDAY, JULY 14

Festival Founders Opening Celebration—by invitation only
and for donors of \$1000+

SUNDAY, JULY 15

3PM PRE-CONCERT LECTURE: by Nicholas Mathew, UC Berkeley*
4PM OPENING CONCERT: Moonlight in Vienna

SATURDAY, JULY 21

3PM PRE-CONCERT LECTURE: by Thomas W. Laqueur, UC Berkeley*
4PM CONCERT: Vienna Transformed

SUNDAY, JULY 22

4PM CONCERT: *The Innovators*

SATURDAY, JULY 28

2:30PM: *Free Apprentice Performance*
4PM CONCERT: *The Kinsky Palace*

SUNDAY, JULY 29

11AM CONCERT: *The Viennese Coffee House*
2:30PM LECTURE: *Conversations with Kate—The Paradox of Progress*
Discussion led by Kate van Orden, Harvard University*
4PM FINAL CONCERT: *Brahms the Progressive*

* The Blattner Lecture Series

We kindly request no photos or videos during performances. All programs subject to change.

VALLEY OF THE MOON MUSIC FESTIVAL
2018 FOURTH SEASON
JULY 14 - 29

Purchase Tickets:
valleyofthemoonmusicfestival.org
888.596.1027

Welcome to the Valley of the Moon Music Festival! We are delighted to share a very exciting and adventurous fourth season with you.

The theme of the 2018 season is Vienna in Transition: From the Enlightenment to the Dawn of Modernism. From the late 18th-century through World War I, Vienna was home to many of Europe's most creative writers, thinkers, and artists. Our concerts this year, performed on period instruments, span nearly 150 years of music. As a rare treat, we are extending the concept of historic performance practice to Expressionist chamber music by performing two works of Schoenberg on gut strings.

This summer, we pay homage to Vienna not only in our choice of repertoire, but also by inaugurating our Blattner Lecture Series, in which three prestigious lecturers join us to discuss Vienna and its influence on music and culture.

We are thrilled that our Apprenticeship Program, in which five talented young musicians are coached by and perform with our faculty, is tuition-free for the second year in a row. In addition, we continue to foster the success of past Apprentices through our new Laureate Program. We are excited to welcome these musicians back as they continue to thrive in their careers.

We hope you will enjoy this very special fourth season of concerts inspired by Vienna!

Yours,

Eric Zivian, co-founder and Music Director

Tanya Tomkins, co-founder and Artistic Director

“Ah Vienna, City of Dreams! There's no place like Vienna!”

ROBERT MUSIL, *THE MAN WITHOUT QUALITIES*

The mission of the Valley of the Moon Music Festival is to bring the unique sound of Classical and Romantic chamber music on period instruments to audiences in Sonoma and beyond, and to expand the horizons of up-and-coming chamber musicians in our Apprenticeship and Laureate Programs.

BOARD

Martin Cohn, *President*
 Richard Wicklund, *Treasurer*
 Mary Wildavsky, *Secretary*
 Hon. Lee Baxter
 Maria Bennett
 Louise Gilbert
 Jennifer Howard
 Cate Humphreys
 Jane Milotich
 Tanya Tomkins
 Dawn Williams
 Eric Zivian

STAFF

Eric Zivian, *Music Director*
 Tanya Tomkins, *Artistic Director*
 Diane Gibbs, *Patron Services Director*
 Sadie Glass, *Marketing Director*
 John Hill, *Public Relations*
 Linda Lebovics, *Bookkeeper*
 Micaela McNulty, *Administrative Coordinator*
 John Yeh, *Operations Manager*

ADVISORY BOARD

Tom Angstadt, *Kivelstadt Cellars*
 Kimberly & Simon Blattner,
Festival Development Advisors
 Corrick & Norma Brown,
Santa Rosa Symphony, retired
 Robert Cole, *Director*
Cal Performances, retired
 Ruth Felt, *Founder*
San Francisco Performances
 Nicholas McGegan,
Philharmonia Baroque Orchestra
 Zarin Mehta
 Tom Stone, *Violinist*
 Leslie Tomkins, *Moab Music Festival*
 Kate van Orden, *Bassoonist*
and Harvard Musicologist

PRODUCTION STAFF

Boby Borisov, *Recording Engineer*
 EJ Chavez, *Piano Mover*
 Phoebe Hicks, *Social Media Intern*
 Johann Joson, *Stage Manager*
 Will Reed, *Piano Tuner*
 Joanie Shalit, *Operations Intern*
 David Tayler, *Videographer*
 Susan Thieme, *Box Office Assistant*
 Edith Yuh, *Operations Assistant*

A key part of the Festival is our Apprenticeship Program, a residential program for highly accomplished emerging musicians. During the two weeks of the Festival, Apprentices have the opportunity for an intensive exploration of chamber music from the Classical and Romantic periods with some of the world's leading experts in historical performance. Through their work at the Festival on period instruments, they further develop their interpretive skills and gain a deeper understanding of this repertoire to take with them in the next stage of their careers.

This year, as we continue to support the next generation of chamber musicians, we are excited to be launching a new Laureate Program inviting past Apprentices to perform again on the Festival stage.

We are incredibly grateful for the generous support of sponsors who have made it possible for all of these talented musicians to take part in the Festival.

2018 APPRENTICES

Sarah Bleile, *violin*
Sponsored by the Cremona Foundation
 Madeleine Bouissou, *cello*
Sponsored by the Cremona Foundation
 Christian De Luca, *fortepiano*
Sponsored by The Rutter Foundation Inc.
 Susannah Foster, *violin*
Sponsored by the Cremona Foundation
 Lauren Nelson, *viola*
Sponsored by Nancy and Tony Lilly

2018 LAUREATES

Sponsored by TANK
 Andrew Gonzalez, *viola*
 Toma Iliev, *violin/viola*
 Augusta McKay Lodge, *violin*
 Rachell Wong, *violin*

We are pleased to introduce the new Blattner Lecture Series, featuring a fantastic lineup of star lecturers to take you on a Viennese musical journey, from the Enlightenment through the early 20th century. Each lecture will provide insight and set the cultural context of the music being performed. A very special thanks to Kimberly and Simon Blattner for supporting this exciting new series.

The lectures on July 15th and 21st are included with tickets to those concerts; tickets for Conversations with Kate on July 29th are available separately on our website.

July 15th, 3pm: Echoes of the City—Vienna’s Musical Past

Beethoven expert Professor Nicholas Mathew (UC Berkeley Music History) talks about the relationship between music and politics in the 18th and 19th centuries.

July 21st, 3pm: Making Modernity: Vienna 1880-1920

Thomas W. Laqueur, UC Berkeley’s Helen Fawcett Distinguished Professor Emeritus, explores how and why Vienna became the city where many of the ideas, political movements, art, music and architecture that shaped the 20th century were born in the decades before the Great War: psychoanalysis, atonal music, expressionism, Zionism, anti-Semitic political parties, and more.

July 29th, 2:30pm: Conversations with Kate: The Paradox of Progress

Kate van Orden, Dwight P. Robinson Jr. Professor of Music, Harvard University, leads a discussion with the audience and Festival musicians about the challenges of performing fin-de-siècle repertoire in period style, what early instruments add to the experience of Schubert, Brahms, and Schoenberg, and the value of musical progress itself.

Valley of the Moon Music Festival presents Classical and Romantic music on period instruments: instruments in use when the music was written or reproductions thereof. Even as late as 1908, when Schoenberg wrote his Second String Quartet, string players used gut strings rather than the metal strings normally used today, which came into use only after World War I. By performing on period instruments with attention to historical practices, our musicians and audiences can experience well-known pieces in the chamber music repertoire in a completely new way. It could be likened to the restoration of an old painting to its original vibrant colors.

The larger fortepiano you are hearing in these concerts is an original piano built in Vienna in 1841 by Franz Rausch. The smaller fortepiano is a copy of Dulcken, c. 1795 (also Viennese), made in Berkeley in 1984 by Paul Poletti and Janine Johnson. Our string players use strings and bows appropriate for the 18th and 19th centuries. The historical wind instruments have fewer keys than their modern counterparts, and have a lighter and more textured sound. Eric Hoeprich makes his own clarinets, and Sadie Glass plays a natural (valveless) horn.



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

Please join us on the patio after the 4PM concerts to mingle with the artists and enjoy the wine!

**KIVEL
STADT
CELLARS**

JULY 14 KIVELSTADT CELLARS
Festival Founders' Opening Celebration



JULY 15 IDELL FAMILY VINEYARDS



JULY 21 VALLEY OF THE MOON WINERY



JULY 22 VALLEY OF THE MOON WINERY



JULY 28 BUENA VISTA WINERY



JULY 29 BAR NONE'S CANYON



JULY 29 SPANN VINEYARDS

OPENING CONCERT: MOONLIGHT IN VIENNA

with 3 PM pre-concert lecture by Professor Nicholas Mathew,

UC Berkeley Music History

*Piano Sonata in C-sharp Minor,
Op. 27, No. 2 ("Moonlight")*

Ludwig van Beethoven
1770-1827

Adagio sostenuto
Allegretto
Presto agitato

Eric Zivian, fortepiano

*Quartet for Oboe and Strings in F Major,
Op. 7, No. 1*

Johann Baptist Vanhal
1739-1813

Allegro moderato
Cantabile
Menuetto – Trio
Presto

Marc Schachman, oboe • Carla Moore, violin
Kati Kyme, viola • William Skeen, cello

INTERMISSION

String Quintet in G Minor, K. 516

W. A. Mozart
1756-1791

Allegro
Menuetto. Allegretto
Adagio ma non troppo
Adagio – Allegro

Tekla Cunningham & Carla Moore, violins
Kati Kyme & Toma Iliev**, violas • Tanya Tomkins, cello

RECEPTION featuring wines from Idell Family Vineyards

**Laureate

VIENNA TRANSFORMED

with 3 PM pre-concert lecture by Thomas W. Laqueur,
Helen Fawcett Distinguished Professor Emeritus, UC Berkeley

Violin Sonata in F Major, K. 377 W.A. Mozart
Allegro 1756-1791
Tema con variazioni. Andante
Tempo di Menuetto

Augusta McKay Lodge**, violin
Eric Zivian, fortepiano

Two Duets Franz Schubert
Licht und Liebe, D. 352 1797-1828
Mignon und der Harfner, D 877, no. 1

Nikki Einfeld, soprano • Kyle Stegall+, tenor
Eric Zivian, fortepiano

Three Lieder to texts by Nikolaus Lenau Hugo Wolf
An ... 1860-1903
Traurige Wege
Frage Nicht

Five Lieder, Op. 47 Johannes Brahms
Botschaft 1833-1897
Liebesglut
Sonntag
Die liebende schreibt
O liebliche Wangen

Kyle Stegall+, tenor • Eric Zivian, fortepiano

INTERMISSION

Im Treibhaus Richard Wagner
from Wesendonck Lieder, wvw 91 1813-1883
arr. Eric Zivian

Nikki Einfeld, soprano
Anna Presler & Sarah Bleile*, violins
Phyllis Kamrin, viola • Tanya Tomkins, cello

String Quartet No. 2 in F-sharp Minor, Op. 10 Arnold Schoenberg
Mäßig 1874-1951
Sehr rasch
“Litanei”, langsam
“Entrückung”, sehr langsam

Nikki Einfeld, soprano
Anna Presler & Sarah Bleile*, violins
Phyllis Kamrin, viola • Tanya Tomkins, cello

RECEPTION featuring wines from Valley of the Moon Winery

*2018 Apprentice **Laureate +Sponsored Artist

SUNDAY, JULY 22

4 PM, HANNA CENTER AUDITORIUM

THE INNOVATORS

Piano Trio in E Major, H. XV:28 Joseph Haydn
Allegro moderato 1732-1809
Allegretto
Finale. Allegro

Augusta McKay Lodge**, violin • Tanya Tomkins, cello
Eric Zivian, fortepiano

Allegro in A Minor, D 947 ("Lebensstürme") Franz Schubert
for piano four hands 1797-1828

Jeffrey LaDeur & Eric Zivian, fortepiano

INTERMISSION

Piano Quartet in E-flat Major, Op. 47 Robert Schumann
Sostenuto assai – Allegro ma non troppo 1810-1856
Scherzo: Molto vivace – Trio I – Trio II
Andante cantabile
Finale. Vivace

Susannah Foster*, violin
Lauren Nelson*, viola • Madeleine Bouissou*, cello
Christian De Luca*, fortepiano

RECEPTION featuring wines from Valley of the Moon Winery

* 2018 Apprentice ** Laureate

SATURDAY, JULY 28

2:30 PM, HANNA CENTER AUDITORIUM

FREE APPRENTICE PERFORMANCE

String Quartet No. 15 in D Minor, K. 421 W. A. Mozart
Allegro moderato 1756-1791
Andante
Menuetto and Trio. Allegretto
Allegretto ma non troppo

Sarah Bleile & Susannah Foster, violins
Lauren Nelson, viola • Madeleine Bouissou, cello

SATURDAY, JULY 28

4 PM, HANNA CENTER AUDITORIUM

THE KINSKY PALACE

Violin Sonata No.5 in F Major, Op.24 ("Spring") Ludwig van Beethoven
1770-1827

Allegro
Adagio molto espressivo
Scherzo. Allegro molto - Trio
Rondo. Allegro ma non troppo

Monica Huggett, violin • Christian De Luca*, fortepiano

Clarinet Quartet in E-flat, S. 78 Johann Nepomuk Hummel
1778-1837

Allegro Moderato
La Seccatura. Allegro Molto
Andante
Rondo. Allegretto

Eric Hoeprich+, clarinet
Rachell Wong**, violin • Andrew Gonzalez**, viola
Tanya Tomkins, cello

INTERMISSION

Quintet for Piano and Winds in E-flat Major, Op. 16 Beethoven

Grave - Allegro ma non troppo
Andante cantabile
Rondo. Allegro ma non troppo

Marc Schachman, oboe • Eric Hoeprich+, clarinet
Sadie Glass+, natural horn • Kate van Orden, bassoon
Eric Zivian, fortepiano

RECEPTION featuring wines from Buena Vista Winery

+ Sponsored Artist *2018 Apprentice **Laureate

SUNDAY, JULY 29

11 AM, HANNA CENTER AUDITORIUM

THE VIENNESE COFFEE HOUSE

With coffee from Barking Dog Roasters
and Viennese-style pasteries from Simply Strudels

Violin Sonatina in G Minor, D. 408 Franz Schubert
1797-1828

Allegro giusto
Andante
Menuetto. Allegro vivace
Allegro moderato

Sarah Bleile*, violin
Christian De Luca*, fortepiano

Octet in F Major, D. 803 Schubert

Adagio – Allegro – Più allegro
Adagio
Scherzo. Allegro vivace
Andante – Un poco più mosso – Più lento
Menuetto. Allegretto
Andante molto – Allegro – Andante molto – Allegro molto

Eric Hoeprich+, clarinet • Sadie Glass+, natural horn
Kate van Orden, bassoon • Monica Huggett & Susannah Foster*, violins
Liana Bérubé, viola • Tanya Tomkins, cello
Anthony Manzo, double bass

+Sponsored Artist *2018 Apprentice

SUNDAY, JULY 29

2:30 PM, HANNA CENTER CONFERENCE ROOM

CONVERSATIONS WITH KATE: THE PARADOX OF PROGRESS

Lecture and discussion with Kate van Orden, bassoonist
and Dwight P. Robinson Jr. Professor of Music,
Harvard University.

In 1933, Arnold Schoenberg gave a provocative talk titled “Brahms the Progressive” in which he decried stereotypes of Brahms as conservative. Beginning with some historical background and a riff on Schoenberg, Kate van Orden leads a conversation with VMMF musicians about the challenges of performing fin-de-siècle repertoire in period style, what early instruments add to the experience of Schubert, Brahms, and Schoenberg, and the value of musical progress itself.

SUNDAY, JULY 29

4 PM, HANNA CENTER AUDITORIUM

BRAHMS THE PROGRESSIVE

Sonatasatz
(Scherzo in C Minor from the F.A.E. Sonata) Johannes Brahms
1833-1897

Rachell Wong**, violin
Jeffrey LaDeur, fortepiano

Verklärte Nacht, Op. 4 (Transfigured Night) Arnold Schoenberg
1874-1951

Owen Dalby+ & Rachell Wong**, violins
Lauren Nelson* & Andrew Gonzalez**, viola
Madeleine Bouissou* & Tanya Tomkins, cello

INTERMISSION

Piano Quartet No. 1 in G Minor, Op. 25 Brahms

Allegro
Intermezzo
Andante con moto
Rondo alla Zingarese. Presto

Owen Dalby+, violin
Andrew Gonzalez**, viola • Tanya Tomkins, cello
Eric Zivian, fortepiano

RECEPTION featuring Bar None's Canyon Old Vine Zinfandel
and Spann Vineyards Viognier

+Sponsored Artist *2018 Apprentice **Laureate



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 played in many of the world's greatest concert halls, including the Sydney Opera House, Disney Hall in Los Angeles, Avery Fisher Hall in New York City, the Tonhalle in Zurich, and the Vienna Konzerthaus. A highly-sought after recording artist, Liana has appeared on dozens of albums and soundtracks, including two GRAMMY-nominated albums. Having found her true passion in chamber music, Liana was a founding member of the Cecilia String Quartet until 2006, and is the violinist of the award-winning San Francisco-based Delphi Trio. Liana is currently the associate concertmaster of the San Jose Chamber Orchestra, and principal second violinist of the Oakland East Bay Symphony and of the Monterey Symphony.



SARAH BLEILE

2018 Apprentice
Generously sponsored by the Cremona Foundation

Sarah Bleile is a violinist with the Rosa Barocca ensemble in Calgary, Alberta. She has also performed with ensembles such as Musa Baroque, Black Box Baroque and the Philharmonia Baroque Orchestra. At the San Francisco Conservatory of Music, she studied baroque violin with Elizabeth Blumenstock and modern violin with Ian Swensen, and has performed concerti of Vivaldi, Tartini and Bach with the SFCM baroque ensemble. In summer 2016 and 2017 she participated in La Petite Bande Summer Academy, led by Sigiswald Kuijken, and she has also studied at the American Bach Soloists Academy and the Berwick Academy.



ELIZABETH BLUMENSTOCK

Faculty Artist
Generously sponsored by Hon. Marie Bertillion Collins

Elizabeth Blumenstock is a long-time concertmaster, leader, and soloist with the San Francisco Bay Area's Philharmonia Baroque Orchestra and American Bach Soloists, and is concertmaster of the International Handel Festival in Göttingen, Germany. In Southern California, Ms. Blumenstock has been Artistic Director of the Corona del Mar Baroque Music Festival since 2011. She is a member of several accomplished and interesting smaller ensembles including the Galax Quartet, Ensemble Mirable, Live Oak Baroque, Voices of Music, and Music for Several Friends. Ms. Blumenstock teaches for the Juilliard Historical Performance program, the

San Francisco Conservatory of Music, the American Bach Soloists Festival and Academy, the International Baroque Institute at Longy, and the Valley of the Moon Music Festival. Her discography includes some 100 CDs for such labels as harmonia mundi usa, Dorian/Sono Luminus, Koch, Naxos, Reference Recordings, and Virgin Veritas. Ms. Blumenstock plays a 1660 Andrea Guarneri violin built in Cremona, Italy, on generous loan to her from the Philharmonia Baroque Period Instrument Trust.

Photo courtesy of ABS/Eddie Frank.



MADELEINE BOUÏSSOU

2018 Apprentice
Generously sponsored by the Cremona Foundation

Hailed by the News Times for her "refined musicality and clear, singing tone," cellist Madeleine Bouïssou has appeared as a soloist with numerous orchestras including Juilliard415, the Ridgefield Symphony, and the American Chamber Orchestra. Madeleine has performed in solo recitals around Europe, Asia, and the United States, where she has worked with noteworthy musicians such as Chung Kyung Wha, Chung Myung Wha, Philippe Muller, Jérôme Pernoo, Alain Meunier, and Liv Glaser. As an active member of the new music scene, Madeleine has toured with the London Electronic Orchestra and Kate Simko. She is currently getting her master's in baroque cello with Phoebe Carrai in the Historical Performance program at The Juilliard School, where she has previously studied with Natasha Brofsky and Minhye Clara Kim.



TELKA CUNNINGHAM

Tekla Cunningham, baroque violin, viola and viola d'amore, enjoys a varied and active musical life. She is concertmaster of Stephen Stubbs' Pacific MusicWorks, principal second violin with Seattle Baroque Orchestra & Soloists, and plays regularly as concertmaster and principal player with the American Bach Soloists in California. She directs the Whidbey Island Music Festival, a summer concert series presenting vibrant period-instrument performances of repertoire ranging from Monteverdi to Beethoven. She has appeared as concertmaster/leader or soloist with the American Bach Soloists, Baroque Chamber Orchestra of Colorado, Seattle Baroque Orchestra, and Musica Angelica (Los Angeles), and has played with Apollo's Fire, Los Angeles Opera, Philharmonia Baroque Orchestra, and at the Carmel Bach Festival. An avid chamber musician, Tekla enjoys exploring the string quartet repertoire of the 18th and early 19th century

with the period-instrument Novello Quartet. She is also a member of La Monica, an ensemble dedicated to music of the 17th century, praised for their “irrepressible energy and pitch-perfect timing.”



OWEN DALBY

Generously sponsored by Hon. Lee Baxter

Praised as “dazzling” (The New York Times), “expert and versatile” (The New Yorker), and “a fearless and inquisitive violinist” (San Francisco Classical Voice), Owen Dalby is hailed for his gripping interpretations of music from across the stylistic spectrum. A specialist in both new and early music, and both violin and viola, Owen brings daring and sophisticated artistry to audiences worldwide. He is a member of the St Lawrence String Quartet and a co-founder of Decoda, New York City’s trailblazing society of virtuoso chamber musicians, arts advocates, and educators. Owen made his Lincoln Center debut in 2010 with Lou Harrison’s Concerto for Violin and Percussion Orchestra at Alice Tully Hall, and that same year gave the world premiere of Look Around You, a one-man double concerto by Timo Andres for solo violin and viola, with the Albany Symphony Orchestra. Owen loves early music and can be heard as soloist and leader on baroque violin with New York Baroque Inc., Four Nations Ensemble, Clarion Music Society, and the Trinity Baroque Orchestra and Choir.



CHRISTIAN DE LUCA

2018 Apprentice

Generously sponsored by The Rutter Foundation, Inc.

Italian pianist Christian De Luca was born in San Giovanni Rotondo in 1993. At age 17 he made his debut with Brahms Piano Concerto No. 1 with the orchestra at the Umberto Giordano Conservatory, where he graduated the following year. Christian has a strong interest in historical performance practice, studying fortepiano with Giuseppina De Berardinis and coaching with fortepianist Audrey Axinn and harpsichordist Peter Sykes. Since the autumn of 2016, Christian has been performing regularly with cellist Madeleine Bouissou, in both modern and period-instrument settings. Currently, Christian is completing his Master’s degree at The Juilliard School, where he has studied with Jerome Lowenthal, Julian Martin, and Matti Raekallio, and has also been teaching as a fellow for the Music Theory and Analysis department.



NIKKI EINFELD

Lyric Coloratura soprano Nikki Einfeld has been widely recognized for her “high flying virtuosity” (New York Times) as well as her “blazing intensity and ferocious artistry” (San Francisco Chronicle). Recent highlights from the operatic stage include the title role in the world premiere of Death with Interruptions by Kurt Rohde and Curley’s Wife in Carlisle Floyd’s Of Mice and Men. Other notable appearances include Susanna in Le Nozze di Figaro with Vancouver Opera and New Orleans Opera. A highly adept interpreter of a wide range of repertoire spanning from the baroque to contemporary music, Ms. Einfeld has appeared with the San Francisco Symphony, Berkeley Symphony Orchestra, The Marin Symphony, and Winnipeg Symphony Orchestra New Music Festival. Her collaboration with Left Coast, which recently yielded a 2016 Best Chamber Music Performance win from San Francisco Classical Voice, will further explore her love for the concert stage and the pairing of new works with traditional masterpieces.



SUSANNAH FOSTER

2018 Apprentice

Generously sponsored by the Cremona Foundation

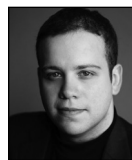
Violinist Susannah Foster enjoys a diverse performing career on modern and historical instruments. She performs with ensembles including the Handel and Haydn Society, Boston Baroque, Les Bostonades, Emmanuel Music, Grand Harmonie, Phoenix Orchestra, and Newton Baroque, and has appeared throughout North America, Europe, and Africa under the baton of Riccardo Muti, Kurt Masur, Jaap Van Sweden, Rafael Frühbeck de Burgos, Michael Tilson Thomas, and John Williams. She has performed extensively with the New World Symphony, and served as concertmaster of the Civic Orchestra of Chicago, Tanglewood Music Center, Music Academy of the West, and Northwestern University Symphony Orchestras. Susannah studied chamber music with Pamela and Claude Frank, as well as members of the Guarneri, Takacs, Juilliard, Vermeer, and Cleveland String Quartets. Her principal teachers include Almita Vamos, Kathleen Winkler, Blair Milton, and Gerardo Ribeiro, and she holds master’s and bachelor’s degrees from Northwestern University.

**SADIE GLASS**

Generously sponsored by Elizabeth Theil and Brian Kincaid

Hornist Sadie Glass leads a varied career as performer, teacher, and administrator. Recognized for her “polished tone,”

Sadie has a passion for early music. Featured in Early Music America’s (EMAg) January 2017 Early to Rise Series, she is developing praise as an emerging baroque and natural horn specialist. Sadie is a member of the Monterey Symphony and has performed with many orchestras, including the Santa Rosa Symphony, Symphony Silicon Valley, and Sacramento Philharmonic and Opera. As a period instrument specialist, she performs as soloist and orchestral hornist with period-instrument ensembles such as American Bach Soloists (San Francisco, CA), Mercury: the Orchestra Redefined (Houston, TX), Valley of the Moon Music Festival (Sonoma, CA), and Musica Angelica (Long Beach, CA). With a passion for education, Sadie has been a teaching artist at Valley Vibes Orchestra, an El Sistema Program in Sonoma. She is also an adjunct professor at Pacific Union College teaching horn and trumpet.

**ANDREW GONZALEZ**

Laureate

Generously sponsored by TANK

As an avid chamber musician and soloist, violist Andrew Gonzalez has collaborated with world-class musicians such as Itzhak Perlman, Gil Shaham, Daniel Phillips, Shmuel Ashkenasi, Nobuko Imai, Amit Peled, and many others. Andrew performs regularly at Bargemusic in Brooklyn, and frequently appears with Sejong Soloists. He has participated in numerous summer programs, including the Verbier Festival Academy, Music@Menlo, Perlman Music Program, and Heifetz International Music Institute. Andrew completed both his bachelor’s and master’s degrees at The Juilliard School under the direction of violists Heidi Castleman, Michael Tree, Hsin-Yun Huang, and Steven Tenenbom. Andrew is a member of Carnegie Hall’s Ensemble Connect, a two-year fellowship program for the finest young professional classical musicians in the United States that prepares them for careers combining musical excellence with teaching, community engagement, advocacy, entrepreneurship, and leadership.

**ERIC HOEPRICH**

Faculty Artist

Generously sponsored by Drs. Michael and Jane Marmor

Eric Hoeprich specializes 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 on the faculties of the Paris Conservatoire National Supérieur de Musique, the Royal Conservatory of Music (The Hague), Indiana University & the Royal Academy in London. 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 many major early music ensembles and 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 recordings appear on labels such as Deutsche Grammophon, Philips, EMI, SONY, Harmonia Mundi, Glossa and Decca. Collaboration with string quartets, chamber ensembles and vocal soloists also feature regularly on his calendar. Hoeprich’s interest in historical clarinets has led to the publication of a general text on the clarinet, published by Yale University Press (*The Clarinet*, 2008), numerous journal articles and contributions to the *New Grove Dictionary*. 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.

**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 Orchestra, the Norwegian Chamber Orchestra and Concerto Copenhagen. She is currently 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.



TOMA ILIEV

Laureate

Generously sponsored by TANK

Toma Iliev is a violinist focused on historically informed performance. Holder of the The Charles and Ruth Poindexter Chair with the Portland Baroque Orchestra, he also performs with Philharmonia Baroque Orchestra, American Bach Soloists, Seattle Baroque Orchestra, and Clarion Music Society. An avid chamber musician, Toma is a member of the Renaissance ensemble Sonnambula, the New York Metropolitan Museum of Art 2018-19 Ensemble in Residence. Toma is the 2014 winner of The Leipzig International Bach Competition Christa Bach-Marschall Foundation Prize, and is the winner of the 2013 Indianapolis Baroque Orchestra Concerto Competition. A native of Sofia, Bulgaria, Toma discovered his passion for music at an early age. Beginning his studies at the National Music School in Sofia, he is a graduate of Indiana University and of the Juilliard School's Historical Performance program.



PHYLLIS KAMRIN

Phyllis Kamrin received her B.M. from the Curtis Institute and her M.M. from the New England Conservatory. She is a member of the string quartet within the Left Coast Chamber Ensemble, and of the Alma Duo, an ensemble with guitar. She has played with the Sierra String Quartet (winner of the Duisberg Prize), the New Century Chamber Orchestra, and Philharmonia Baroque Orchestra. Ms. Kamrin can be heard on the Kameleon, VQS, and Harmonia Mundi labels. She is Director of Adult Chamber Music at the Crowden School in Berkeley.



KATI KYME

Kati Kyme enjoys a rich musical life playing in chamber music groups of all sizes. She has played as member and frequent concertmaster of Philharmonia Baroque Orchestra for 35 years and with American Bach Soloists for 25 years. Her passion for chamber music has led to her membership in the prize-winning Sierra String Quartet for 10 years, the prize-winning Artaria Quartet for 15 years, and the New Esterházy Quartet, which specializes in the quartets of Joseph Haydn. She has also performed, toured and recorded with the Streicher Piano Trio. Her most recent project is the Cantata Collective, which presents several free concerts a year, each featuring

two Cantatas. She is a devoted teacher, conducting and instructing three orchestras of young string players of the California Youth Symphony every Sunday. Every week, she conducts the Berkeley Baroque Strings which is comprised of 40 enthusiastic amateurs. She can be heard on dozens of recordings issued by Harmonia Mundi, Wild Boar, Bayer, Koch, Música Antigua Aranjuez, Columba Música, and Reference Records.



JEFFREY LADEUR

Praised for his "delicate keyboard touch and rich expressivity" (Joshua Kosman, San Francisco Chronicle) Jeffrey LaDeur performs worldwide from the Kennedy Center for the Performing Arts to San Francisco Jazz Center, from the

Shanghai Conservatory to the Orlando Festival in the Netherlands. LaDeur is pianist and founding member of the Delphi Trio, founder and artistic director of New Piano Collective and the San Francisco International Piano Festival. Recent highlights include an acclaimed solo recital debut at Carnegie Hall and the release of LaDeur's debut album on the MSR Classics label. LaDeur counts among his teachers Mark Edwards, Douglas Humpherys, Yoshikazu Nagai, and Robert McDonald. He received his formative musical training from pianist Annie Sherter, a student of Vlado Perlemuter and Alfred Cortot.



ANTHONY MANZO

Double bassist Anthony Manzo enjoys performing in a broad variety of musical forums. In addition to performances with The Chamber Music Society of Lincoln Center, he is a sought-after chamber musician who performs regularly at such noted venues as the Spoleto Festival in Charleston, SC. He is also the solo bassist of San Francisco's New Century Chamber Orchestra and a regular guest artist with Philharmonia Baroque Orchestra, the National Symphony Orchestra, and the Smithsonian Chamber Society. He frequently performs with Camerata Salzburg in Austria, where collaborations have included two tours as double bass soloist alongside bass/baritone Thomas Quasthoff in Mozart's "Per questa bella mano" (with performances in Salzburg, Paris, Vienna, Budapest, and Istanbul). He is also an active performer on period instruments, with groups including The Handel & Haydn Society of Boston and Opera Lafayette in Washington, DC. He performs on a double bass made around 1890 by Jerome Thibouville Lamy in Paris.



AUGUSTA MCKAY LODGE

Laureate

Generously sponsored by TANK

Praised as “the real thing, a true virtuoso” and “an exceptional violinist” (Seen and Heard International), Ms. McKay Lodge is an international prize-winning baroque and modern violinist based in New York and Paris. Enjoying a flourishing solo career, McKay Lodge has had concerto appearances in Lincoln Center’s Alice Tully with Juilliard415, a concert tour with Indianapolis Baroque Orchestra, and many featured solos as concertmaster of Juilliard415. Most recently she gave her solo debut in Carnegie Hall. McKay Lodge has claimed grand prizes in Concert Artists International, Juilliard’s Historical Performance Concerto Competition, and the Indianapolis Baroque Concerto Competition. An avid chamber and orchestral musician, McKay Lodge is named a 2016 English Concert American Fellow, a 2017 Juilliard-Mercury Fellow, and a Kovner Fellow. She has performed regularly in leading historical orchestras such as The American Classical Orchestra, Mercury: an Orchestra Redefined, Oregon Bach Festival, Apollo’s Fire: The Cleveland Baroque Orchestra, and Les Arts Florissants. She is a founding member of her own ensemble, Voyage Sonique in New York.



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, concertmaster of Portland Baroque Orchestra and a founder and co-director of Archetti Baroque String Ensemble. Carla has served as concertmaster and soloist with Musica Angelica, Pacific Baroque Orchestra, Santa Fe Pro Musica, Baroque Chamber Orchestra of Colorado and American Bach Soloists. As a chamber musician, she has performed and recorded with Valley of the Moon, Music’s Re-creation, and Voices of Music. Her videos with Voices of Music have been viewed by millions worldwide on YouTube. Carla teaches baroque violin/viola at the University of California, Berkeley, and coaches the University Baroque Ensemble. She has taught at the San Francisco Conservatory of Music, Northwestern University, the University of Utah, and the Amherst Early Music Festival.



LAUREN NELSON

2018 Apprentice

Generously sponsored by Nancy and Tony Lilly

Boston-based violist Lauren Nelson is a versatile chamber and orchestral musician who enjoys a busy career on both baroque and modern instruments. She appears regularly with period ensembles including Boston Baroque, Handel and Haydn Society, and Grand Harmonie. Additionally, she can be seen in performances with the Boston Modern Orchestra Project, Emmanuel Music, Odyssey Opera, and the Unitas Ensemble. She has participated in national and international festivals including Tafelmusik Winter Institute, the American Bach Soloists Academy, Baroque Performance Institute at Oberlin, the Banff Centre, Lake George Music Festival and the Prague Summer Nights Young Artists Music Festival. Lauren holds degrees in music performance from New England Conservatory (GD), the University of Kentucky School of Music (MM) and the Eastman School of Music (BM). Lauren has also worked with leading figures in the historical performance world, including Robert Mealy, Elizabeth Blumenstock, Julie Wedman, Patrick Jordan, Jeanne Lamon and Phoebe Carrai.



ANNA PRESLER

Anna Presler, a longtime member of the Left Coast Chamber Ensemble and its artistic director, teaches violin at Sacramento State’s School of Music. She was a member of the New Century Chamber Orchestra for two decades, and has been a fellow at the Banff Art Center, the International Music Seminar at Cornwall, and the Tanglewood Music Center—where her chamber music coaches included Eugene Lehner, Gil Kalish, and Julius Levine. She studied at Yale University, the San Francisco Conservatory of Music, and North Carolina School of the Arts. Her violin teachers were Elaine Richey, Sidney Harth, Syoko Aki, and Ian Swensen. Ms. Presler lives in Berkeley with her husband, the cellist Leighton Fong, and their daughter Maria.



MARC SCHACHMAN

Marc Schachman was born in Berkeley, California, and attended Stanford University and the Juilliard School, where he was awarded the B.S., M.S., and the D.M.A. degrees. One of the world’s leading performers on early oboes, Mr. Schachman

is a founding member of some of America's foremost period instrument chamber groups--The Aulos Ensemble (1973), The Amadeus Winds (1983), and The Helicon Winds (1994). He has performed as principal oboist and soloist with virtually all of this country's "original instrument" orchestras, including Philharmonia Baroque Orchestra (San Francisco), Handel and Haydn Society and Boston Baroque (Boston), The American Classical Orchestra (New York), the Smithsonian Chamber Orchestra (Washington, D.C.). His recordings covering all genres of the oboe literature can be heard on the MHS/Musicmasters, Centaur, and Sony labels. A long time resident of New York City, Marc moved back to the Bay Area in 2016. Together with close friends and colleagues in Philharmonia he founded the Cantata Collective, in which he is able to explore the best music ever written for his instrument.



WILLIAM SKEEN

Grammy-nominated cellist William Skeen performs as Principal Cellist with Philharmonia Baroque Orchestra, American Bach Soloists, and Musica Angelica. William has also appeared as continuo cellist with the Los Angeles Philharmonic, San Diego Opera, Los Angeles Master Chorale, Pacific MusicWorks, Portland Baroque Orchestra, Carmel Bach Festival, the Oregon Bach Festival and Bach Collegium-San Diego. He has soloed on the viola da gamba with the Dallas Symphony, Los Angeles Master Chorale, Musica Angelica, Orquesta Nacional de Mexico, and American Bach Soloists. William is co-founder of the New Esterházy Quartet, whose repertoire includes over 150 string quartets performed exclusively on gut strings. With NEQ, William co-founded the San Francisco Early Music Society's Classical Workshop in 2012. He has served on the faculty of the University of Southern California since 2000. William currently tours and records with Musica Pacifica, El Mundo, and Agave Baroque. He is represented on over 80 audio recordings and 30 video recordings, many produced by Voices of Music.



KYLE STEGALL

Generously sponsored by Kimberly Hughes and Steve Moazed

Kyle Stegall's performances have consistently 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 whose career spans concert, opera, and recital stages, his performances are characterized by a penetrating directness of communication. As a concert soloist, Mr. Stegall has collaborated with Manfred Honeck, Joseph Flummerfelt, William Christie, Stephen Stubbs, and Masaaki Suzuki, among many others. A dedicated proponent of the song recital, Mr. Stegall curates recitals each season which reveal the vast colors and emotional range of the collected repertoire. Recent recitals have included the complete sacred works for tenor and piano by Britten, and various recitals with frequent collaborator, fortepianist Eric Zivian.



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.



KATE VAN ORDEN

Kate van Orden (classical bassoon) studied modern bassoon at Sweelinck Conservatorium, Amsterdam, and early bassoons at the Koninklijk Conservatorium, The Hague. She began her career with European ensembles including Les Arts Florissants, La Chapelle Royale, and the Orchestra of the Renaissance. In America she has performed regularly with Tafelmusik, Handel & Haydn Society, American Bach Soloists, and Philharmonia Baroque Orchestra, and made over sixty

recordings. She also studies the Renaissance and is the Dwight P. Robinson, Jr. Professor of Music at Harvard University. Her most recent book, *Materialities: Books, Readers, and the Chanson in Sixteenth-Century Europe* (Oxford, 2015), received the bi-annual book prize from the Society for Renaissance Studies. In 2016 she was awarded the Medaille d'Honneur from the city of Tours, France for outstanding contributions to our understanding of the Renaissance. This year she has been a fellow at the Stanford Humanities Center.



RACHELL WONG
Laureate
Generously sponsored by TANK

Violinist Rachell Ellen Wong is at home both with the modern and the baroque violin. She has soloed with orchestras across the US and abroad. Recent solo concert appearances include the National Symphony Orchestra of Panama, tours with the New Zealand String Quartet, and recitals with world renowned pianists Anton Nel and Byron Schenkman. She has won numerous prizes in international and national competitions, including the Grand Prize in the 52nd Sorantin International Young Artist Competition. Rachell is a Kovner Fellow in the Historical Performance program at The Juilliard School. She lives in New York, NY.



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 graduated from the Curtis Institute of Music, where he received a Bachelor of Music degree, and went on to receive graduate degrees from 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 given solo recitals in Toronto, New York, Philadelphia, and the San Francisco Bay Area. He 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 performed Beethoven's Choral Fantasy with Philharmonia Baroque Orchestra in April 2018, and will perform Mozart's C minor Concerto with Portland Baroque Orchestra in April 2019. Eric is a member of the Benvenue Fortepiano Trio, with Monica Huggett and

Tanya Tomkins, and of the Left Coast Chamber Ensemble. His compositions have been performed widely in the United States and in Tokyo, Japan. He 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.

Boston Early Music Festival



SAVE THE DATES!

2019

FESTIVAL

JUNE 9–16, 2019

Join us for our 20th Festival—a weeklong celebration of Early Music!

FULLY STAGED OPERA
Steffani's Orlando

CHAMBER OPERA
Versailles: Portrait of a Royal Domain
Music of Charpentier and Lalande

AND SO MUCH MORE!
17 unforgettable concerts, our world-famous Exhibition, and more.

Learn more at www.BEMF.org



THOMAS W. LAQUEUR

Laqueur is the Helen Fawcett Distinguished Professor at the University of California, Berkeley. His work has focused on the history of popular religion and literacy; on the history of the body— alive and dead; and on the history of death and memory, especially of the Holocaust. He writes regularly for the *London Review of Books* and the *Threepenny Review*, among other journals and is a founding editor of *Representations*. Laqueur is a member of both the American Philosophical Society and the American Academy of Arts and Sciences but is most proud of his Mellon Distinguished Humanist Award, the proceeds from which he used to commission an opera for the Left Coast Chamber Ensemble and as seed money for programs in religion, human rights, and science studies at Berkeley—all of which are now self-sustaining. His most recent book is *The Work of the Dead: A Cultural History of Mortal Remains* (Princeton 2016).



NICHOLAS MATHEW

Nicholas Mathew is a professor in the Department of Music at the University of California, Berkeley. He is the author of the books *Political Beethoven* and *The Invention of Beethoven and Rossini*, and several essays on the history, aesthetics, and performance of music from the eighteenth to the twentieth centuries. He was born in Norwich, England, and read music at Oxford University while studying the piano at the Guildhall School in London. Later on, he would combine doctoral research at Cornell University with the study of fortepiano with Malcolm Bilson. At the moment, he is working on a book about Joseph Haydn's travels between Vienna and London.



KATE VAN ORDEN

See biography in *Performing Artists* section.

VALLEY OF THE MOON MUSIC FESTIVAL
WOULD LIKE TO EXTEND SPECIAL THANKS TO:
Kimberly and Simon Blattner
Susan Gorin, Sonoma County Board of Supervisors
Hanna Boys Center
Cate and Sam Humphreys
Buffington Clay Miller

APPRENTICE AND LAUREATE SPONSORS
TANK
Cremona Foundation
Nancy and Tony Lilly
The Rutter Foundation, Inc.

WINE PARTNERS
Bar None's Canyon
Buena Vista Winery
Idell Family Vineyards
Kivelstadt Cellars
Spann Vineyards
Valley of the Moon Winery

IN-KIND CONTRIBUTORS
Barking Dog Roasters
Louise Gilbert
Terry McKelvey
Buffington Clay Miller
Dawn Williams

ARTIST HOUSING
TANK
Hon. Lee Baxter
Meg Beeler and Tom von Tersch
Carol and Peter Berkenkotter
Kimberly and Simon Blattner
Kimberly Hughes and Steve Moazed
Cate and Sam Humphreys
Michael Lavigne and Gayle Geary
Nancy and Tony Lilly
Buffington Clay Miller
John O'Connor and Jill Hersh
Linda Polsby
Jeannie Ray and Spider Masket

Diana Sanson and Ben Compton
 Sondra Schlesinger
 Gae and Mel Shulman
 Shelley and Giorgio Sorani
 Daniel Vinoly

DONATIONS IN MEMORY OF MARILYN ZIVIAN

Don Dodge and Jerry Singer
 Judith Flynn
 Jane Knox and Harvey Beresford
 James Ross
 Tanya Tomkins
 Michele and Kwei U
 Arthur Zivian
 Eric Zivian

DONATIONS IN RESPONSE TO OUR BENEFIT CONCERT FOR THE SONOMA COUNTY RESILIENCE FUND

Anonymous (20)
 Meg Beeler and Tom von Tersch
 Dr. Patrick Bennett and Maria Warton Bennett
 Arlene and Michael Bernstein
 Michael Cota Schultz
 Don Dodge and Jerry Singer
 Deborah and John Emery
 Judith Flynn
 Anne and Spence Hiatt, *in memory of Greg Mlynarczyk*
 James and Jane King
 Asenath Larue, *in memory of our home and wildlife who shared it with us*
 Sandra and John Leland
 Ned and Vivien MacDonald
 Drs. Michael and Jane Marmor
 Heli Roiha and Terry McKelvey
 Wende and Guy Micco
 Helen and Blair Pascoe
 Magda Peck and Jim Anderson
 Mario Repetto
 Rori and Bob Smith
 Yvonne and Norton Snyder
 David Stein and William Stewart
 Kate van Orden and Dan Eakins
 Jane and Richard Wicklund
 Arthur Zivian

GOLD FOUNDERS CIRCLE \$10,000+

TANK
 Kathleen and Martin Cohn
 The Cremona Foundation
 Christina and Ken Hecht
 Jennifer Howard and Anthony Cascardi
 Millicent Tomkins
 Arthur Zivian

SILVER FOUNDERS CIRCLE \$5,000+

Hon. Lee Baxter
 Kimberly and Simon Blattner
 Nancy and Tony Lilly
 Drs. Michael and Jane Marmor, *sponsoring Eric Hoeprich*
 The Rutter Foundation, Inc.
 Michael Sack
 Sondra Schlesinger, *in memory of Milton Schlesinger*

BENEFACTOR \$2,500+

Dr. Patrick Bennett and Maria Warton Bennett
 Hon. Marie Bertillion Collins
 Judith Flynn
 Mary Ellen and Pat Hughes
 Cate and Sam Humphreys
 Dominique Lahaussais and David Low
 Elizabeth Theil and Brian Kincaid
 Tanya Tomkins
 Eric Zivian

SPONSOR \$1,000+

Anonymous
 Meg Beeler and Tom von Tersch
 Donna Foster Beigler
 Polly Beyer
 Kimberly Hughes and Steve Moazed
 Kit and Hayne Leland
 Ned and Vivien MacDonald
 Jane and Al Milotich
 Helen and Blair Pascoe
 Ivan Radivojevic
 Terri and Bob Ryan
 David Stein and William Stewart
 Michele and Kwei U
 Mary Wildavsky
 Keith Yamamoto and Ann Reid

PATRON \$500+

Arlene and Michael Bernstein
 Michael Cota Schultz
 Jan Goldberg
 Kelly and Randolph Hicks
 Jane Knox and Harvey Beresford
 Elizabeth R. Patterson
 JaMel and Tom Perkins
 Helen Schulak
 Louise Shalit
 Susan and Paul Teicholz
 Claudine Torfs
 Jane and Richard Wicklund
 Elizabeth Wilson

FRIEND \$250+

Anonymous (4)
 Herbert and Phyllis Anderson
 David Beach
 Carol and Peter Berkenkotter
 Jamie Bernstein
 Thomas Haeuser and Antoinette Kuhry
 Carole Henmi
 Steven and Troy Hightower
 Francoise Jacot
 Michael Lavigne and Gayle Geary
 Wende and Guy Micco
 Pamela Olson
 Linda Polsby
 Michael Rubinstein
 Susan Shalit and Mary Logger
 Debbra Wood Schwartz
 Kenneth Zelinger

SUPPORTER \$100+

Sophie and Theodore Aldrich
 Astrid and John Baumgardner
 Janet and Chris Bensick
 Joanne Brem
 Sam Barondes and Louann Brizendine
 Classical Sonoma
 Robert Cole and Susan Muscarella

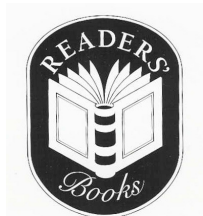
Sonya Delwaide-Nichols and Alex Nichols
 Sarah and Ivan Diamond
 Don Dodge and Jerry Singer
 Ted and Patricia Eliot
 Pauline Fisher
 Peggy Harrington
 Catherine Hebert
 June Hom and Bill Swerbenski
 Sue Hone
 The Judah Family
 Joe and Elaine Lieber
 Joyce and Ted Love
 Virgilia F. Mapa
 Barbara and Bruce Marcucci
 Carole and Don McLain
 Elsa and Gary Nelson
 Robert Patton
 Barbara and John Perkins
 Nancy B. Ranney
 Camille Reed
 James Ross
 Marilyn Samuels and David Cramer
 Linda and Will Schieber
 Hiram Simon
 Susan Smile
 Richard Stumpf and Patrice Truman
 Frances Weiner
 Dr. George and Bay Westlake
 Michael Woods

Contributions are from June 16, 2017 through June 18, 2018. All contributions made after June 18, 2018, will be acknowledged in next year's program book. If you think there are any errors please contact Micaela McNulty at admin@valleyofthemoonmusicfestival.org.

Thank you to our sponsors



Bar None's Canyon
Old Vine Zinfandel
2017
MOON MOUNTAIN DISTRICT
SONOMA COUNTY, CALIFORNIA



**Hanna Boys
Center**

PHILHARMONIA
BAROQUE ORCHESTRA & CHORALE
NICHOLAS MCGEGAN | WAVERLEY FUND MUSIC DIRECTOR

Boston Early Music Festival



**KIVEL
STADT
CELLARS**



Buena Vista Winery



SAN DIEGO
EARLY
MUSIC
SOCIETY



Season 2018-2019

FRIDAY, OCTOBER 12 | 7:30PM

St. James by-the-Sea

LES TALENS LYRIQUES, CHRISTOPHE ROUSSET dir.

SUNDAY, NOVEMBER 18 | 7:30PM

St. James by-the-Sea

CAPPELLA PRATENSIS

SUNDAY, JANUARY 6, 2019 | 3PM

Samuel M. Ciccati Theatre, Cuyamaca College

Co-presented with the ECHO chamber music series

QUICKSILVER BAROQUE

SATURDAY, FEBRUARY 9 | 7:30PM

St. James-by-the-Sea

ACCADEMIA BIZANTINA

FRIDAY, MARCH 8 | 7:30PM

St. James by-the-Sea

ENSEMBLE CAPRICE

FRIDAY, APRIL 5 | 7:30PM

St. James by-the-Sea

CONSTANTINOPLE & MARCO BEASLEY, tenor

SUNDAY, MAY 5 | 3PM

Samuel M. Ciccati Theatre, Cuyamaca College

HOPKINSON SMITH, lute

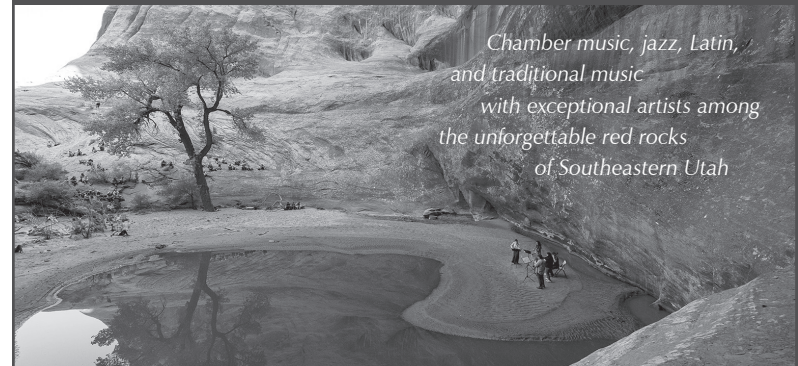
(619) 291 8246 | www.sdems.org



MOAB MUSIC FESTIVAL
music in concert with the landscape™

August 27–September 13, 2018

Michael Barrett, Music Director • Leslie Tomkins, Artistic Director



*Chamber music, jazz, Latin,
and traditional music
with exceptional artists among
the unforgettable red rocks
of Southeastern Utah*



moabmusicfest.org • 435.259.7003

TURNTABLES
&
TAPE RECORDERS
TUNE UP



WWW.OORPM.COM (925) 237-1659

CHECK UPS MODS RESTORATIONS
IN HOME OR IN LAB

GREEN MUSIC CENTER

LISTEN UP

2018-19 SEASON

WEILL HALL | SCHROEDER HALL



BRENTANO STRING QUARTET
SUN, SEP 30 AT 3 P.M.



JOSHUA BELL, violin
FRI, FEB 8 AT 7:30 P.M.

WILLOW CREEK
WEALTH MANAGEMENT



VENICE BAROQUE ORCHESTRA
SAT, OCT 27 AT 7:30 P.M.



ANNE AKIKO MEYERS, violin
& **JASON VIEAUX**, guitar
SAT, MARCH 30 AT 7:30 P.M.



STEVEN LIN, piano
SUN, OCT 21 AT 3 P.M.



TALLIS SCHOLARS
FRI, APRIL 5, AT 7:30 P.M.



CALMUS
THU, NOV 15 AT 7:30 P.M.



GIL SHAHAM, violin & **AKIRA EGUCHI**, piano
FRI, APRIL 26 AT 7:30 P.M.



AMERICAN BACH SOLOISTS
HANDEL'S MESSIAH
SAT, DEC 15 AT 7 P.M.

Exchange Bank
Invested in you. **CLOVER**
SONOMA



KRONOS QUARTET WITH MAHSA YEHDAT
MUSIC FOR CHANGE: THE BANNED COUNTRIES
THU, MAY 9 AT 7:30 P.M.

SUBSCRIPTIONS ON SALE NOW!

GMC.SONOMA.EDU
866.955.6040

Preferred
Mastercard

@GREENMUSICCENTER
@GREENMUSICCTR
@GREENMUSICCENTER

SONOMA
STATE UNIVERSITY