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FESTIVAL
GEOFFREY HERD, DIRECTOR

2026
Festival Program

May 19 - June 14

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Greetings from the Director

Dear Friends,

Welcome to the 2026 Geneva Music Festival! We are delighted to share this upcoming season with you. Each year, GMF is made possible by an extraordinary network of support, from our dedicated volunteer board of directors to the businesses and individuals who sponsor our artists and help us present our concerts. It truly takes a community to bring this music to life, and we are deeply grateful for the role each of you plays.

Our expanded four-week summer season centers on an intimate and dynamic chamber music experience, featuring many of our familiar and beloved Artists-in-Residence alongside an exciting roster of guest artists, including many Grammy Award-winning musicians. This year's collaborations span classical, jazz, bluegrass, and new music ensembles, creating a rich and varied musical experience.

This season's theme, *America the Beautiful: Finger Lakes Edition*, anchors our programming as we mark the nation's 250th anniversary with beautiful music. The season unfolds across distinct programs, each exploring a different facet of the American story through the lens of the Finger Lakes. A multi-genre season comes together to create a portrait of a nation shaped by its history and the communities that continue to define it.

We are proud to welcome a new sponsor, New York Life, whose generous support is helping to bring this season to life. We also extend our deepest gratitude to our Season Sponsor, Lyons National Bank, whose partnership has been instrumental in bringing our Festival to life year after year. We also wish to recognize Massa Construction and Friendly Ford, along with all our sponsors and donors who make these world-class musical experiences possible. The commitment of our sponsors, both new and longstanding, forms the foundation upon which we build each season.

As you explore this program book, you'll discover the remarkable artists who have come to Geneva to share their talents. Beyond our Festival stages, many of these musicians engage with local schools and community organizations, expanding local access to world-class music and fostering meaningful connection to the arts in our region.

Thank you for joining us this season! We hope you enjoy all that we have prepared for you.

Warmly,

Geoffrey Herd
CEO & Artistic Director
Geoffrey Herd Endowed Chair
Geneva Music Festival





AMERICA THE BEAUTIFUL: FINGER LAKES EDITION

Celebrating America's 250th Anniversary, through the distinct lens of the Finger Lakes.

This season, we mark our nation's 250th anniversary by celebrating the remarkable creativity rooted in our region, from musicians and artists to winemakers and craftspeople. Through an immersive journey across music, wine, arts, and craft, we spotlight the makers and producers who gave rise to this Festival and continue to shape cultural life in the Finger Lakes.

At its heart, our Festival is about bringing people together through shared experiences. What better way to do that than with music, craft, and wine? They're meant to be shared.

LINEUP

This Season is sponsored by the generosity of Lyons National Bank

Tuesday, May 19, 7:30 PM
Ravines Wine Cellars

INVOKE

Geoff Manyin, *cello/vocals*

Karl Mitze, *viola/mandolin/vocals*

Nick Montopoli, *violin/banjo/vocals*

Zach Matteson, *violin/vocals*

Kicking off the 2026 festival, Invoke takes the stage to deliver a high-energy, multi-instrumental, genre-crossing performance that encompasses traditions from across America, including bluegrass, Appalachian fiddle tunes, jazz, and minimalism. A string quartet that also plays banjo and mandolin and sings in four-part harmony, Invoke is fueled by a passion for storytelling, weaving diverse American influences into a distinctive contemporary repertoire that makes you want to stomp your feet.

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.

JEREMY DENK

Jeremy Denk, *piano*

Join us for a one-night-only solo recital with one of America's most celebrated pianists, Jeremy Denk. This exclusive evening offers a chance to experience Denk's profound artistry, in a program spanning Beethoven, ragtime, jazz, and Ives. Winner of a MacArthur "Genius" Fellowship and the Avery Fisher Prize, Jeremy Denk is "a pianist you want to hear no matter what he performs" (*New York Times*).

Sonata in E minor, Op. 90

LUDWIG VAN BEETHOVEN (1770–1827)

- I. Mit Lebhaftigkeit und durchaus mit Empfindung und Ausdruck
- II. Nicht zu geschwind und sehr singbar vorgetragen

Bethena, A Concert Waltz

SCOTT JOPLIN (1868–1917)

The Banjo, Op. 15

LOUIS MOREAU GOTTSCHALK (1829–1869)

Just in Time (transcribed)

NINA SIMONE (1933–2003)

Poltergeist Rag

WILLIAM BOLCOM (B. 1938)

Sonata in A-flat major, Op. 110

LUDWIG VAN BEETHOVEN (1770–1827)

- I. Moderato cantabile molto espressivo
- II. Allegro molto
- III. Adagio ma non troppo – Fuga: Allegro ma non troppo

INTERMISSION

Piano Sonata No. 2, "Concord, Mass., 1840–60"

CHARLES IVES (1874–1954)

- I. Emerson
- II. Hawthorne
- III. The Alcotts
- IV. Thoreau

Ludwig van Beethoven Sonata in E minor, Op. 90

Composed during a period of profound personal and artistic transition, Beethoven's Op. 90 stands at the threshold of his late style. Cast in just two movements, an unusual formal decision, the sonata compresses a striking emotional trajectory into a concise frame.

The opening movement unfolds with restless urgency, its sharply contoured gestures and sudden contrasts suggesting a drama that resists resolution. Beethoven himself reportedly associated the movement with a struggle "between head and heart," and the music bears this tension in its unsettled harmonic language and fragmentary rhetoric.

By contrast, the second movement offers one of Beethoven's most intimate lyric utterances. Marked Nicht zu geschwind und sehr singbar vorgetragen ("not too fast and very songfully"), it unfolds as a continuous song without words - serene, inward, and quietly transcendent. Here, time seems suspended, anticipating the spiritual expansiveness of the late sonatas to come.

Scott Joplin Bethena, A Concert Waltz

Often celebrated as the "King of Ragtime," Joplin reveals a more intimate and elegiac voice in Bethena. Written shortly after the death of his young wife, the piece carries an undercurrent of personal grief beneath its graceful

surface.

Unlike the syncopated exuberance of Joplin's rags, Bethena inhabits the world of the salon waltz, blending European dance tradition with subtle rhythmic inflections drawn from African American musical language.

Louis Moreau Gottschalk The Banjo, Op. 15

A virtuoso pianist and cultural trailblazer, Gottschalk was among the first American composers to draw directly on vernacular musical traditions. The Banjo exemplifies this synthesis, transforming the sounds of minstrel-era banjo playing into a dazzling concert showpiece.

Beneath its brilliant surface lies a complex cultural history: Gottschalk, raised in New Orleans, absorbed the rhythms and idioms of Caribbean and African American music, weaving them into a pianistic language rooted in European virtuosity. The piece's infectious rhythmic drive and playful character belie its technical demands, as rapid figurations evoke the twang and vitality of the banjo itself.

Nina Simone Just in Time (transcribed)

In the hands of Nina Simone, the familiar becomes transformative. Her interpretation of Just in Time—originally from the Broadway musical *Bells Are Ringing*—moves far beyond its theatrical origins, reshaping the

song through her singular blend of jazz, classical training, and emotional immediacy.

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William Bolcom
Poltergeist Rag

William Bolcom has long championed the integration of popular and classical idioms, and his ragtime works stand as both homage and reinvention. *Poltergeist Rag* playfully inhabits the ragtime tradition while subverting its expectations.

True to its title, the piece feels delightfully unruly: accents land askew, phrases seem to stumble or collide, and the familiar rhythmic buoyancy of ragtime is distorted into something mischievous, even slightly uncanny. Bolcom's wit and craftsmanship transform historical style into a living, breathing language - one that dances between nostalgia and modernity.

.....
Ludwig van Beethoven
Sonata in A-flat major, Op. 110

One of Beethoven's final piano sonatas, Op. 110 stands among his most profound artistic statements. Here, conventional forms dissolve into a deeply personal exploration of struggle, loss, and renewal.

The sonata's opening movement offers warmth and lyricism, its seemingly simple textures infused with subtle harmonic richness. A brief, scherzo-like second movement introduces humor tinged with rustic energy, drawing on folk-like elements.

The final movement, however, forms the emotional and structural core of the work. It unfolds as a sequence of contrasting sections: a lamenting arioso dolente, a rigorously constructed fugue, and a remarkable return of both in transformed guise. The music traces a path from despair to transcendence, culminating in a radiant affirmation that feels hard-won and deeply human.

.....
Charles Ives
Piano Sonata No. 2, "Concord, Mass., 1840-60"

Few works in the piano repertoire challenge and reward the listener as profoundly as Ives's *Concord Sonata*. Inspired by the transcendentalist writers of Concord, Massachusetts - Ralph Waldo Emerson, Nathaniel Hawthorne, Bronson Alcott, and Henry David Thoreau - the sonata is less a conventional composition than a vast philosophical meditation.

Each movement reflects the spirit, rather than the biography, of its namesake. "Emerson" unfolds in grand, improvisatory gestures, evoking boundless thought and intellectual ambition. "Hawthorne" is mercurial and fantastical, filled with abrupt contrasts and ghostly humor. "The Alcotts" offers a moment of lyrical simplicity, its hymn-like textures suggesting domestic warmth and spiritual introspection. "Thoreau," the final movement, dissolves into stillness, often accompanied by an optional flute line, conjuring

nature's quiet transcendence.

Throughout, Ives weaves fragments of familiar melodies, most notably Beethoven's "fate" motif, into a dense, multi-layered texture. The result is a work

that stretches the boundaries of form, tonality, and pianistic possibility, inviting listeners into a uniquely American sound world - expansive, searching, and profoundly individual.



INHERITANCES

Esther Park, piano
Geoffrey Herd, violin
Jinjoo Cho, violin
Eric Wong, viola
Max Geissler, cello

Traditions don't stand still, they travel and transform. Bach's chorales crossed the Atlantic in the hymnals of German immigrants. Brahms absorbed that tradition and made it burn with Romantic intensity. Then two American composers claimed that inheritance as their own: Coleridge-Taylor Perkinson wove the spiritual "Calvary" into a string quartet of profound craft and beauty, and Amy Beach took the language of Brahms and forged a Piano Quintet every bit its equal. Our Artists-in-Residence perform music that spans centuries and crosses oceans.

Four Chorales (arr. for String Quartet)

JOHANN SEBASTIAN BACH (1685–1750)

"Ich ruf zu dir, Herr Jesu Christ" (I call to you, Lord Jesus Christ)
"O Haupt voll Blut und Wunden" (O Sacred Head Now Wounded)
"Es ist genug" (It is enough)
"Komm, süßes Tod" (Come, Sweet Death)

String Quartet No. 1, "Calvary"

COLERIDGE-TAYLOR PERKINSON (1932–2004)

I. Allegro
II. Lento
III. Rondo: Allegro vivace

Piano Trio No. 1 in B major, Op. 8

JOHANNES BRAHMS (1833–1897)

I. Allegro con brio
II. Scherzo: Allegro molto – Trio: Meno allegro
III. Adagio
IV. Finale: Allegro

INTERMISSION

Piano Quintet in F-sharp minor, Op. 67

AMY BEACH (1867–1944)

I. Adagio – Allegro moderato
II. Adagio espressivo
III. Allegro agitato – Adagio come prima – Presto

Johann Sebastian Bach (Four Chorales (arr. for String Quartet))

Ich ruf zu dir, Herr Jesu Christ • O Haupt voll Blut und Wunden • Es ist genug • Komm, süßes Tod

Bach wrote chorales the way a poet writes sonnets — within a strict, inherited form, but with such concentrated feeling that the constraint becomes the source of the power. The four we hear tonight come from across his career and from very different settings: a Weimar organ collection, a Leipzig cantata, the *St. Matthew Passion*, a sacred songbook. What unites them is their subject — the soul facing suffering, death, and the longing for rest.

"Ich ruf zu dir, Herr Jesu Christ" comes from the *Orgelbüchlein*, the "Little Organ Book" Bach assembled at Weimar between 1708 and 1717. Originally a chorale prelude for organ (BWV 639), it is among the most beloved pieces in the collection — a quiet trio in F minor that asks only that we listen.

"O Haupt voll Blut und Wunden" is the chorale Bach returns to five times in the *St. Matthew Passion*, each appearance harmonized differently to mark a different moment in the story. The melody is older than Bach: it began as

a secular love song by Hans Leo Hassler in 1601, later set to Paul Gerhardt's sacred text. Bach's harmonizations remain some of the most affecting passages in Western music.

"Es ist genug" closes Cantata BWV 60, *O Ewigkeit, du Donnerwort* — a dialogue between Fear and Hope. The melody, by Johann Rudolph Ahle (1662), opens with three rising whole steps that span an interval audiences of the time would have heard as severe. Bach harmonizes those phrases to dramatize the soul's passage from fear into peace. Two centuries later, Alban Berg quoted Bach's setting in his Violin Concerto, where it returns "like a hymn remembered from childhood."

"Komm, süßes Tod" — "Come, Sweet Death" — is from Schemelli's *Musicalisches Gesangbuch* of 1736, a collection of sacred songs Bach edited near the end of his life. Of all his miniatures it may be the most directly affecting: a single voice asking for rest.

Coleridge-Taylor Perkinson String Quartet No. 1, "Calvary"

Coleridge-Taylor Perkinson was named after the Black British composer Samuel Coleridge-

Taylor, and the inheritance ran deeper than the name. Born in Manhattan to a mother who was a pianist, organist, and theater director, he grew up in a household where music meant Bach as readily as it meant the spirituals. He studied composition at the Manhattan School of Music with Vittorio Giannini and Charles Mills, and later with Earl Kim at Princeton. In 1965 he co-founded the Symphony of the New World, the first racially integrated orchestra in the United States. His career was famously omnivorous — arrangements for Marvin Gaye and Harry Belafonte, a stint as pianist with Max Roach's quartet, scores for film and ballet — pursued alongside a body of concert music no one else could have written.

The String Quartet No. 1 dates from 1956, when Perkinson was twenty-four. It takes its subtitle from the African American spiritual "Calvary," whose melody is the seed of the four movements. But Perkinson resisted the label of "Black composer" the way some artists resist any label. He insisted he was writing out of his own experience, not trying to produce something self-consciously Black. The result is a quartet that uses the spiritual the way Bach uses a Lutheran chorale — as the foundation for a contrapuntal architecture of unmistakable craft. You hear Baroque counterpoint, late-Romantic intensity, jazz inflection, and the spiritual itself, all woven into something whole.

This is Perkinson taking the same

inheritance Brahms took — the German contrapuntal tradition — and braiding it with the music his ancestors made.

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Johannes Brahms
Piano Trio No. 1 in B major, Op. 8

There are, in a sense, two B major Trios. Brahms wrote the first in January 1854, when he was twenty. He had been introduced to Robert and Clara Schumann the previous autumn; Schumann's *Neue Bahnen* article had just appeared, hailing him as the next great hope of German music. Within weeks of finishing the trio, Brahms watched Robert Schumann attempt suicide and enter the asylum where he would die two years later. The trio is the music of those months — youthful, ambitious, expansive almost to a fault, written by a composer trying to live up to a prophecy.

Thirty-five years later, in the summer of 1889, Brahms returned to it. He wrote to Clara Schumann that he had "rewritten my B major Trio." To his publisher he said, with characteristic understatement, that he had not given it a new wig — he had simply combed and arranged its hair. In fact he had recomposed three of the four movements wholesale, leaving only the Mendelssohnian Scherzo nearly untouched. The version we hear tonight is that 1889 revision: a late masterpiece carrying an early opus number, a work in which the twenty-one-year-old and the fifty-

six-year-old are present at once.

The first movement opens with one of Brahms's great melodies, a broad lyrical theme in the cello that the violin then takes up — music of unmistakable warmth, soon shadowed by something more restless. The B-minor Scherzo is the youthful original, mercurial filigree alternating with sudden outbursts. The Adagio is Brahms at his most spacious; it almost stops time. The finale, despite the work's nominal B major, ends in the minor — a stark close to music that had opened in such expansive warmth.

.....

Amy Beach
Piano Quintet in F-sharp minor, Op. 67

If Brahms inherited the German tradition, Amy Beach (1867–1944) was the American who took that inheritance and wrote her own way into it. Born in Henniker, New Hampshire, she was a prodigy whose family settled in Boston so she could study with the city's leading teachers. She made her debut at the Boston Music Hall at sixteen and performed the Chopin F-minor Concerto with the Boston Symphony at eighteen. That same year she married Dr. Henry Harris Aubrey Beach, a Boston surgeon twenty-four years her senior, who asked her to limit her public performing and focus on composition.

So she did. Largely barred from the European conservatory training routinely offered to her male peers — and from the

year of harmony lessons she had at fourteen, the only formal composition study she ever received — she taught herself counterpoint by transcribing Bach from memory and orchestration by working through Berlioz's treatise in the original French. In 1896 the Boston Symphony premiered her *Gaelic Symphony*, the first symphony by an American woman to be performed by a major orchestra. She was the youngest member of the group of American composers later known as the Boston Six.

Beach completed the manuscript of the Piano Quintet on December 14, 1907, and premiered it herself at Potter Hall in Boston on February 27, 1908, with the Hoffmann String Quartet. The work is openly indebted to Brahms — and not in some general "Brahmsian" way. The principal theme of its first movement is drawn directly from the second theme of the finale of Brahms's F-minor Piano Quintet, Op. 34. It's a deliberate citation, the way a poet might quote another poet to acknowledge a line and then continue it.

What follows is no imitation. The quintet unfolds in three movements rather than the customary four. The opening *Adagio* introduction is hushed and harmonically ambiguous, high sustained strings hovering above restless piano figuration; the *Allegro moderato* that emerges is darker and more chromatic than anything in the Brahms model. The middle *Adagio espressivo* is one of the most beautiful things

Beach ever wrote — long-lined, deeply felt, with the stillness of a held breath. The finale erupts: the music of a composer who had absorbed Brahms completely and then went somewhere he never went.

A century after its premiere, the Piano Quintet is one of the genuinely important works of American chamber music. It earns its place at the end of this program because it answers Brahms — gratefully, fluently, and without apology — and because it makes unmistakably clear what the American inheritance looks like at its full strength.



BRIDGET KIBBEY

GenreDefying Harpist

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by Vogue Magazine*

Friday, July 24, 2026

7:15 p.m.

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See Full Festival Schedule On Our Website



JULY 22-29, 2026

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Wednesday, May 27, 7:00 PM
Linden Social Club

SPECIAL EVENT: MUSICAL MIXOLOGY

Henry Kramer, *piano*
Geoffrey Herd, *violin*
Alexander Sitkovetsky, *violin*
Jonathan Brown, *viola*
Max Geissler, *cello*

For one night only, Linden Social Club transforms into a cozy and intimate 1920s speakeasy. Festival musicians trade the concert hall for something looser and more intimate: short sets, unexpected repertoire, drinks in hand, and music close enough to touch. This is chamber music among friends. Period attire encouraged.

Food and drinks are included in the ticket price.

Selections will be announced from the stage.



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THE SOUNDS OF REVOLUTION

Henry Kramer, piano
Geoffrey Herd, violin
Alexander Sitkovetsky, violin
Jonathan Brown, viola
Max Geissler, cello

What does revolution sound like? Beethoven wrote his “Serioso” Quartet while Napoleon occupied Vienna, defiance distilled into music. Josef Suk learned at Dvořák’s side and carried the fight for Czech cultural identity into the next generation; Dvořák’s Piano Quartet closes the evening as a triumph of that struggle. George Walker’s Lyric for Strings is its own quiet revolution: a Black American composer claiming space in a tradition that long excluded him. Four acts of musical resistance. Our Artists-in-Residence bring their fire.

String Quartet No. 11 in F minor, Op. 95, “Serioso”

LUDWIG VAN BEETHOVEN (1770–1827)

- I. Allegro con brio
- II. Allegretto ma non troppo
- III. Allegro assai vivace ma serioso
- IV. Larghetto espressivo – Allegretto agitato

Piano Trio in C minor, Op. 2

JOSEF SUK (1874–1935)

- I. Allegro
- II. Andante
- III. Vivace

INTERMISSION

Lyric for Strings

GEORGE WALKER (1922–2018)

Piano Quartet No. 2 in E-flat major, Op. 87

ANTONÍN DVOŘÁK (1841–1904)

- I. Allegro con fuoco
- II. Lento
- III. Allegro moderato, grazioso
- IV. Finale: Allegro ma non troppo

Ludwig van Beethoven String Quartet No. 11 in F minor, Op. 95, “Serioso”

Beethoven completed Op. 95 in October 1810, in a Vienna still recovering from Napoleon’s siege the previous year. The French bombardment had driven nearly all of his aristocratic patrons out of the city; Beethoven himself stayed, and complained loudly about the noise. His personal life was no easier — his hearing was deteriorating, his finances were precarious, and a love affair (probably with his pupil Therese Malfatti) had just ended badly. The “Serioso” is the music of all of this. He inscribed his own subtitle — Quartetto Serioso — at the head of the autograph and never used the word again. He believed in the work’s privacy enough that, in a letter to a colleague in London, he insisted it was meant “for a small circle of connoisseurs, never to be performed in public.”

He meant that. Op. 95 is the most compressed and uncompromising of all his quartets — four movements, barely twenty minutes, and an experiment in nearly everything he would do in the late quartets a decade later: shorter developments, sudden silences, abrupt outbursts, harmonic disorientation. The first movement opens with a violent unison shout and never settles. The Allegretto begins as a quiet song and turns into a fugue. The third movement — bearing that same word, serioso — is a dark scherzo built on relentless

dotted rhythms. And then the finale, which has been clenched and minor for the entire work, suddenly evaporates in its closing bars into a bright, almost giddy F major. It is one of music’s great punch lines — and, like all the best punch lines, it leaves the listener uncertain whether to laugh or feel betrayed.

.....

Josef Suk (1874–1935) Piano Trio in C minor, Op. 2

Josef Suk (1874–1935) wrote this trio when he was fifteen, a violin student at the Prague Conservatory. He had begun playing piano trios on weekends with friends — that’s how the piece started, as something he could play himself. He completed a first draft in February 1889 and showed it to his composition teacher, Karel Stecker, who saw immediately that it was a serious work. Two years of revisions followed. By the time the trio was premiered at the Conservatory in January 1891, Suk had cut it from four movements to three, tightened its argument, and found his voice. On the basis of that performance, he was admitted to Antonín Dvořák’s master class.

What followed reads almost like a fairy tale. Suk became one of Dvořák’s favorite students, then his close friend, and in 1898 his son-in-law, marrying Dvořák’s daughter Otilie. He co-founded the Czech Quartet, one of the great ensembles of its era, and played second violin with them for forty years. The

trio we hear tonight is the work that opened all of those doors. It is also, frankly, astonishing for what it is — a teenager’s first major work, fluent in form and unmistakably Czech in voice. You can hear the influence of Dvořák, whom Suk worshipped; you can also hear what is recognizably Suk, the melodic warmth and harmonic restlessness that would deepen, across the next four decades, into one of the great Czech musical voices of the twentieth century. The seed is already here.

.....
George Walker
Lyric for Strings

George Walker was a graduate student at the Curtis Institute when, in 1946, his grandmother died. She had been born into slavery, escaped to freedom, and raised her family in Washington, D.C., where her grandson grew up. Walker had once asked her what slavery had been like, and her answer — “they did everything except eat us” — he remembered for the rest of his life. She died as he was beginning to compose the slow movement of his First String Quartet, and the movement became her elegy. He titled it Lament. When his publisher requested a different title for the string-orchestra version, Walker renamed it Lyric for Strings, but in private he simply called it “my grandmother’s piece.”

Tonight we hear it in its original form, as the slow movement of the First String Quartet from

which it emerged. After a brief introduction, the first violin sings the principal theme; the other voices take it up in imitation; the music builds slowly to a climax that, when it arrives, sounds like the only possible outcome; and then the opening returns, transformed, and dissolves. Walker would go on to a career that broke barrier after barrier — first Black graduate of Curtis, first Black instrumentalist to give a recital at New York’s Town Hall, first Black recipient of a doctorate from Eastman, first Black composer to win the Pulitzer Prize for Music, in 1996, for Lilacs. But this piece, written when he was twenty-four, is where his composing voice begins.

.....
Antonín Dvořák
Piano Quartet No. 2 in E-flat major, Op. 87

Dvořák spent the summer of 1889 at Vysoká, his country house south of Prague, and wrote this quartet in a few weeks. To his friend Alois Göbl he reported, with some amazement, that the melodies were arriving faster than he could write them down. His publisher, Fritz Simrock, had been pestering him for years for a second piano quartet — the first had appeared in 1875 — and Dvořák had finally, gladly, sat down to write it.

The political context matters. Dvořák had built his reputation in German-speaking Europe in the late 1870s, with Brahms’s

championing and Simrock’s marketing, on the strength of his unmistakably Czech musical voice. But by the late 1880s, anti-Slavic sentiment was rising sharply in Vienna, and Dvořák had begun, deliberately, to tamp down the Bohemian flavor in his “neutral” works — to write music that could pass as Germanic when the politics demanded it. The E-flat Piano Quartet sits at exactly that moment. It is more outwardly Brahmsian than the symphony Dvořák would write the following year (the Eighth, where the Czech voice returns full-throated). And yet — listen to the third movement, a waltz that slides into a Bohemian folk dance, or the finale’s gypsy-flavored opening in the “wrong” key of E-flat minor — it is unmistakably his. The compromise is local. The voice is not.

The quartet is in four movements. The Allegro con fuoco is built on a stark four-note unison motive that returns,

transformed, throughout — bold, lyrical, tragic, heroic by turns. The Lento in G-flat is one of Dvořák’s great slow movements: five distinct themes unspool at length and then return in their original order, the strings cast in a veiled, dusky color that recalls Schubert. The third movement is part Ländler, part waltz, part folk dance; the third statement of its main theme, in the piano’s highest register, evokes the cimbalom of a Romani band. The finale erupts in the minor, then works its way home — closing the program with the kind of unselfconscious joy that perhaps only Dvořák, of his generation, could write.

It is a fitting close. Beethoven defied an empire. The young Suk claimed a tradition and made it carry. Walker turned grief into a music that has outlasted nearly all the barriers it once stood beside. And Dvořák — at the moment his own culture was being told to go quieter — wrote music that refused.



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Saturday, May 30, 7:30 PM
Froelich Hall, Gearan Center for the Performing Arts

FRED HERSCH TRIO

Fred Hersch, *piano*
Felix Moseholm, *bass*
Jochen Rueckert, *drums*

Fred Hersch is one of jazz's true poets, a pianist whose touch, harmonic imagination, and emotional depth have earned seventeen Grammy nominations and the devotion of listeners worldwide. Tonight, with his legendary trio, GMF becomes a jazz club. Pull up a chair for wine, cocktails, and one of the great musical minds of our time.

Selections will be announced from the stage.

Thursday, June 4 & Friday, June 5, 7:30 PM
Froelich Hall, Gearan Center for the Performing Arts

E PLURIBUS UNUM

Anna Petrova, *piano*
Geoffrey Herd, *violin*
Clara Lyon, *violin*
Eliot Heaton, *violin*
James Thompson, *viola*
Camden Shaw, *cello*
Hannah Collins, *cello*

They came by steamship and airplane, carrying nothing but their music. Tania León fled Cuba in 1967. Bright Sheng survived China's Cultural Revolution. Rachmaninoff, Auerbach, and Dohnányi each escaped a collapsing world for American shores. Tonight, our Artists-in-Residence perform works by five immigrant composers whose music shaped this country. This is America's story, told in sound.

THIS CONCERT IS PRESENTED IN HONOR OF
KAMIL AND PIM KOVACH.

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Elegía a Paul Robeson

TANIA LEÓN (B. 1943)

Four Movements for Piano Trio
Bright Sheng (b. 1955)

- I.
- II.
- III.
- IV. Nostalgia

Trio élégiaque No. 1 in G minor

SERGEI RACHMANINOFF (1873-1943)

INTERMISSION

String Quartet No. 10, "Frozen Dreams"

LERA AUERBACH (B. 1973)

- I. Praeludium
- II. Adagio molto, nostalgico sognando
- III. Allegro ossessivo
- IV. Adagio tragico
- V. Allegro moderato
- VI. Postludium

Piano Quintet No. 1 in C minor, Op. 1

ERNŐ DOHNÁNYI (1877–1960)

- I. Allegro
- II. Scherzo: Allegro vivace
- III. Adagio, quasi andante
- IV. Finale: Allegro animato

Tania León *Elegía a Paul Robeson*

Tania León was twenty-four when, in the spring of 1967, she boarded a plane in Havana on one of the so-called “Freedom Flights” — a cooperative humanitarian program that ultimately brought roughly 300,000 Cubans to the United States. She arrived in Miami without speaking English, made her way to New York, and within two years had become a founding member and the first music director of Arthur Mitchell’s Dance Theatre of Harlem. She would go on to become one of America’s most decorated composers: Pulitzer Prize for Music in 2021 (*Stride*, written for the New York Philharmonic), Kennedy Center Honors in 2022.

León composed *Elegía a Paul Robeson* in 1987. Robeson — Black American singer, actor, athlete, lawyer, civil rights leader, and one of the great targets of McCarthy-era political persecution — had been a hero of León’s grandmother, who spoke often to her granddaughter in Havana about Marian Anderson, Josephine Baker, and Robeson, the Black American artists whose voices had carried as far as Cuba. The *Elegía* is brief, barely four minutes long, and what it offers is concentrated grief: ascending lines reaching for something out of reach, brought down by piano figures in the lowest register. It is

one immigrant artist’s memorial to a Black American who, though he never left the country, was punished for refusing to be silent.

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Bright Sheng *Four Movements for Piano Trio*

Bright Sheng (b. 1955) was eleven years old when the Cultural Revolution closed China’s schools and conservatories in 1966. He was fifteen when, like millions of other urban Chinese teenagers, he was sent to the countryside under Mao’s “rustication” program. Sheng was assigned to Qinghai, a remote province on the Tibetan border, where for seven years he played piano and percussion in a state-sponsored folk-music and dance troupe — a privileged assignment that spared him farm labor, and the formative experience of his life as a composer. He absorbed the folk music of the Chinese northwest the way Bartók absorbed Hungarian and Romanian folk music: as a primary musical language. When the universities reopened in 1978, Sheng was among the first students admitted to the Shanghai Conservatory. He moved to New York in 1982, earned an MA at Queens College and a doctorate at Columbia, and studied with Leonard Bernstein, who became a mentor. In 2001 he was named a MacArthur Fellow.

The *Four Movements for Piano Trio* was commissioned by the Walter W. Naumburg Foundation for the Peabody Trio and premiered in April 1990 at Alice Tully Hall. It was a finalist for the 1991 Pulitzer Prize. Sheng describes the work as an effort to reconcile what he calls his “mother tongue” — Chinese classical and folk music — with his “father tongue,” the Western classical tradition. The first movement is a folk-song prelude built on heterophony, an Asian musical device in which voices follow the same melody but inflect it differently. The third is what Sheng calls a “savage dance,” constructed by a technique he developed and named “Chinese sequence,” in which a folk motive is repeated with each iteration adding more notes and stretching further in range. The closing movement, marked simply *Nostalgia*, is a single line of solitude.

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Sergei Rachmaninoff *Trio élégiaque No. 1 in G minor*

This is the earliest piece on tonight’s program — and the one whose composer’s emigration was still a quarter century in the future when he wrote it. Sergei Rachmaninoff (1873–1943) was eighteen, in his graduation year at the Moscow Conservatory, when he wrote the *Trio élégiaque No. 1* in just four days in January 1892. He premiered it himself on the piano nine days later. The work has no opus number; it was not published until 1947, four years after Rachmaninoff’s death.

What it reveals, even at eighteen, is the voice that would carry him across an ocean and through

the rest of his life. The single-movement trio opens with a hushed string figure rising out of darkness; the piano enters with a long, unmistakably Russian theme; the strings take it up in a slow procession; a closing funeral march brings the work to its end. The model is Tchaikovsky’s A-minor Piano Trio, written a decade earlier as Tchaikovsky’s elegy for the pianist Nikolai Rubinstein — and Rachmaninoff’s piano part contains a motive that, played in retrograde, is the opening of Tchaikovsky’s First Piano Concerto. This is the work of a young composer staking his place in a Russian tradition. The next year, in 1893, Tchaikovsky died unexpectedly, and Rachmaninoff wrote his second *Trio élégiaque*, this one a true memorial. A quarter century after that, in 1917, he fled the Russian Revolution and never returned. The melancholy of this teenage trio, written in Moscow before any of that had happened, was the voice he carried with him.

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Lera Auerbach *String Quartet No. 10, “Frozen Dreams”*

Lera Auerbach grew up in Chelyabinsk, in the Ural Mountains, in a Jewish family steeped in music — her mother was a piano teacher, the maternal line entirely musicians. She gave her first public performance at six, played as a soloist with orchestra at eight, wrote her first opera at twelve, and in 1991, at seventeen, traveled to the United States on a cultural-exchange concert tour and decided not to go back. The Soviet Union was collapsing; she

spoke no English; she stayed. She studied piano and composition at Juilliard (composition with Milton Babbitt and Robert Beaser) and comparative literature at Columbia, and has built a career as composer, pianist, conductor, poet, and visual artist.

The String Quartet No. 10 was commissioned in 2020 by Arizona Friends of Chamber Music as part of a “Four Seasons” project: four composers — Auerbach, Joan Tower, Christopher Theofanidis, and Akira Nishimura — each contributed one season. Auerbach took Winter, and titled her contribution *Frozen Dreams*. The work is brief (eleven minutes) and unfolds in six short sections: a *Praeludium*, an *Adagio molto, nostalgico sognando*, an *Allegro ossessivo*, an *Adagio tragico*, an *Allegro moderato*, and a closing *Postludium*. Auerbach prefaced the score with her own poem, which begins, “Life is an ouroboros.” The piece is not explicitly about exile or emigration, but in Auerbach’s hands, frozen dreams — what is held, what is preserved, what cannot quite move — are not innocent images.

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Ernő Dohnányi
Piano Quintet No. 1 in C minor, Op. 1

Ernő Dohnányi wrote this quintet at eighteen, as a student at the Budapest Academy. It is, literally, his Op. 1. He showed it the following summer to Johannes Brahms, who looked at the score and reportedly told a colleague he could not have written it better himself — and arranged for the Vienna premiere a

few months later. The endorsement was real, and the piece earns it. In four movements that lean openly on the Brahms quintet tradition, the eighteen-year-old shows contrapuntal and formal mastery startling in a first work. The first movement is a sombre C-minor sonata-form march. The second is a scherzo with the rhythmic snap of a Czech *furiant*. The third is a slow movement of singular beauty, opened by the viola alone. The finale is a sonata-rondo in 5/4 — an asymmetric meter — that builds, near its end, into a fugue and a return to the first movement’s theme, now transformed into C major.

Dohnányi spent most of his career in Budapest, championing Bartók and Kodály and giving over a hundred concerts a year in the city. He resigned his position at the Academy rather than comply with the wartime regime’s anti-Semitic demands; he refused to dismiss Jewish musicians from his orchestra and ultimately disbanded it rather than be forced to do so. He left Hungary for Austria in 1944, and in 1949, at seventy-two, accepted a teaching position at Florida State University in Tallahassee, where he taught and performed until his death in 1960. The Op. 1 quintet is the music of a young Hungarian writing within the German tradition — a long way from Tallahassee, and a long way from where its composer would end up. But it is where Dohnányi’s life as a composer began, and that life carried him, eventually, to America.

Saturday, June 6, 7:30 PM
Froelich Hall, Gearan Center for the Performing Arts

COLLIDE:
A GENEVA MUSIC FESTIVAL, SOCIETY FOR NEW MUSIC, & COMPOSER’S SANDBOX COLLABORATION

Geneva Music Festival Artists-in-Residence join Society for New Music and Composer’s Sandbox for a public performance featuring works by Composer’s Sandbox composers-in-residence, Mark Olivieri, Mark Mellits, Jennifer Jolly, and Evan Williams. Experience the creativity of modern composers and hear their works brought vividly to life on stage.

- Anna Petrova**, piano
- Geoffrey Herd**, violin
- Clara Lyon**, violin
- Eliot Heaton**, violin
- James Thompson**, viola
- Hannah Collins**, cello
- Camden Shaw**, cello
- Anthony Calabrese**, marimba
- Kelly Covert**, flute
- Diego Vasquez**, clarinet
- Evan Williams**, electronics

Immoral Victories for violin and piano

MARK OLIVIERI (B. 1972)

- I. Music for a Superhero
- II. Akshara

Mara’s Lullaby

MARC MELLITS (B. 1966)

from Four Places on Lake Michigan.

EVAN WILLIAMS (B. 1988)

- I. Promontory Point — Chicago, IL
- II. The Crystal Gardens, Navy Pier — Chicago, IL
- III. Boynton Chapel, Björklunden vid Sjön – Bailey’s Harbor, WI

Cantigas

EVAN WILLIAMS

- I. Santa Maria, strela do dia (a.)
- II. Garid vos ay yermanellas
- III. Quen boa dona guerra
- IV. Santa Maria, strela do dia (b.)
- V. Por nos, Virgen Madre
- VI. Rosa das Rosas
- VII. Santa Maria, strela do dia (c.)

Artifacts for a Valiant Past

MARK OLIVIERI

- I. Binary Remembrances
- II. For Neva

Copy Cat for E-flat clarinet and piano

MARK OLIVIERI

- I. Fetch
- III. Relics and Discoveries

You Don't Know What it is

JENNIFER JOLLEY (B. 1981)

String Quartet No. 3: Tapas

MARC MELLITS

- I: One
- II: Two
- III: Three
- IV: Four
- V: Five
- VI: Six
- VII: Seven
- VIII: Eight

Thursday, June 11, 7:30 PM

Froelich Hall, Gearan Center for the Performing Arts

EIGHTH BLACKBIRD

Lina Andonovska, flutes
Maiani da Silva, violin
Matthew Duvall, percussion
Zachary Good, clarinets
Lisa Kaplan, piano
Aaron Wolff, cello

Eighth Blackbird has spent over two decades at the forefront of American new music, winning multiple Grammys with performances that are “ferociously imaginative” (*New York Times*). The sextet has built relationships with composers from Steve Reich to Bryce Dessner, premiering hundreds of works along the way. What keeps audiences coming back is simpler: they play with commitment and clarity, making unfamiliar music feel immediate. This appearance offers a chance to hear one of the country’s most respected new music ensembles in the kind of intimate room where details matter. If you’ve been curious about contemporary classical music, this is the place to start.

Selections will be announced from the stage.

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THE PURSUIT OF HAPPINESS

Anna Petrova, piano
Geoffrey Herd, violin
Masumi Rostad, viola
Camden Shaw, cello

This is music that believes in something. Mozart was a Freemason, committed to Enlightenment ideals of equality and human dignity. Schumann's Piano Quartet is Romantic generosity at its warmest: big melodies, rich harmonies, the sense that the world is fundamentally good. And Caroline Shaw, youngest-ever winner of the Pulitzer Prize for Music, proves that the Enlightenment project continues: her *Thousandth Orange* is playful, strange, beautiful, and utterly original. Our Artists-in-Residence perform these works with the joy they deserve. In a season celebrating America, this concert celebrates something even larger: the belief that art can make us more fully human.

Divertimento in E-flat major, K. 563

WOLFGANG AMADEUS MOZART (1756–1791)

- I. Allegro
- II. Adagio
- III. Menuetto: Allegretto
- IV. Andante
- V. Menuetto: Allegretto
- VI. Allegro

Thousandth Orange

CAROLINE SHAW (B. 1982)

INTERMISSION

Piano Quartet in E-flat major, Op. 47

ROBERT SCHUMANN (1810–1856)

- I. Sostenuto assai – Allegro ma non troppo
- II. Scherzo: Molto vivace
- III. Andante cantabile
- IV. Finale: Vivace

Wolfgang Amadeus Mozart Divertimento in E-flat major, K. 563

Mozart completed this work in Vienna on September 27, 1788, just weeks after finishing his last three symphonies — Nos. 39, 40, and the Jupiter — in a single summer of almost incomprehensible productivity. The title “Divertimento” promised something light: by eighteenth-century convention, the genre meant music for an evening’s entertainment, pleasant and not to be taken too seriously. Mozart took it seriously anyway. What he wrote is the longest chamber work in his catalog, six movements filling nearly forty-five minutes, and the only string trio he ever completed.

The dedication is to Michael Puchberg, a Viennese textile merchant, fellow Freemason, and — through the desperate year of 1788 — Mozart’s chief lender. The composer wrote Puchberg three pleading letters that June alone, asking for help with creditors. Puchberg sent money. Mozart, in return, sent music: a Piano Trio in E major and this Divertimento. The work bears no trace of the worry surrounding its making. It is among the most serene and generous things in the Mozart catalog.

The musicologist Alfred Einstein wrote that here “each instrument is primus inter pares” — first among equals — and the description is exact. The string trio is a fragile medium: with one fewer voice than the quartet, every line is exposed,

every silence audible. Mozart’s solution is to refuse the hierarchy entirely. Violin, viola, and cello pass material between them, take turns leading, and shape every texture as a true conversation among three voices. There are six movements: a sonata-form Allegro, an Adagio of operatic lyricism, a graceful first Menuetto, an Andante unfolding as a theme and four variations, a second Menuetto with two contrasting trios, and a sonata-rondo Finale. The premiere took place in Dresden on April 13, 1789, with Mozart himself playing his beloved viola.

Beethoven studied this score closely; his own first string trio, written six years later, takes the same basic shape and the same key. The Divertimento was, in that sense, the model for what the form could become — and the proof that “divertimento” was the wrong word for what Mozart had actually written.

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**Caroline Shaw
Thousandth Orange**

Caroline Shaw was born in Greenville, North Carolina, and began violin studies at age two with her mother, a Suzuki instructor. Though she pursued violin performance through degrees at Rice University and Yale, composition had captured her imagination since childhood, when she wrote pieces in imitation of Mozart and Brahms. In 2013, while enrolled in Princeton’s doctoral composition program, she submitted her work

Partita for 8 Voices to the Pulitzer Prize committee almost on a whim—and became, at thirty, the youngest composer ever to receive the award. Since then, she has collaborated with an astonishing range of artists, from soprano Renée Fleming to rapper Kanye West, and her music appears in film soundtracks including *Tár*.

Thousandth Orange was co-commissioned by the Britten Sinfonia and Wigmore Hall and premiered in Cambridge, UK, in April 2018. Shaw writes that the piece “begins with a very simple 4-chord progression. Nothing fancy. Nothing extravagant. Just something quite beautiful and everyday, that is enjoyed and loved and consumed and forgotten. Something you’ve probably heard before, in a pop song or a music theory class.”

From this humble starting point—a chord sequence immediately familiar to anyone who has studied harmony—Shaw constructs a meditation on memory, repetition, and the way beloved music evolves in our minds over time. She began the piece while thinking about her love for the Brahms piano quartets and “more generally how our memories of beloved music evolve over time.” This led her to consider still-life painting: “Those bowls of fruit we see framed in museums—sort of lovely and banal, at first glance, but then richer when considered in the long story of humans painting things that they see, over and over and over again.”

The title itself suggests multiple interpretations: a thousand

different shades of the color orange, a thousand oranges piled together, or perhaps a thousand ways of seeing a single piece of fruit. As Shaw observes, “Maybe after the tenth, or the hundredth, or the thousandth time one paints, or looks at, or eats, an orange (or plays a simple cadential figure), it is just as beautiful as the first time. There is still more to see and to hear and to love.”

The work unfolds as a kind of chaconne, the simple progression passing through unexpected harmonic territories while the violin, viola, and cello weave around it in conversation with the piano. Shaw inflects the texture with jazzy syncopations and allows the progression to accumulate new meanings with each repetition—an apt musical metaphor for the way familiarity can deepen rather than diminish our appreciation of something beautiful.

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Robert Schumann
Piano Quartet in E-flat major,
Op. 47

Schumann composed in intense, concentrated bursts, often devoting himself to a single genre for an extended period before moving on. The year 1840—the year of his marriage to Clara Wieck after a protracted legal battle with her disapproving father—became his “year of song,” yielding some 140 lieder. In 1841, he turned to orchestral music, producing two symphonies. Then came 1842: his “year of chamber music.”

The catalyst was an unhappy period of separation. While Clara embarked on a triumphant concert tour to Copenhagen in the spring, Robert remained in Leipzig, depressed and unable to compose. To occupy his mind, he immersed himself in studying the string quartets of Haydn, Mozart, and especially Beethoven. When Clara returned in April, Robert’s creative energies had found their direction. Between June and November, working with almost manic intensity, he produced three string quartets, a piano quintet, a set of fantasy pieces for piano trio, and finally this piano quartet—all landmarks of the Romantic chamber repertoire.

Schumann began the *Piano Quartet* on October 24, immediately after completing its companion work, the *Piano Quintet*. He finished it in just one month. Though the quartet shares its key with the quintet, Schumann bestowed distinct identities on each work. Where the quintet is grand and extroverted, the quartet is more intimate, its textures more transparent, its emotional world more private.

The work opens with a slow introduction whose hymn-like character and four-note motivic kernel will permeate the entire quartet. This solemn beginning returns twice during the first movement, creating islands of reflection amid the otherwise energetic *Allegro*. The *Scherzo* channels Mendelssohn’s fairy-music style, its staccato figures scurrying through the minor

mode. Unusually, Schumann includes two contrasting trio sections, yet the movement maintains a seamless continuity, rushing by almost before we realize it has ended.

The *Andante cantabile* contains one of Schumann’s most haunting melodies—a long-breathed song first intoned by the cello, the instrument closest to the human voice in range and expressive quality. The movement concludes with an extraordinary passage: the cellist is instructed to tune the lowest string down from C to B-flat, creating a deep pedal tone over which the other instruments preview, in hushed tones, the theme of the finale—like a dream image of what is to come.

When the finale arrives, that theme erupts with the vigor of Florestan, the passionate alter ego Schumann invented for his music criticism. The movement unfolds as a bustling fugue—a reflection of the couple’s shared passion for Bach, whose fugues Clara and Robert studied together in the early 1840s. The viola announces the subject, followed by entries in the piano and violin, before the texture opens into more lyrical episodes. Schumann alternates fugal rigor with singing passages, culminating in a coda where multiple themes combine in a brilliant display of contrapuntal craft. Clara Schumann, who premiered the work at the Leipzig Gewandhaus in December 1844, recorded in her diary that it was “a beautiful work, so youthful and fresh, as if it were his first.”

Sunday, June 14, 4:00 PM
Geneva on the Lake

MARK & MAGGIE O'CONNOR

Mark O'Connor
Maggie O'Connor

Mark O'Connor is a living legend of American string playing: three-time national fiddle champion, Grammy-winning composer, and collaborator with Yo-Yo Ma and Vince Gill. Joined by his wife Maggie O'Connor, herself a champion fiddler and exceptional vocalist, this afternoon concert celebrates soulful American music.

Selections will be announced from the stage.



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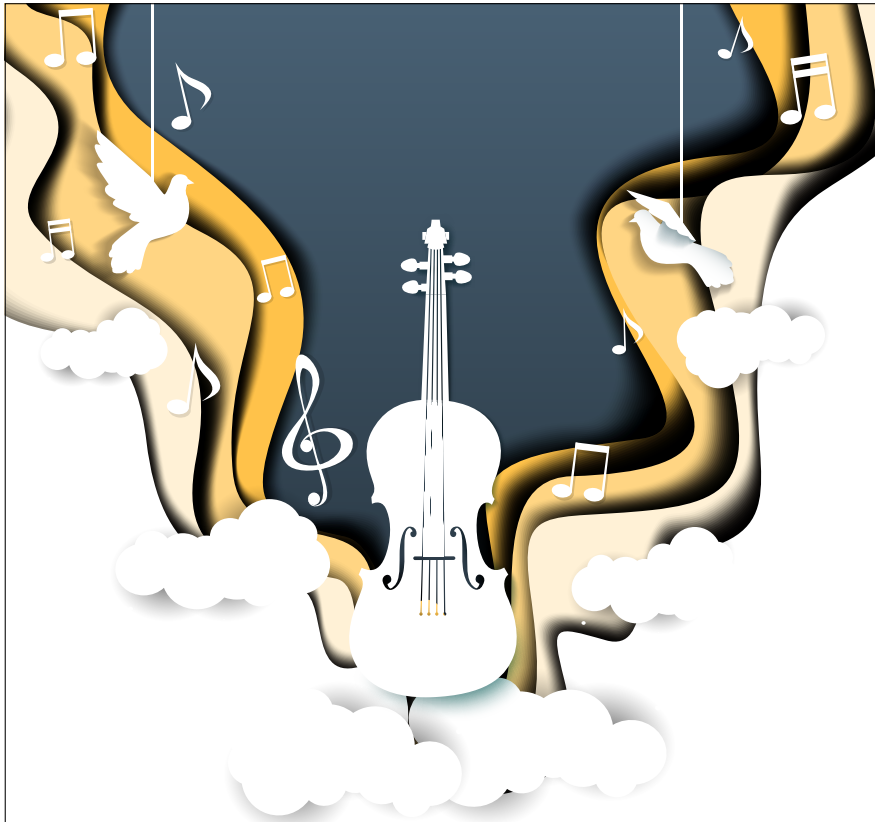
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Nick Montopoli
violin/banjo/vocals

Zach Matteson
violin/vocals



Invoke successfully dodges even the most valiant attempts at genre classification. The multi-instrumental quartet encompasses traditions from across America, including bluegrass, Appalachian fiddle tunes, jazz, and minimalism. Fueled by their passion for storytelling, Invoke weaves all of these styles together to form a unique contemporary repertoire, featuring original works composed by and for the group.

In 2018, Invoke was named a winner of the Concert Artists

Guild Victor Elmaleh Competition in New York, NY, received First Prize at the M-Prize International Chamber Arts competition in Ann Arbor, Michigan, and received First Prize in the Coltman Competition in Austin, Texas. Invoke was the Young Professional String Quartet in Residence at the University of Texas at Austin from 2016-2018.

Invoke has shared the stage with some of the most acclaimed chamber groups in the country, including the Westerlies, Miró and Ensō Quartets, and the U.S. Army Field Band. Invoke has also appeared with musicians from various genres, including composer-performer Clarice Assad, chamber rock group San Fermin, indie group NeverShout Never, and DC beatboxer/rapper/spoons virtuoso Christylez Bacon. The group continues to collaborate with composer-performer Clarice Assad, pianist Lara Downes, and trumpeter Brandon Ridenour. In 2026, Invoke will perform with Lara Downes, folk legend Judy Collins, Grammy-winning singer and poet Tarriona "Tank" Ball, and the Oakland Interfaith Gospel Choir in a special performance of Lara's *This Land: Reflections on America*, presented by Cal Performances.

Invoke's discography includes their debut album, *Souls in the Mud* (2015); *Furious Creek* (2018); *Fantastic Planet* (2021); and *Evolve & Travel* (2023). The group's recording credits appear on bassist/composer Ethan Foote's

solo album *Fields Burning*, singer/songwriter Marian McLaughlin's *Spirit House*, jazz/soul singer Rochelle Rice's EP *Wonder*, and many more. Invoke has also worked extensively with composer Graham Reynolds and his non-profit organization, Golden Hornet, recording volumes IV-VI of *String Quartet Smackdown*, *Marfa: A Country & Western Big Band Suite*, the 2019 film, *Where'd You Go*, *Bernadette*, and the 2023 film, *Hit Man*. Invoke is strongly committed to championing diverse American voices through commissioning and highlighting new music. Invoke's ongoing commissioning project, entitled *American Postcards*, asks composers to pick a time and place in American history and tell its story through the group's unique artistry.

Invoke is sponsored by and endorses Dolfinos products and utilizes both their Miniput music stands and chin rest systems.

Jeremy Denk

Jeremy Denk is one of America's foremost pianists, hailed by the *New York Times* as "a pianist you want to hear no matter what he performs", and celebrated for performances of vast imagination, beauty, profundity, and wit. A *New York Times* bestselling author, Jeremy is the recipient of both the MacArthur 'Genius' Fellowship and the Avery Fisher Prize, and is a member of the American Academy of Arts and Sciences.

In the 2025/26 season, Denk toured widely across North America with performances in New York, Philadelphia, Cleveland, Los

Angeles, Seattle, Berkeley, and Austin, among others. In recital he continues to explore female composers from the past to the present, as well as the complete *Bach Partitas*. He also returns to the Orpheus Chamber Orchestra to perform *Beethoven 1* at the 92nd Y in New York, and reunites with his long-time collaborator, Joshua Bell, for performances at the Hollywood Bowl and the Ravinia Festival.



Further afield, he embarks on a tour of South Korea with violist, Richard O'Neill, and performs at the Adam Chamber Music Festival in New Zealand in multiple concerts, including a performance of Schubert's *Die Schöne Müllerin* with tenor Colin Ainsworth.

In the 2024/25 season, Denk continued his musical collaboration with Joshua Bell and Steven Isserlis, with performances at the Tsindali Festival and Wigmore Hall, following on from his multi-concert residency at the Wigmore. He also returned to the Lammermuir Festival in multiple performances, and to Klavierfestival Ruhr. Recent highlights also include premiering a new concerto written for him by

Anna Clyne, co-commissioned by the Dallas Symphony led by Fabio Luisi, the City of Birmingham Symphony led by Kazuki Yamada, and the New Jersey Symphony led by Markus Stenz. Further highlights include performances of John Adams' *Must the Devil Have All the Good Tunes?* with the Cleveland Orchestra, St. Louis Symphony, and Seattle Symphony.

Denk has performed frequently at Carnegie Hall, and in recent years has worked with such orchestras as Chicago Symphony, Cleveland Orchestra, New York Philharmonic, and San Francisco Symphony, and appeared in such halls as the Köln Philharmonie, Concertgebouw in Amsterdam, and Boulez Saal in Berlin. Denk has also performed extensively across the UK, including with the Bournemouth Symphony, City of Birmingham Symphony, London Philharmonic, BBC Symphony, Royal Liverpool Philharmonic, Britten Sinfonia, Scottish Chamber Orchestra, Royal Scottish National Orchestra, and the Northern Sinfonia.

Denk is also celebrated for his original and insightful writing on music, which Alex Ross praises for its "arresting sensitivity and wit." His *New York Times* Bestselling memoir, *Every Good Boy Does Fine* was published to universal acclaim by Random House in 2022, with features on CBS Sunday Morning, NPR's *Fresh Air*, the *New York Times*, and *The Guardian*. He also wrote the libretto for a comic opera presented by Carnegie Hall, Cal Performances, and the Aspen Festival, and his writing has appeared in the *New Yorker*, *New Republic*, *The Guardian*, *Süddeutsche Zeitung* and on the

front page of the *New York Times Book Review*.

Jeremy is known for his interpretations of the music of American visionary Charles Ives, and in celebration of the 150th anniversary of the composer's birth, Nonesuch Records released a collection of his Ives recordings in 2024. His album of Mozart piano concertos, released in 2021 on Nonesuch Records, was deemed "urgent and essential" by BBC Radio 3. His recording of the *Goldberg Variations* for Nonesuch Records reached No. 1 on the *Billboard Classical Charts*, and his recording of *Beethoven's Piano Sonata Op. 111* paired with Ligeti's *Études* was named one of the best discs of the year by the *New Yorker*, NPR, and the *Washington Post*, while his account of the *Beethoven sonata* was selected by BBC Radio 3's *Building a Library* as the best available version recorded on modern piano.

Esther Park

Pianist Esther Park has performed as a soloist with orchestras and in recitals across the United States as





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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 Jose 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 WQXR 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.

Geoffrey Herd



Violinist Geoffrey Herd dedicates his 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 communities and concert halls across the globe. Herd regularly collaborates with distinguished artists, including Jinjoo Cho, Molly Carr, Clive Greensmith, Frank Huang, Ani Kavafian, Milena Pajaro-van de



Stadt, and Jean-Yves Thibaudet. His solo engagements have included the Louisville Orchestra, The Thailand Philharmonic, the Rochester Philharmonic, and the Cayuga Chamber Orchestra, and others.

In addition to his active performance calendar, Dr. Herd is a leading artistic director and arts advocate. He is the founder, Artistic Director, and CEO of the Geneva Music Festival, recently completing its 15th season. The festival is nationally recognized as a leading presenter of chamber music and was credited with being central to the cultural renaissance of the city of Geneva. In 2025 Herd was awarded an honorary degree from Hobart and William Smith Colleges in recognition of his contributions to the arts, his inspired leadership in music education and presentation, and his enduring commitment to building the Geneva community through innovative musical programming.

A thought leader in reversing the trend of an ever-declining audience for classical music, Herd is also the CEO and Co-Artistic Director of ATX Chamber Music and Jazz, an innovative chamber music society that synergistically combines the pinnacle of world-class artistry with engaging social experiences. Now in its third season, the organization has created a movement bringing people across generations together to experience chamber music and jazz in intimate settings.

A dedicated pedagogue, Dr. Herd is on the faculty at the University of Louisville School of Music where he guides a dynamic studio of students from

around the world. His students have participated in prestigious festivals, pursued further education at top institutions, and have been laureates in national competitions. A proponent of pre-collegiate 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. Herd received his musical training at the Shepherd School of Music at Rice University, the Yale School of Music, and the Cleveland Institute of Music.

Jinjoo Cho

South Korean violinist Jinjoo Cho is a versatile classical virtuoso of the 21st Century. 1st Prize Winner of the International Violin Competition of Indianapolis and Concours musical international de Montréal in addition to Buenos Aires, Schoenfeld, and Stulberg Competitions, Jinjoo has toured on concert stages around the world since the age of 11. Today, she continues to perform at distinguished concert halls and festivals including the Carnegie Hall's Stern Auditorium, Aspen Music Festival, Gilmore



Festival, La Jolla Music Society's Summerfest (USA), Banff Centre, Festival de Lanaudière (Canada), La Seine Musicale, Aigues Vives Music Festival (France), Kronberg Academy, Schwetzingen Festspiele, Herkulesaal (Germany), Teatro Colón (Argentina), and Seoul Arts Center (Korea).

A charismatic soloist, Jinjoo has appeared with leading orchestras such as The Cleveland Orchestra, Orchestre symphonique de Montréal, Deutsche Radio Philharmonic, Orquesta Clásica Santa Cecilia de Madrid, Ensemble Appassionato, Seoul Philharmonic, North Carolina, Phoenix, and Charlotte Symphonies, collaborating with renowned conductors such as James Gaffigan, Kent Nagano, JoAnn Falletta, Mathieu Herzog, Peter Oundjian, Michael Stern, Tito Munoz, Michael Francis, Moritz Gnann, Karina Canellakis, Shi-Yeon Sung, Pietari Inkinen, and Clemens Schuldt. Jinjoo has deep love and appreciation for the chamber music repertoire, and cherishes sharing the stage with prominent artists of the globe such as Gary Hoffman, Andreas Ottensamer, Ray Chen, Itamar Golan, Roger Tapping, Jaime Laredo, Sharon Robinson, Vadim Gluzman, and Clive Greensmith. In 2021, Jinjoo formed Trio Seoul with pianist Kyu Yeon Kim and cellist Brannon Cho.

In addition to being an active performer, Jinjoo is a dedicated teacher and an artistic director. She is currently the founding Artistic Director of ENCORE Chamber Music Institute (501(c)(3) non-profit) and an Assistant Professor of Violin at the Schulich School of Music at McGill University,

and has previously served as violin faculty at the Cleveland Institute of Music and Oberlin Conservatory. Most recently, Jinjoo served on the official jury panel of international competitions such as the Indianapolis (USA, 2022) and Schoenfeld (China, 2024) competitions, and on the screening committee of the Montréal (Canada, 2019/2023) and Premio Paganini (Italy, 2023) competitions. Jinjoo's dedication to nurturing the next generation of young musicians stems directly from the influence of her teachers Paul Kantor and Jaime Laredo.

Jinjoo is passionate about sharing her love of music, in whatever form that it takes. A consummate recording artist, Jinjoo has thus far produced 4 albums: Saint-Saëns (Naïve Classique), La Capricieuse (SONY Classical), The Indianapolis Commissions (Azica), and Jinjoo Cho (Analekta). Described as "a delectable curtain-raiser" (Strad Magazine) and "finest silk thread of a violin tone" (Rondo Magazine), Jinjoo's discography has garnered critical acclaim worldwide as well as commercial success. Her other creative explorations range from commissioning new works by composers Juri Seo and Andrew Rindfleisch to collaborating with artists of other disciplines such as dancer/choreographer Jinyeob Cha. In 2021, Jinjoo's first book, *Shine Someday*, was listed as a best seller on major book platforms in Korea.

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 artist-clinicians 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 Fischhoff 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.

Max Geissler

Max Geissler is a passionate and communicative cellist with broad musical interests spanning multiple genres and disciplines. Currently, Max serves as the Assistant Professor of Cello at Butler University and is a member of the new music ensemble Latitude 49. Kalmia Garden Music Arts Foundation,



a non-profit organization Max founded and directs in Durham, CT, just celebrated its 12th season. Max has been presented at a multitude of festivals including La Jolla SummerFest, Taipei Music Academy & Festival, ENCORE Chamber Music Institute, and the Geneva Music Festival. He has shared the stage with celebrated musicians such as Lynn Harrell, Mathieu Herzog, Clive Greensmith, Mihaela Martin, and Frans Helmerson. Through his work with Latitude 49, Max premiered works by dozens of composers, including those by Joan Tower, Juri Seo, Christopher Cerrone, and Mark Kilstofte. The ensemble's annual summer festival, Sound Atlas Sound Festival, presented at Contemporary Calgary, has been praised as "one of Calgary's most exciting festivals to look out for." In 2024, Max received his Doctor of Musical Arts degree from the Shepherd School of Music at Rice University serving as Desmond Hoebig's teaching assistant. Previously, Max earned his undergraduate degree from the University of Michigan under the mentorship of Richard Aaron.

As a dedicated teacher, Max teaches regularly at festivals such as ENCORE Chamber Music Institute's Summer Academy and the Tennessee Cello Workshop and has been in residence to perform and teach at schools including Oberlin Conservatory, Princeton University, Vanderbilt University, University of North Carolina School of the Arts, University of Tennessee, Boston Conservatory at Berklee, Colorado State University, Baylor University, and SUNY-Fredonia. Max's students have been accepted into top-tier festivals and degree programs and have earned prestigious awards in national and international competitions, including the From The Top audition, the YoungArts Competition, Johansen International Competition, and the Grand Prize Virtuoso Competition in Bonn, Germany.

Henry Kramer

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 Queen 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 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 Jiyoung 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 Juilliard School, where he worked with Julian Martin and Robert McDonald. He received his 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.

Alexander Sitkovetsky



Born in Moscow, Alexander comes from a family with a well-established musical tradition. At the age of eight, he made his concerto debut, and the same year, he moved to study at the Yehudi Menuhin School where he is now an Associate Artist. He went on to study at the Royal Academy of Music in London and later at the Kronberg Academy in Germany. Both as a soloist, a director, and a chamber musician, he has received several awards, including the 1st prize at the 2011 Trio di Trieste Duo Competition, performing with pianist Wu Qian with whom he regularly performs.

Alexander's 2024/25 season begins with a concert with the Budapest Festival Orchestra under Iván Fischer, promoting world peace by featuring performers from Russia, Ukraine, Israel, and Palestine. This is followed by a re-invitation with Camerata Salzburg to play-direct three concerts of an all-Mozart programme, followed by performances of Britten's Violin Concerto with the

Dessau Philharmonic Orchestra. In October 2024, he returns to direct the Norwegian Chamber Orchestra including a performance of Bruch's Violin Concerto No. 1. Shortly after, he has his first of several performances with the renowned NFM Leopoldinum Orchestra Wrocław entering his second season as Artistic Director. Alexander has programmed a wide array of repertoire for the Leopoldinum from core classical to world premieres, both in Poland and on foreign tours.

In January 2025, Alexander will be directing an homage concert to Yehudi Menuhin with the Hong Kong Sinfonietta alongside James Cuddeford, playing music by Bach, Elgar, Bartók, and Panufik.

Following a three-year residency at the Lincoln Center in New York through the prestigious Bowers Program of the Chamber Music Society of Lincoln Center (CMS), in 2016 Alexander received the Lincoln Center Emerging Artist Award, and now retains a position on the CMS artist roster. He will be performing there in December 2024 and again in April 2025.

Other highlights of the season include a February tour with the Prague Symphony Orchestra playing Tchaikovsky's Violin Concerto in D Major, performances around Hungary with the Anima Musicae Chamber Orchestra alongside Maxim Rysanov playing Mozart's Sinfonia Concertante for Violin and Viola, and not least a debut in the Bulgarian March Music Days Rousse Festival.

Last season included several performances with the Leopoldinum and the CMS, as well

as returns to Brno Philharmonic, Aarhus Symphony Orchestra, and English Symphony Orchestra as a soloist. As a director, he performed with Camerata Salzburg, Norwegian Chamber Orchestra, Arctic Philharmonic Chamber Orchestra, Camerata Novi Sad, and the Romanian Sinfonietta. Previous prominent concerto performances include appearances with the Yomiuri Nippon Symphony Orchestra, Royal Philharmonic Orchestra, Munich Chamber Orchestra, Detmold Chamber Orchestra, Tonkünstler Orchester Vienna, Konzerthaus Orchester Berlin, BBC Scottish Symphony Orchestra, London Mozart Players, Camerata Zürich, Liszt Chamber Orchestra, Brussels Philharmonic, Amsterdam Sinfonietta, Netherlands Philharmonic Orchestra, Lithuanian Chamber Orchestra, Australian Chamber Orchestra, Tokyo Symphony Orchestra, European Union Chamber Orchestra, Hallé Orchestra, Academy of St. Martin's in the Fields, Moscow Symphony Orchestra, St Petersburg Symphony Orchestra, Orquesta Filarmónica de Bolivia, National Polish Radio Symphony Orchestra, Russian State Philharmonic Orchestra, Russian Philharmonic Novosibirsk, Residentie Orkest Den Hague, Welsh National Opera Orchestra, BBC National Orchestra of Wales, Royal Northern Sinfonia, London Philharmonic Orchestra, Philharmonia Orchestra, Wisconsin Chamber Orchestra, New York Chamber Players, and Chattanooga Symphony.

Alexander is a founding member of the award-winning Sitkovetsky Trio with whom he has performed worldwide. The Trio won the

BBC Music Magazine award for Chamber Music in 2022. In September 2024, they will be premiering Lena Sierova's trio, Bucha, which they commissioned. He is also a permanent member of the Julia Fischer String Quartet. As a chamber musician, he has performed at Verbier Festival, Storioni Festival, Stavanger Festival, Music for Galway, and Schubertiade Festival.

His recordings have won great critical acclaim, notably his 2018 Chandos recording of Philip Sawyers's Violin Concerto with the English Symphony, and a CPO recording of Andrzej Panufnik's Violin Concerto with the Konzerthaus Orchester Berlin to commemorate the composer's 100th birthday, which won an ICMA Special Achievement Award.

Alexander plays the 1679 'Parera' Antonio Stradivari violin, kindly loaned to him through the Beare's International Violin Society by a generous sponsor.

Jonathan Brown

From 2002 until 2024, Jonathan Brown was the violist of the Cuarteto Casals, with whom he



performed in all of the major concert halls in Europe, North America and Asia, as well as making numerous recordings on the Harmonia Mundi label including repertoire ranging from Bach through Haydn, Mozart and Beethoven to Bartók, Ligeti and Shostakovich.

Highlights included Beethoven cycles in Berlin, Vienna, London, Tokyo, Stockholm, Madrid and Barcelona in addition to a residency at the Royal Palace in Madrid, where the quartet played on Stradivarius' only dedicated quartet of instruments. As a guest violist, Jonathan has performed with the Tokyo, Jerusalem, Kuss, Marmen, Miro, Zemlinsky, Quiroga, and Armida quartets, and has been on the jury of international quartet competitions in London, Salzburg, Prague and Katowice. Jonathan has also been an artistic director of the Da Camara chamber orchestra, the contemporary ensemble FUNKTION and Musethica Spain. Jonathan is currently Professor of Chamber Music at the Colburn School Conservatory of Music in Los Angeles and previously taught viola and chamber music at ESMUC in Barcelona and Escuela Reina Sofia in Madrid. He has given masterclasses in Köln, Basel, London, Aix-en-Provence, Den Haag, Weikersheim, Fiesole, Linz, Lübeck, Essen, Rotterdam, Cleveland and Chicago among many other cities.

Originally from Chicago, Jonathan's principal viola teachers were Martha Strongin Katz, Karen Tuttle, Heidi Castleman, Thomas Riebl and Veronika Hagen and he was deeply influenced by Ferenc Rados and György Kurtág.

Fred Hersch

A member of jazz's piano pantheon, Fred Hersch has been an influential creative force over more than three decades as an improviser, composer, educator, bandleader, collaborator, and recording artist. He has been proclaimed "the most arrestingly innovative pianist in jazz over the last decade" by Vanity Fair and "a living legend" by The New Yorker. A seventeen-time Grammy nominee, Hersch has garnered jazz's most prestigious awards, including a Doris Duke Artist (2016), Jazz Pianist of the Year from the Jazz Journalists Association (2011, 2016, 2018), and the Jazz Magazine (France) International Artist of the Year (2021). The Fred Hersch Trio was voted the #1 Jazz Group in the 2019 DownBeat Critics Poll.



An acclaimed and influential solo pianist, he has twelve solo recordings in his catalog including the 2024 release, *Silent*, *Listening* which is a collaboration with legendary producer Manfred Eicher for the ECM label. All About

Jazz has remarked that "when it comes to the art of solo piano in jazz, there are two classes of performers: Fred Hersch and everybody else" and The New York Times simply calls him "a master who plays it his way".

Through more than twelve albums, the Fred Hersch Trio has remained at the pinnacle of modern jazz, venerated as the epitome of thrilling interplay and dynamic spontaneity. The Wall Street Journal calls the trio "one of the major ensembles of our time," while The New Yorker has applauded it for playing with "high lyricism and high danger." They were named the #1 Jazz Group of the Year by DownBeat magazine. and appeared at major jazz festivals throughout Europe and the US and have regularly headlined at the legendary Village Vanguard since 1997. His next trio album for ECM Records, *The Surrounding Green* with Drew Gress and Joey Baron, will be released in June of 2025.

Hersch has more than sixty albums to his credit as leader or co-leader. His 2022 *Breath By Breath* features him playing his own compositions inspired by his insight meditation practice with his trio and with the Crosby Street String Quartet. A 2022 duo project with Italian trumpet maestro Enrico Rava, *The Song Is You* (ECM), was followed by the 2023 release of *Alive* at the Village Vanguard, a duo with dazzling jazz vocalist esperanza spalding that was named a 2023 Top Ten Jazz Album by DownBeat and was nominated for two 2024 Grammy Awards. His last album with his long-standing trio, 2018's *Live in*

Europe (Palmetto), documents one remarkable evening in Brussels and has been hailed as its best to date.

An exceptionally responsive and intuitive collaborator, Hersch has engaged in duo partnerships with a number of spirited artists, including clarinetist Anat Cohen; guitarists Bill Frisell, Gilad Hekselman and Julian Lage; saxophonists Chris Potter, Joe Lovano and Miguel Zenon; trumpeters Avishai Cohen and Enrico Rava; and vocalists Kurt Elling, esperanza spalding, Kate McGarry, Audra McDonald, Cécile McLorin Salvant, and Renée Fleming. His many sideman credits include Joe Henderson, Art Farmer, Stan Getz, Charlie Haden, Toots Thielemans and other jazz legends.

Hersch's memoir, *Good Things Happen Slowly* (Crown Archetype), compellingly reveals the story of his life in music along with a frank recounting of his health struggles and triumphs as the first openly gay, HIV-positive jazz musician. The book was named one of 2017's Five Best Memoirs by the Washington Post and the New York Times, and acclaimed as 2018's Book on Jazz of the Year by the JJA. His story has also been told in a feature documentary by filmmakers Carrie Lozano and Charlotte Lagarde, *The Ballad of Fred Hersch*, which premiered to a sold-out house at the Full Frame Film Festival in 2016 and is now streaming. His acclaimed jazz/theater piece *My Coma Dreams*, created with librettist/director Herschel Garfein for actor/singer, eleven musicians and immersive video, premiered in 2011 and is also available online.

While widely renowned for his playing, Hersch has earned similar distinction with his composing, garnering a Guggenheim Fellowship in composition, among other awards. His large-scale setting of Walt Whitman's poetry for two voices and instrumental octet, *Leaves of Grass*, was selected to open the 2017 Jazz at Lincoln Center season at the Appel Room. He has received commissions from Roomful of Teeth, Igor Levit, the Lucerne Festival, the Brooklyn Youth Chorus, the Doris Duke Millennium Fund, and the Gilmore Keyboard Festival. He has been awarded ten composition residencies at MacDowell and one at Bellagio.

HIV-positive for almost four decades, Hersch has been a passionate spokesman and fundraiser for AIDS services and education agencies. He has produced and performed on four benefit recordings and in numerous concerts for charities; to date, his efforts have raised more than \$300,000. He has also been a keynote speaker and performer at international medical conferences in the U.S. and Europe. In 2020 he raised \$50,000 for the Jazz Foundation of America with a live duo EP with vocalist esperanza spalding and *Eight x 88*, a streaming event featuring eight of New York's greatest jazz pianists in solo and duo formats.

A committed educator, Hersch has taught at New England Conservatory, the Juilliard School, the New School, Rutgers University and the Manhattan School of Music and has given master classes around the world. Hersch's influence has been widely felt on

a new generation of jazz pianists, from former students Brad Mehldau, Sullivan Fortner, Dan Tepfer and Ethan Iverson to his friend and piano colleague Jason Moran, who has said, "Fred at the piano is like LeBron James on the basketball court. He's perfection."

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 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 July.

Eliot Heaton

Violinist Eliot Heaton joined The Philadelphia Orchestra in 2024. He previously served as concertmaster of the Detroit Opera, Des Moines Metro Opera, and the Saginaw Bay Symphony. He was also guest concertmaster with the Chautauqua, Kalamazoo, Lansing, Fort Wayne, and Terre Haute symphonies and has played in the sections of the Detroit and Pittsburgh symphonies.



Mr. Heaton has appeared as a soloist with a number of orchestras throughout the Midwest, performing concertos by Tchaikovsky, Korngold, Bruch, Khachaturian, Bach, Stravinsky, and Mozart. He is also an

enthusiastic proponent of new music, an interest that began with Oberlin's Contemporary Music Ensemble and continued with the Indiana New Music Ensemble and New Music Detroit.

Mr. Heaton was a double major at Oberlin College and Conservatory, earning degrees in history and violin performance while also competing on the tennis team. He later received his Master of Music degree from the Indiana University Jacobs School of Music with a minor in jazz studies. His primary violin teachers included Marilyn McDonald, Kevork Mardirossian, Linda Case, and Jan Butler. When he's not playing the violin, Mr. Heaton enjoys reading, tennis, and spending time with his wife and their two cats. He plays a 2019 Joseph Curtin violin.

Camden Shaw

Camden Shaw is the cellist of the Dover Quartet, called "one of the greatest quartets of the last 100 years" by BBC Music Magazine, and has played with the ensemble from its inception in 2008. Since then, Shaw has performed over 1,500 concerts with the ensemble, and left a profound impact on the landscape of chamber music in the United States and around the world. Shaw also maintains a passionate career in education, teaching chamber music at his alma mater the Curtis Institute of Music, and producing solo cello teaching resources for the online learning platform Tonebase.com. He has also appeared as a guest teacher at some of the world's top music schools, and had his teaching ideas published in

STRAD magazine as part of their "masterclass" series.



The Dover Quartet is a regular presence at the world's top venues, from Carnegie hall to the Berlin Philharmonie- but between tours, Shaw lives part time in Central Washington state. His solo cello project "Darkness, Light, and the in between", first performed in Texas in 2025, explores the profound range of the cello as a solo instrument and also involves the audience in the music making in a totally novel way.

Shaw's main teachers were Toby Saks, Peter Wiley, and Steven Isserlis. He plays a 2024 Sam Zygmuntowicz cello and a c. 1820 bow by Thomas Tubbs.

Hannah Collins

Cellist Hannah Collins is a multifaceted artist, educator, and arts-in-health advocate. Winner of De Linkprijis for contemporary interpretation, she is committed to championing compelling new works for cello. Resonance Lines, her solo debut album on the Sono Luminus label, is an "adventurous,

impressive collection of contemporary solo cello music," negotiated "with panache" (The Strad), pairing music by Benjamin Britten and Kaija Saariaho with commissioned works by Caroline Shaw and Thomas Kotcheff. Over the past decade, New Morse Code, her "remarkably inventive and resourceful duo" (Gramophone) with percussionist Michael Compitello, has developed projects responding to our society's most pressing issues and in 2020 they were awarded the Ariel Avant Impact Performance Prize.



Hannah is a member of Decoda and the Boston-based chamber orchestra A Far Cry. She has recently performed with The Knights, Bach Aria Soloists, and the Boston Symphony Orchestra. Hannah earned a B.S. in biomedical engineering from Yale and also holds graduate degrees in cello performance from the Yale School of Music, the Royal Conservatory of The Hague, and CUNY Graduate Center. She is an alumna of Ensemble Connect, a collaborative program of Carnegie Hall, The Juilliard School, and the Weill Music Institute and



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has held faculty positions at the University of Kansas and University of Chicago. She is the executive director of the Longwood Symphony, the orchestra of Boston's healthcare community, which is devoted to promoting the role of the arts in individual and community health.

Masumi Rostad

Praised for his "burnished sound" (The New York Times) and described as an "electrifying, poetic, and sensitive musician," Grammy Award-winning violist Masumi Rostad is in demand as a soloist, chamber musician, and teacher. In addition to maintaining an active performance schedule, he serves on the faculty of the prestigious Eastman School of Music in Rochester, New York.



Recent highlights include concerto appearances with the Virginia Symphony, LA Chamber Orchestra, The Knights, Grant Park Symphony Orchestra and numerous festivals including La Jolla Summerfest,

Bridgehampton Festival, Music In The Vineyards (Napa), Music@Menlo, Spoleto Festival USA, and Beare's Premiere Music Festival (Hong Kong). In 2025, he performed an all-Shostakovich program with pianist Evgeny Kissin and the Kopelman Quartet at Carnegie Hall and the Lucerne Symphony Orchestra Piano Festival.

Masumi spent nearly two decades with the Pacifica Quartet, performing in the world's top venues and earning major honors including an Avery Fisher Career Grant and Musical America's Ensemble of the Year award. He can be heard on the Cedille, Naxos, Hyperion, Musical Observations, Bridge, and Tzadik record labels.

He studied with legendary violist and pedagogue Karen Tuttle at The Juilliard School and was her teaching assistant. While a student, he performed the world premiere of Michael White's Viola Concerto in Lincoln Center's Avery Fisher Hall and also gave the New York premiere of Paul Schoenfield's Viola Concerto.

Masumi actively maintains a YouTube channel and produces insightful videos about music and musicians. Appointed to the Viola Faculty of Eastman School of Music in 2017, he was elected and served two terms as the first, and only, chair of the University of Rochester Faculty Senate to come from Eastman. He performs on a rare 1619 Brothers Amati viola.

Anna Petrova



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 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 Jerusalem 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.

James Thompson

With a deep-rooted passion for collaboration and musical leadership, violinist/violist James Thompson has carved out a vibrant career as a chamber musician, concertmaster, and music educator. He appears regularly as a member of the Chamber Music Society of Lincoln Center

and is concertmaster of the Erie Philharmonic.

A native of Cleveland, Ohio, Thompson was shaped by the city’s rich musical community from a young age. After progressing through the Suzuki program at the Cleveland Institute of Music (CIM), he discovered a love for chamber music that would inspire him to pursue a career performing with others. Having continued his studies with Paul Kantor in CIM’s

preparatory program, Thompson went on to earn his Bachelor of Music, Masters, and Artist Diploma degrees from CIM under the guidance of Jaime Laredo and William Preucil.



Thompson’s artistry has brought him to chamber music stages across the country, including Alice Tully Hall, Weill Recital Hall, Music@Menlo, Santa Fe Chamber Music Festival, ChamberFest Cleveland, Linton Chamber Music, La Musica, Friends of Chamber Music Kansas City, Harris Theater Presents, the Four Arts Society, and Parlance Chamber Concerts, among others. Solo engagements include appearances with the

Cleveland Orchestra, the Asheville Symphony, the Cleveland Institute of Music Orchestra, the Cleveland Pops Orchestra, and the Blue Water Chamber Orchestra. He was invited to perform in Budapest as part of the First Bartok World Competition and in Sendai for the Seventh Sendai International Violin Competition.

In May 2025, Thompson was appointed concertmaster of the Erie Philharmonic Orchestra. In addition, he serves as concertmaster of Cleveland’s BlueWater Chamber Orchestra and Caroga Lake Music Festival’s chamber orchestra. His artistic leadership extends beyond the concert hall; as director of Music@Menlo’s Winter Residency, Thompson curates artist residencies that blend dynamic performances with education and community engagement, building bridges between musicians, students, and local audiences.

Committed to fostering the next generation of musicians, Thompson enjoys working with students as both a private instructor and a chamber music coach. In addition to leading recent masterclasses in New York, Chicago, and Cleveland, he served as guest professor for Juliana Athayde at the Eastman School of Music. As a coach for Music@Menlo’s Young Performers Program from 2019 to 2023, Thompson introduced talented young artists from across the globe to the world of chamber music. He views his work with students as a meaningful extension of his artistic mission, and he feels grateful to have the opportunity to share with others the joy he has found making music.



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James Thompson currently resides in Cleveland, Ohio. Outside of his musical career, he enjoys wildlife photography, speed chess, and adding to his ever-growing tea collection.

Eighth Blackbird



Hailed as “one of the smartest, most dynamic ensembles on the planet” (Chicago Tribune), Eighth Blackbird [8BB] has been operating for 27 years, beginning in 1996 as a group of six undergraduates and continuing under the leadership of two founding members, Lisa Kaplan (pianist & Executive Director), and Matthew Duvall, (percussionist & Artistic Director).

8BB is firmly entrenched in the fabric of creative music, cited as “a brand-name defined by adventure, vibrancy and quality” (Detroit Free Press).

Accolades include:

Four Grammy Awards for Best Small Ensemble/Chamber Music Performance | The MacArthur Award for Creative and Effective

Institutions | The Concert Artists Guild Competition Grand Prize | The Musical America Ensemble of the Year | The Chamber Music America Visionary Award | The APRA AMCOS Art Music Awards Performance of the Year.

In addition to chamber music performance, the members of 8BB value their roles as curators, educators, and mentors. Beginning exclusively as a chamber music ensemble, 8BB has expanded in recent years to represent numerous mission-driven initiatives.

In 2017, Eighth Blackbird inaugurated its boldest initiative yet: The Blackbird Creative Lab

The Blackbird Creative Lab (The Lab) is an inclusive two-week professional development immersion for performers and composers, and an ongoing community of practice for contemporary classical musicians and composers. The Lab fosters expansive artistic vision, collaboration, mentorship, and building a viable life as an artist. It continues its mission beyond the two-week immersion to find opportunities for its network of alumni to present in professional engagements. The Lab’s next iteration will be hosted in May 2023 at Yerkes Observatory in Lake Geneva, WI.

In 2020, 8BB introduced: The Chicago Artists Workshop

The Chicago Artists Workshop [CAW] was conceived with the purpose of creating work for artists during a time when the performance industry was enormously threatened by the COVID-19 pandemic. When

work for artists disappeared, CAW created paying livestream engagements for artists during the stoppage of 2020-2021. CAW continues as a presenting series in both live venues and livestream platforms. It is a determinedly cross-genre series defined not by genre or discipline, but by extraordinary caliber and creativity.

Additional Accolades Include:

Commissions and World Premieres of hundreds of works by established and emerging composers. In addition to traditional chamber music commissioning successes, 8BB has pioneered two particularly noteworthy genres in the classical chamber music field:

Fully Produced Theatrical Chamber Music Productions: David Lang, *Composition As Explanation* | Amy Beth Kirsten, *Columbine's Paradise Theater* | Arnold Schoenberg, *Pierrot Lunaire* | David Lang, Michael Gordon, and Julia Wolff, *Singing in the Dead of Night* | Dan Truman, *Olagon* | Steve Mackey, *Slide*.

Chamber Ensemble Concertos: Jennifer Higdon, *On A Wire* | Kinds of Kings, *Nine Mothers* | Viet Cuong, *Vital Sines* | David Schober, *Concerto for Sextet and Orchestra*.

Mark O'Connor

Mark O'Connor began his creative journey at the feet of American fiddling legend Benny Thomasson, and the iconic French jazz violinist Stéphane Grappelli. Now, at age 55, he has melded these influences into a new American classical

music, and is perpetuating his vision of an American School of String Playing. Mr. O'Connor has won three Grammys, seven CMA awards as well as several national fiddle, guitar and mandolin champion titles. His distinguished career includes representing the United States Information Agency in cultural diplomacy to six continents and performing in front of several U.S. presidents including being invited to the White House by President Ronald Reagan to perform as a teen.



After recording a series of albums for Rounder and Warner Bros including his multiple Grammy-winning *New Nashville Cats*, his recordings for Sony Classical with Yo-Yo Ma, *Appalachia Waltz* and *Appalachian Journey* sold a million CDs and gained O'Connor worldwide recognition as a leading proponent of a new American musical idiom.

Mr. O'Connor's *Fiddle Concerto* released on Warner Bros. has become the most-performed violin concerto composed in the last 50 years. On his own OMAC Records

label, the Baltimore Symphony Orchestra recorded his sweeping *Americana Symphony* while his groundbreaking 9th concerto, *The Improvised Violin Concerto* was recorded in Boston Symphony Hall. In all, Mr. O'Connor's compositions have received more than 700 performances by orchestra.

The O'Connor Band consisting of family members debuted at #1 in 2016 on Billboard Magazine's bluegrass album chart and their first album *Coming Home* won a Grammy in 2017 and followed it up with a live band album *A Musical Legacy* and an all vocal album by Mark and Maggie O'Connor that reached #2 in bluegrass and #7 in classical crossover called, *Life After Life*. Mr. O'Connor has written his long-awaited memoir, *Crossing Bridges: My Journey from Child Prodigy to Fiddler Who Dared the World*. Released in all formats through Ingram, it was the subject of an in depth Morning Edition piece on NPR.

Mr. O'Connor has authored a series of educational books called the O'Connor Method and is now the fastest growing violin method in the country and tens of thousands can credit the O'Connor books for learning how to play stringed instruments. The O'Connor Method features American music styles, creativity, cultural diversity and western classical technical training. Mr. O'Connor regularly tours with his wife Maggie who is a violinist and vocalist. Mark and Maggie O'Connor perform violin and fiddle duos, guitar and mandolin with vocals featuring music from their recent album, *Life After Life*

and Mr. O'Connor's perennial *An Appalachian Christmas*. Together they also perform his original concertos and suites with symphony orchestras. Mr. and Mrs. O'Connor reside in North Carolina.

Maggie O'Connor

Violinist and American fiddler and singer Maggie O'Connor is a Grammy Award winning musician who frequently performs in a duo with her husband, violinist and composer Mark O'Connor. With a unique background in both traditional classical violin training and American musical styles, Maggie continues her mission to show that violinists can and should participate in everything the instrument has to offer, performing on some of the world's most coveted stages.



She has regularly performed at the Grand Ole Opry with Mark O'Connor. They have performed at Jazz at Lincoln Center with Wynton Marsalis and the JALC Orchestra featuring Mark on the fiddle and Maggie on violin,

vocals, and musical spoons. In the classical world, the duo has performed around the globe, including the Leopold Auer Music Academy in Hungary and the Berlin Konzerthaus celebrating the centennial birthday of the legendary violinist Yehudi Menuhin. They have performed as a duo at Zankel Hall of Carnegie Hall to critical acclaim. They have appeared with the Singapore Chinese Orchestra, the Chicago Symphony, the Santa Rosa Symphony, the Winston Salem Symphony, the Oklahoma Philharmonic, the Walla Walla Symphony, the Nashville Symphony, the Charlotte Symphony, and many more orchestras performing Mark's compositions including his "Strings and Threads Suite", "Double Violin Concerto" and "Johnny Appleseed Suite". The duo successfully had a live weekly virtual show titled "Mondays with Mark and Maggie", in which the two performed and shared stories about their musical experiences and featured special guests that have included Bela Fleck, Rachel Barton Pine, Máiréad Nesbitt, Jonathan Wilson, Xavier Foley, Darrell Scott, and more for 70 weeks in a row during the Covid 19 pandemic. Along with the Mark O'Connor Band, Maggie has also performed in her husband's ensembles ranging from "Hot Swing" and "American Classics" to "An Appalachian Christmas", a hit concert tour taking place each holiday season.

Along with performing, Maggie continues to work as co-director and a teacher with her husband at O'Connor Method String Camps featuring the lesson book series

that is rising in popularity each year. Maggie is also a visual artist and jewelry artisan, linking her worlds by creating violin peg necklaces to raise funds for scholarships at the camps, providing about ten scholarships a year for students in need. Her paintings and other artworks are greatly inspired by the intersection of music, nature, and the imagination.

Maggie has appeared on multiple recordings both singing and playing violin, ranging from the Mark O'Connor Band's Grammy winning album "Coming Home", to "A Musical Legacy", as well as Zac Brown produced singles "In my Blood" and "Casino". With the group she has performed with the Zac Brown Band in stadiums including Fenway Park to audiences of over 20,000 people a night, worked with renowned Nashville producer Tony Brown, and recorded with Paul Simon. They also performed at the 59th Grammy Awards Ceremony in 2017 where the group also won for "Best Bluegrass Album of the Year".

In her recent duo recording project "Life After Life", Dolly Parton responded to their cover of "Wildflowers" saying in a letter to Mark: "I got the wonderful cut of 'Wildflowers'. I was very, very proud of both you and Maggie. It always touches my heart when somebody likes one of my songs well enough to do it, especially someone as great as you. I've always admired and respected your talent. And Maggie, you sound awfully sweet. Just wanted you to know that I received it and I love it. Love, Dolly". The

album features Maggie singing lead vocals and playing fiddle, with Dennis Crouch on upright bass, John Gardner on Drums, and Mark O'Connor on harmony vocals, guitar, fiddle, multiple instruments, and producing. It was recorded in Nashville at Sound Emporium Studio A with Neal Cappellino engineering. The album features original songs, some co-written with the great Joe Henry and Jim Parker, and there are multiple music videos to go with them.

Maggie and her husband's first recording project together is titled "Duo," in which, according to David McGee of "Deep Roots Magazine," "standing toe-to-toe with Mark O'Connor at the altar is one thing; doing it when he has a fiddle in his hands quite another. Maggie has been impressing critics and fans alike for some time now but working with her new husband, and appearing with him on this album, is going to vault her into the front ranks of American violinists...As a technician and as an expressive player, she is formidable, has it all. What I find so special about her, apart from the sheer soulfulness abundant in the music she makes, is her uncanny sense of playing off of and with Mark, knowing when to assert herself and when to be empathetic and supportive."

Growing up in a musical family in the suburbs of Atlanta GA, Maggie started playing the violin at age 7 in a family band. Concurrently, she took classical violin lessons with Larisa Morgulis, a distinguished graduate of the Odessa Conservatory in Ukraine. Playing music with her family

band is where Maggie began to develop an ear for arranging, recording, group playing, and improvisation; skills she has embraced throughout her musical life. In her early years, she was a member of numerous bluegrass and rock bands while also being a member and soloist with Atlanta's top three youth orchestras.

Maggie continued her professional training at the Peabody Institute of the Johns Hopkins University where she studied with violinist Herbert Greenberg earning Bachelors and Masters degrees in violin performance. She was also a finalist in the Marbury Prize Competition for Undergraduate Violinists while completing her Bachelor's degree with distinction and had the honor of being accepted into the Five Year Advanced Degree Program along with being awarded the Career Development Grant while at Peabody. She was the recipient of full tuition scholarships while studying at the Aspen Music Festival and School for three years. Maggie currently resides in North Carolina with her husband, and plays a beautifully handcrafted 1996 violin made by Lukas Wronski and uses D'Addario strings.

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THE SYRACUSE ORCHESTRA

Sunday, May 2, 2027 at 3:00 pm
The Syracuse Orchestra closes the season with works of two celebrated nationalist composers and a work of national remembrance: Sibelius *Concerto for Violin in D minor, Op. 47* with soloist Elina Vähala, Shostakovich *Symphony No. 5 in D minor, Op. 47*, and Natalie Draper *Energy and Light*, written in tribute to the victims of PanAm Flight 103.

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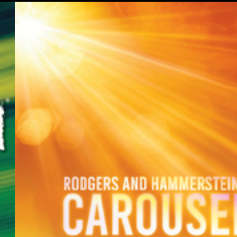
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