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the local organizations that benefit our communities and enrich our lives—because when our community thrives, the future is a brighter place.

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Welcome from our CEO and Artistic Director

Dear Friends,

Welcome to the 2025 Geneva Music Festival! We are thrilled to present our 15th Anniversary Season. Fifteen years is a milestone for any organization, and in the case of GMF, it highlights the outpouring of community support that has grown and sustained our festival over the last decade and a half. From our volunteer board of directors to businesses and individuals that sponsor our artists and concerts, it takes a village to organize and present our concerts each year.

During our 15th year, we have expanded our presence in Geneva to include a recital in collaboration with HWS colleges in September, and a special event recital with Blake Pouliot and Henry Kramer in April. Our summer season features a riveting lineup of concerts showcasing renowned artists including everything from Baroque music specialists to Grammy Award-winning Jazz artists, and the IBMA's "Fiddler of the Year."

This year's theme, A Festival of Music and Wine, pays homage to the incredible local artisans that produce our region's spectacular wines. Throughout the festival we will not only explore connections between music and wine, but also taste some of the best pours in the area. We extend our deepest thanks to Ravines Wine Cellars, Billsboro Winery, Keuka Lake Vineyards, Airy Acres Vineyard, and Hermann J. Wiemer Vineyard & Winery for donating their delicious wines to our patrons.

Also deserving of our heartfelt thanks is our Sponsor, Lyons National Bank, whose generous support has been instrumental in bringing this anniversary season to life. We also wish to recognize Massa Construction and Friendly

Ford, along with all our business sponsors whose partnership makes these world-class musical experiences possible. The continued commitment from businesses throughout our community, large and small, is the foundation upon which we build each season.

As you peruse this program book, you'll discover the exceptional artists who have come to Geneva to share their talents with our community.

Many of our musicians not only perform in our concert series but also engage with local schools and community organizations, ensuring that people of all ages have access to world-class music.

Thank you for joining us for this special anniversary season. We hope you enjoy the performances we have prepared for you.

Sincerely.

Seoffrey Herd



A FESTIVAL OF MUSIC AND WINE

Pairing exceptional music with exquisite pours from the Finger Lakes

Just as Finger Lakes wine has evolved—once celebrated mainly for Rieslings but now embracing bold new varietals—so too has music, growing across centuries while remaining rooted in tradition. This season, GMF celebrates the evolution in both, inviting audiences to discover how innovation and time-honored tradition intertwine.

The festival honors exceptional local winemakers who shaped the region, drawing a natural parallel between the artistry of a thoughtfully crafted vintage and a masterful composition. With performances set in a variety of Geneva venues—including a scenic winery—this year's festival offers a rich tasting of the area's vibrant music and wine culture.

Our festival is about bringing people together through shared experiences. What better way to do that than with music and wine? They're meant to be shared.

This Season is sponsored by the generosity of Lyons National Bank

Thursday, May 15, 2025, 7:30 PM Ravines Wine Cellars

W4RP TRIO

Josh Henderson, violin and electric bass Ju Young Lee, cello Mikael Darmanie, piano Rick Martinez, drums

Kicking off the 2025 festival, W4RP takes the stage with a multigenre performance. Known for their bold fusion of classical music with jazz, bluegrass, rock, and beyond, this dynamic group brings high energy and boundary-pushing creativity to every performance. W4RP crafts a sound that is both innovative and deeply engaging—an exhilarating experience for listeners of all musical tastes.

Ravines' wines will be available for purchase by the glass, with all proceeds benefiting the Geneva Music Festival.

Selections will be announced from the stage.

Thursday, May 22, 2025, 7:00 PM Linden Social Club

SPECIAL EVENT: MUSICAL MIXOLOGY

Geoffrey Herd, violin Francesca dePasquale, violin Eric Wong, viola Max Geissler, cello Henry Kramer, piano

Musical Mixology is an exclusive evening of craft cocktails and exquisite chamber music, performed by our GMF resident artists in a cozy, intimate setting. It's a sensory journey through four pieces of music, paired with culinary delights and bespoke drinks.

Food and drinks are included in the ticket price.

Selections will be announced from the stage.

Friday, May 23 & Saturday, May 24, 2025, 7:30 PM Gearan Center

TRADITION & INNOVATION

Geoffrey Herd, violin Francesca dePasquale, violin Eric Wong, viola Max Geissler, cello Henry Kramer, piano

This unique performance explores how music and wine both express their origins, much like terroir in wine, where climate, soil, and tradition shape their character.

Billsboro Winery will be hosting a complimentary public wine tasting.

WOLFGANG AMADEUS MOZART (1756-1791)

Piano Quartet in E-flat Major, K. 493

- I. Allegro
- II. Larghetto
- III. Allegretto

JOHN CORIGLIANO (b. 1938)

Snapshot Circa 1909

MARGARET BROUWER (b. 1940)

Demeter Prelude

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INTERMISSION -

ANTONÍN DVOŘÁK (1841-1904)

Piano Quintet in A Major, Op. 81

- I. Allegro, ma non tanto
- II. Dumka: Andante con moto
- III. Scherzo (Furiant): Molto vivace
- IV. Finale: Allegro

WOLFGANG AMADEUS MOZART Piano Quartet in E-flat Major, K. 493

Mozart's Piano Quartet in E-flat major represents a remarkable innovation in chamber music history. Completed on June 3, 1786—shortly after his opera The Marriage of Figaro—this work is the second of only two piano quartets Mozart composed, both of which are considered the earliest significant works written specifically for this instrumental combination.

The composition has an interesting genesis. In 1785, publisher Franz Anton Hoffmeister commissioned Mozart to write three piano quartets, but after receiving the first (in G minor, K. 478), he released Mozart from the contract. Hoffmeister claimed the public found the music too difficult and wouldn't purchase it. Despite this commercial setback, Mozart chose to compose this second quartet anyway, though he ultimately sold it to a different publisher.

The work emerges from a particularly fertile period in Mozart's career when he was developing the piano concerto to new heights of sophistication. Between 1784 and 1786, he composed eleven piano concertos alongside these innovative chamber works. The E-flat Piano Quartet reflects this concurrent development, with many passages reminiscent of Mozart's concerto writing—the piano often takes a prominent, virtuosic role while the strings function as a miniorchestra.

Yet this is genuine chamber

music, with a remarkably balanced dialogue between keyboard and strings. Mozart alternates between having the piano lead and accompany, creating a conversation where each voice has moments of prominence. Throughout the work, there are passages where the strings play alone, achieving a perfect equilibrium between the naturally dominant piano and the expressive string trio.

The opening movement unfolds in sonata form with Mozart's characteristic melodic abundance. A bright, genial theme establishes the work's optimistic character before giving way to more introspective moments in the development section. The second movement, marked Larghetto, offers a poised yet tender song form with crystalline piano figures flowing through warm string textures. The finale is a moderate-tempo rondo showcasing Mozart's mastery of texture and counterpoint, with constantly shifting instrumental combinations and a prevailing sense of joyful sophistication.

Mozart's E-flat Piano Quartet exemplifies his late style—accessible yet profound, structurally perfect yet emotionally nuanced. Though initially overlooked by the public, it became a foundational model for future composers including Schumann, Brahms, and Dvořák, who would all develop the piano quartet genre in the following century.

JOHN CORIGLIANO Snapshot Circa 1909 (2003)

John Corigliano was born in New York in in 1938 to John Corigliano Sr., a former concertmaster of the New York Philharmonic. and Rose Buzen, a pianist and music educator. In 1959, Corigliano graduated from Columbia University and later attended the Manhattan School of Music. Upon leaving school, he assisted Leonard Bernstein in the production of his Young People's Concerts and wrote orchestrations for pop albums. He has taught at the Manhattan School of Music (1971-86), and he currently serves on the composition faculty at Julliard and holds the position of Distinguished Professor of Music at Lehman College, City University of New York. Corigliano writes both large scale orchestral works. as well as chamber music. His work has been recognized by major orchestras, and during the years 1987-1990 he served as the composer-in-residence at the Chicago Symphony Orchestra. His compositions have won numerous awards, such as Grammys for Best Contemporary Composition (1991, 1996) and an Academy Award for his score to the film The Red Violin (1999).

Coriglano composed Snapshot Circa 1909 in 2003 for the Elements String Quartet, and it was first performed that same year. The composer was inspired by an old photograph he found of his father attentively practicing his violin while his uncle stared into the camera holding a guitar. Corigliano found this picture moving and mused at how the young boy featured in the photo

would become the concertmaster of the New York Philharmonic. Corigliano constructs the piece so that it mimics the guitar and violin found within the picture. The work opens with a solo for second violin meant to represent his father as a young boy. The first violin then joins, muted and in its highest register, to play a time-transcending duet between the child and his future self, all the while the viola and cello play the part of the guitar, remaining pizzicato throughout.

MARGARET BROUWER Demeter Prelude for String Quartet (1997)

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Margaret Brouwer's "Demeter Prelude" draws its inspiration from Greek mythology— specifically the tale of Demeter, goddess of the harvest, and her search for her abducted daughter Persephone. Commissioned by the Audubon String Quartet and premiered at the 1997 Reston Prelude Festival, this eight-minute work captures the emotional essence of Demeter's journey.

Brouwer, who began her career as a violinist with the Fort Worth and Dallas Symphony Orchestras before establishing herself as a composer, brings an intimate understanding of string writing to this quartet. Her background gives the work its particularly idiomatic and expressive character.

The music portrays Demeter's range of emotions—from concern to desperate searching, from rage to determination—as she discovers her daughter has been taken to the underworld by Hades. Through contrasting textures and

moods, Brouwer suggests both the earthly realm of Demeter and the underworld where Persephone is held captive.

"Demeter Prelude" exemplifies Brouwer's compositional approach, which balances accessibility with sophistication.

ANTONÍN DVOŘÁK Piano Quintet in A, Op. 81

Composed between August and October 1887, the Piano Quintet in A, Op. 81 was not Antonín Dvořák's first forav into the piano quintet. Some fifteen years earlier. Dvořák had attempted a work for the same ensemble in the same key (the Piano Quintet in A, Op. 5), which remained unpublished until after Dvořák revised it in 1887. Although it seems this revision could have inspired Dvořák to revisit the genre afresh (or perhaps vice versa), the similarities between the two piano quintets are few. The Piano Quintet Op. 81 is reflective of the composer's fullyfledged chamber music style, rich in thematic material, formally compelling, and full of "true tone poetry and genuine local color," as a reviewer in the journal Signale für die Musikalische Welt put it in 1897. Characteristic of the Czech composer is his interweaving of formal Romantic musical language with folkderived material. The use of music and dance of multiple cultures (certainly Ukrainian and Bohemian, perhaps Polish) contribute to a nationalist musical identity well-described by Michael Beckerman as "pan-Slavonic."

The first movement displays

Dvořák's particular approach to and mastery of sonata form, notably in the handling of thematic material and in his ability to manipulate mood, seemingly on a dime, without interrupting the formal flow of the movement. The exposition opens with the intimately lyrical theme in the cello and continues in an unbroken line through a variety of dramatic turns - exuberance, breathless intensity, once again lyricism, and so on.

After the recapitulation (the intimate, lyrical main theme recurring poignantly in the first violin), the movement comes to a close with an emphatic, accelerating coda.

The second movement of the quintet is among several Dvořák wrote using the form of a dumka (plural dumky), a folk ballad of Ukrainian origin in which slow, often melancholic writing alternates with faster tempi. Predating his well-known Piano Trio in E minor ("Dumky") by almost four years, this movement is a seven-part rondo (ABACABA) in which the elegiac A-theme intensifies with every return. using densifying and layered texture to build expressive momentum over the course of the movement.

The third movement scherzo likewise has an Eastern European vernacular source.

Dvořák marks this movement as a "furiant," a lively, rapid Bohemian dance with quickly shifting accented beats. The trio section of the movement, also based on the "furiant" melody, is slower, with a genial, almost pastoral character.

The rapid scherzo returns to close the movement, leaning forward towards the work's finale.

The fourth and final movement of this work is lighthearted and mercurial. In perhaps another nod to the "pan-Slavonic" ideal, the main theme has occasionally been described as polka-like. Dvořák reaches deep into his bag of tricks for the sonata form of this movement, yielding moments

both charming (like the fugal passage of the development) and transcendent (as the unexpected chorale in the coda, which emerges like a limpid apparition amidst all of the conclusory drive at the end of the movement). After this great bounty of musical material, the end comes in a final A major flourish: a volley of notes in all parts bringing the work the jubilant close.





Thursday, May 29 & Friday, May 30, 2025, 7:30 PM Gearan Center

OLD WORLD ROOTS

Geoffrey Herd, violin Blake Pouliot, violin Eric Wong, viola Clive Greensmith, cello Anna Petrova, piano

(Anna Petrova's residency is sponsored by Don and Chris Wertman, and by Bill Boyd and Joyce Jacobsen)

This program journeys through French and German masterworks, reflecting the European traditions that have shaped Finger Lakes wine.

Keuka Lake Vineyards will be hosting a complimentary public wine tasting.

MAURICE RAVEL (1875-1937)

String Quartet in F Major

- I. Allegro moderato
- II. Assez vif, très rythmé
- III. Très lent IV. Vif et agité

IOHANNES BRAHMS (1833-1897)

Piano Trio in C Minor, Op. 101

- I. Allegro energico
- II. Presto non assai
- III. Andante grazioso
- IV. Allegro molto

INTERMISSION —

ROBERT SCHUMANN (1810-1856)

Piano Quintet in E-flat Major, Op. 44

- I. Allegro brillante
- II. In modo d'una marcia: Un poco largamente
- III. Scherzo: Molto vivace
- IV. Allegro ma non troppo

MAURICE RAVEL String Quartet in F major

Maurice Ravel completed his only string quartet in early April 1903 at the age of 28. This luminous work, which follows the classical four-movement structure, would become both his first major success and an enduring masterpiece of the chamber music repertoire. The quartet's genesis is closely linked to Ravel's academic struggles at the Paris Conservatory. After submitting the initial movement for a composition prize, he found himself expelled from the institution for a second time—the jury finding his musical language too modern. Despite this setback, the complete work received its premiere in Paris in March 1904 to considerable public acclaim. though critical opinion remained divided. When some critics suggested revisions, Debussy famously intervened, writing to Ravel: "In the name of the gods of music, and in mine, do not change a single note of what you have written."

While structurally influenced by Debussy's String Quartet (1893), Ravel establishes his distinctive compositional voice through meticulous craftsmanship. emotional restraint, and brilliant instrumental writing. The first movement unfolds in traditional sonata form, presenting two themes that will recur throughout the work. The first, a graceful melody introduced by the first violin, establishes an atmosphere of luminous lyricism. The second theme provides thoughtful contrast before both ideas are developed with harmonic sophistication.

In the exhilarating second movement, Ravel showcases his rhythmic inventiveness through pizzicato passages that alternate between 6/8 and 3/4 meters, creating a dance-like feel with distinctly Spanish inflections. The slower middle section offers a moment of lyrical respite before the energetic pizzicato returns.

The third movement, marked "Très lent," presents a rhapsodic meditation where themes from earlier movements subtly reappear within new harmonic contexts. The finale returns to F major with turbulent energy, shifting between various meters before concluding with exuberant vigor.

Throughout this masterpiece, Ravel demonstrates his remarkable ability to balance innovation with tradition, creating music that feels both adventurous and accessible—precision of form, clarity of expression, and a unique sound world that combines technical brilliance with emotional depth.

JOHANNES BRAHMS iano Trio No. 3 in C minor, Op. 101

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The summer of 1886 proved exceptionally fruitful for Johannes Brahms. While enjoying the refreshing mountain air of Hofstetten, Switzerland, the 53-year-old composer created a remarkable collection of chamber works in just three monthsincluding his Cello Sonata No. 2, two violin sonatas, the Piano Trio in C minor, and several songs. His daily routine of morning walks, coffee, and stimulating evening discussions with literary friends clearly provided the perfect creative environment.

Among these works, the C minor Piano Trio stands as particularly significant—his final contribution to the genre and a masterpiece of concentrated expression. Substantially shorter than his earlier piano trios, the piece runs approximately 22 minutes yet lacks nothing in emotional depth or structural sophistication. Brahms himself participated in the premiere on December 20, 1886, in Budapest, performing alongside violinist Jenő Hubay and cellist David Popper.

What distinguishes this trio is its remarkable thematic cohesion. The entire composition grows organically from the opening three-note figure introduced in the piano's bass register at the work's outset. This compositional approach reflects Brahms's mature craftsmanship—his extraordinary ability to derive complex musical structures from concise germinal ideas, a technique that scholars have identified as central to his compositional method.

The first movement, with its decisive "Allegro energico" marking, creates immediate dramatic tension. Structurally innovative, Brahms omits the traditional exposition repeat and crafts an unusually brief development section, resulting in a tightly compressed emotional narrative that never wastes a single note.

For the second movement, Brahms creates a hushed, mysterious scherzo—a spectral intermezzo with muted strings and restrained dynamics that captivated Clara Schumann when she first encountered the work. Her diary reveals it transported her completely, praising the movement's tender flow and poetic qualities.

The third movement presents an "Andante grazioso" of deceptive simplicity. Here Brahms demonstrates his fascination with metric complexity, alternating between different time signatures to create subtle, shifting rhythmic patterns. The writing features an intimate conversational quality between piano and strings, with phrases that seem to complete each other's musical thoughts.

The finale returns to C minor with vigorous determination, displaying Brahms's sophisticated handling of rhythm through syncopation and cross-rhythms. After its dramatic journey, the work concludes with a transformation to C major—a hard-won resolution that feels both inevitable and deeply satisfying.

In this trio, we witness Brahms at the height of his powers—combining architectural precision with profound emotional resonance. The work exemplifies his distinctive late style: economical yet expressively rich, formally traditional yet rhythmically adventurous, and above all, displaying absolute mastery of the chamber music medium.

ROBERT SCHUMANN Piano Quintet in E-flat Major, Op. 44

In the autumn of 1842, Robert Schumann devoted himself almost exclusively to chamber music, producing three string quartets, a piano quartet, and his crowning achievement in the genre—the Piano Quintet in E-flat Major. This remarkable creative surge followed what Schumann called his "year of song" (1840), when he composed over 130 lieder, and his "year of symphony" (1841), when he completed two symphonies and the "Overture, Scherzo, and Finale," Op. 52.

The Piano Quintet holds a special place in the chamber music repertoire not only for its artistic brilliance but also for its innovative approach to the genre itself. Though not the first work for piano and string quartet, Schumann's composition established the piano quintet as a significant form that inspired many subsequent composers, including Brahms, Dvořák, and Franck.

Clara Schumann, Robert's wife and one of the foremost pianists of her time, was initially scheduled to premiere the work. When illness prevented her participation, Felix Mendelssohn stepped in, sight-reading the demanding piano part at the private premiere on December 6, 1842. Mendelssohn's suggestions led Schumann to revise portions of the score before its public debut and publication.

The first movement unfolds with exuberant energy and optimism. Its opening theme—bold and assertive—establishes the heroic character that permeates much of the quintet. Schumann's masterful interplay between piano and strings creates a rich tapestry of sound, with moments of intimacy balanced against passages of symphonic grandeur.

The second movement presents a solemn funeral march in C minor. Its haunting, processional character is occasionally interrupted by more lyrical episodes, including a particularly poignant section in A-flat major that seems to offer consolation amid grief. The movement's emotional depth reflects Schumann's profound sensitivity and psychological complexity.

The scherzo bursts forth with irrepressible vitality, featuring two contrasting trios that showcase Schumann's rhythmic inventiveness. Perpetual-motion sixteenth notes create a sense of breathless excitement, while the trios provide moments of contrast before the movement races to its conclusion.

For the finale, Schumann crafts a movement of jubilant affirmation, incorporating contrapuntal techniques that reflect his deep study of Bach. Near the conclusion, he ingeniously combines themes from the final and first movements in a double fugato—a technical tour de force that brings the work to a triumphant close.

Throughout the Piano Quintet, we witness Schumann's remarkable ability to balance Classical formal principles with Romantic expressivity. The work's emotional range—from exuberance to introspection, from melancholy to joy-offers a window into the composer's complex inner world while demonstrating his complete command of chamber music composition. Its enduring popularity attests to Schumann's achievement in creating a work that speaks with immediate emotional power while rewarding careful listening with its subtle intricacies.

Saturday, May 31, 2025, 7:30 PM Gearan Center

CÉCILE MCLORIN SALVANT & SULLIVAN FORTNER DUO

Cécile McLorin Salvant, vocals **Sullivan Fortner**, piano

Experience the musical genius of five-time Grammy Award winner Cécile McLorin Salvant, hailed by The New York Times as "the finest jazz singer to emerge in the last decade," accompanied by virtuoso pianist Sullivan Fortner, in an intimate duo performance.

Airy Acres will be hosting a complimentary public wine tasting.



Sunday, June 1, 2025, 7:30 PM The Presbyterian Church in Geneva

THE SEBASTIANS

Nicholas DiEugenio, Daniel Lee, Kako Miura, Shelby Yamin, violin Jessica Troy, Alissa Smith, viola Ezra Seltzer, violoncello Wen Yang, contrabass Michael Leopold, theorbo and guitar Kevin Devine, harpsichord

Immerse yourself in the artistry of The Sebastians, praised for their elegant string playing, as they bring Vivaldi's concertos and works by other Italian Baroque masters to life in a moonlit Venetianinspired performance.

GEORG PHILIPP TELEMANN (1681-1767) Sinfonia Spirituosa in D major ROBERT HONSTEIN (b. 1980) Barcarolle from Night Scenes at the Ospedale ANTONIO VIVALDI (1678-1741) Concerto for violin in G major, RV 308 BALDASSARE GALUPPI (1706-1785) Concerto a quattro in G minor, IBG 22 I. Adagio II. Allegro JOHANN SEBASTIAN BACH (1685-1750) Menuet I - II from Cello Suite No. 2 in D minor. BWV 1008 • • • • • • • • • • • • • ANTONIO VIVALDI (1678-1741) Concerto in D Minor for Violin, RV 248

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ROBERT HONSTEIN (b. 1980)

Notturno from Night Scenes at the Ospedale

ANTONIO VIVALDI (1678-1741)

Concerto for four violins and cello in B minor, RV 580

GEORG PHILIPP TELEMANN Sinfonia spirituosa for Two Violins, Viola, Optional Trumpet, and Basso Continuo

Born in Magdeburg, Georg Philipp Telemann initially pursued studies in law at the University of Leipzig in 1701, reportedly to satisfy his mother's wishes. However, his passion for music soon took precedence. During his time in Leipzig, Telemann founded the Collegium Musicum and was appointed music director of the city's opera house, firmly establishing his reputation as a composer and organizer.

In 1722, Telemann was the unanimous first choice for the prestigious post of music director at St. Thomas Church in Leipzig—the same position later held by Johann Sebastian Bach. Ultimately, he declined the offer after successfully using it to secure improved conditions in his position in Hamburg.

The Sinfonia spirituosa reflects Telemann's deft handling of chamber textures and his awareness of the evolving instrumental styles of the Baroque period. The opening movement alternates between intimate, conversational exchanges among the strings and sections propelled by rhythmic vitality. A serene Largo follows, characterized by sustained sonorities and lyrical

restraint. The work concludes with an energetic and spirited final movement.

The rise of the concerto form during the Baroque era paralleled advancements in instrument construction and the growing prominence of the virtuoso performer. The violin family, with its refined tone and expressive capacity, played a central role in shaping this new instrumental language. No longer confined to supporting vocal lines, instrumental music began to stand independently, capable of conveying both lyrical nuance and dramatic contrast.

ROBERT HONSTEIN Night Scenes from the Ospedale

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For nearly forty years Antonio Vivaldi worked at the Ospedale della Pietà directing music services, performing, composing and overseeing the musical education of orphan girls. That some of the most enduring pieces of western classical music may have had their origins at the hands of these young women performing semi-obscured behind latticed metal grilles in a small Venetian church is to me an incredible and inspiring bit of history. When Daniel asked me to compose music to accompany selections from L'Estro Armonico I found myself drawn to this story. My imagination drifted to the Ospedale and I began to wonder what it would have been like to live and work in such a place. What did the musicians do when they weren't playing? What did their world sound like, look like, feel like? The Vivaldi concerti are full of bold acrobatics and exuberant pyrotechnics. They are thrilling pieces that command our attention and I knew from the first my music had to be different. I began to think of the Vivaldi as daytime music and mine as something more nocturnal, a kind of music barely heard, melting into the stillness of empty rooms and dimly lit hallways. With this in mind I set upon the idea of a suite exploring the nocturnal world of the Ospedale. The scenes— Barcarolle, Lamento, Notturno, Bisbigli, and Prima l'alba-take the listener on a night's walk through the Venetian building. filled with the sounds of creaking wood, fragments of a distant song, lapping waves, an orphan crying, whispers in hallways, and the stillness just before dawn. The night scenes weave between the sun-filled Vivaldi and I think it is in the stark juxtaposition of night and day that both the Vivaldi Largo, the solo violin sings with and my music come into greatest focus. The extreme contrast traces an arc from the past to the present, a moment of introspective calm. revealing surprising ways to hear both old and new music alike. — Robert Honstein

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ANTONIO VIVALDI Concerto for Violin in G Major, RV 308. Concerto for Violin in D Minor, RV 248, Concerto for Four Violins and Cello in B Minor, RV 580

Antonio Vivaldi was one of the most prolific and influential composers of the Baroque period, renowned especially for his innovations in the concerto form. During his long tenure at the Ospedale della Pietà in Venice—a home for orphaned and illegitimate girls— Vivaldi composed hundreds of concertos to be performed by the institution's highly trained resident musicians. These works not only showcased the technical and expressive capabilities of the performers but also played a key role in defining the concerto as a genre.

The Concerto for Violin in G Major, RV 308, adheres to the fast-slowfast three-movement structure that Vivaldi helped to popularize. The first movement is built around the ritornello principle, with a bold, recurring orchestral refrain alternating with contrasting solo passages. In the second movement, lyrical expressiveness over a subdued accompaniment, offering The final movement, also marked Allegro, brings the work to a spirited conclusion with rapid figuration and lively rhythmic interplay.

This concerto exemplifies Vivaldi's skill in writing idiomatically for the violin, combining virtuosic display with clear structural organization. His music not only demanded precision and agility

from the soloist but also elevated the concerto to a vehicle for emotional expression as well as technical brilliance.

Though not composed for a specific seasonal occasion, RV 308's vibrant energy and lyricism make it well-suited for a wide range of concert settings, offering a compelling glimpse into the evolving instrumental language of the early 18th century.

Vivaldi's Concerto in D Minor for Violin, RV 248, offers a darker and more dramatic counterpart to the brighter, more extroverted G major concerto. Though less frequently performed, RV 248 demonstrates many of the same structural and expressive features that define Vivaldi's concertos: a vivid contrast between solo and ensemble, a compelling sense of musical drama, and inventive use of the violin's technical resources.

The opening movement, with its driving rhythms and assertive dialogue between soloist and orchestra, immediately establishes the serious character of the D minor key. Rapid passagework and bold dynamic contrasts give the movement a sense of urgency and energy. The second movement offers a striking change in mood. As in many of Vivaldi's concertos, the slow movement emphasizes lyrical beauty and vocal-style phrasing. Here, the solo violin floats above a delicate accompaniment, evoking a sense of quiet introspection. The finale returns to the brisk momentum of the opening, with spirited rhythms and virtuosic flourishes bringing the work to a vigorous close.

The Concerto for Four Violins and

Cello in B Minor, RV 580, is one of Vivaldi's most ambitious and celebrated ensemble concertos. Part of L'estro armonico, Op. 3—his first published collection of concertos—it exemplifies his imaginative treatment of multiple soloists. In the opening movement, all four violins and the cello engage in intricate counterpoint and antiphonal exchanges, producing a rich and animated texture. The central Largo offers a moment of restraint and elegant simplicity, with solo lines unfolding in expressive dialogue. The final movement restores the full ensemble's vigor, concluding the concerto with dazzling interplay and rhythmic vitality.

Together, these three concertos highlight Vivaldi's remarkable range—from lyrical introspection to theatrical brilliance—and his enduring influence on the evolution of the Baroque concerto.

BALDASSARE GALUPPI Concerto a quattro in G minor, **IBG 22**

Baldassare Galuppi, born on the Venetian island of Burano. was a prominent composer of the mid-18th century whose career spanned sacred music. instrumental works, and a significant output for the operatic stage. He became particularly well known for his comic operas, in partnership with playwright Carlo Goldoni, and held esteemed positions in Venice, London, and St. Petersburg. Despite his fame as an opera composer, Galuppi also contributed meaningfully to the instrumental repertoire of his time.

The Concerto a quattro in G minor, balanced, conversational quality, IBG 22, is scored for a standard string quartet configuration—two violins, viola, and basso continuoand reflects the stylistic transition from the Baroque to the Classical period. The title "a quattro" (for four) indicates a more democratic texture among the voices, as opposed to a solo concerto with orchestral accompaniment.

The first movement, Allegro moderato, opens with bold gestures that immediately establish the serious and dramatic character of the minor mode. The writing is tightly structured, with an emphasis on thematic development and rhythmic propulsion. Galuppi employs fugal textures and carefully balanced phrases, allowing each voice in the quartet to participate actively in the unfolding musical dialogue. The movement maintains an engaging sense of forward motion through subtle shifts in texture and harmony, while the motivic economy and restrained ornamentation reflect a refined Classical sensibility emerging from Baroque traditions.

The second movement, Andante, presents a lyrical contrast. Here, Galuppi explores a more intimate and expressive tone, with longer melodic lines and a more transparent harmonic texture. The mood is contemplative, shaped by gentle suspensions and gracefully shaped phrases. While less contrapuntal than the first movement, the Andante demonstrates the composer's sensitivity to vocal-style writing, a hallmark of the galant aesthetic. Each instrumental voice contributes to the movement's

and the restrained pace allows for a subtle depth of expression.

Though lesser known today than some of his contemporaries, Galuppi's chamber works offer insight into a period of stylistic evolution. The Concerto a quattro stands as a refined example of mid-18th-century string writing poised between the ornate language of the Baroque and the elegant clarity of the Classical era.

JOHANN SEBASTIAN BACH Menuet I & II from Cello Suite No. 2 in D minor, BWV 1008

Bach's six Suites for Solo Cello (BWV 1007–1012) remain among the most celebrated works in the solo string repertoire. Likely composed between 1717 and 1723 during Bach's tenure as Kapellmeister at the court of Prince Leopold of Anhalt-Köthen, the suites reflect both the court's appreciation for instrumental music and Bach's deep understanding of the expressive potential of the cello. Though the original manuscripts are lost. the suites have been preserved through several early copies—most notably one in the hand of Anna Magdalena Bach, the composer's second wife.

Each suite consists of a prelude followed by a sequence of stylized dances, drawn from the French Baroque tradition. The Menuet I & II appear as the fifth movement pair in the Suite No. 2 in D minor. BWV 1008, one of the more introspective and emotionally searching of the six.

Menuet I retains the stately

elegance of the traditional dance form but is colored by the gravity of the D minor key. The phrasing is clear and balanced, with gently flowing rhythms that convey both grace and reserve. While modest in technical demands compared to other movements in the suite. it offers expressive depth through subtle shifts in register and harmonic implication.

Menuet II provides a notable contrast, shifting to D major. This change brings a brief moment of brightness and lyricism within the suite's overall somber tone. The second minuet is slightly more fluid and open in character,

offering a glimpse of light before the return of Menuet I in the da capo repeat. Together, the pair forms a classic ABA structure, common in Baroque dance suites, reinforcing symmetry and contrast.

Though written for unaccompanied cello, these movements suggest polyphonic texture and harmonic richness through arpeggiation and implied counterpoint. In their simplicity and elegance, the Menuet I & II embody Bach's extraordinary ability to infuse traditional dance forms with expressive nuance and formal clarity.



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Celebrate the timeless power of German musical tradition alongside contemporary American vision. Just as Hermann J. Wiemer brought the artistry of German winemaking to the Finger Lakes, our program celebrates the rich legacy of German Romanticism and its lasting influence.

Hermann J. Wiemer will be hosting a complimentary public wine tasting.

ROBERT SCHUMANN (1810-1856)

Fantasiestücke for Cello and Piano, Op. 73

- I. Zart und mit Ausdruck
- II. Lebhaft, leicht
- III. Rasch und mit Feuer

FELIX MENDELSSOHN (1809-1847)

Piano Trio in C Minor, Op. 66

- I. Allegro energico e con fuoco
- II. Andante espressivo
- III. Scherzo: Molto allegro quasi presto
- IV. Finale: Allegro appassionato

INTERMISSION -

CAROLINE SHAW (b. 1982)

.

Entr'acte

IOHANNES BRAHMS (1833-1897)

Sextet in B-flat Major, Op. 18

I. Allegro ma non troppo

II. Andante ma moderato

III. Scherzo: Allegro molto

IV. Rondo: Poco allegretto e grazioso

ROBERT SCHUMANN Fantasiestücke for Cello and Piano

Robert Schumann composed his Fantasiestücke, Op. 73 in February 1849, during what would prove to be one of the happier and more productive periods of his oftentroubled life. Written in just two days while living in Dresden, these three interconnected miniatures showcase the composer's gift for expressive lyricism and his characteristic shifts between contrasting emotional states.

The title "Fantasiestücke" (Fantasy Pieces) was one Schumann had used before, most notably in his 1837 piano suite Opus 12. The term reflects his literary interests. especially his admiration for the writer E.T.A. Hoffmann, whose collection of essays and stories titled "Fantasiestücke in Callots Manier" (Fantasy Pieces in the Manner of Callot) had deeply influenced the composer's aesthetic vision. For Schumann, the fantasy piece offered freedom from traditional formal structures, allowing him to follow his musical imagination wherever it led.

Though originally composed for clarinet and piano, Schumann indicated that the solo part could also be performed on violin or cello—a practical decision that

made the work more marketable to amateur musicians who purchased sheet music for home performance. These alternative versions were included in the original publication and remain standard performance options today. Interestingly, he initially titled these pieces "Soiréestücke" (Evening Pieces) before settling on the final title for publication later in 1849.

The three movements create a cohesive arc, connected by subtle thematic relationships and an overall progression from introspection to jubilant energy. They are performed without pause, creating a sense of organic development across the entire work.

The first piece, marked "Zart und mit Ausdruck" (Tender and with expression), establishes a contemplative mood in A minor. Its gentle, arching melody introduces us to the intimate dialogue between the two instruments that characterizes the entire work. This opening movement perfectly captures the pensive side of Schumann's musical personality—what he called "Eusebius," the dreamy, introspective aspect of his creative self.

The second piece, "Lebhaft, leicht"

(Lively, light), shifts to A major and presents a more animated character. Here we glimpse "Florestan," the extroverted, passionate side of Schumann's dual artistic persona. The mercurial mood changes and unexpected harmonic shifts so characteristic of Schumann's style are beautifully displayed in this central movement.

The final piece, "Rasch und mit Feuer" (Quick and with fire), maintains the key of A major but dramatically increases the emotional intensity.

The movement builds to an exhilarating conclusion, with Schumann indicating that the tempo should increase even further in the final sections with his marking "schneller" (faster). This progression from quiet introspection to fiery exuberance unifies the three pieces into a compelling emotional journey.

Throughout the Fantasiestücke, we hear the hallmarks of Schumann's mature chamber style: intimate conversation between instruments, sudden and expressive harmonic shifts, rhythmic vitality, and the seamless integration of Classical structure with Romantic expression. The work's relatively brief duration—approximately twelve minutes—belies its emotional depth and significance within Schumann's chamber music output.

FELIX MENDELSSOHN Piano Trio in C Minor

Felix Mendelssohn composed his Piano Trio No. 2 in C minor in 1845, just two years before his untimely death at age 38. This remarkable work, published in February 1846, represents the culmination of his chamber music writing and was the last chamber composition he would see published during his lifetime. Dedicated to his friend, the renowned violinist and composer Louis Spohr, the trio quickly established itself as a masterpiece of the genre, joining its predecessor—the D minor Trio, Op. 49 (1839)—in the standard repertoire.

The seeds for this work were planted much earlier. In January 1832, Mendelssohn had written to his sister Fanny, "I should like to compose a couple of good trios." While he had dabbled in the form in his youth, it would take more than a decade for him to fulfill this wish with his first mature piano trio. The second would follow six years later, demonstrating his complete mastery of the form and capping his chamber music output.

The C minor Trio exemplifies all the qualities that led Robert Schumann to describe Mendelssohn as "the Mozart of the nineteenth century"—a perfect balance of Classical structure and Romantic expressivity. Mendelssohn's immaculate craftsmanship is evident throughout, from the ingenious transformations of thematic material to his masterful blending of instrumental sonorities.

The opening movement, marked "Allegro energico e con fuoco" (energetic and with fire), begins not with a complete melody but with restless arpeggios rising from the piano's lower register, creating an atmosphere

of controlled tension. The cello and violin sustain long notes above this undulating foundation, establishing the dramatic character that will permeate the entire work. This opening material develops into a passionate, surging first theme. A contrasting second theme, more lyrical and in the relative major key, provides momentary respite before the development section explores both ideas with remarkable contrapuntal skill.

The second movement offers a "Song Without Words" in miniature—the genre of short lyrical piano pieces for which Mendelssohn became famous. This gentle "Andante espressivo" in E-flat major has a lilting 9/8 rhythm reminiscent of his "Venetian Gondola Songs" and unfolds in a ternary form. The piano introduces the serene main theme, which is then taken up by the strings in a beautiful dialogue that culminates in a duet between violin and cello. A more turbulent middle section in C minor provides contrast before the opening material returns, now embellished with delicate filigree in the piano part.

The third movement is a characteristic Mendelssohn scherzo—swift, light, and perpetually in motion. Marked "Molto allegro quasi presto," it recalls the fairy-like atmosphere of his music for "A Midsummer Night's Dream," though cast in G minor rather than a major key. Mendelssohn described this movement as "a trifle nasty to play," owing to its challenging imitative passages where the instruments enter in quick

succession, offset by eighth notes to create a complex stacking effect. This virtuosic display ends with quiet pizzicato chords, as if the woodland spirits have suddenly vanished.

The finale, "Allegro appassionato," returns to C minor with a vigorous theme that opens with a dramatic upward leap in the cello. This driving rondo incorporates two contrasting episodes before introducing its most distinctive feature—a chorale melody. This hymn-like material combines elements of "Gelobet seist Du. Iesu Christ" with a tune from the Geneva Psalter of 1551, known in English as "Old Hundredth" (the melody used for "All People That on Earth Do Dwell"). The chorale makes a second, majestic appearance near the end of the movement, where it towers triumphantly above the surrounding texture with broad chords in all three instruments. This climactic moment transforms the mood from stormy to victorious as the work concludes with a brilliant shift to C major.

Throughout this trio, we witness Mendelssohn's extraordinary ability to combine rhythmic vitality, melodic invention. and formal clarity. The work's influence extended beyond his lifetime, notably inspiring Johannes Brahms, who referenced elements of this trio in two of his own compositions: the scherzo of his Piano Sonata No. 3 in F minor, Op. 5, and more significantly, the finale of his Piano Ouartet No. 3 in C minor, Op. 60, where the piano accompaniment directly echoes Mendelssohn's opening

piano figuration. Whether in its dramatic outer movements or its lyrical inner ones, the C minor Trio represents the perfect fusion of Classical refinement and Romantic expression that remains Mendelssohn's enduring legacy.

CAROLINE SHAW Entr'acte

"Entr'acte," completed in 2011 during Caroline Shaw's doctoral studies at Princeton University, represents the composer's distinctive ability to create music that bridges classical traditions and contemporary sensibilities. The piece emerged from Shaw's experience listening to the Brentano Quartet perform Haydn's String Quartet Op. 77, No. 2, with the harmonic shift in Haydn's minuet movement

serving as a catalyst for her own creative exploration.

While acknowledging its classical inspiration, Shaw's composition takes the minuet and trio form into unexpected territories. The title itself—referring to music played between acts of a theatrical performance—suggests a transitional space where musical boundaries blur and transform. Throughout the work, Shaw creates moments of striking contrast: sections of rhythmic clarity give way to passages of timbral experimentation, while familiar harmonies dissolve into surprising sonorities.

The composition unfolds through memorable melodic fragments that are passed among the four instruments, developed through repetition, and transformed



through various playing techniques. Shaw employs a full palette of string sounds—from rich sustained tones to delicate harmonics, from energetic pizzicato to subtle col legno effects—creating a sound world that feels both innovative and accessible.

"Entr'acte" has become one of Shaw's most frequently performed works and appears on the Attacca Quartet's 2019 album "Orange." In just under twelve minutes, it offers listeners an illuminating glimpse into Shaw's musical imagination—where classical forms serve as doorways to new sonic possibilities, and tradition becomes a springboard for innovation rather than a constraint.

JOHANNES BRAHMS Sextet in B-flat Major

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When Johannes Brahms composed his String Sextet No. 1 in B-flat Major in 1859, he was a 26-year-old composer still finding his place in the musical world. This work—scored for two violins, two violas, and two cellos—represents Brahms's first chamber composition for strings alone and marks an important step in his artistic development.

The decision to write a sextet rather than a quartet reveals much about Brahms's psychological profile. Ever self-critical and wary of comparison with musical giants of the past, he approached the string medium cautiously. The weight of Beethoven's legacy in the string quartet genre was particularly daunting, leading Brahms

to seek alternative ensemble configurations where he could establish his voice without direct comparison. The expanded sonority and textural possibilities of the sextet offered both musical advantages and psychological comfort.

The timing of this composition is also significant, coming in the aftermath of substantial personal turmoil. In the preceding years, Brahms had navigated complicated emotional terrain developing deep feelings for Clara Schumann following her husband Robert's death, yet ultimately backing away from that relationship. His subsequent engagement to soprano Agathe von Siebold had ended painfully when Brahms, doubting his ability to balance marriage with his musical aspirations, broke it off with the conflicted message: "I love you! I must see you again! But I cannot wear fetters!"

Though the Sextet cannot be interpreted as a direct musical chronicle of these events, it emerges from this biographical context as a work of remarkable warmth and serenity—perhaps reflecting Brahms's quest for emotional equilibrium through his art.

The first movement opens with a gentle, folk-like theme presented by the cello—a distinctive choice that immediately showcases the sextet's rich sonority and Brahms's fondness for the lower strings. This melody's rhythmic character (setting three-beat patterns against the prevailing 3/4 meter) demonstrates Brahms's characteristic metrical complexity. The music unfolds

in expansive sonata form, with imitative textures creating a sense of organic momentum and growth.

The second movement, a theme and variations, begins with a somber, contemplative melody introduced by the first viola. Brahms crafts six variations of increasing complexity, balancing technical sophistication with passionate expression. The fourth and fifth variations shift to D major, bringing unexpected brightness before the movement's conclusion. This movement held special significance for Clara Schumann, for whom Brahms created a piano arrangement as a birthday gift.

The Scherzo bursts forth with unbridled energy, showing a side of Brahms that contrasts with his often-serious public image. Here we find the composer at his most playful and vigorous, crafting music that can stand alongside the most spirited scherzos of Haydn or Beethoven. The rhythmic vitality and rustic character suggest the influence of folk dance traditions that Brahms had absorbed through his friendship with Hungarian violinist Eduard Reményi early in

his career.

The final movement, a graceful rondo, opens with a Schubertian melody introduced by the cello. Despite suggestions from his friend and adviser Joseph Joachim that the movement needed greater contrast between themes, Brahms remained true to his vision, refusing to alter a note. The music moves with easy elegance toward a satisfying conclusion that caps the work with gentle affirmation.

Throughout this sextet. Brahms demonstrates his extraordinary ability to create unity through thematic transformation and motivic development—techniques that would become hallmarks of his mature style. The work was premiered in Hanover in October 1860 with Joachim leading the ensemble, and Clara Schumann in attendance. Though Brahms could be dismissive of his own work—he once jokingly asked Clara to "burn the trash" when sending her the manuscript of the first three movements—this magnificent sextet has remained a cornerstone of the chamber music repertoire, beloved for its warmth, melodic richness, and masterful craftsmanship.



MICHAEL CLEVELAND & FLAMEKEEPER

Sunday, June 8, 2025, 4:00 PM Geneva on the Lake

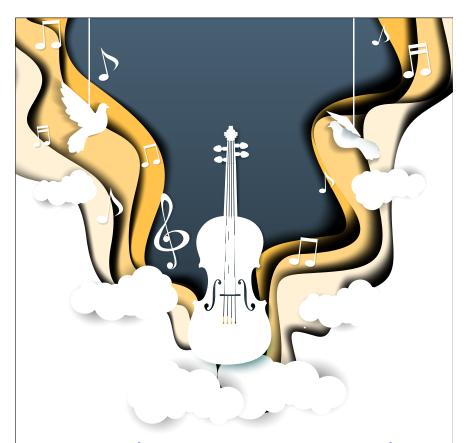
Michael Cleveland, fiddle Josh Richards, guitar and vocals Chris Douglas, bass and vocals Nathan Livers, mandolin and vocals Jasiah Shrode, banjo

Enjoy an afternoon of bluegrass virtuosity with IBMA Fiddle Player of the Year Michael Cleveland, widely celebrated as one of the most gifted fiddlers of his generation. Performing with his awardwinning band, Flamekeeper, they bring their energetic sound to the lakeside stage of Geneva on the Lake. Cleveland's virtuosic technique has earned him acclaim as one of the finest bluegrass musicians of his generation.

Selections will be announced from the stage.







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Meet the Artists

W4RP Trio

Josh Henderson
violin and electric bass
Ju Young Lee
cello
Mikael Darmanie
piano
Rick Martinez
drums



Described as "A talented group that exemplifies the genre-obliterating direction of contemporary classical music" (Columbia Free Times), W4RP (né Warp Trio) is an Internationally touring cross-genre chamber music experience. Reflecting the combination of Iuilliard trained members juxtaposed with members steeped in rock and jazz styles, the one of a kind trio ensemble can be seen performing classical works in prestigious halls on the same tour where they headline a standing room only show at a rock venue. In addition to their electrifying

public performances, they have gained a reputation for their innovative educational workshops with students from grade school through university level.

Maintaining a busy performance

schedule, W4RP has performed hundreds of concerts all across the United States, in addition to tours throughout The United Kingdom, Spain, Switzerland, Holland, Germany, West Africa, and the Caribbean. Highlights of recent seasons include, headlining performances at The LEM Festival for Experimental Music in Barcelona, and the Omaha Under the Radar Festival, being featured guests at the 2020 MASA Jazz Festival in Abidjan, Côte d'Ivoire, Canadian debut at The Vancouver Island Music Festival, a tour of an original Triple Concerto with the ensemble Palaver Strings, a World-premiere of their work for the ensemble, narrator and full orchestra, "Brother Yasuke: The True Story of the Afro-Samurai". and the Sold-Out World premiere of their Triple Concerto for Piano Trio and Symphony Orchestra with the New York City based Urban Playground Chamber Orchestra. They have been one of the honored recipients of a New York Foundation for the Arts Grant, and in the 2020 season, they were the recipients of the Chamber Music America Ensemble Forward and Classical Commissioning grants. In 2023-24, they are looking forward to appearances at the Moab Music Festival, debuts with the Louisville Community Orchestra and Harlem

Chamber Players, and also the recording of their third studio album.

Their education work has led them to numerous Colleges and Universities where they have presented their original workshops and masterclasses in improvisation and creative music making. Recent highlights include, the Royal Northern College of Music (Manchester, U.K.), James Madison University, The North Carolina School of the Arts, Cal State LA, University of the Virgin Islands (St. Thomas), and SUNY Binghamton, among many others.

Individually, the W4RP members hold degrees in performance from the Juilliard School, Cincinnati-College Conservatory of Music, and New York University. The beneficiaries of an incredibly diverse range of education, among the ensemble, they have received chamber music training from members of the Guarneri, Juilliard, Emerson, and La Salle Quartets as well as jazz instruction from figures such as Ray Anderson, Tony Moreno, Dave Pietro, and Mike Richmond.

Cécile McLorin Salvant & Sullivan Fortner Duo

Cécile McLorin Salvant vocals Sullivan Fortner piano

Cécile McLorin Salvant, is a composer, singer, and visual artist. The late Jessye Norman described Salvant as"a unique voice supported by an intelligence and full-fledged musicality, which light up every note she sings".

Salvant has developed a passion for storytelling and finding the connections between vaudeville, blues, theater, jazz, baroque and folkloric music. Salvant is an eclectic curator, unearthing rarely recorded, forgotten songs with strong narratives, interesting power dynamics, unexpected twists, and humor.

Salvant won the Thelonious Monk competition in 2010. She has received three consecutive Grammy Awards for Best Jazz Vocal Album for "The Window", "Dreams and Daggers", and "For One To Love", and was nominated for the award in 2014 for her album "WomanChild".

In 2020, Salvant received the MacArthur fellowship and the Doris Duke Artist Award. Nonesuch Records released "Ghost Song" in March 2022, and has since gone onto receive two Grammy Nominations as well as appearing on a number of year end best lists for 2022. On March 24th, 2023 Nonesuch Records released the highly anticipated



follow up – "Mélusine", an album mostly sung in French, along with Occitan, English, and Haitian Kreyòl.

Born and raised in Miami, Florida, of a French mother and Haitian father, she started classical piano studies at 5, sang in a children's choir at 8, and started classical voice lessons as a teenager.

Salvant received a bachelor's in French law from the Université Pierre-Mendes France in Grenoble while also studying baroque music and jazz at the Darius Milhaud Music Conservatory in Aix-en-Provence, France.

Salvant's latest work, Ogresse, is a musical fable in the form of a cantata that blends genres (folk, baroque, jazz, country). Salvant wrote the story, lyrics, and music. It is arranged by Darcy James Argue for a thirteen-piece orchestra of multiinstrumentalists. Ogresse, both a biomythography and an homage to the Erzulie (as painted by Gerard Fortune) and Sara Baartman, explores fetishism, hunger, diaspora, cycles of appropriation, lies, othering, and ecology. It is in development to become an animated feature-length film. which Salvant will direct.

Salvant makes large-scale textile drawings. Her visual art can now be found at Picture Room in Brooklyn, NY.

For more than a decade, **Sullivan Fortner** has been stretching
deep-rooted talents as a pianist,
composer, band leader and
uncompromising individualist.
The GRAMMY Award-winning
artist and educator out of New
Orleans received international

praise as both key player and producer for his collaborative work on The Window, alongside Cecile McLorin Salvant, and earned a 2023 GRAMMY nomination for his provocative arrangement of "Optimistic Voices/No Love Dying" from her 2022 release Ghost Song.

"Fortner beautifully, slowly and deliberately asks the eternal question of the essence of love — his notes dance, come to a halt and resume the twirls."

— OffBeat Magazine

In addition to his celebrated releases as a co-leader and collaborator, as a solo leader he has issued Aria (2015), Moments Preserved (2018) and Solo Game (2024) to effusive critical acclaim, the lattermost receiving 4-star reviews in DownBeat and France's Telerama Magazine. "[Sullivan] is one of the best pianists in the world today and he has all of the musical attributes I love: creativity, technique always in the service of expression, joy and humor, fearlessness and pianistic mastery," says album producer, GRAMMY-nominated artist Fred Hersch. Fortner looks forward to releasing his forthcoming trio recording Southern Nights in 2025, which features Peter Washington and Marcus Gilmore.

"He is a spiritually thematic soul, alone in the studio he plays his concerns into the music. What we hear is a musician seeking safety in the studio, using every tool nearby to create a forcefield protecting him from a threatening environment and in this chamber, we hear a world emerge."

— Jason Moran

Winner of the 2024 DownBeat Critics Poll for Rising Star Jazz Group: Sullivan Fortner Trio, the prolific artist soon earned the Western Jazz Presenters grant, empowering him to lead his trio which features Tyrone Allen and Kayvon Gordon — on a coastal tour Purdue University, Lafayette of the U.S. through Albuquerque, New Mexico, Portland, Oregon and Oakland and Monterey, California. Over the past decade, he has enjoyed creative associations with such diverse voices as Wynton Marsalis, Paul Simon. Diane Reeves, Etienne Charles and John Scofield; his frequent and longtime collaborators have included Ambrose Akinmusire. Dee Dee Bridgewater, Stefon Harris, Kassa Overall, Tivon Pennicott, Peter Bernstein, Nicholas Payton, Billy Hart, Gary Bartz, Chief Adjuah, Fred Hersch and the late Roy Hargrove. Recent collaborations include GRAMMYnominated releases Dear Love (Empress Legacy) and Generations from leaders Jazzmeia Horn and The Baylor Project, respectively.

"His fundamentals as a player could hardly be stronger, and his instincts as a composer and bandleader are almost startlingly mature." — The New York Times

Playing solo or leading an orchestra, Fortner engages harmony and rhythmic ideas through curiosity and clarity. Within phrases, he finds universes, and listeners often hear how he's moved by each note he explores. Coming up in New Orleans, Fortner began playing piano at age 7, following a storied lineage of improvisers, masters of time and every iteration of the blues. He earned his Bachelor of Music from

Oberlin Conservatory and Master of Music in Jazz Performance from Manhattan School of Music (MSM). A champion of mentorship, Fortner has offered masterclasses at MSM. New Orleans Center for Creative Arts (NOCCA). Summer Music Workshop, Belmont University and Oberlin Conservatory where he held a faculty position. In spring 2023, he again returned to his undergraduate alma mater as visiting professor of jazz piano.

"Fortner [displays] an ease of expression that stems from a longtime commitment to the music."

DownBeat

A highly-sought improviser, Fortner has performed across the country and throughout the world at such cultural institutions as Snug Harbor, New Orleans Center for the Creative Arts, Sweet Lorraine's and The Jazz Playhouse in New Orleans, and Jazz at Lincoln Center, Jazz Standard and Smalls Jazz Club in New York City. He's appeared at celebrated festivals, including Newport, Monterey, Discover, Tri-C and Gillmore Keyboard, among others. In 2019, Fortner brought his band to the historic Village Vanguard for a week-long engagement he would reprise in 2020 as a virtual performance during lockdown. His notable studio contributions include work on Etienne Charles's Kaiso (Culture Shock, 2011), Donald Harrison's Quantum Leap (FOMP, 2010), and Theo Croker's The Fundamentals (Left Sided Music, 2007).

Pulling distinct elements from different eras, Fortner's artistry

preserves the tradition and evolves the sound. He seeks connections among different musical styles that are at once deeply soulful and wildly inventive. Both his works and his insights have been featured in culture drivers from The New York Times to The Root. Further accolades include the 2015 Cole Porter Fellowship awarded by the American Pianists Association, Leonore Annenberg Arts Fellowship, the 2016 Lincoln Center Award for Emerging Artists and, in 2020, the prestigious Shifting Foundation Grant for artistic career development.

The Sebastians



Nicholas DiEugenio, Daniel Lee, Kako Miura, Shelby Yamin violin Jessica Troy, Alissa Smith viola Ezra Seltzer violoncello Wen Yang contrabass Michael Leopold theorbo and guitar **Kevin Devine** harpsichord

The Sebastians are a dynamic and vital musical ensemble specializing in music of the baroque and classical eras.

Lauded as "everywhere sharpedged and engaging" (The New York Times), the Sebastians have also been praised for their "wellthought-out articulation and phrasing" (Early Music Review) and "elegant string playing... immaculate in tuning and balance" (Early Music Today). I Care If You Listen praised the ensemble's "beautifullynuanced playing and thoughtful expressivity" in their début album, calling the recording a "technical and timbral tour-de-force."

Michael Cleveland & **Flamekeeper**

Michael Cleveland fiddle **Tosh Richards** quitar and vocals **Chris Douglas** bass and vocals **Nathan Livers** mandolin and vocals **Jasiah Shrode** banio

The tension between tradition and innovation is at the core of bluegrass music, and the fiddle playing of Michael Cleveland exemplifies this musical tug of war. As a boy, Cleveland heard a local fiddler play "Orange Blossom Special," which sparked a lifelong obsession with the tune that mimics that sound of a train. Cleveland's improvisational versions push the piece's descriptive tones and percussive bowing to a new level.

With an encyclopedic memory for melodies, and an uncanny intuition for improvisation. Cleveland's music is both rooted in tradition and fueled by his melodic imagination. From an early age, Cleveland heard



old-time and bluegrass music at local jams and festivals near his hometown of Henryville, Indiana. His grandparents hosted regular bluegrass gatherings at the American Legion, and at age four, he began playing the fiddle. He attended the Kentucky School for the Blind in Louisville, where he learned the Suzuki method of violin. While he practiced the violin at school, he played fiddle at home. Traveling with his grandparents to area bluegrass festivals, he heard many legendary players perform at Bill Monroe's Bluegrass Festival in Bean Blossom, Indiana. At the age of nine, Cleveland got to play with Monroe—himself a recipient of the National Heritage Fellowship in the inaugural class of 1982 at the festival. When Cleveland was 12. he met music historian Dave Samuelson, who recognized

the young musician's interest and talent. Samuelson curated several Braille-labeled tapes for the young musician, which served as Cleveland's essential listening guide to bluegrass music. Cleveland's repertoire and musicianship grew, and in 1993 he played the International Bluegrass Music Association (IBMA) awards show with the Bluegrass Youth All-Stars.

Cleveland began playing professionally after he graduated from high school, first with Jeff White and later with Dale Ann Bradlev and Rhonda Vincent. Since he was young, however, Cleveland had dreamed of leading his own band. In 2006, he formed Flamekeeper, the seventime recipients of the IBMA's "Instrumental Group of the Year" award. Flamekeeper includes Josh Richards, Nathan Livers, Jasiah Shrode, and Chris Douglas. In addition to touring with his band, Cleveland has performed with a legendary list of bluegrass greats. Nevertheless, he remains rooted in his local Southern Indiana community, where he continues to play with friends when he is not on tour. Widely considered the bluegrass fiddler of his generation, Cleveland has been recognized 12 times as the IBMA's "Fiddler of the Year" and in 2018 was inducted into the National Fiddler's Hall of Fame. His recording Fiddler's Dream was nominated in 2018 for a Grammy for Best Bluegrass Album, and in 2019, he won a Grammy for his album Tall Fiddler. In 2019, Cleveland's amazing life of adversity and achievement was featured in the documentary film Flamekeeper: The Michael Cleveland Story. And in 2022,

he was awarded the National Endowment for the Arts Heritage Fellowship.

Hannah Collins

performer who uses diverse forms of musical expression and artistic collaboration to build connections and community. Winner of the Presser Music Award and De Linkprijs for contemporary interpretation, she takes an active role in expanding the repertoire for the cello by commissioning and premiering solo works and by co-creating interdisciplinary projects-most recently working with visual artist Antonia Contro and violinist Clara Lyon on Correspondence, a multimedia installation exhibited at the Carrie Secrist Gallery in Chicago. Resonance Lines, her solo debut album on the Sono Luminus label, pairs music by Benjamin Britten and Kaija Saariaho with commissioned works by Caroline Shaw and Thomas Kotcheff, The release included video features with Strings Magazine and The Strad, the latter calling the album an "adventurous, impressive



collection of contemporary solo cello music," negotiated "with panache."

Over the past decade, New Morse Code, her "remarkably inventive and resourceful duo" Cellist Hannah Collins is a dynamic (Gramophone) with percussionist Michael Compitello, has developed projects responding to our society's most pressing issues, including The Emigrants, a documentary chamber work by George Lam, and dwb (driving while black), a chamber opera by Roberta Gumbel and Susan Kander. They were recently named the inaugural grand prize winners of the Ariel Avant Impact Performance Prize which will support the development and touring of new works addressing sustainability goals and scientific innovation.

> Solo and chamber music performances have taken Hannah to festivals such as Orford Centre d'arts. Kneisel Hall, the Aldeburgh Festival, and Musique de Chambre à Giverny. She is a member of the Bach Aria Soloists, A Far Cry, and Grossman Ensemble (20-22), and has performed with The Knights, Decoda, Talea Ensemble, and NOVUS NY. Praised for her "incisive, vibrant continuo" playing (South Florida Classical Review), Hannah appears regularly as a Baroque cellist with the Sebastians, New York Baroque Incorporated, Quodlibet Ensemble, and the Trinity Baroque Orchestra.

> A dedicated teaching artist, Hannah is an alumna of Ensemble Connect, a professional development program focused on chamber music performance. teaching artistry, and arts advocacy through the resources of

Carnegie Hall, The Juilliard School, and the Weill Music Institute, in partnership with the New York City Department of Education. She served as co-director of KHBH: Together in Music, a recurring outreach residency which connects the Kneisel Hall Music Festival with the community of Blue Hill, Maine through creative projects. During the summer, she teaches cello and chamber music at Greenwood Junior Music Camp and has previously served as resident director of Avaloch Farm Music Institute.

Hannah earned a B.S. in biomedical engineering summa cum laude from Yale College and also holds graduate degrees in cello performance from the Yale School of Music, the Royal Conservatory of The Hague, and the City University of New York's Graduate Center. Her principal mentors have included Stefan Reuss, Ole Akahoshi, Aldo Parisot, Michel Strauss, Robert Mealy, and Marcy Rosen. Hannah is the newly appointed Executive Director of the Longwood Symphony Orchestra in Boston.

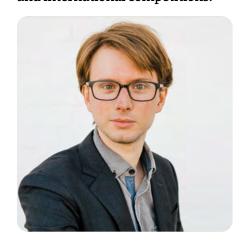
Max Geissler

Praised for his "superb artistry and beautiful sound", cellist Max Geissler currently serves as the cellist and Co-Artistic Director of the mixed instrumentation new music ensemble Latitude 49 and is a highly sought-after chamber collaborator and educator. Before his Doctoral and Master's studies at Rice as Desmond Hoebig's teaching assistant, he earned his undergraduate degree from the University of Michigan working

with Richard Aaron. In the fall of 2023, Max joined the faculty at East Tennessee State University as Assistant Professor of Cello.

Passionately expanding the breadth and scope of the standard repertoire, Max has participated in dozens of commissions and premieres, giving voice to an array of works ranging from inspiring student compositions all the way to collaborations with Pulitzer-prize winning composers. Working with Latitude 49, Max has recorded for New Amsterdam Records and has been showcased as a featured performer at the Bowling Green New Music Festival, Detroit's Strange Beautiful Music, Constellation Chicago, and Princeton Sound Kitchen.

As an enthusiastic educator, Max is an in-demand masterclass clinician, having given classes at schools such as SUNY Fredonia, The Boston Conservatory at Berklee, University of Tennessee-Knoxville, University of Calgary, and Baylor University. Students of his have gone on to continue their studies at major music schools, as well as perform in both national and international competitions.



Max spends his summers on faculty at ENCORE Chamber Music in Cleveland, working closely with aspiring cellists and performing alongside good friends and colleagues.

and the RAI Orchestra of 1 He has also performed at Marlboro Music Festival, I Summerfest, Santa Fe Ch Music Festival, the Ravinic the Salzburg Festival, Edit

Max is a lively advocate of the chamber music literature and takes any opportunity he can to excitedly share it with audiences. He has performed alongside and collaborated with artists such as Ion Kimura Parker, Clive Greensmith, Lynn Harrell, Cho-Liang Lin, Martin Beaver, Margaret Batjer, Brian Connelly, Desmond Hoebig, and James Dunham. Max is currently the Artistic Director for Kalmia Garden Music and Arts, as well as a regular performer at the Geneva Music Festival. In addition to these festivals. Max has appeared as a Young Artist at La Jolla SummerFest, and performed as a part of the Taipei Music Academy and Festival in Taiwan.

Clive Greensmith

Clive Greensmith has a distinguished career as soloist, chamber musician, and teacher. From 1999 until 2013 he was a member of the world-renowned Tokyo String Quartet, giving over one hundred performances each year in the most prestigious international venues, including New York's Carnegie Hall, Sydney Opera House, London's Southbank Centre, Paris Châtelet, Berlin Philharmonie. Vienna Musikverein, and Suntory Hall in Tokyo. As a soloist, he has performed with the London Symphony Orchestra, Royal Philharmonic Orchestra, Seoul Philharmonic,

and the RAI Orchestra of Rome. Marlboro Music Festival, La Jolla Summerfest, Santa Fe Chamber Music Festival, the Ravinia Festival. the Salzburg Festival, Edinburgh Festival, and the Pacific Music Festival in Japan. Over 25 years, he has built up a catalogue of landmark recordings, most notably the complete Beethoven string quartet cycle for Harmonia Mundi with the Tokyo String Ouartet. He studied at the Royal Northern College of Music in **England with American cellist** Donald McCall, and continued his studies at the Cologne Musikhochschule in Germany with Boris Pergamenschikow. After his 15-year residency with the Tokyo String Quartet at Yale University, he was appointed professor at the Colburn School in Los Angeles in 2014. In 2019, he became the artistic director of the Nevada Chamber Music Festival and was appointed director of chamber music master classes at the Chigiana International Summer Academy in Siena, Italy. Mr Greensmith has served on the juries of many international competitions such as the Munich



ARD Prize and the Young Concert Artists Susan Wadsworth Competition in New York City. Mr Greensmith is a regular guest artist of the Chamber Music Society of Lincoln Center.

Geoffrey Herd

Violinist Geoffrey Herd dedicates his diverse musical career to enriching cultural landscapes and fostering musical talent within communities. His roles as a soloist, chamber musician. artistic director, and educator have allowed him to engage audiences in concert halls across the globe and support the development of aspiring musicians.



Dr. Herd's collaborative performances with esteemed artists and orchestras have led him Henry Kramer to perform in reputable venues such as the Isabel Stewart Gardner Museum of Art in Boston, Carnegie Hall's Weill Recital Hall, and universities and conservatories worldwide.

In addition to his performance career, Dr. Herd is the founder

and director of the Geneva Music Festival. This platform unites accomplished classical and jazz performers and has gained national recognition in its 14th season, with performances regularly broadcast on major media outlets across the country. Furthering his leadership activities, Dr. Herd is the CEO and co-artistic director of ATX Chamber Music and Jazz, an organization committed to elevating Austin's cultural identity through socially-engaged concert experiences.

A proponent of music education, Dr. Herd is the co-director of the Knoxville Suzuki Academy and served as the president of the Tennessee Chapter of the American String Teachers' Association. As a member of the faculty at the University of Louisville School of Music, Dr. Herd guides a dynamic studio of students from around the world. His students have successfully participated in prestigious festivals, pursued further education at top institutions, and won nationwide competitions.

He received his musical training at the Shepherd School of Music at Rice University, the Yale School of Music, and the Cleveland Institute of Music.

Praised by The Cleveland Classical Review for his "astonishingly confident technique" and The New York Times for "thrilling [and] triumphant" performances, pianist Henry Kramer is developing a reputation as a musician of rare sensitivity who

combines stylish programming with insightful and exuberant interpretations. In 2016. he garnered international recognition with a Second Prize win in the Oueen Elisabeth Competition in Brussels. Most recently, he was awarded a 2019 Avery Fisher Career Grant by Lincoln Center - one of the most coveted honors bestowed on young American soloists.



Kramer began playing piano at the relatively late age of 11 in his hometown of Cape Elizabeth. Maine. One day, he found himself entranced by the sound of film melodies as a friend played them on the piano, inspiring him to teach himself on his family's old upright. His parents enrolled him in lessons shortly thereafter, and within weeks, he was playing Chopin and Mozart.

Henry emerged as a winner in the National Chopin Competition in 2010, the Montreal International Competition in 2011 and the China Shanghai International Piano Competition in 2012. In 2014 he was added to the roster

of Astral Artists, an organization that annually selects a handful of rising stars among strings, piano, woodwinds and voice candidates. The following year, he earned a top prize in the Honens International Piano Competition.

Kramer has performed "stunning" solo recital debuts, most notably at Alice Tully Hall as the recipient of the Juilliard School's William Petschek Award, as well as at Amsterdam's Concertgebouw. At his Philadelphia debut, Peter Dobrin of The Philadelphia Inquirer remarked, "the 31-year-old pianist personalized interpretations to such a degree that works emerged anew. He is a big personality."

A versatile performer, Kramer has soloed in concertos with the Bilkent Symphony Orchestra, Belgian National Orchestra, Shanghai Philharmonic Orchestra, Indianapolis Symphony and the Calgary Philharmonic Orchestra. among many others, collaborating with conductors such as Marin Alsop, Gerard Schwarz, Stéphane Denève, Jan Pascal Tortelier and Hans Graf. Highlights of the 2021-22 season included a solo recital at the BravoPiano! festival in Hilton Head where he premiered a work he commissioned by composer Han Lash, performing Rachmaninoff's third piano concerto with the Hartford Symphony to rave reviews. features on series in Washington (Phillips Collection), Durham (St. Stephens), and Seattle (Emerald City Music), concerts throughout Southern California with Camerata Pacifica, and summer appearances at the Anchorage. Lakes Area, Rockport, and Vivo

music festivals. Appearances in the 2022-23 season include a debut McDonald. He received his with New York's Salon Séance. recitals with Newport Classical, Toronto's Koerner Hall, Vancouver Chamber Music Society, and additional appearances in Seattle, Chicago, Detroit, Ithaca, and Montreal.

His love for the chamber music repertoire began early in his studies while a young teenager. A sought-after collaborator, he has appeared in recitals at the Chamber Music Society of Lincoln Center, the Mainly Mozart Festival. the Mostly Mozart Festival, and La Jolla Music Society's Summerfest. His recording with violinist Iivoon Lee on the Champs Hill label received four stars from BBC Music Magazine. This year, Gramophone UK praised Kramer's performance on a recording collaboration (Cedille Records) with violist Matthew Lipman for "exemplary flexible partnership." Henry has also performed alongside Emmanuel Pahud, the Calidore and Pacifica Quartets, Miriam Fried, as well as members of the Berlin Philharmonic and Orchestra of St. Luke's.

Teaching ranks among his greatest joys. In the fall of 2022, Kramer joined the music faculty of Université de Montréal. Previously, he served as the L. Rexford Whiddon Distinguished Chair in Piano at the Schwob School of Music at Columbus State University in Columbus, Georgia. Throughout his multifaceted career, he also held positions at Smith College and the University of Missouri Kansas City Conservatory of Dance and Music.

Kramer graduated from the Iuilliard School, where he worked

with Iulian Martin and Robert Doctorate of Musical Arts from the Yale School of Music under the guidance of Boris Berman. His teachers trace a pedagogical lineage extending back to Beethoven, Chopin and Busoni. Kramer is a Steinway Artist.

Clara Lyon

Three-time GRAMMY nominated artist Clara Lyon is an accomplished soloist, chamber musician. improviser, and curator whose work connects sonic languages and artistic disciplines to create new pathways for imagination. Known for stylistic versatility, she is a sought-after collaborator in numerous contexts, from performances with groups like the Lydian Quartet and A Far Cry, to being a featured improvising soloist with San Francisco Symphony Musicians on their SoundBox series, From 2014-2023 she was a violinist and Director of Programs for the Chicago-based Spektral Quartet, during which time they commissioned and performed over 50 new works for string quartet with composers such as Anthony Cheung, Sam Pluta,

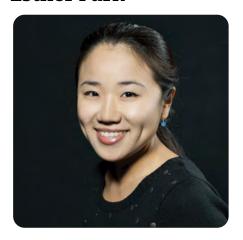


Sky Macklay, Tonia Ko, George Lewis, Augusta Read Thomas, Hans Thomalla, Anna Thorvaldsdottir, Bernard Rands, and many others, were nominated for three GRAMMY awards in three different genres, and were in residence at the University of Chicago's Music Department.

Lyon is currently the Co-Artistic Director of Decoda, Carnegie Hall's Esther Park only Affiliate Ensemble, and is on faculty at the Greenwood Music Festival. She frequently performs and creates with duo partner Hannah Collins, and their current projects include collaborations with composers Evan Premo, Mazz Swift, Yaz Lancaster, Maria Huld Markan Sigfúsdóttir, and video artist Nicholas Zoulek. A recipient of the Music Academy of the West Alumni Enterprise Award, and a prizewinner of the Irving M. Klein International Competition and the Schadt International Competition, Lyon has performed in solo and chamber music contexts around the world, and holds degrees from The Juilliard School and SUNY Stony Brook.

Lyon has continued to spearhead the release and distribution of two distinctive final projects of Spektral's: Thus, the Night, an art film featuring Henri Dutilleux's seminal work for string quartet, "Ainsi la nuit" alongside the work of visual artist Antonia Contro. was selected for the Montreal Independent Film Festival. Brussels Capital Film Festival. Rome Music Video Awards, and more, and will premiere at Aspen Film in March of 2024, Plain, Air - the quartet's collaboration with composer Tonia Ko and NY Times

Best-Selling author Robin Wall Kimmerer (Braiding Sweetgrass), is a tribute to the unique ecology of the Great Lakes region, and their audio recording will be released with an accompanying chapbook, published by the Center for Humans and Nature Press, this Iulv.



Pianist Esther Park has performed as a soloist with orchestras and in recitals across the United States as well as Asia and major European cities. Ms. Park has appeared as soloist with many orchestras such as Houston Symphony, Corpus Christi Symphony, Filharmonia Pomorska, Poland, Shanghai Philharmonic, China, the American Academy of Conducting Orchestra at Aspen, Shreveport Symphony, the Juilliard Symphony, and the New Jersey Symphony.

Ms. Park gave a five-city recital tour in Korea, and has performed at the Juilliard Theater in NYC, Alice Tully Hall, Lincoln Center, Carnegie Halls' Weill Recital

Hall, Salle Cortot in Paris, and the New Jersey Performing Arts Center, Ms. Park is the winner of the 2013 Iose Roca International piano competition and Russian International piano competition (now San Jose International Piano Competition, 2009 "Prix Amadeo" and the 2009 Chopin Gesellschaft Klavierwettbewerb. She is the winner of the 2004 Gina Bachauer Piano Competition at the Juilliard School, and the 52nd Kosciusko International Piano Competition.

Ms. Park is a founding member of a piano duo with her sister, Sun-A Park. Duo Amadeae has since won the Chicago International Duo Piano Competition, and has appeared in numerous festivals, concerto performances and in duo recitals. The duo has been heard on WOXR as well as part of the Horowitz & Stecher foundation's piano series.

Ms. Park has received her Bachelor's degree and Master's degree from the Juilliard School, studying with Yoheved Kaplinsky. Ms. Park also studied at the Hochschule fur Musik und Theater (Hannover) under the tutelage of Bernd Goetzke, and has since received the Artist Diploma, Master of Musical Arts Degree and the Doctor of Musical Arts Degree at the Yale School of Music under the guidance of Boris Berman. Ms. Park taught at the East Tennessee

State University from 2014 until 2022. Ms. Park has been since serving as the associate professor of music and L. Rexford Whiddon Distinguished Chair in Piano at the Schwob School of Music at Columbus State University.

Anna Petrova

(Anna Petrova's residency is sponsored by Don and Chris Wertman, and by Bill Boyd and Joyce Jacobsen)



Praised for her "artistic, clear and enlightened" performances (BBC Magazine) that showcase "refined virtuosity and underlying passion" (Ritmo Magazine), Bulgarian pianist Anna Petrova embraces a multifaceted career as a soloist, chamber musician, educator, and artistic director. She has been the recipient of top honors and awards at international piano competition, including the Queen Elisabeth and Jose Roca Competitions, leading her to perform in renowned venues such as Carnegie's Weill Recital Hall, the Concertgebouw in Amsterdam, and the National Center for the Performing Arts in Beijing. Recent highlights include her New York City debut with conductor Philippe Entremont, a recording of Stravinsky's Les Noces with the Virginia Symphony Orchestra and conductor JoAnn Falletta (Naxos.) and solo and chamber music residencies at festivals across North America, Europe

and Asia. In 2022 her debut solo album "Slavic Heart" was released to critical acclaim on Germany's Solo Musica label. An avid chamber converted from a garage with a musician, Petrova is a member of two award-winning ensembles: the Iris Trio and the Carr-Petrova Duo. In 2018 Petrova was honored at the United Nations for her work with refugees around the globe through the Carr-Petrova Duo's Novel Voices Refugee Aid Project. Teaching maintains an integral role in Petrova's musical activities. She is currently the Assistant Professor of Piano at the University of Louisville, where her students have been the recipients of national and international awards and admitted to prestigious graduate programs nationwide. Petrova also enjoys offering regular masterclasses around the world at institutions such as the Beijing Central Conservatory in China, the Ierusalem Music Center in Israel. Meadowmount School of Music and Manhattan School of Music in the US, and McGill University in Canada.

Anna's latest project is serving as the Co-Artistic Director of ATX Chamber Music and Jazz, a non-profit organization curating extraordinary concert experiences and offering educational opportunities to the local community in Austin, TX.

Masumi Rostad

Praised for his "burnished sound" (The New York Times) and described as an "electrifying, poetic, and sensitive musician," the Grammy Award-winning, Japanese-Norwegian violist

Masumi Rostad hails from the gritty East Village of New York City. He was raised in an artist loft 1957 Chevy Belair as the remnant centerpiece in his family's living room. Masumi began his studies at the nearby Third Street Music School Settlement at age three and has gone on to become one of the most in demand soloists, chamber musicians, and teachers. In addition to maintaining an active performance schedule, he serves on the faculty of the prestigious Eastman School of Music in Rochester, NY.



Recent performance highlights include concerto performances with the Los Angeles Chamber Orchestra, Grant Park Symphony Orchestra, and The Knights. Festival appearances include La Jolla SummerFest, Marlboro, Caramoor, Bowdoin, Aspen Music Festival, Beare's Premiere Performances in Hong Kong, Bridgehampton Chamber Music Festival, Spoleto USA, Music@ Menlo, and Music In the Vineyards. His guest violist collaborations include programs with the Miró, Ying, Pavel Haas, Verona, St.

Lawrence, and Emerson String Quartets, as well as with the Horszowski Trio. He toured and recorded extensively as a former member of the International Seiong Soloists. Masumi can be heard on the Cedille, Naxos, Hyperion, Musical Observations. Bridge, and Tzadik record labels.

Masumi recently commissioned his childhood friend Iessie Montgomery to compose a Viola Concerto based on the experience they shared of growing up in NYC. The world premiere of L.E.S. Characters took place in October 2021 with Masumi as soloist with the Orlando Philharmonic. He has previously appeared as soloist with the Virginia Symphony, Juilliard Orchestra, New York Youth Symphony, and Sinfonia da Camera among others.

As a member of the Pacifica Ouartet for almost two decades (2001-2017), Masumi regularly performed in the world's greatest halls including Amsterdam's Concertgebouw, Tokyo's Suntory Hall, Sydney's City Hall, New York's Carnegie Hall and Lincoln Center, London's Wigmore Hall, Vienna's Konzerthaus and Musikverein. Munich's Herkuleshaal, Paris' Louvre and Cité de la Musique, and Berlin's Konzerthaus among many others. During Masumi's tenure with the Quartet, the ensemble was awarded the coveted Cleveland Urbana-Champaign, Jacobs School Quartet Award, an Avery Fisher Career Grant, and it was named Musical America's 2009 Ensemble of the Year.

Masumi is an ardent advocate for the arts, and often sought after as a contributing writer to such publications as the Huffington Post, Strings and

Gramophone magazines as well as The Guardian. He also actively maintains a YouTube channel where he regularly publishes videos covering a variety of musical topics. He produces a video series called Sound Post, released in conjunction with The Violin Channel, which are interviews with his friends and colleagues about their instruments.

Passionate about breaking down barriers that prevent people from enjoying Classical music, Masumi was the founder of DoCha, a chamber music festival in Champaign, Illinois that produced innovative events with a focus on engaging new audiences through fun and inventive programming. DoChahosted events featured unique collaborations between members of the University and multi-genre presentations from Classical chamber music to contemporary dance, the spoken word, and much more. All programs were free of charge and took place at a beautiful former community Opera House. Other activities of DoCha included performances for elementary school students as well as master classes, competitions and performance opportunities for local music students.

Masumi has served on the faculties of the University of Illinois at of Music at Indiana University. the University of Chicago, Longy School of Music, University of Toronto, and Northwestern University. Appointed to the Viola Faculty of Eastman School of Music in 2017, he currently serves as co-chair of the University of Rochester Faculty Senate.

He has given master classes at the Colburn School, Cleveland Institute of Music. Music@Menlo. the Aspen Music Festival, Bowdoin International Music Festival. Interlochen and San Francisco Conservatory among many others.

He received his Bachelor and Master of Music degrees from the Juilliard School where he studied with legendary violist and pedagogue Karen Tuttle from the age of 17 and became her teaching assistant just three years later at the age of 20. At Juilliard, he was awarded the Lillian Fuchs Award for the most outstanding graduating violist. He also won the Juilliard School Concerto Competition and performed the world premiere of Michael White's Viola Concerto in Lincoln Center's Avery Fisher Hall, with conductor James DePreist. That same year, he gave the New York premiere of Paul Schoenfield's Viola Concerto with the Juilliard Symphony to critical acclaim. In 2008 he was awarded the Rising Star Award by the Third Street Music School Settlement for his musical achievements.

Masumi is a D'Addario Artist and has used their strings since 1999. His Brothers Amati viola was crafted in Cremona, Italy in 1619.

Blake Pouliot

Pouliot "surged onstage in rock star pants, presenting Brahms as a composer of great passion... compellingly—indeed, irresistibly done." – Dallas Morning News

Described as "immaculate, at once refined and impassioned," (ArtsAtlanta) violinist Blake

Pouliot (pool-YACHT) has anchored himself among the ranks of classical phenoms. A tenacious young artist with a passion that enraptures his audience in every performance. Pouliot has established himself as "one of those special talents that comes along once in a lifetime" (Toronto Star).

Pouliot ventures into a spectacular 2022/23 season highlighted with debuts at the symphonies of Arkansas, Bangor, Elgin, North Carolina, Oregon, Tacoma, and Westmoreland. He returns to the stages of the Madison and Milwaukee symphonies as well as the Orchestre Symphonique de Montréal performing the works of Beethoven, Saint-Saens, and Paganini. Pouliot also brings his recital programming to Temecula, Paris and to his debuts in Boston and at Toronto's Koerner Hall: He widens his artistic lens in the Boston performance by commissioning the world premiere of Derrick Skve's solo for violin and electronics, entitled "God of the Gaps". A prolific collaborator. Pouliot rounds out this season with his debut at the



a return to La Jolla Summerfest. He and was named First Laureate of also returns to the National Youth Orchestra of Canada to embark on his second year as Artist-in Residence, following last season's inaugural residency in which the organization welcomed him to cultivate a curated program for students and faculty.

Recent highlights include debuts with the Boise Philharmonic. Omaha Symphony, Philadelphia Orchestra, Plano Symphony, Sarasota Orchestra and Winnipeg Symphony; and being named Artist-in-Residence at Orchestre Métropolitain where he deepened his relationship with the orchestra's music director, Yannick Nézet-Séguin.

Pouliot released his debut album on Analekta Records in 2019 to critical acclaim including a five-star rating from BBC Music Magazine as well as a 2019 Juno Award nomination for Best Classical Album. Adding to his accolades that year, Pouliot won both the Career Development Award from the Women's Club of Toronto and the Virginia Parker Prize Career Grant from the Canada Arts Council. He has been featured twice on Rob Kapilow's What Makes it Great? series and was NPR's Performance Today Artist-in-Residence for the 2017-18 season in Minnesota the 2018-19 season in Hawaii, and the 2021-22 season across Europe. In 2016, he was awarded the Grand Prize at the Orchestre symphonique de

Seattle Chamber Music Society and Montréal Manulife Competition both the 2018 and 2015 Canada Council for the Arts Musical Instrument Bank.

> Since his orchestral debut at age 11, Pouliot has performed with the orchestras of Aspen, Atlanta, Detroit, Dallas, Madison, Montreal, Toronto, San Francisco, and Seattle, among many. Internationally, he has performed as soloist with the Sofia Philharmonic in Bulgaria, Orchestras of the Americas on its South American tour, and was the featured soloist for the first ever joint tour of the European Union Youth Orchestra and National Youth Orchestra of Canada. He has collaborated with many musical luminaries including conductors Sir Neville Marriner, David Afkham, Pablo Heras-Casado, David Danzmayr, JoAnn Falletta, Marcelo Lehninger, Nicholas McGegan, Alexander Prior, Vasily Petrenko and Thomas Søndergård.

> Pouliot studied violin in Canada with Marie Bérard and Erika Raum, and he completed his training as an associate of The Royal Conservatory of Music in Toronto. He graduated from the Colburn School Conservatory of Music, where he studied with Robert Lipsett, the Jascha Heifetz Distinguished Violin Chair. Pouliot performs on the 1729 Guarneri del Gesù on generous loan from an anonymous donor.

Eric Wong



Described as possessing a "tone like toasted caramel" and "amazing" (Musical Toronto), Eric Wong is a member of the Blair String Quartet and assistant professor of viola at the Vanderbilt University's Blair School of Music. He has appeared on the world's most iconic stages including Carnegie Hall, the Kennedy Center, the Metropolitan Museum of Art, Severance Music Center, Kings Place, Koerner Hall, Roy Thomson Hall, the Banff Centre, and as a featured guest artist at the Aspen Ideas Festival.

Wong received both Bachelor and Master of Music degrees from the Cleveland Institute of Music, studying violin with Paul Kantor and viola with Kirsten Docter and Lynne Ramsey. He previously served as principal violist of CityMusic Cleveland, Assistant Concertmaster of the Akron Symphony Orchestra, and Associate Concertmaster of the Canton Symphony Orchestra.

He is a frequent guest clinician and lecturer in festivals and

institutions of higher learning around the globe that have included Yale University, the Robert McDuffie Center for Strings, American University, Montclair State University. the Royal Academy of Music of Århus, Middlesex University, Tongyeong International Music Festival, and the University of Toronto. During the summer season, he is on faculty artist rosters for Encore Chamber Music Institute's Summer Academy, Pacific Crest Music Festival, Harpa International Music Academy, and Music at Port Milford and is a frequent guest artist at the Geneva Music Festival, Caroga Lake Music Festival, and Summer Music Vancouver. In 2017 Wong was among the first artistclinicians and educators selected by D'Addario's for the company's innovative "Strings 101" program.

A lifelong quartet devotee, Wong has been a member of the Afiara and Cavani String Quartets and a founding member of the Linden String Quartet, winner of the 2010 Concert Artists Guild Victor Elmaleh Competition. Grand Prize and Gold Medal at the Fischoff National Chamber Music Competition, Coleman-Barstow Prize at the Coleman National Chamber Ensemble Competition, ProQuartet Prize at the 9th Borciani International String Quartet Competition, and recipient of a 2011 A.N. and Pearl G. Barnett Fellowship.



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