

5TH SEASON

valley of the moon music festival

SALONNIÈRES: Women of Power and Influence
Chamber Music from Bach to Stravinsky on Period Instruments



July 14-28, 2019
Hanna Boys Center, Sonoma

Eric Zivian Tanya Tomkins
Music Director Artistic Director



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FESTIVAL SCHEDULE

Sunday, July 14 - Countess von Thun

2:30 PM Lecture: *Salons and Salonnères: Fashioning 19th-Century Musical Taste**

4 PM Concert: Mozart's Irrepressible Impresario

6:30 PM Estate Dinner at Valley of the Moon Winery

Saturday, July 20 - Princess Cristina Belgiojoso

4 PM Concert: An Italian in Paris

Sunday, July 21 - Winnaretta Singer, Princesse de Polignac

2:30 PM Lecture: *Avant-Garde Arts and Unconventional Lives**

4 PM Concert: A Visionary's Salon

6:30 PM Estate Dinner at Valley of the Moon Winery

Saturday, July 27 - Fanny Mendelssohn Hensel

2:30 PM Free Apprentice Concert

4 PM Concert: My Brilliant Sister

Sunday, July 28 - Sara Levy and Clara Schumann

11 AM Concert: Bach's Greatest Champion

2:30 PM Conversations with Kate: *Women in Music**

4 PM Concert: The Performer as Promoter

*The Blattner Lecture Series (hosted by Kate van Orden)

PURCHASE TICKETS:

valleyofthemoonmusicfestival.org

800-595-4849

Welcome and thank you for joining us for our 5th Season of great chamber music in the heart of Sonoma Valley! We can't wait to share an incredible line-up of musicians with you — five new very talented Apprentices, returning Laureates and some new distinguished artists— in a fascinating series of concerts on historical instruments.

This year's theme — **Salonnières: Women of Power and Influence: Chamber Music from Bach to Stravinsky** — focuses on six impassioned and strategic women who circumvented the limitations of their time to connect great artists and thinkers, introducing them into society through carefully curated events in their homes, palaces and salons. Transcending politics, religion and gender, they were hugely influential in promoting the careers of the composers you will hear during this year's festival. You will learn much more about these incredible women from our Blattner Lecture Series, where highly knowledgeable lecturers and authors will put everything in beautiful perspective.

Thank you for being a part of the Valley of the Moon Music Festival community and for celebrating these fascinating women with us through great performances. We, and all the performers, look forward to getting to know you better at our post-concert wine receptions. Without you, our beloved audience, there is no festival. As the 19th-century Salonnières knew better than anyone, it's the audience that makes the event!

Yours,

Eric Zivian, *co-founder and Music Director*
Tanya Tomkins, *co-founder and Artistic Director*

DIRECTORS

ERIC ZIVIAN & TANYA TOMKINS



Artistic Director and Co-Founder, 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 mentors young musicians in chamber music throughout the year.

Music Director and Co-Founder, **Eric Zivian** was born in Michigan and grew up in Toronto, Canada, where he attended the Royal Conservatory of Music. He graduated from the Curtis Institute of Music, where he received a Bachelor of Music degree. He 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 the Beethoven 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 and has performed with the Empyrean Ensemble and Earplay. He is a frequent guest artist on the San Francisco Conservatory's faculty chamber music series. Eric's 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.

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The Apprenticeship Program, the heart of the Festival's mission, is a launching pad for emerging performing musicians from all over the world. Each year, five carefully selected young musicians are chosen to come to Sonoma for the two weeks of the Festival to receive lessons and coaching, and perform on our main stage, with some of the world's leading experts in historic performance practice. The career of a chamber musician is one of the most rewarding careers in music but also one of the riskiest, and the Festival is committed to encouraging and empowering these young musicians. With its nurturing and supportive environment, in the inspiring surroundings of the Sonoma Valley, the Apprenticeship Program is the perfect follow-up to the training they have received at music conservatories. Through intensive exploration of Classical and Romantic chamber music on period instruments, the Apprentices further develop their interpretive skills and gain a deeper understanding of this repertoire to take with them in the next stage of their careers.

2019 APPRENTICES

David Belkovski, *fortepiano*

Keats Dieffenbach, *violin*

Joshua Gomberoff, *viola*

Geirprúður Guðmundsdóttir, *cello*

Jason Issokson, *violin*

Generously underwritten by the TANK Trust

TEACHING

Education is central to the Valley of the Moon Music Festival and a crucial part of any musician's development. Each year the TANK Laureate Program selects four graduates of past summers' Apprenticeship Programs and challenges them to set their own goals as musicians, entrepreneurs, and cultural ambassadors. In this program, we give our Laureates the chance to hone their leadership skills as coaches at Sonoma's Valley Vibes Orchestra - a youth orchestra on the El Sistema model - during the year, and as musical and professional mentors to the incoming Apprentices during the summer festival. At the summer festival, they coach the Apprentice string ensembles, rehearse and perform with Apprentices in mixed ensembles, and share their experience and insights.

ARTISTRY

The truest test of an artist's vision comes when they have finished their musical education and are faced with the responsibility of making their own musical and stylistic choices. As featured performers at the Valley of the Moon Music Festival, the Laureates are encouraged to experiment with their choice of repertoire and interpretation, taking the kinds of risk that we embrace and encourage at the Festival, as they develop into fully formed creative artists.

NCESSARY SKILLS

From public speaking and connecting with audiences during and after performances, to remagnetizing an ensemble that has lost its cohesion, we encourage our Laureates to develop their interpersonal skills. They have the opportunity to be ambassadors of chamber music and hone their communication skills on and off stage. The idea is for our Laureates to learn to

build community and share vision - skills that are rarely acquired in the academic environment of music conservatories. Connecting through music is a core value at the Valley of the Moon Music Festival, as we develop chamber musicians grounded in the community and deeply invested in creating organic and rewarding experiences for their listeners.

KNOWLEDGE

Laureates are completely fluent on their instruments and have full knowledge of historical performance practice, but street-smart performers know that some of the best discoveries come from programming concerts and learning how to interact in rehearsals. We encourage our Laureates to pose new questions and reset aesthetic agendas in unheard-of ways. Passing knowledge from one generation to the next is the heart and soul of the Festival. The exchange of ideas is constant - from faculty to Laureate to Apprentice and vice versa, with musicians of all ages and levels of experience inspiring and learning from each other. The TANK Laureate Program adds an essential component to our mission of mentoring the next generation of chamber musicians on historical instruments.

2019 LAUREATES

Madeleine Bouïssou, *cello*
Christian De Luca, *fortepiano*
Andrew Gonzalez, *violin*
Ana Kim, *cello*

We are pleased to continue the Blattner Lecture Series, with its fantastic lineup of star lecturers, for a second year. This series of three free pre-concert lectures provides social and political context to the music featured on all of our Festival concerts. The lecturers will address the role of women as performers, composers and curators of Classical and Romantic music, as well as the social and musical context of the 19th-century salon. Your listening experience will be deepened by a wider historical perspective on the music being performed.

A special thank-you to Kimberly and Simon Blattner for underwriting these lectures and to Kate van Orden for hosting the series.

July 14, 2:30 PM

Salons and Salonnières: Fashioning 19th-Century Musical Taste

Irene Zanini-Cordi

Associate Professor of Italian Studies, Florida State University

July 21, 2:30 PM

Avant-Garde Arts and Unconventional Lives

Heather Hadlock

Associate Professor of Music, Stanford University

July 28, 2:30 PM

Conversations with Kate: Women in Music

Kate van Orden

Dwight P. Robinson Jr. Professor of Music, Harvard University

Lecturer biographies found on page 54.

Valley of the Moon Music Festival presents Classical and Romantic chamber music on period instruments: instruments in use when the music was written or reproductions thereof. Even as late as 1914, when Stravinsky wrote his *Three Pieces for String Quartet*, string players used gut strings rather than the steel strings normally used today, which came into use only in the 1920s. When performed on period instruments with attention to historical practices, well-known pieces in the chamber music repertoire shine 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. In addition, thanks to the generosity of Nicholas Mathew and the UC Berkeley Music Department, we will be using a 1896 Chickering piano for our July 21 concert of late 19th-century French music. Our string players use strings and bows appropriate for the 18th and 19th centuries. Historical wind instruments have fewer keys than their modern counterparts, and have a lighter and more textured sound.

Thank you to Nick Simpson and First Republic Bank for their exceptional service, and for supporting tValley of the Moon Music Festival.



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WINE PARTNERS

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!

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Rumor has it that the **Countess Maria Wilhelmine von Thun** (1744-1800), a skilled harpsichordist, studied with Haydn. When Mozart moved to Vienna in 1781, he frequently played at her home and the two became fast friends, often having lunch together. The Countess not only organized the legendary piano duel between Clementi and Mozart before Emperor Joseph II, she even lent Mozart her Stein fortepiano for the event. The play-off ended in a tie.

After hearing Mozart play excerpts of *Idomeneo* in the Countess' home, Count Orsini, manager of the Imperial Theatre, commissioned him to write *The Abduction from the Seraglio*. The opera became Mozart's first great success in Vienna.

Soon Beethoven, who did study with Haydn, and was also influenced by Mozart, became a regular at the Von Thun salon. Mozart said of him: "Mark that young man; he will make himself a name in the world." The countess' artistic support of Beethoven was so steadfast that he dedicated his *Clarinet Trio*, which you will hear today, to her.

~ by Kathleen Cohn

Salons and Salonnières: Fashioning 19th-Century Musical Taste

Lecture with Irene Zanini-Cordi, Associate Professor of Italian Studies,
Florida State University

2:30 PM Hanna Center Conference Room

Salons were performative sites of sociability and cultural production. There, trends were set, and musical and literary stars were born, or ruined. The fame of Liszt, Bellini and Chopin, just to name a few, was made in the salons. Presiding over these powerful social-networking hubs were the charms and wits of the salonnières.

In this talk, we will reveal the dynamics of power within the salons and their cultural outcomes. After tracing the origins of the salons and discussing their rituals and functions, we will examine the role of the powerful women that animated them. As cultural mediators, supporters of the arts, and trend-setters, they were so influential that they often dictated public taste in fashion, literature and music.



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2:30 PM Pre-Concert Lecture
by Irene Zanini-Cordi, hosted by Kate van Orden

Piano Trio in B-flat Major, H. XV:20 (1794)

Joseph Haydn
1732-1809

Allegro
Andante cantabile
Finale: Allegro

Cynthia Freivogel, violin | Madeleine Bouïssou**, cello
Eric Zivian, fortepiano

From *Musical Characteristics*, Op. 19 (1787)

Muzio Clementi
1752-1832

Prelude alla Haydn in B flat major
Prelude alla Mozart in F major

Eric Zivian, fortepiano

Trio in B-flat Major, Op. 11 (1798)

Ludwig van Beethoven
1770-1827

Allegro con brio
Adagio
Tema con variazioni: Allegretto

Eric Hoepflich, clarinet | Tanya Tomkins, cello
Eric Zivian, fortepiano

~ INTERMISSION ~

Clarinet Quintet in A Major, K. 581 (1789)

**W. A. Mozart
1756-1791**

Allegro

Larghetto

Menuetto

Allegretto con variazioni

Eric Hoeprich, clarinet
Cynthia Freivogel & Carla Moore, violins
Elizabeth Blumenstock, viola | Tanya Tomkins, cello

~ WINE RECEPTION ~

featuring Bar None's Canyon and Beltane Ranch

** Laureate



Princess Cristina Trivulzio di Belgiojoso (1808-1871) lived an adventurous life in the limelight. She was beautiful, extremely intelligent and original in her artistic taste. Heiress to one of the greatest fortunes of Italy, she was deeply involved in the Italian unification movement headed by Mazzini.

In the early 1830s, separated from her philandering husband and pursued by the Austrian police, she escaped to France, where she became a close friend of General Lafayette. She established a very successful salon in Paris. It attracted Italian patriots, exiles, intellectuals, writers, artists and musicians. Rossini was an old family friend, Bellini was her protégé and Liszt fell in love with her.

She organized the famous piano duel between Liszt and Thalberg, and in 1837 she commissioned the *Hexameron* - a collaborative piano piece by the well-known composer-performers Liszt, Thalberg, Chopin, Pixis, Czerny and Herz - to be presented at a benefit concert for the poor.

In 1849, during the brief life of the Roman Republic, she directed the Roman hospitals (before Florence Nightingale!). With the defeat of the

Roman Republic, Belgiojoso, penniless, embarked on an eight-year long exile to “the Orient” with her daughter. She established a farm in Turkey, traveled to Syria, Lebanon and Palestine, and wrote novels.

In 1856 she returned to Italy and resumed her campaigning for Italian unification (1861). She spent her last years writing at her residences in Milan and Lake Como.

~ by Irene Zanini-Cordi

New album by Kyle Stegall and Eric Zivian, available in the lobby during the festival



Serenata (from *Soirées musicales*)

Gioachino Rossini
1792-1868

Nikki Einfeld, soprano | Kyle Stegall, tenor | Eric Zivian, fortepiano

From *Composizioni da Camera*:

Vincenzo Bellini
1801-1835

La farfalletta
L'abbandono
Il fervido desiderio
Almen se non poss'io
Per pietà, bell'idol mio

Nikki Einfeld, soprano | Jeffrey LaDeur, fortepiano

Sposalizio

from *Deuxième Année de Pèlerinage: Italie*

Franz Liszt
1811-1886

***Allegro de concert*, Op. 46 (1841)**

Frédéric Chopin
1810-1849

Jeffrey LaDeur, fortepiano

~ INTERMISSION ~

Songs to texts by Victor Hugo:

Franz Liszt

S'il est un charmant gazon, S. 284

La tombe et la rose, S. 285

Enfant, si j'étais roi, S. 283

Oh quand je dors, S. 282

Kyle Stegall, tenor | Eric Zivian, fortepiano

**Trio in B-flat Major, Op. 1, no. 2
(Trio de Salon) (1840)**

**César Franck
1822-1890**

Allegro moderato

Andantino

Tempo di minuetto

Final: Allegro molto

Rachel Barton Pine, violin | Madeleine Bouïssou**, cello
David Belkovski††, fortepiano

~ WINE RECEPTION ~
featuring Buena Vista Winery

** Laureate

†† Winner of the 2019 Sfpz International Fortepiano Competition

A VISIONARY'S SALON

WINNARETTA SINGER, PRINCESSE DE POLIGNAC



Winnaretta Singer, Princesse de Polignac (1865-1943), was the 20th of 24 children born to Parisian-born Isabella Eugenie Boyer and Isaac Singer, the American founder of the Singer sewing machine company. After her father's death, 19-year-old Winnaretta hired a lawyer to fight for her inheritance, invested in real estate, and eventually married Prince Edmond de Polignac, a French nobleman and aspiring composer who introduced her to Parisian elite society.

Winnaretta used her fortune to benefit the arts, sciences, and letters. She was an accomplished pianist and painter who exhibited pieces in the Académie des Beaux-Arts in Paris. Her salon, in the music room of her Parisian mansion, became a gathering place for luminaries of French culture such as Diaghilev, Colette, Cocteau and Cole Porter. At the salon, she held premieres of works by Fauré, Debussy, and Stravinsky, whose modernist classic, *Three Pieces for String Quartet*, you will hear today.

Knowing it would help his career, a young Maurice Ravel dedicated his 1899 *Pavane for a Dead Princess* to Winnaretta before ever meeting her or

going to her salon. And author Marcel Proust based scenes from *Remembrance of Things Past* on his visits to Winnaretta's salon. Proust had an affair with Reynaldo Hahn, a songwriter and composer whose *Venezia* you will hear today.

Winnaretta's marriage was unconsummated. However, she was romantically involved with many women, including Violet Trefusis, who herself was famous for her affair with English poet and novelist Vita Sackwell-West of the Bloomsbury group.

Avant-Garde Arts and Unconventional Lives

Lecture with Heather Hadlock

Associate Professor of Music, Stanford University

2:30 PM Hanna Center Conference Room

Heather Hadlock, a specialist in Romantic opera and gender studies, will speak about the salon culture in fin-de-siècle Paris as private spaces where wealth and privilege sheltered transgressive gender expression, unconventional marital arrangements, illicit sexual identities, and radical musical experimentation. How did the ideals of personal, romantic, and artistic freedom intertwine in these salons? How did the American-born Winnaretta Singer, by marriage the Princesse de Polignac, occupy and subvert the aristocratic woman's traditional role as patroness of the arts and fosterer of culture?

2:30 PM Pre-Concert Lecture by Heather Hadlock

Cinq Mélodies de Venise, Op. 58 (1891)

Gabriel Fauré
1845-1924

Mandoline
En sourdine
Green
À Clymène
C'est l'extase

Venezia (1901)

Reynaldo Hahn
1874-1947

Sopra l'acqua indormenzada
La Barcheta
L'avvertimento
La Biondina in Gondoleta
Che pecà!
La Primavera

Kyle Stegall, tenor | Eric Zivian, fortepiano

**Träume from Wesendonck Lieder,
WWV 91 (1857), arr. Eric Zivian**

Richard Wagner
1813-1883

Kyle Stegall, tenor
Anna Presler & Liana Bérubé, violins
Phyllis Kamrin, viola | Tanya Tomkins, cello

~ INTERMISSION ~

Three Pieces for String Quartet (1914/18)

Igor Stravinsky
1882-1971

Anna Presler & Liana Bérubé, violins
Phyllis Kamrin, viola | Tanya Tomkins, cello

**Concerto in D Major for Violin, Piano
and String Quartet, Op. 21 (1891)**

Ernest Chausson
1855-1899

Décidé – Calme – Animé
Pas vite
Grave
Finale: Très animé

Rachel Barton Pine, solo violin
Eric Zivian, solo fortepiano
Anna Presler & Liana Bérubé, violins
Phyllis Kamrin, viola | Tanya Tomkins, cello

~ WINE RECEPTION ~
featuring Laurel Glen Vineyard

This concert has been generously underwritten by Hon. Lee Baxter

*We thank Nicholas Mathew and the UC Berkeley Music Department
for the use of the Chickering piano*

MY BRILLIANT SISTER

FANNY MENDELSSOHN HENSEL



The young Fanny and her brother Felix were equally gifted, but their father insisted music would be Felix's "profession" and Fanny's "ornament."

Felix respected Fanny's musicality and intellect but believed she had "neither inclination nor vocation for authorship." He published some of her songs under his name. When Queen Victoria offered to sing her favorite one for him

he confessed, red-faced, that the song was Fanny's.

The night before Fanny's marriage ceremony to painter Wilhelm Hensel, she wrote her own wedding music when Felix failed to deliver. Wilhelm encouraged her to keep on composing. In fifteen years she wrote 460 pieces of music, knowing the public would never hear them, including a piano trio and many solo piano pieces and songs.

From 1831 until her death in 1847, Fanny presented a Sunday concert series, *Sonntagskonzerten*, at the family home in Berlin, at which brother and sister played music by other composers and tried out their own compositions for a private audience. In her only known public performance in 1838, Fanny played Felix's *Piano Concerto no. 1*.

During a year spent in Italy, Fanny was emboldened by the recognition she received from other musicians she met. Once back in Berlin she composed *Das Jahr*, a cycle of piano pieces, and published a collection of her songs without consulting Felix.

Fanny died of a stroke at the piano while rehearsing a cantata by her brother. Felix fell into a depression and died of a stroke six months later, after completing his *F minor String Quartet* in memory of his sister.

~ by Kathleen Cohn

SATURDAY JULY 27

2:30 PM HANNA CENTER AUDITORIUM

FREE APPRENTICE CONCERT

**Piano Quartet No. 3 in B Minor, Op. 3
(1824)**

**Felix Mendelssohn
1809-1847**

Allegro molto
Andante
Allegro molto
Finale: Allegro vivace

Keats Dieffenbach*, violin | Joshua Gomberoff*, viola
Geirprúður Guðmundsdóttir*, cello | David Belkovski* ††, fortepiano

*This concert has been generously underwritten by
Martin & Kathleen Cohn*

* Apprentice

†† Winner of the 2019 Sfpz International Fortepiano Competition

Fantasie in G Minor (1828)

Fanny Mendelssohn Hensel
1805-1847

Ana Kim**, cello
Eric Zivian, fortepiano

Lieder (1846-1850)

Fanny Mendelssohn

Warum sind denn die Rosen so blass, Op. 1, no. 3
Nachtwanderer, Op. 7, no. 1
Im Herbst, Op. 10, no. 4
Italien

Danielle Sampson, soprano
Eric Zivian, fortepiano

**Cello Sonata No. 2 in D Major,
Op. 58 (1843)**

Felix Mendelssohn
1809-1847

Allegro assai vivace
Allegretto scherzando
Adagio
Molto Allegro e vivace

Tanya Tomkins, cello | Christian De Luca** †, fortepiano

~ INTERMISSION ~

Capriccio in A-flat Major (1829)

Fanny Mendelssohn

Ana Kim**, cello
Christian De Luca** †, fortepiano

Lieder (1846-1850)

Fanny Mendelssohn

Sehnsucht
Vorwurf, Op. 10, no. 2
Dämmerung
Bergeslust, Op. 10, no. 5

Danielle Sampson, soprano
Eric Zivian, fortepiano

String Quartet in E-flat Major (1834)

Fanny Mendelssohn

Adagio ma non troppo
Allegretto
Romanze
Allegro molto vivace

Keats Dieffenbach* & Jason Issokson*, violins
Joshua Gomberoff*, viola | Geirprúður Guðmundsdóttir*, cello

~ WINE RECEPTION ~

This concert has been generously underwritten by Christina and Ken Hecht

* Apprentice ** Laureate

† Winner of the 2018 Berkeley International Early Piano Competition



Sara Levy (1761-1854) studied keyboard for ten years with JS Bach's son WF Bach. She performed on harpsichord and fortepiano in the grand music room of her Berlin mansion, and as a regular soloist at the *Sing-Akademie*, a choral society for sacred music. A great-aunt of Felix Mendelssohn, Sara shared the entire family's enthusiasm for the music of JS Bach, who had been all but forgotten in the 50 years since his death. She commissioned many works from his two eldest sons, WF and CPE, single-handedly creating a "Bach cult" in Berlin.

In 1806, Sara donated her priceless collection of music manuscripts, which included many pieces by the Bach family, to the *Sing-Akademie*. Director Carl Zelter, Felix's teacher, revered JS Bach as did Felix's other great-aunt, Bella. Bella gave her great-nephew the unpublished score of the *St. Matthew Passion* in 1823. All share the credit for the Bach Revival launched by Felix's revelatory performance of the *St. Matthew Passion* in 1829.

Amid tensions between Christians and Jews, Sara strove to create a space in her salon where all could gather and bond over artistic experiences: noble and commoner, gentile and Jew. An Enlightenment thinker, she played a major role in shaping the cultural world of Berlin. Though many of her family members and friends converted to Christianity, Sara remained steadfast in her commitment to Jewish life and causes.

~ by Kathleen Cohn

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Overture, "BWV 1070"

W. F. Bach
1710-1784

Marc Destrubé & Carla Moore, violins
Andrew Gonzalez**, viola | Ana Kim**, cello
Eric Zivian, fortepiano

Sonata for Violin and Piano
in B-flat Major, K. 454 (1784)

W. A. Mozart
1756-1791

Largo - Allegro
Andante
Allegretto

Marc Destrubé, violin | David Belkovski* ††, fortepiano

Rondo in C Minor, Wq. 59/4 (1784)

C. P. E. Bach
1714-1788

Eric Zivian, fortepiano

Erbarne Dich (1727) from Passion According to
St. Matthew, BWV 244

J. S. Bach
1685-1750

Danielle Sampson, soprano
Carla Moore, Marc Destrubé & Jason Issokson*, violins
Andrew Gonzalez**, viola | Ana Kim**, cello
Eric Zivian, fortepiano

~ INTERMISSION ~

Sehnsucht (1785)

Carl Friedrich Zelter
1758-1832

Danielle Sampson, soprano | Eric Zivian, fortepiano

Fantasia in C Major, Wq. 59/6 (1784)

C. P. E. Bach

Christian De Luca** †, fortepiano

Piano Trio in E Major, K. 542 (1788)

W. A. Mozart

Allegro
Andante grazioso
Allegro

Jason Issokson*, violin | Ana Kim**, cello
Eric Zivian, fortepiano

This concert is dedicated to the memory of Benjamin Little

* Apprentice ** Laureate

† Winner of the 2018 Berkeley International Early Piano Competition

†† Winner of the 2019 Sfzp International Fortepiano Competition

THE PERFORMER AS PROMOTER

CLARA SCHUMANN



German musician **Clara Wieck** (1819-1896) married musician Robert Schumann in her hometown of Leipzig in 1840. A virtuoso pianist, she became the performing star of that eminent power couple, The Schumanns. She gave over a thousand concerts to enthusiastic audiences throughout Europe and Russia. Unfortunately, her first concert in Paris at age 11, meticulously planned by Friedrich, her father and teacher, had sparse attendance due to an outbreak of cholera.

When Clara turned 18, Friedrich refused to give his student, Robert Schumann, then 25, permission to marry his daughter. Clara sued him in court and won. In time she managed to escape a stage father's suffocating hold on her life and career.

While on tours, Clara used her considerable influence to tirelessly promote her husband's music, that of violinist Joseph Joachim and of her good friend Brahms, as well as compositions of Chopin and Felix Mendelssohn. With letters of introduction in hand, many hopeful musicians presented themselves at the Schumann home.

Clara also distinguished herself as a composer of piano concertos, chamber and orchestral works, lieder, and solo piano pieces. As a performer, she was the main breadwinner for her family. She also became an influential teacher at the Hoch Conservatory in Frankfurt.

Her duties as Schumann's wife, and as a mother of eight, hampered her explorations as an artist. Four of their children predeceased her. One ended up in a mental institution.

During Robert's final years of mental collapse, Brahms was a constant presence in Clara's life. Their letters speak to a deep friendship, perhaps love.

~ by Kathleen Cohn

Conversations with Kate: Women in Music

Discussion with Kate van Orden

Dwight P. Robinson Professor of Music, Harvard University

2:30 PM Hanna Center Conference Room

The nineteenth century was a time of enormous social change for women, and as the term "first wave feminism" suggests, these revolutions have come in fits and starts. This festival wrap-up uses the activities of the salonnieres as a launching point for a wider ranging consideration of how brilliant women have long navigated the music world, followed by a conversation with festival musicians.

2:30 PM *Conversations with Kate: Women in Music*
Discussion with Kate van Orden

Märchenbilder, Op. 113 (1851)

Nicht schnell

Lebhaft

Rasch

Langsam, mit melancholischem Ausdruck

Robert Schumann

1810-1856

Andrew Gonzalez, viola**

Christian De Luca**† & Eric Zivian, fortepiano

Lieder (1843)

Die stille Lotosblume, Op. 13, no. 6

Er ist gekommen, Op. 12, no. 2

Clara Schumann

1819-1896

Danielle Sampson, soprano | Eric Zivian, fortepiano

Grave from Hebrew Melodies, Op. 9 (1855)

Joseph Joachim

1831-1907

Andrew Gonzalez**, viola | Eric Zivian, fortepiano

Von ewiger Liebe

from 4 Lieder, Op. 43 (1857)

Johannes Brahms

1833-1897

Danielle Sampson, soprano | Eric Zivian, fortepiano

F-A-E Sonata (1853)

Allegro (Albert Dietrich, 1829-1908)

Intermezzo (R. Schumann)

Scherzo (Brahms)

Finale (R. Schumann)

Jason Issokson*, violin | David Belkovski* ††, fortepiano

~ INTERMISSION ~

Four Lieder, Op. 96 (1884)

Brahms

Der Tod, das ist die kühle Nacht
Wir wandelten
Es schauen die Blumen
Meerfahrt

Danielle Sampson, soprano | Eric Zivian, fortepiano

String Sextet No. 1 in B-flat Major, Op. 18 (1860)

Brahms

Allegro ma non troppo
Andante, ma moderato
Scherzo: Allegro molto
Rondo: Poco allegretto e grazioso

Keats Dieffenbach* & Marc Destrubé, violins
Joshua Gomberoff* & Andrew Gonzalez**, violas
Geirbrúður Guðmundsdóttir* & Tanya Tomkins, cellos

~ WINE RECEPTION ~
featuring Idell Family Vineyards

This concert has been generously underwritten by Jennifer Howard

* Apprentice ** Laureate

† Winner of the 2018 Berkeley International Early Piano Competition

†† Winner of the 2019 Sfzp International Fortepiano Competition



RACHEL BARTON PINE

A leading interpreter of the great classical masterworks, violinist Rachel Barton Pine thrills audiences with her dazzling technique, lustrous tone, and emotional honesty. With an infectious joy in music-making and a passion for connecting historical research to performance, Pine transforms audiences' experiences of classical music.

Pine's 2018-19 season includes concerts with the Columbus and Phoenix Symphony Orchestras, the Philharmonia Baroque Orchestra, the Orchestre Symphonique de Bretagne, and the Tel Aviv Soloists.

At Festival Lanaudiere, Pine will perform "American Partitas," a recital program of suites of dance movements composed for Pine by Bruce Molsky, Darol Anger, Billy Childs, and Daniel Bernard Roumain with the Bach Partitas that inspired them.

Galvanized by the fact that young people learning classical music seldom have the opportunity to study and perform music written by Black composers, in October Pine's RBP Foundation releases *Music by Black Composers (MBC) Violin Volume I*, the first book in its groundbreaking series of books of music exclusively by global Black classical composers which cover each orchestral instrument. Her October album *Blues Dialogues: Violin Works by Black Composers (Cedille)* also features classical music by Black composers.

Pine's past chart-topping albums include *Mozart: Complete Violin Concerto, Sinfonia Concertante* with the Academy of St Martin in the Fields, Sir Neville Marriner conducting; *Testament: Complete Sonatas and Partitas for Solo Violin* by Johann Sebastian Bach; *Bel Canto Paganini*, and *Elgar & Bruch Violin Concertos* with the BBC Symphony, Maestro Andrew Litton conducting.

Pine has appeared as soloist with many of the world's most prestigious ensembles, including the Chicago and Vienna Symphonies, Philadelphia Orchestra, Royal Philharmonic, Camerata Salzburg.

She performs on the "ex-Bazzini ex-Soldat" Joseph Guarnerius del Gesu (Cremona 1742).

DAVID BELKOVSKI

Apprentice

Generously sponsored by The Rutter Foundation, Inc.

Born in Skopje, Macedonia, David Belkovski's journey as a musician has taken him from early ventures into Balkan folk music and jazz, to the vibrant beginnings of a career as harpsichordist, fortepianist, and modern pianist. Winner of the 2019 Sfzp International Fortepiano Competition, David continues to be recognized for his artistry on a variety of historic keyboards. David makes his Lincoln Center debut with the American Classical Orchestra in the fall, performing Mozart's A Major concerto.



As a harpsichordist and continuo player, David has played alongside William Christie in an acclaimed performance of Handel's *Aminta e Fillide*. David will be touring Europe this summer with Juilliard415 and Vocal Arts as harpsichordist for Purcell's *Dido and Aeneas*. David currently studies historical keyboards at The Juilliard School under the guidance of Richard Egarr and Béatrice Martin.



LIANA BÉRUBÉ

Generously sponsored by Andrea Stillman

The artistry of violinist Liana Bérubé is inextricably intertwined with self-knowledge and self-compassion. Her openly expressive aesthetic, described as “searching mastery” (Charleston Gazette-Mail), has been heard in North America, Europe, Asia, and Australia. She is co-founder and violinist of the Delphi Trio. Concerto performances include appearances with Thirteen Strings Chamber Orchestra, Sinfonia Toronto, Bear Valley Music Festival Orchestra, Oakland Symphony, the San Jose Chamber Orchestra, and the San Francisco Chamber Orchestra. She has been heard on NPR, CBC, VH1, WFMT Chicago, and Dutch Radio 4, and has collaborated with artists such as Emmanuel Ax, Toby Appel, Anthony Marwood, Elizabeth Blumenstock, Monica Huggett, and the Alexander String Quartet. Concert appearances include Chamber Music Concerts Ashland, Great Lakes Chamber Music Festival, Orlando Festival, Artist Series of Sarasota, Kronos Festival, Morrison Artist Series, Harry Jacobs Chamber Music Society, the Verbier Festival, and the Schleswig-Holstein Musik Festival. Liana strongly believes in listening to intuition, the subconscious, and instinct, in order to express the innate knowledge of personal truth through art.



ELIZABETH BLUMENSTOCK

Faculty Artist

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 Sevrall 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.



MADELEINE BOUÏSSOU

TANK Laureate

Praised for her “total involvement with the inner life of the lowest voice” (New York Concert Review Inc.), cellist Madeleine Bouïssou has a vision to redefine the purpose of performing on classical instruments. Her recent performances have included the world premiere of *Varsha* for solo cello by Reena Esmail on

baroque cello, and performances as an Apprentice at the 2018 Valley of the Moon Music Festival. Madeleine attended The Juilliard School, where she earned both a bachelor’s and master’s degree in Historical Performance. Her interest in historically-informed performance has inspired her to approach all music as if it were heard for the first time. When teaching students of her own, her priority is to help them find their own voices through musical expression.



CHRISTIAN DE LUCA

TANK Laureate

Generously sponsored by Sondra Schlesinger

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 Bouïssou, 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.



MARC DESTRUBÉ

Faculty Artist

Marc Destrubé enjoys a wonderfully varied career playing early music on historical instruments and modern music and everything in between on modern instruments, performing as soloist, chamber musician, concertmaster or director. He is concertmaster of the Orchestra of the 18th Century (Amsterdam), and first violinist of the Axelrod String Quartet, quartet-in-residence at the Smithsonian Institution. He has appeared as soloist and guest director with symphony orchestras in Victoria, Windsor, Edmonton and Halifax as well as with the Australian Brandenburg Orchestra, Portland Baroque Orchestra and Lyra Baroque Orchestra.

As a concertmaster he has played under Sir Simon Rattle, Kent Nagano, Helmuth Rilling, Christopher Hogwood, Philippe Herreweghe, Gustav Leonhardt and Frans Brüggen. An eager teacher, he gives master classes at conservatories and universities around the world and is on the faculty of the Berwick Academy at the Oregon Bach Festival. He is artistic director of the Pacific Baroque Festival.

KEATS DIEFFENBACH

Apprentice

Generously sponsored by the Cremona Foundation



Equally comfortable on the stages of Carnegie Hall and the set of Saturday Night Live, Keats Dieffenbach has established herself as a unique artist with infinitely varied interests and abilities. Lauded by the New York Times as an “impressive performer,” Keats’ dual specialization in contemporary and historical performance on multiple instruments keeps her in demand with many leading ensembles. Keats is a member of Orchestra of St. Luke’s, Mark Morris Dance Group Music Ensemble, Juilliard415, and The Serenade Quartet, and she has appeared frequently with The Knights, A Far Cry chamber orchestra, and Carnegie Hall’s Ensemble Connect with whom she held a prestigious two-year fellowship position. An avid chamber musician, Keats’ collaborators have ranged from Emanuel Ax and Christian Tetzlaff to indie rock sensation Vampire Weekend. She has served as concertmaster under many leading conductors and has worked closely with composers Steve Reich, Shulamit Ran, Nico Muhly, and others. Keats studied modern violin with Robert Mann at The Juilliard School and served as Donald Weilerstein’s teaching assistant at New England Conservatory. She recently graduated from Juilliard’s Historical Performance program as a baroque violin student of Cynthia Roberts and Elizabeth Blumenstock.



NIKKI EINFELD

Generously sponsored by Terri and Bob Ryan

Canadian Lyric Coloratura soprano Nikki Einfeld is praised 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 her recent operatic engagements include appearances with Calgary Opera as Gilda in *Rigoletto*,

the Controller in Jonathan Dove’s *Flight with Opera Parallele*, Diana in *The Chastity Tree* with West Edge Opera, and Curley’s Wife in Carlisle Floyd’s *Of Mice and Men*. Recent world premiere opera performances include Allen Shearer’s *Howard’s End*, America as Margaret, Aleksandra Vrebalov’s *Abraham In Flames* as Fear and Doubt, and the title role in *Death with Interruptions* by Kurt Rohde. A highly adept interpreter of a wide range of repertoire spanning from baroque to contemporary music, Ms. Einfeld performs regularly on the concert and recital stage. She is a member of the Left Coast Chamber Ensemble, where her collaboration yielded a Best Chamber Music/Opera Performance win from San Francisco Classical Voice in 2016 and 2018.



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 son Eliot and her husband Ben, a theoretical physicist at the University of Amsterdam.

JOSHUA GOMBEROFF

Apprentice

Generously sponsored by Nancy & Tony Lilly

Since being able to hold an instrument at the age of 3, Josh's musical training has been wildly diverse – ranging from fiddle, rock n' roll, and improvisation, to traditional classical, contemporary, and historically informed performance practice. Josh completed his BMus at the University

of Victoria where he studied classical viola privately with Joanna Hood, and thrived in chamber music with guidance from the Lafayette String Quartet. Josh then completed his MMus at the Manhattan School of Music, where he had the privilege of studying with Karen Ritscher. He will be continuing his studies next year at the Manhattan School of Music completing their Professions Studies Certificate.





ANDREW GONZALEZ
TANK Laureate

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.



GEIRPRÚÐUR GUÐMUNDSDÓTTIR
Apprentice
Generously sponsored by the Cremona Foundation

Geirprúður Anna Guðmundsdóttir was born and raised in Reykjavík and is quickly establishing herself as one of Iceland's most promising young musicians. In 2013, she made her debut with the Iceland Symphony Orchestra and has since played numerous recitals both in Europe and the U.S. She holds degrees from the Reykjavík College of Music and Northwestern University and is currently pursuing a master's degree

at The Juilliard School where she studies with Prof. Natasha Brofsky and has taken secondary baroque cello lessons from Phoebe Carrai.

ERIC HOEPRICH

Faculty Artist

Eric Hoeprich specializes in performing on historical clarinets. 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. Hoeprich has performed frequently with Frans Brüggen's Orchestra of the 18th Century, and with many major early music ensembles and modern orchestras. In the 1980s, he founded two touring wind ensembles, *Nachtmusique* and the *Stadler Trio*. His recordings appear 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 *The Clarinet* (2008), numerous journal articles, and contributions to the *New Grove Dictionary*. Hoeprich has a collection of more than a hundred antique clarinets, and does his own restoration and construction of replicas of period originals.



JASON ISSOKSON

Apprentice

Generously sponsored by the Cremona Foundation

Violinist Jason Issokson enjoys an active career as a soloist and chamber musician. Concerto highlights include engagements with the Fort Worth Symphony,



Aspen Concert Orchestra, Sendai Philharmonic Orchestra, the Orchestra di Teatro San Carlo, and the Orchestra Internazionale d'Italia. Recent chamber music appearances include debuts at Carnegie Hall, Merkin Hall, and Alice Tully Hall. As a founding member of the Argus Quartet, Jason has been awarded first prize at the M-Prize Competition and at the Concert Artists Guild Competition. Jason's solo playing has garnered numerous awards including prizes at the International Violin Competition 'Andrea Postacchini,' the 'Alberto Curci' International Violin Competition, and the 'Max Rostal' International Competition.



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.



ANA KIM
TANK Laureate

Ana Kim is a versatile cellist who performs on modern and historical instruments with various ensembles throughout the world, including Les Arts Florissants, the Sebastians, Musica Angelica, American Classical Orchestra, Teatro Nuovo, and Shattered Glass. Festival appearances include Yellow

Barn, Verbier Academy, Music@ Menlo, and Birdfoot Festival. Ana holds a Doctorate from the University of Southern California and studied Historical Performance at Juilliard. Her teachers include János Starker, Ralph Kirshbaum, Laurence Lesser, and Phoebe Carrai. With a keen interest in education, Ana has participated in outreach residencies with Kneisel Hall Festival and Listen Closely, and has worked with Boston-based Music for Food. She has taught at Pacific Union College.

JEFFREY LADEUR

Jeffrey LaDeur is known for his “delicate keyboard touch and rich expressivity” (San Francisco Chronicle) and rare blend of insight, spontaneity, and approachable, communicative stage presence. Jeffrey has captured the hearts and minds of audiences from the Kennedy Center and Carnegie Hall to San Francisco Jazz Center and the Bach Dancing and Dynamite Society. Season highlights include Brahms’ Second Piano Concerto with the Cambrian Symphony, a forthcoming MSR Classics release devoted to lieder by Beethoven and Schumann with mezzo-soprano Kindra Scharich, and the third annual San Francisco International Piano Festival, of which LaDeur is founder and artistic director.



CARLA MOORE

Generously sponsored by Anne & Jeffrey Katz

Carla Moore, acclaimed for her stylish and virtuosic playing, is one of America’s foremost Baroque violinists. 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 co-founder and director of Archetti



Baroque String Ensemble. As a chamber musician, Carla has recorded critically acclaimed CDs with the ensembles *Music's Re-creation*, *Valley of the Moon*, and *Voices of Music*. Her videos with *Voices of Music* have been viewed by millions worldwide on YouTube. Carla enjoys teaching baroque strings at the University of California, Berkeley. In addition, she has taught Baroque strings at the San Francisco Conservatory of Music, Northwestern University, the University of Utah, and Amherst Early Music Festival.



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.



DANIELLE SAMPSON

Danielle most recently performed as the soprano soloist in Brahms' *Requiem* with Sonoma Bach. Other recent performances include Monteverdi's *Orfeo* (*Messaggera*) with Baroque Chamber Orchestra of Colorado, Handel's *Samson* with Pacific Mu-

sicWorks, Handel's *Messiah* with the Byrd Ensemble and Seattle Baroque Orchestra, and Neil Welch's ensemble piece "Concepción Picciotto" for the Earshot Jazz Festival. She has performed with Boston Early Music Festival, Seattle Symphony Orchestra, Seattle Opera, American Bach Soloists, California Bach Society, SoundBox, and Alabama Symphony among others. Danielle received her BM from the University of Denver's Lamont School of Music and her MM from the San Francisco Conservatory of Music.

KYLE STEGALL

Generously sponsored by Elizabeth Theil & Brian Kincaid

Kyle Stegall's performances have consistently been met with accolades 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.





HEATHER HADLOCK

Heather Hadlock studies 18th- and 19th-century French and Italian opera, including Berlioz, Offenbach, bel canto opera, operatic masculinities, opera in the age of its digital mediation, and divas and technology. She approaches operatic voices and performance through feminist theories of difference, vocality, and

embodiment; gender and sexuality studies; and dynamics of adaptation between opera, literature, and video.



KATE VAN ORDEN

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.

IRENE ZANINI-CORDI

Professor Zanini-Cordi (Ph. D., Italian Studies, University of California, Berkeley) is an Associate Professor of Italian Studies at Florida State University and specializes in 18th and 19th century and contemporary Italian literature and culture, with emphasis on Critical Theory and women's writing.



Her first book explores the figure of the woman abandoned by her lover in Italian literature. Her current research is on Social Network Theory, Italian salons and salonnières, and on women writers in 18th and 19th century Italy. She is completing a book manuscript focusing on the writings of the women who animated Italian cultural and literary salons from just before the French Revolution to the unification of Italy.

Professor Zanini-Cordi is the recipient of several grants and fellowships including the National Endowment for the Humanities Fellowship (NEH) and the National Endowment for the Humanities Summer Seminar at the American Academy in Rome.

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Contributions are from June 19, 2018 through June 19, 2019. All contributions made after June 19, 2019, will be acknowledged in next year's program book. If you think there are any errors please contact Micaela McNulty at admin@valleyofthemoonmusicfestival.org.



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2019

- | | |
|-------------|---|
| October 13 | Ashu, Saxophone
Alexandre Moutouzkine, Piano |
| November 10 | Telegraph Quartet |

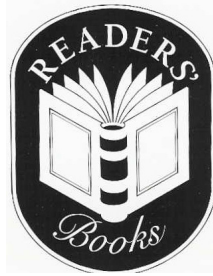
2020

- | | |
|-------------|---|
| January 26 | Gould Piano Trio with
Robert Plane, Clarinet |
| February 23 | Alexei Sitkovetsky, Violin
Wu Qian, Piano |
| March 8 | Aizuri Quartet |

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ROHAN DE SILVA, PIANO
SUN, SEPT 15 AT 3 P.M.

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**THE ACADEMY OF ST MARTIN
IN THE FIELDS CHAMBER
ENSEMBLE**
SUN, OCT 13 AT 3 P.M.



DANISH STRING QUARTET
FRI, NOV 8 AT 7:30 P.M.



**AN EVENING WITH
THE BRANFORD MARSALIS
QUARTET**
SAT, NOV 9 AT 7:30 P.M.

SONOMA-CITRER *Opera* Marmot



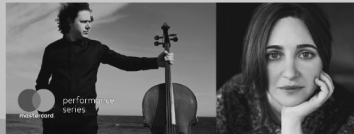
**NFM WROCLAW PHILHARMONIC
GIANCARLO GUERRERO,
MUSIC DIRECTOR AND CONDUCTOR**
BOMSORI KIM, VIOLIN
SAT, FEB 1 AT 7:30 P.M.



JEREMY DENK, PIANO
**BACH'S THE WELL-TEMPERED
CLAVIER, BOOK I**
THU, FEB 13 AT 7:30 P.M.



**IMANI WINDS / CATALYST
QUARTET**
(IM)MIGRATION
SUN, FEB 23 AT 3 P.M.



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