

FESTIVAL PROGRAM BOOK



THE MAGIC OF MUSIC


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ACADEMY
OF THE WEST

2024 SUMMER FESTIVAL JUN 12 – AUG 3



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SUMMER FESTIVAL PROGRAM BOOK

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A MESSAGE FROM THE CHAIR AND PRESIDENT

Presenting a New Era: The Music Academy's 77th Summer Festival

Welcome to *The Magic of Music*, the Music Academy of the West's 77th Summer Festival. Designed to inspire artists and concert-goers, teaching artists, and fellows alike, the Festival showcases talented young musicians and outstanding artists in one-of-a-kind performances offering instruction and inspiration in a magical setting.

The Festival stands as a testament to our unwavering commitment to nurturing and educating our exceptional fellows – this summer we are bringing together a talented group of 137 fellows from 15 countries, 22 US states, and 43 collegiate music programs. These fellows have the unique opportunity to study and perform with 60 esteemed teaching artists, leading musicians, and conductors to create a truly unforgettable summer of music.

As we embark on this new era, the 2024 Summer Festival showcases:

- Powerhouse performers including violinists Joshua Bell and Leila Josefowicz, pianist Jeremy Denk, tenor Lawrence Brownlee, cellist Steven Isserlis, violist Richard O'Neill, and the Takács Quartet
- Visionary conductors Osmo Vänskä, Anthony Parther, David Robertson, and Hannu Lintu return to lead the Academy Festival Orchestra, joined by eminent conductor Xian Zhang in her Music Academy debut
- Bizet's *Carmen*, a fully staged production directed by Ken Cazan and led by Principal Opera Conductor Daniela Candillari
- Mary Birnbaum directs Ravel's one-act opera *L'enfant et les sortilèges*
- Lawrence Brownlee coaches fellows on *Uprising/Rising Up*, an inspiring concert
- Conor Hanick, Timo Andres, and solo piano fellows perform Philip Glass' complete Piano Études
- Teaching artists in voice, piano, and instrumental studios offer a rare look at classical music instruction, teaching over 70 public masterclasses
- World Premieres by composers Joel Thompson, Anthony Cheung, Yuka Honda

A Festival like this one, containing a staggering amount of glorious music, offering innumerable magical moments of connection and inspiration over the course of eight weeks, isn't possible without our shared value for artistic expression and the committed support of the exceptional Santa Barbara community. Thank you for investing in our mission and in the future of our beloved musical artform.

Thank you also to our team, our board, our generous supporters at all levels, and our loyal audience members.

We look forward to welcoming you – and all music lovers – to immerse yourself in the 2024 Summer Festival.

Maurice Singer
Chair, Board of Directors

Shauna Quill
President & CEO



A NEW ERA

The Music Academy of the West is embarking on an exciting new era, one that promises creativity, inspiration, and an unwavering commitment to the transformative power of music. As we present the Academy's 77th annual Summer Festival, we are thrilled to share with you the magic that music brings to our fellows, our lives, and our communities.

EDUCATION: CULTIVATING ARTISTIC GROWTH & CATALYZING INNOVATION

At the heart of our mission lies education, fostering artistic growth and catalyzing innovation through immersive and transformative experiences.

Our commitment to education extends beyond technical excellence. We aim to nurture the whole artist, fostering a deep understanding and appreciation for the power of music to inspire, heal, and connect us all. We believe in creating an environment where fellows can innovate, experiment, take risks, and explore new horizons in their musical journeys.

INSPIRATION: THE MAGIC OF MUSIC

Music has an extraordinary power to inspire, uplift, and transform. It speaks to our souls, stirs our emotions, and transcends language and cultural barriers. At the Music Academy, we are dedicated to sharing 'The Magic of Music'

with our audiences, creating experiences that resonate on a profound level.

Whether it's a breathtaking performance by our talented fellows, an inspiring recital by a guest artist, a performance by our *Sing!* children's chorus, or an innovative collaboration between teaching artists, we push the boundaries of traditional music-making to ignite passion, spark creativity, and inspire a lifelong love of music.

COMMUNITY: SHARED MUSICAL EXPERIENCES

Community lies at the heart of the Music Academy's ethos. We believe that music has the unique ability to bring people together, bridging divides and fostering connections that transcend differences. Through our outreach programs, community concerts, community access tickets, and partnerships with local organizations, we strive to make music accessible to all, enriching lives and strengthening bonds within our community.

AS WE LOOK TO THE FUTURE

Together, let's celebrate the transformative power of music, nurture artistic growth, and build a stronger, more vibrant community. Here's to a new era filled with inspiration and endless possibilities. Welcome to the 77th annual Summer Festival – let the magic begin!

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MUSIC ACADEMY OF THE WEST FESTIVAL EVENTS & MASTERCLASSES

WEEK 1

- WED, JUN 12** Chamber Music Masterclass **HH 3:30 pm**
PIANO SPOTLIGHT SERIES 2023 Solo Piano
 Competition Winner
 Szuyu Su in Recital **HH 7:30 pm**
- THU, JUN 13** Violin Masterclass **LH 1:30 pm**
LVI SERIES 2023 Marilyn Horne Song
 Competition Winners
 Navasard Hakobyan and Brian Cho in Recital
HH 7:30 pm
- FRI, JUN 14** **SOLO PIANO MASTERCLASS SERIES** **HH 3:30 pm**
SPECIAL EVENT Takács Quartet Recital **LO 7:30 pm**
- SAT, JUN 15** **SHOWCASE SERIES** PercussionFest **HH 7:30 pm**

WEEK 2

- MON, JUN 17** Collaborative Piano Masterclass **HH 3:30 pm**
- TUE, JUN 18** Clarinet Masterclass **LH 1:30 pm**
 Viola Masterclass **WH 1:30 pm**
 Horn Masterclass **WH 3:30 pm**
SHOWCASE SERIES String Quartet Showcase
HH 7:30 pm
- WED, JUN 19** Cello Masterclass **LH 1:30 pm**
 Flute Masterclass **WH 1:30 pm**
 Trumpet Masterclass **WH 3:30 pm**
SPECIAL EVENT Jeremy Denk on Ives **LH 7:30 pm**
- THU, JUN 20** Violin Masterclass **LH 1:30 pm**
 Bassoon Masterclass **WH 1:30 pm**
LVI MASTERCLASS SERIES **HH 3:30 pm**
 Trombone & Tuba Masterclass **WH 3:30 pm**
x2 SERIES Takács Quartet **HH 7:30 pm**
- FRI, JUN 21** Oboe Masterclass **LH 1:30 pm**
 Double Bass Masterclass **WH 1:30 pm**
SOLO PIANO MASTERCLASS SERIES **HH 3:30 pm**
LVI SERIES Opera Scenes **HH 7:30 pm**
- SAT, JUN 22** **AFO SERIES** Osmo Vänskä conducts Sibelius
GT 7:30 pm

WEEK 3

- MON, JUN 24** Collaborative Piano Masterclass **HH 3:30 pm**
- TUE, JUN 25** Clarinet Masterclass **LH 1:30 pm**
 Percussion Masterclass **HH 3:30 pm**
 Horn Masterclass **WH 3:30 pm**
SHOWCASE SERIES Teaching Artists Showcase
HH 7:30 pm
- WED, JUN 26** Cello Masterclass **LH 1:30 pm**
SALON SERIES **LH 7:30 pm**
- THU, JUN 27** Violin Masterclass **LH 1:30 pm**
 Bassoon Masterclass **WH 1:30 pm**
LVI MASTERCLASS SERIES **HH 3:30 pm**
 Trombone & Tuba Masterclass **WH 3:30 pm**
x2 SERIES **HH 7:30 pm**
- FRI, JUN 28** **SPECIAL EVENT** Solo Piano Competition
HH 11 am – 5 pm
FELLOW FRIDAYS SERIES **HH 7:30**
- SAT, JUN 29** **AFO SERIES** Anthony Parnter conducts Stravinsky
GT 7:30 pm

WEEK 4

- MON, JUL 1** Collaborative Piano Masterclass **HH 3:30 pm**
- TUE, JUL 2** Cello Masterclass **LH 1:30 pm**
 Viola Masterclass **WH 1:30 pm**
 Percussion Masterclass **HH 3:30 pm**
 Harp Masterclass **WH 3:30 pm**
CELEBRITY SERIES Mosher guest artist Joshua Bell
 and Jeremy Denk **GT 7:30 pm**
- WED, JUL 3** Violin Masterclass **LH 1:30 pm**
 Flute Masterclass **WH 1:30 pm**
 Trumpet Masterclass **WH 3:30 pm**
CELEBRITY SERIES Mosher guest artist
 Steven Isserlis with Connie Shih **HH 7:30 pm**
- FRI, JUL 5** Oboe Masterclass **LH 1:30 pm**
 Double Bass Masterclass **WH 1:30 pm**
CELEBRITY SERIES The Fauré Project **HH 7:30 pm**
- SAT, JUL 6** **AFO SERIES** Xian Zhang conducts the Academy
 Chamber Orchestra **HH 7:30 pm**

GT=Granada Theatre • HH=Hahn Hall • LH=Lehmann Hall • LO=Lobero Theatre • WH=Weinman Hall

AFO=ACADEMY FESTIVAL ORCHESTRA | LVI=LEHRER VOCAL INSTITUTE

WEEK 5

MON, JUL 8	Timo Andres and Conor Hanick discuss Philip Glass WH 1:30 pm Collaborative Piano Masterclass HH 3:30 pm
TUE, JUL 9	SPECIAL EVENT Bizet's <i>Carmen</i> in Concert HH 1:30 pm Clarinet Masterclass LH 1:30 pm
WED, JUL 10	SHOWCASE SERIES LVI Studio Artists LH 1:30 pm Trumpet Masterclass WH 3:30 pm
THU, JUL 11	Violin Masterclass LH 1:30 pm Bassoon Masterclass WH 1:30 pm Trombone & Tuba Masterclass WH 3:30pm x2 SERIES HH 7:30 pm
FRI, JUL 12	Oboe Masterclass LH 1:30 pm Double Bass Masterclass WH 1:30 pm SOLO PIANO MASTERCLASS SERIES HH 3:30 pm LVI SERIES Bizet's <i>Carmen</i> GT 7 pm
SAT, JUL 13	PIANO SPOTLIGHT SERIES Philip Glass: The Complete Piano Études HH 7 pm

WEEK 6

SUN, JUL 14	LVI SERIES Bizet's <i>Carmen</i> GT 2 pm
MON, JUL 15	Collaborative Piano Masterclass HH 3:30 pm
TUE, JUL 16	Percussion Masterclass HH 3:30 pm Horn Masterclass WH 3:30 pm PIANO SPOTLIGHT SERIES Collaborative Piano Spotlight HH 7:30 pm
WED, JUL 17	Cello Masterclass LH 1:30 pm Flute Masterclass WH 1:30 pm SALON SERIES LH 7:30 pm
THU, JUL 18	Violin Masterclass LH 1:30 pm LVI MASTERCLASS SERIES HH 3:30 pm x2 SERIES HH 7:30 pm
FRI, JUL 19	SOLO PIANO MASTERCLASS SERIES HH 3:30pm FELLOW FRIDAYS SERIES HH 7:30 pm
SAT, JUL 20	SHOWCASE SERIES Teaching Artists Showcase LO 7:30 pm

WEEK 7

MON, JUL 22	Collaborative Piano Masterclass HH 3:30 pm
TUE, JUL 23	Clarinet Masterclass LH 1:30 pm Viola Masterclass WH 1:30 pm Horn Masterclass WH 3:30 pm CELEBRITY SERIES Mosher guest artist Lawrence Brownlee with John Churchwell HH 7:30 pm
WED, JUL 24	SALON SERIES LH 7:30 pm
THU, JUL 25	Violin Masterclass LH 1:30 pm Bassoon Masterclass WH 1:30 pm LVI MASTERCLASS SERIES HH 3:30 pm Trombone & Tuba Masterclass WH 3:30 pm LVI SERIES Ravel's <i>L'enfant et les sortilèges</i> HH 7:30 pm
FRI, JUL 26	Oboe Masterclass LH 1:30 pm Double Bass Masterclass WH 1:30 pm SOLO PIANO MASTERCLASS SERIES HH 3:30 pm FELLOW FRIDAYS SERIES HH 7:30pm
SAT, JUL 27	LVI SERIES <i>Uprising / Rising Up</i> HH 1:30 pm AFO SERIES David Robertson conducts Adams with Leila Josefowicz GT 7:30pm

WEEK 8

SUN, JUL 28	SPECIAL EVENT <i>Sing!</i> & YPC National Marjorie Luke, 7 pm
MON, JUL 29	SPECIAL EVENT Duo Competition Finals HH 4 pm - 8:30 pm
TUE, JUL 30	Viola Masterclass WH 1:30 pm Percussion Masterclass HH 3:30 pm Harp Masterclass WH 3:30 pm PIANO SPOTLIGHT SERIES Solo Piano Spotlight HH 7:30 pm
WED, JUL 31	Cello Masterclass LH 1:30 pm Flute Masterclass WH 1:30 pm Trumpet Masterclass WH 3:30 pm SALON SERIES LH 7:30 pm
THU, AUG 1	Violin Masterclass LH 1:30 pm LVI MASTERCLASS SERIES HH 3:30 pm x2 SERIES HH 7:30pm
FRI, AUG 2	SPECIAL EVENT Marilyn Horne Song Competition HH 11 am - 5 pm FELLOW FRIDAYS SERIES HH 7:30 pm
SAT, AUG 3	AFO SERIES Hannu Lintu conducts Mahler GT 7:30 pm

WESTON SPROTT

A Trombonist, Educator, and Leader Shaping the Future of Classical Music

Introducing Weston Sprott: trombonist, educator, and a notable figure in classical music. With a multifaceted career spanning performance, education, and leadership, Weston is a member of the Metropolitan Opera Orchestra and serves as Dean and Director of the Preparatory Division at Juilliard, where he sets the direction for the next generation of musicians through his stewardship of the school's Pre-College and Music Advancement Program.

Q: In what ways do you see the Music Academy nurturing innovation and preparing young musicians for diverse career paths in the industry?

A: The innovation we seek results from a community of forward-thinking musicians exchanging ideas in service of a better future. Music Academy convenes that community of teaching artists and students and creates the environment that allows for this exchange. As teaching artists, the vast majority of what we teach is simply who we are. Beyond giving advice about technique and phrasing, we hopefully set an example of progressiveness in artistry, creativity, and citizenry that inspires Music Academy fellows to consider how they can take what we've done to even greater heights.

FAST FACTS

Favorite piece of classical music: Puccini's *La bohème*

Favorite musician of all time: Wynton Marsalis

Go-to Santa Barbara restaurant: La Super-Rica Taqueria

What he's looking forward to the most at the 2024 Summer Festival: Working with another cohort of amazing young artists. And sunshine. What a privilege!



Q: Can you share a specific example of how your experiences in both performance and education have influenced your approach to fostering growth within the music community?

A: Ten years performing and teaching in South Africa at the Stellenbosch International Chamber Music Festival had an incredible impact on me. In addition to working with a phenomenal group of international artists, I worked with countless wonderful students – many who navigated incredible difficulties to pursue their artistry – and interacted with global heroes like Archbishop Desmond Tutu and anti-apartheid icon Denis Goldberg. Many of the social dynamics there, both in classical music and otherwise, have parallels to what we experience in the United States. It was there that I began to develop the understanding that my value as an artist can extend beyond performance and education to non-profit organizing, fundraising, and broader impact.

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CONOR HANICK

Navigating the World of Philip Glass' Études and Musical Mentorship

Embarking on a musical journey that blends tradition with innovation, pianist Conor Hanick stands as a beacon of artistic exploration. Complementing his excellence in the performing realm is his role as head of the Solo Piano program at the Music Academy, where his passion for contemporary music converges with mentorship. This summer, Hanick and guest artist Timo Andres spearhead a unique opportunity for fellows to further explore contemporary repertoire by a leading American composer. Written to refine and perfect his own technique, Philip Glass' Complete Piano Études is masterful in that it captivates listeners with virtuosity, beauty, and depth of expression.

Q: Can you tell us about the Philip Glass project you've developed for the Solo Piano fellows? What inspired you to focus on all 20 of Glass' Piano Études, and how do you believe it enhances the training experience for the fellows?

A: One of Philip's superpowers is that he is always, renewably relevant. His Études, which he wrote over two decades starting in the 1990s, are snapshots into his evolving style. They're also beautifully polished musical structures and offer their players enormous — but not unlimited! — interpretive flexibility. Shout out, too, to Linda Brumbach, the genius founder and executive

producer of Pomegranate Arts, with whom we worked closely in mounting this epic project and who for decades has been a steadfast champion of Philip's music.

Q: Your involvement in numerous contemporary music projects, including recently with the Ojai Music Festival, is impressive. How does your passion for contemporary music influence your teaching and mentorship at Music Academy?

A: Engagement with modern repertoire feels like the furnace of my practice in a lot of ways. It helps keep my playing and teaching alive and nourished. I like thinking about music as a living, breathing thing that asks for living, breathing people to make decisions about how to bring it into existence. Working with modern repertoire and creating new work with other artists is a clear example of this in practice, but for me it's important to consider any musical act within this framework — new, old, improvised, notated, whatever.

Q: With your extensive background as a soloist and chamber musician, what advice would you give to aspiring musicians, particularly those interested in contemporary music and pushing artistic boundaries?

A: Do everything. Build community through collaboration and be a good artistic citizen in the process. Find people that support the weirdest parts of your practice and buy them drinks after their shows. Leave yourself open to the influence of people who don't do what you do. Better yet, actively seek out those people and ask them to tell you why their work excites them. Yes chamber music — it's social, democratic, pedagogical. Also, yes ensembles, collaborating with a variety of instrumentalists playing in a variety of performance styles, doing actual work exploring the repertoire, choosing pieces that reflect our artistic communities, and listening omnivorously. Experiment. Play a piece for prepared piano. Think about your values and show them through your work.



FAST FACTS

Favorite piece of classical music: Changes constantly. At the moment maybe *Leçons de ténèbres*, by Louis Couperin? Béla Bartók's *Bluebeards Castle*? Something by Stravinsky?

Favorite piece of contemporary music: Ditto. Currently, music by Catherine Lamb (*divisio spiralis*), Julius Eastman (*Feminine*), Samuel Adams (*Lyra*)

Go-to Santa Barbara restaurant: Lilly's Taqueria, Honor Bar, Los Agaves, Elsie's Tavern

Memorable Music Academy moment: Performing Ives' Third Violin Sonata with Jorja Fleezanis at Hahn Hall. But truly, too many to count.

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LEHRER VOCAL INSTITUTE CO-DIRECTORS BRING INNOVATIVE PROGRAMMING TO SUMMER FESTIVAL



Each summer, Lehrer Vocal Institute (LVI) co-directors Sasha Cooke and John Churchwell strategically offer unique performance opportunities for fellows, including *Industry Day*, a weekend-long event that gives vocal and vocal piano fellows the chance to get on a first-name basis with some of the top professionals in opera. This year's offerings also include the chance to collaborate with Lawrence Brownlee, one of the world's leading bel canto stars.

Tell us about the idea behind *Industry Day*. What makes it an innovative offering for the LVI fellows?



JC: Industry day is a special opportunity to gain insight on what it takes to conquer the unique challenge of auditioning. All of our fellows have a chance to audition for a first-class panel of experts from the best opera houses and management companies in the country, from the Metropolitan Opera to IMG

Artists. What is extraordinary is that they can talk with them individually, get feedback on their audition, and ask questions. Additionally, we have a roundtable discussion with the panel and our fellows to discuss the state of the vocal world today, trends we see, and advice on how to navigate them.

SC: The fellows personally requested *Industry Day* in our end-of-summer feedback sessions. Meeting this request is innovative in two ways: one, that we care enough to accommodate requests and curate the program to their needs; and two, that they'll interact intimately with top hob knobs in the business and receive feedback face-to-face. *That's unique.* At Music Academy, partially due to our size, we can make our program more personal and, in that way, impactful. The hope is that connections made during *Industry Day* will continue into their careers, opening doors. One may wonder if our 2023 fellow, Alissa Goretsky, got into the



Houston Grand Opera young artist program in part due to singing for the general director last summer at *Industry Day*!

Tenor Lawrence Brownlee will be collaborating with the LVI fellows on a program inspired by his acclaimed album *Rising*, which traces an ancestral link among Black composers by focusing on the common inspiration of Harlem Renaissance-era poetry. What kinds of opportunities do you see this opening up for our fellows?

JC: As one of the only summer festivals that shines a light equally on song repertoire and opera, we make efforts every summer to encourage and challenge the fellows to be thoughtful and adventurous in their programming. This project, while inspired by Larry Brownlee's recent album, is a chance for the fellows to explore a wide range of repertoire that shows the artist's struggle to find their voice, the decision to effect change, and the will to be heard.

SC: It's an interaction with a high-level professional and one of the world's most celebrated tenors. And it's innovative in that this unique collaboration couldn't really happen another way (working alongside a singer of his level). Similar to *Industry Day*, it will open up their minds and their careers, and may inspire their own paths, their own artistry that they wouldn't have found otherwise. The content of the program is also innovative - focusing on songs of struggle and triumph, pairing lesser known songs and composers alongside pillars of the song repertoire. This is something I can't imagine at another summer program, and it's due to the core values of the Music Academy of the West.

UPRISING/RISING UP SAT, JULY 27, 1:30 PM | HAHN HALL

A special program curated by Lawrence Brownlee in collaboration with Lehrer Vocal Institute fellows that explores our search, discovery, and celebration of the human spirit.

SONOS



Era 100

CREATIVITY AND INSPIRATION IN ACTION:

THE MOSHER FOUNDATION AND THE MUSIC ACADEMY OF THE WEST



Since 2011, the Music Academy of the West has enjoyed a transformative partnership with the Mosher Foundation, a collaboration that has enriched the lives of not only our gifted fellows but has also greatly enhanced the performing arts landscape of Santa Barbara. The Mosher Guest Artists program has transformed the Music Academy, focusing on three core objectives:

FELLOW IMPACT: Mentorship with artists provides an invaluable experience for our fellows. The Mosher Guest Artists program grants fellows the unparalleled opportunity to interact with renowned artists at the pinnacle of their careers. These interactions go far beyond technical instruction; they offer a window into the artistic journeys of these luminaries, revealing the dedication and perseverance that pave the path to success. Witnessing these journeys firsthand serves as a powerful source of inspiration and guidance for our fellows as they navigate their own artistic paths.

COMMUNITY IMPACT: The Mosher Guest Artists program extends its impact well beyond the Music Academy's Miraflores campus, enriching the cultural life of

Santa Barbara. By bringing world-class artists to the region, the program allows the wider community to experience performances of the highest caliber. These transcendent performances become much-anticipated highlights of the Music Academy's annual Summer Music Festival. In addition, public masterclasses offer a unique opportunity for audiences to gain deeper insights into the artists' creative process and artistic philosophy.

ORGANIZATION IMPACT: The caliber of artists attracted by the program has proven instrumental in identifying and recruiting exceptional teaching artists, including the long-term appointments of Glenn Dicterow (Mosher Guest Artist in 2011) and Jeremy Denk (2013) to our roster. Furthermore, esteemed artists like Colin Currie (2012), Deborah Voigt (2014), and Matthew Aucoin (2017) have returned for acclaimed residencies. During the 2024 Summer Festival, with crucial Mosher Foundation support, you can enjoy guest residencies by celebrated performing artists Joshua Bell, Lawrence Brownlee, and Steven Isserlis.

"The Foundation's goal is to truly make a difference by supporting organizations that drive meaningful, positive



Mosher Trustees Alixe Mattingly, Bruce McFadden, Ed and Sue Birch, and Christine Emmons.

change in a relatively short amount of time," said Ed Birch, Chair and CEO of the Mosher Foundation. "Our collaboration with the Music Academy is a marriage made in heaven delivering innovation and inspiration to Santa Barbara and beyond."

Led by a close-knit board, and helmed by Chair and CEO, Ed Birch, Mosher Foundation primarily supports nonprofit organizations working in the fields of education, healthcare,

and the performing arts. Yvette Giller will become CEO of the Mosher Foundation in July 2024. Mr. Birch will remain as an active member on the Mosher Foundation Board. The Foundation's investment in the community is wide and felt by tens of thousands each year. The Mosher Guest Artists series was conceptualized by Music Academy former CEO Scott Reed and brought to life by the Foundation and Music Academy's remarkable partnership.

BY THE NUMBERS:

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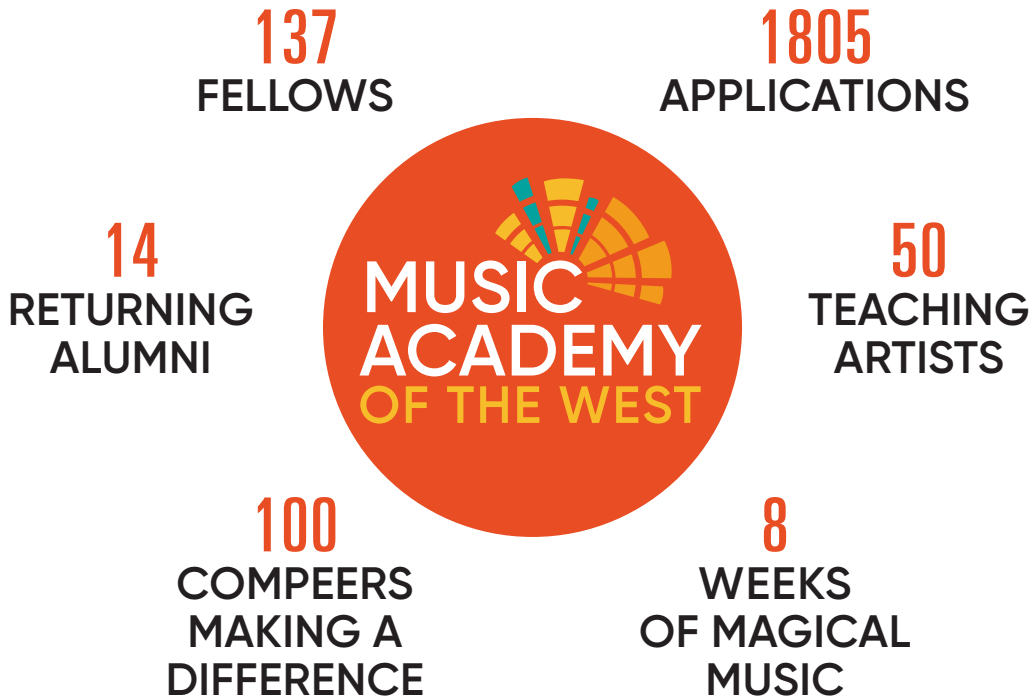
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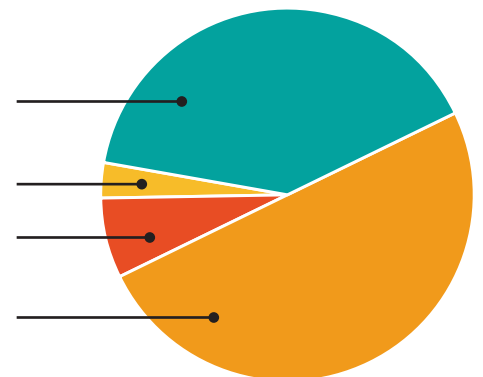
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JOSHUA BELL

"Together, violinist Joshua Bell and pianist Jeremy Denk make for one of the most dynamic duos in the classical music world."

– MICHAEL FEINSTEIN, NPR

TUE, JULY 2, 7:30 PM
GRANADA THEATRE

JOSHUA BELL & JEREMY DENK

Mosher Guest Artist and GRAMMY-winning violinist JOSHUA BELL joins forces with Music Academy superstar pianist JEREMY DENK for a duo recital of works by Mozart, Beethoven, and Stravinsky.

Individually, Bell and Denk have garnered acclaim worldwide, with their performances praised for their technical brilliance and profound musical insight. Bell stands as one of the most revered virtuosos of his generation, captivating audiences with his unmatched artistry and emotive playing. Together, their collaboration elevates their artistry to new heights, creating a synergy that transcends the sum of its parts. With their shared passion for music and commitment to excellence, Bell and Denk promise an evening of unparalleled musical expression and connection. At the historic Granada Theatre, this rare chance to witness such a talented duo perform in a grand venue is an experience not to be missed.

The Mosher Guest Artists are generously supported by the Mosher Foundation

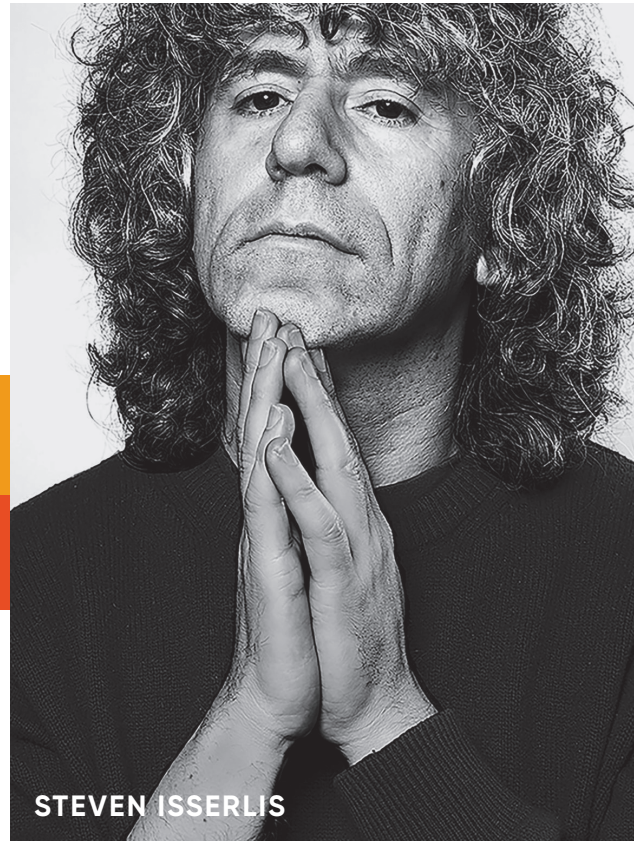
"The cello/piano sonata owes its genesis to Beethoven, who with his first sonatas created a whole new world; and in his last two sonatas again created a new world – his 'late' period. A shared love for Fauré's late music was one of the elements that made Thomas Adès and myself firm friends – a friendship that was to produce his amazing tour-de-force, Lieux retrouvés."

– STEVEN ISSERLIS

WED, JULY 3, 7:30 PM
HAHN HALL

STEVEN ISSERLIS

Mosher Guest Artist and cellist extraordinaire, STEVEN ISSERLIS, presents a recital alongside pianist CONNIE SHIH, featuring sonatas by Beethoven and Fauré, *Trois pièces* by Nadia Boulanger, and *Lieux retrouvés* by Thomas Adès.



STEVEN ISSERLIS

"Brownlee's singing doesn't sparkle so much as it sparks. It's very much a coloratura instrument rather than a lyric one – a voice built more for dexterity than warmth – with a narrow spectrum of brilliant colors...Perhaps after years of laser-precision bel canto, Brownlee has cultivated an elegant propriety, staying true to rhythm and seldom straying from a polished, ringing tone."

– OUSSAMA ZAHR, THE NEW YORK TIMES

TUE, JULY 23, 7:30 PM
HAHN HALL

LAWRENCE BROWNLEE



LAWRENCE BROWNLEE

Today's most celebrated bel canto tenor joins us as a Mosher Guest Artist to perform a recital themed 'Songs of My Youth,' featuring arias from his signature roles, Italian art songs, and spirituals, with teaching artist JOHN CHURCHWELL on the piano.

MEET THE CAST OF BIZET'S CARMEN

CARMEN DON JOSÉ ESCAMILLO MICAËLA



Meeet the captivating cast of the Lehrer Vocal Institute's production of *Carmen*, where each artist brings a unique depth to their characters. Maggie Reneé, embodying the fierce independence of Carmen, shares her insights into portraying strength and conviction on stage, while Xuyue Qing delves into the intricate emotional journey of Don José, from duty to obsession. Paul Jang discusses the challenges of embodying Escamillo's larger-than-life presence, while Kayla Stein reveals the hidden layers of Micaëla's loyalty and bravery. Join us as we explore the vibrant personalities and enthralling performances that promise to make this rendition of *Carmen* an unforgettable experience.

CARMEN – MAGGIE RENÉE

Q: How do you approach portraying Carmen's strength and independence on stage, and what aspects of her character do you find most fascinating to explore?

A: In order to portray Carmen's strength and independence effectively, I like to emphasize her confidence and natural body language on stage. From her very first entrance, she is absolutely sure of herself and unfazed by the actions and words of others around her. Her presence is larger than everyone around her—not because she is acting in a more extroverted or loud manner, but because she exudes confidence and charisma just by being herself entirely. I think the most fascinating aspects of Carmen's character to explore are her bravery, generosity, passion, and the way she gives herself 100% to any given situation. She is sure of what she wants and is strong in her convictions.

DON JOSÉ – XUYUE QING

Q: Can you share insights into your preparation for emotionally charged moments in Don José's relationship with Carmen, such as The Flower Song? What do you hope audiences will take away from your portrayal of Don José?

A: When it comes to the relationship between Don José and Carmen, it's important to highlight several distinct moments. Initially, Don José is not a violent person at the beginning of Act I; his emotions gradually intensify over time. The emotional transition for him occurs in Act II, as he transforms from a dutiful soldier to a desperate and ultimately violent individual by Act III and IV. When it comes to my portrayal, I am aiming for the audience to inherently perceive these significant changes in Don José's emotions and personality as the performance progresses.

ESCAMILLO – PAUL JANG

Q: Can you share your process and challenges in learning the role of Escamillo? What aspects of the character do you find most compelling?

A: I would say the role is challenging both vocally and dramatically. The music and the story is so thrilling to perform, that it is hard to not overuse my voice and body. In order to avoid this, I try to remind myself to rely on the intentions in the text and Bizet's composition. I find it helpful to concentrate on finding as much legato as I can, and try to meld them into the intensity of the music. Throughout my exploration of Escamillo, I have come to believe that he is like an unbridled wild beast. This is especially true when it comes to his iconic entrance, and his duet with Don José. Overall, he is wild, bold, and charismatic, and it is a pleasure to let it all out on the stage.

MICAËLA – KAYLA STEIN

Q: What aspects of Micaëla's personality do you find most compelling to portray, and how do you bring depth to the character's journey from a shy village girl to a courageous heroine?

A: I've always believed Micaela to be incredibly loyal and brave. After now spending time discovering this character, I don't believe she receives enough credit for her undying commitment to both Don José and his mother, paired with the valiance she somehow mustered up in order to leave her town and come face-to-face with the unknown. Despite her fears, she stands firmly in her beliefs and does not allow herself to waiver. While at first glance she may seem simple and/or shy, there is much more to Micaëla than meets the eye.

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Watercolor by resident Louise O. Carey. ©2018

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COMMUNITY ARTS MUSIC ASSOCIATION OF SANTA BARBARA

MEET FELLOW KENNETH FUJII



The returning viola fellow made his mark in last summer's Music Academy String Quartet Seminar as a member of the Quatuor des Rêves. Here, he reflects on the impact the Academy has had on his evolution as a musician and collaborator, what he's most looking forward to during the 2024 Summer Festival, and more.

Q: Welcome back! What made you decide to return to the Music Academy for another summer?

A: Thank you! I'm absolutely thrilled to be back! Last summer at the Music Academy was easily the best summer I've ever had. I have never learned more, had more fun, or been pushed harder to become a great musician and person than during my time in Santa Barbara. Despite all of that, I feel like I only scratched the surface of what the Academy has to offer, so I had to come back for more!

Q: Reflecting on your previous experience, what were some of the most valuable lessons you learned during your time here?

A: Oh, where do I even begin? For me, everything I learned falls into three categories: how I grew as a musician, a collaborator, and as an individual. In my own playing, I learned how to practice more efficiently and effectively, which has made my sound evolve remarkably. In chamber music, of which I had no shortage of opportunity last summer (five different groups!), I learned how to truly invest myself in the group and in others in a genuine way. Particularly, working extensively under the guidance of the Takács Quartet as part of the String Quartet Seminar allowed me to fully devote myself not just to the music, but also to my colleagues, who are now my dear friends.

Lastly, I grew so much as an individual. Being surrounded by such inspiring musicians, both teaching artists and fellows alike, forces you to grow at a rapid pace. However, it's the incredibly supportive community that makes this growth so rewarding. When you are immersed in the beating heart of Music Academy – the people – you have no choice but to become the best version of yourself!

Q: How do you hope to grow and develop further as a musician throughout the 2024 Summer Festival?

A: The best way I know – to work with everyone here! Working closely last summer with not just the amazing viola faculty, but other teaching artists, helped me think about my playing and sound production in a new, more thoughtful way. I also learned so much from my peers! Being surrounded by them 24/7 and feeling the energy they bring is electric and contagious. There were many instances where people would return from a lesson or coaching and share their discoveries, allowing others to gain insight. Finally, I especially love watching everyone play. Just by hearing their sound and observing their technique, one can learn so much. Being immersed in an environment with a high-level of artistry naturally makes you better!

Q: Are there any particular programs or pieces of music that you're excited to play this summer?

A: Absolutely! Every concert features incredible staples of the repertoire. While I adore all the programs, Mahler's Symphony No. 6 with Hannu Lintu is a big highlight for me. I've always loved that piece, but seeing it live recently has made my anticipation and excitement for this summer unbelievable. Plus, Hannu Lintu is an unbelievable conductor. My first time working with Maestro Lintu was last summer, and I was completely blown away. Not only is he efficient in his rehearsals, but he is also incredibly inspiring to work with.

Similarly, the concert conducted by Anthony Parnter promises to be a highlight! He never fails to inspire. During my undergrad he conducted Florence Price's Third Symphony (which he will be conducting here), introducing me to the work and consequently the rest of her symphonies. Parnter's interpretation especially is a must-hear! And then to play Stravinsky's *The Rite of Spring* after that? Let me tell you, it is unlike anything else out there. That is going to be a truly unbelievable performance!



GIVING VOICE TO THE FUTURE



The *Sing!* Program is the Music Academy's free, after-school children's choral program available to Santa Barbara County students grades 1 to 9. The program now numbers nearly 300 participants from over 40 schools! Performance opportunities include collaborations with world-renowned artists and performing arts organizations, including the London Symphony Orchestra, CAMA, State Street Ballet, Santa Barbara Symphony, mezzo-soprano Joyce DiDonato, and as part of the Music Academy's Summer Festival.

SING! THIS SUMMER

JULY 12 & 14: BIZET'S CARMEN

JULY 25: RAVEL'S L'ENFANT ET LES SORTILÈGES

The children's chorus in this beloved opera is delightful to experience and such an incredible opportunity to perform as a young singer. This summer, select *Sing!* choristers will perform alongside Academy Lehrer Vocal Institute fellows in two opera productions: 18 in the Academy's fully staged *Carmen* in the Granada Theatre, and 12 will comprise the children's chorus in Ravel's one act opera about a young boy's imagination.

JULY 28: YPC NATIONAL PARTNERSHIP

Sing! welcomes back for the third summer the transformative YPC National Summer Lab and Studio, led by Francisco J. Núñez, founder and artistic director of the renowned Young People's Chorus of New York City and Dr. Doreen Rao, founder of the Choral Music Experience. The one-week musical experience, designed for innovative choral conductors and enthusiastic young singers, will culminate in a concert at the Marjorie Luke Theatre, featuring a commissioned world premiere by Yuka Honda.

JULY 31: LA FIESTA PEQUEÑA

Outside of the Festival, *Sing!* will take part in the historic Old Spanish Days as part of its 100th anniversary. Over 100 *Sing!* choristers will perform for the Santa Barbara community on the steps of the mission as part of the Fiesta Pequeña pre-show festivities.





Music Academy gratefully acknowledges the following donors for their generous support of *Sing!*

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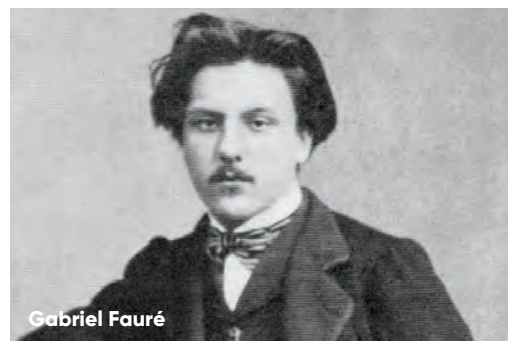
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Charles Ives



Arnold Schoenberg



Gabriel Fauré

CELEBRATING COMPOSERS | MILESTONE ANNIVERSARIES IN MUSIC

This summer, we honor some of the most treasured composers in history in curated performances.

CHARLES IVES

150TH BIRTHDAY
(1874-1954)

Jeremy Denk on Ives

WED, JUNE 19, 7:30 PM
LEHMANN HALL

IVES Piano Sonata No. 2,
"Concord"



Jeremy Denk



Arnold Schoenberg
at Music Academy

ARNOLD SCHOENBERG

150TH BIRTHDAY (1874-1951)

Music Academy of the West's 1948 composer-in-residence

x2 Series

THU, JUNE 27, 7:30 PM | HAHN HALL

SCHOENBERG *Verklärte Nacht* (Transfigured Night)

GABRIEL FAURÉ

100TH ANNIVERSARY OF FAURÉ'S DEATH
(1845-1924)

Steven Isserlis cello & Connie Shih piano

WED, JULY 3, 7:30 PM | HAHN HALL

FAURÉ Sonata No. 2 for Cello and Piano in G Minor

The Fauré Project

FRI, JULY 5, 7:30 PM | HAHN HALL

FAURÉ Piano Trio in D Minor
Piano Quartet No. 2 in G Minor
Piano Quintet No. 2 in C Minor

Salon Series

WED, JULY 17, 7:30 PM | LEHMANN HALL

FAURÉ *La Bonne Chanson*



Steven Isserlis

Friday, June 14, 2024, 7:30 pm | Lobero Theatre

SPECIAL EVENT: TAKÁCS QUARTET RECITAL

Takács Quartet

Edward Dusingberre *violin*

Harumi Rhodes *violin*

Richard O'Neill *viola*

András Fejér *cello*

This evening's performance is gratefully dedicated to Linda and Peter Beuret.

FRANZ JOSEPH HAYDN

(1732–1809)

String Quartet in D Minor, Op. 42, Hob. III:43

Andante ed innocentemente

Menuetto: Allegro – Trio

Adagio e cantabile

Finale: Presto

NOKUTHULA

NGWENYAMA

(b. 1976)

Flow

Prelude

Lento

Quark Scherzo

Finale

INTERMISSION

MAURICE RAVEL

(1875–1937)

String Quartet in F Major

Allegro moderato – Très doux

Assez vif – Très rythmé

Très lent

Vif et agité

Photography, video and audio recording, and mobile device use are prohibited during performances out of respect for the artists. Please turn off your devices during the program.

The Lobero Theatre is equipped with the hearing loop assistive listening system. To utilize the hearing loop, please switch hearing aids now to the "T" telecoil or hearing loop program.

FRANZ JOSEPH HAYDN

String Quartet in D Minor, Op. 42, Hob. III:43

Composed 1796-97

Duration ca. 16 minutes

The singing voice and musicianship of the Austrian composer Joseph Haydn (1732 – 1809) took him away from his childhood home by the age of six, and soon secured a place for him as a chorister at the famous St. Stephen's Cathedral in Vienna. After his voice broke, he went through a difficult period of self-study and uncertain employment. As well as teaching himself music theory and studying the works of composers like Carl Philipp Emmanuel Bach, Haydn took on odd jobs as an independent musician. He was eventually introduced to the Baron Carl Joseph von Fünfberg for whom he composed and played string chamber music, as well as teaching his children. While Haydn did not invent the genre of the string quartet, his prolific output of compositions and influence upon subsequent composers earned him the nickname the "father of the string quartet." It may be surprising that Haydn's role as music director at the Esterházy court did not require him to compose quartets until 1767, when Prince Nicolaus I travelled abroad to Paris. It was there that the prince heard a string quartet by Boccherini and brought a request for his own quartets back to Haydn. Haydn began to publish string quartets in 1771, eventually composing almost 70 quartets, and influencing the likes of Mozart and Beethoven.

The String Quartet in D Minor, Op. 42 presents a particularly unusual case. Unlike most of Haydn's string quartets, which were published in groups of three or six, Op. 42 stands alone. Written in 1785 and published in 1786, it was rumored to be a commission from the King of Spain – not the Prince of Esterházy. Not only are the origins of the piece mysterious, but the quartet also has an unusual opening movement, slower than expected and labeled 'innocentemente' (innocently). Given the fact that string chamber music at this time was written mostly for domestic use, and, when performed at all, only played for private audiences, Haydn may have been intentionally exploiting this intimate setting, drawing in the audience even further. Despite this unusual tempo marking, the first movement is in the traditional sonata form. It ends on a soft D major chord, carrying the listener into the second movement – a minuet and trio in D major and D minor respectively. This brief dance movement works through the development of scalar melodies, keeping true to form. The third movement, a slow and singing adagio in B-flat major, provides a contrast to the previous movement with flowing legato notes. The fourth and final movement returns to D minor with a fast-paced scherzo, also in sonata form.

NOKUTHULA NGWENYAMA

Flow

Composed 2023

Duration ca. 22 minutes

Harumi Rhodes, second violinist of Takács Quartet, alongside lead commissioner Cal Performances, asked Nokuthula Endo Ngwenyama to compose a new string quartet inspired by the natural world. The resulting work, *Flow*, was premiered on November 12 of last year. Composer and violist, Nokuthula Ngwenyama began her international career in music at age 16 by winning the Primrose International Viola competition. Ngwenyama has continued to win competitions and auditions, performing around the world. A Los Angeles native, born to Zimbabwean and Japanese parents, she graduated from the Curtis Institute of Music and received a Fulbright scholarship to study at the Conservatoire Nationale Supérieur de Musique et de Danse in Paris. Ngwenyama also earned a master's degree of Theological Studies from Harvard Divinity School. *Flow* was inspired by her observations and knowledge of the natural world: "We flow through life. Conversely, the flow of existence is temporarily housed in us each generation. Everything in nature flows and develops through time. Flow can be expressed mathematically, psychologically, physically, visually, and now, via string quartet."

In the first movement, you will hear an evocation of the initial energy of creation, entitled "The Prelude." This movement musically symbolizes both the scientific and spiritual origins of the natural world. Drawing inspiration from John G. Cramer's audio expression of the Big Bang, in which a high-pitched glissando steadily moves down in pitch until it is heard no more, Ngwenyama uses this idea to frame the composition. Beginning with a flurry of glissandos, harmonics, and pizzicati, The Prelude symbolizes the 'Epoch of Reionization' – roughly 1 billion years after the Big Bang when stars and galaxies began to form. In *Flow*, music becomes the link between this scientific data and our spiritual connections to such origins. Taking the concepts of 'Pranayama' and 'Om' from Sanskrit, which come together to represent the ideas of initial energy practiced through breathing and the creation of sound, the physical demands of performing in a string quartet further exemplify the "flow" of our universe.

The second movement, "The Lento," continues the first movement's descending glissando. The heat of creation is given room to cool and continue down. The third movement, "Quark Scherzo," playfully symbolizes the vibration of matter. In a formulaic representation of subatomic motion, the quartet again reinterprets the musical symbols of scientific formulas

from the first movement. The Finale then expands beyond subatomic matter to represent the flow of our visual world. Ngwenyama takes inspiration from startling murmuration and the shapes that these flocks of birds make in the sky. Having reached the end of the quartet, the music of *Flow* has transported listeners from their shared origins in creation through individual self-expression and back to a collective flow through life. Ngwenyama encourages us all to “enjoy and go with the flow, we only know what we know.”

MAURICE RAVEL

String Quartet in F Major

Composed 1903

Duration ca. 29 minutes

The Takács Quartet's program concludes with Maurice Ravel's String Quartet in F Major. The French composer (1875–1937) wrote this piece in 1903 at the age of twenty-eight in the hope of winning a composition prize at the Paris Conservatoire. While the quartet was dismissed by the competition's judges (and Ravel left the Conservatoire), it was premiered in Paris the following year. Seemingly, the young composer was following in the footsteps of Claude Debussy, whose only string quartet was composed ten years earlier. Ravel drew stylistic inspiration from Debussy but pushed the boundaries of tonality with unconventional harmonies and textures that were unique. Both Debussy and Ravel are acknowledged for foregrounding an impressionistic musical style that utilizes whole tones scales, musical “coloring” combined with lyricism, and a focus on timbre rather than on structural harmonic progressions.

Written in the early stages of his compositional career, the String Quartet in F Major is considered one of Ravel's first masterpieces. In 1897, Ravel began his studies under Gabriel Fauré, to whom Ravel dedicated this string quartet. While his talent as a composer is undisputed, Ravel failed to win any prizes for his compositions during his time in the Conservatoire, nor did he win the coveted *Prix de Rome*, despite several attempts, as the conservative judges disapproved of his progressive compositional style. By the time that the young Frenchman had composed his string quartet, however, the public was enamored with his music. Critics and journalists protested Ravel's failures, so adamantly that the head of the Paris Conservatoire, Théodore Dubois, was forced to step down, with Fauré taking his place. Despite this “Affaire Ravel” – as the protests came to be known – Ravel's compositional techniques typify the Parisian setting for his quartet.

Paris was the capital of culture in Western Europe and the composer's musical training allowed him to both respect tradition and implement creative innovations. In his String Quartet, Ravel exemplifies these ideals with a careful attention to formal traditions that is combined with new harmonic methods. He adheres to the traditional four-movement structure and the first movement of this quartet is composed in sonata form. The lyrical opening movement presents two musical themes that reappear later in the quartet. Rising and falling, the melody in the violin floats over the undulating trills in the second violin and viola, until the four instruments build a wave of sound together, gaining volume and intensity. The second movement, a scherzo, combines the first movement's lyricism with the more tactile sounds of pizzicato, tremolo, and cross rhythms between the inner and outer voices. Contrasting with the quick second movement, the third presents a slow trio that reinterprets the first movement's musical themes. The fourth movement then incorporates these themes in quite a different way, concluding the quartet with an agitated and exciting finale.

Eve Reiner

Provided in collaboration with UCSB Department of Music
2024



MUSIC ACADEMY OF THE WEST

Saturday, June 22, 2024, 7:30 pm | Granada Theatre

ACADEMY FESTIVAL ORCHESTRA

OSMO VÄNSKÄ *conductor*

Lehrer Vocal Institute fellows

MEG BRILLESLYPER *mezzo-soprano*

MICHAEL SEGURA *baritone*

Tonight's opening concert of the 2024 Academy Festival Orchestra Series has been generously endowed in loving memory of Larry Rachleff by Dot and Rick Nelson.

This evening's performance is gratefully dedicated to Leslie and Phil Bernstein, and presented in loving memory of Maryan Schall.

RICHARD WAGNER
(1813–1883)

Overture to *Die Meistersinger von Nürnberg*

GUSTAV MAHLER
(1860–1911)

Lieder eines fahrenden Gesellen
(*Songs of a Wayfarer*)

Wenn mein Schatz Hochzeit macht
(When My Sweetheart is Married)

Ging heut Morgen übers Feld
(I Went This Morning over the Field)

Ich hab' ein glühend Messer
(I Have a Gleaming Knife)

Die zwei blauen Augen von meinem Schatz
(The Two Blue Eyes of my Beloved)

Meg Brilleslyper *mezzo-soprano*
Michael Segura *baritone*

INTERMISSION

JEAN SIBELIUS
(1865–1957)

Symphony No. 2, Op. 43

Allegretto

Andante, ma rubato

Vivacissimo

Finale: Allegro moderato

The William Hymanson Endowed Concertmaster, supported by Irene Hymanson, is Jisu Youn.

Photography, video and audio recording, and mobile device use are prohibited during performances out of respect for the artists. Please turn off your devices during the program.

RICHARD WAGNER

Overture to *Die Meistersinger von Nürnberg*

Composed 1861–62

Duration ca. 9 minutes

Perhaps no figure looms as large in Western music as Richard Wagner (1813–1883). Innovative, influential, and endlessly controversial, his operas (and their overtures) are mainstays of concert and opera stages worldwide. Much of Wagner's influence can be found in his dramatic musical innovations, which go hand-in-hand with his belief in the necessity of tragedy to reveal the essence of humanity through intertwined love and death.

This is what makes *Die Meistersinger von Nürnberg* (1868) more fascinating, since it has none of those things: the music is not as dramatic, the tone is comic, and Wagner's trademark existential tragedy is completely absent. Instead, *Meistersinger* is the rare comedy in his output, premiered in the middle of Wagner's epic works like *Tristan und Isolde* (1865) and the *Ring Cycle* (1869–1876). Ironically, this comparatively sunny work was written during one of the most tumultuous times in Wagner's life.

While the first inkling of *Meistersinger* dates to 1845, work didn't truly begin until 1862. Following a disastrous Paris production of his opera *Tannhäuser* in 1861, perennial financial troubles, and a tumultuous marriage to his first wife Minna, Wagner turned to the libretto for *Meistersinger*, preparation for his upcoming *Tristan*, and plans for the rest of his *Ring*. He found a saving grace in 1864 in the patronage of Prince Ludwig II of Bavaria, a devout fan who shouldered Wagner's debts and presented previously shelved works. During this time, he also began seeing Cosima Liszt, daughter of Franz Liszt and then wife of conductor Hans von Bülow (both Wagner supporters and colleagues). There was yet another woman involved, Mathilde Wesendonck, the wife of a silk merchant. While Cosima eventually became his partner, Mathilde was his muse, inspiring *Meistersinger* and his other operas *Tristan* and *Parsifal*. After all this tumult with love, productivity, and money, *Meistersinger* finally premiered in 1868, sponsored by Ludwig and conducted by Bülow (loyal even after Wagner married his ex-wife).

By Wagner's standards *Meistersinger's* plot is straightforward. In mid-sixteenth century Nuremberg, young knight Walther falls for Eva, whose father has unfortunately already promised her hand in marriage as a prize for a local song competition. Walther enters, and despite the conniving of villainous Beckmesser, wins the competition with assistance from master singer Hans Sachs, and marries Eva. The overture features themes and excerpts from the opera, including the song Walther sings to win the competition, music depicting the comical Beckmesser, and triumphant music signifying Hans Sachs.

The opera's premiere was a much-needed success, quickly garnering international performances and instantly considered one of his most accessible works. However, its reception was not without controversy. Almost immediately, the character of Beckmesser was identified as an offensive Jewish stereotype. In addition, Hans Sachs at the opera's end proclaims a nationalistic warning, urging the need to preserve German culture from foreign threats. This speech struck a chord with German audiences following German unification in 1871, but unfortunately continued to resonate well beyond its original creation, becoming a fixture in Nazi propaganda. It's no surprise that the combination of German nationalism and antisemitism in the opera lent itself well to Nazi ideology, and Hitler's favorite composer was none other than Richard Wagner.

While *Meistersinger* is Wagner's sunniest opera, there are dark undercurrents lurking beneath. From Wagner's troubles at the time of composition to the thorny reception of the work, *Meistersinger* encapsulates Wagner's fraught place in music history.

GUSTAV MAHLER

Lieder eines fahrenden Gesellen (*Songs of a Wayfarer*)

Composed 1891–96

Duration ca. 16 minutes

Wagner's songwriting competition and master singers directly influenced Gustav Mahler (1860–1911). Wagner's famous insistence on writing his own libretti impacted young Mahler, who wrote his own poetry as the text for *Lieder eines fahrenden Gesellen* ("Songs of a Wayfarer").

In August 1883, Mahler became Musical and Choral Director at the Royal Theatre in Kassel, Germany. Mahler's conducting career had begun a few years earlier at an operetta theater, and since his compositions up until this point were all songs, the position in Kassel was, on paper, a perfect fit. However, Mahler quickly discovered that his position was less of a director and more of a subordinate, working under the thumb of the theater's Kapellmeister Wilhelm Treiber. The two men butted heads, and Mahler immediately started seeking out other appointments.

Despite workplace grievances, there was one glimmer of hope for young Mahler: the coloratura soprano Johanna Richter. Mahler fell in love with Richter instantly, a romance that – unfortunately for Gustav – was one-sided. It was Mahler's first significant encounter with such amorous feelings; these intense emotions tormented him, described by Mahler as a "continuous and altogether intolerable struggle." Mahler wrote several poems to Richter, often referencing a "solitary wayfarer" in the final line. While for a time he thought the romance would pan out, ultimately, he was left broken-hearted, saying "I am torn apart, my heart is bleeding, all is lost."

Mahler channeled these emotions and the emblem of solitude from his letters into a cycle of four songs with piano accompaniment composed in 1865 and packaged as *Songs of a Wayfarer*. The songs are generally melancholy, with some glimmers of happiness sprinkled throughout. Each song begins and ends in a different key, contributing a sense of meandering and a lack of resolution to the pieces, as Mahler makes the tones wander as his protagonist does. The work wouldn't see its premiere until 1896, rearranged along the way to feature orchestral accompaniment. However, some of the music would appear earlier in concert as Mahler borrowed themes from the songs for two movements of his First Symphony in 1889.

His workplace troubles certainly didn't assuage his romantic problems, and Mahler would be stuck in the position at Kassel for almost two years. Fortunately, everything worked out, as he was offered a position as conductor at a theater in Prague, giving him the escape from Kassel he desired. *Songs of a Wayfarer* is seemingly the only positive remnant from his time in Kassel, a bitter testament to the overwhelming power of young, unrequited love.

JEAN SIBELIUS

Symphony No. 2, Op. 43

Composed 1901-02

Duration ca. 43 minutes

In 1907, Mahler conducted Robert Kajanus's orchestra in a performance of pieces by Beethoven and Wagner. Kajanus was a champion and frequent conductor of Jean Sibelius's works, and Sibelius (1865-1957) was in attendance. Sibelius and Mahler are said to have shared a conversation that eventually posed a pertinent question: what is the essence of the symphony? Sibelius is quoted as saying "that I admired its severity and style and the profound logic that created an inner connection between all the motifs." However, Mahler opposed this view, stating "no, the symphony must be like the world. It must embrace everything." The two men held mutual respect despite their aesthetic differences and parted ways. It was the only time they would meet.

Sibelius's Symphony No. 2 had already been premiered in 1902, conducted by Kajanus in Helsinki. Work began while on vacation in Italy the year before, and the piece has a warmth and optimism to it, spurred on by the Mediterranean climate. Sibelius had tragically lost his daughter the year before, and he was plagued by marital troubles and substance abuse. The trip would serve as a reset, rejuvenating the composer. While Sibelius was writing, political unrest in Finland was growing.

Tsar Nicholas II of Russia conscripted all Finnish soldiers into the Imperial Russian army, abolished Finnish stamps, and had written a manifesto making Russian the official language of Finland (despite Russians making up only .3% of the population at the time). These current events, coupled with the symphony's compositional details, led many Finns to hear the Finnish spirit in the piece, with the public dubbing the work the "Symphony of Independence."

The symphony's structure is conventional, with the traditional number of movements in typical forms and tempi. Sibelius introduces a rising three-note motif in the first movement that continuously develops throughout the work, using clever compositional techniques and contrasting energies and textures to ultimately push towards a triumphant finale. This modest beginning devolving into turmoil and eventually exuberance is where many listeners (contemporary and modern) read a hidden program into the piece. Conductor Osmo Vänskä has said that "the second symphony is connected with our nation's fight for independence," but continues that "[the Second] is also about the struggle, crisis and turning point in the life of an individual. This is what makes it so touching." In this way, Vänskä is perhaps hearing the duality invoked in the piece's conception, where Sibelius is recovering from internal turmoil set against the backdrop of a national groundswell.

Sibelius's opinions on the piece's nationalism are vague, and he never explicitly confirmed any of these interpretations for the Second. It is here that Sibelius is consistent with his essence of the symphony, while others may be reading grand existential questions and the whole world into the piece as Mahler might, Sibelius ultimately focuses on tones and structure, using the severe logic of the form to channel intense individual emotions against the collective emotions of Finland.

Tanner Cassidy

Provided in collaboration with UCSB Department of Music
2024



MUSIC ACADEMY OF THE WEST

Saturday, June 29, 2024, 7:30 pm | Granada Theatre

ACADEMY FESTIVAL ORCHESTRA

ANTHONY PARNOTHER *conductor*

This evening's performance is gratefully dedicated to Michael and Linda Keston, and presented in special appreciation of the Gainey Foundation.

JOAN HUANG

(b. 1957)

Tujia Dance

FLORENCE PRICE

(1887–1953)

Symphony No. 3 in C Minor

Andante – Allegro

Andante ma non troppo

Juba: Allegro

Scherzo: Finale

INTERMISSION

IGOR STRAVINSKY

(1882–1971)

Le Sacre du printemps (The Rite of Spring)

Part I: The Adoration of the Earth

Introduction

Augurs of Spring

Ritual of Abduction

Spring Rounds

Ritual of Rival Tribes

Procession of the Sage: The Sage

Dance of the Earth

Part II: The Sacrifice:

Introduction

Mystic Circles of the Young Girls

Glorification of the Chosen One

Evocation of the Ancestors

Ritual Action of the Ancestors

Sacrificial Dance

The William Hymanson Endowed Concertmaster, supported by Irene Hymanson, is Ilkhom Mukhiddinov.

Photography, video and audio recording, and mobile device use are prohibited during performances out of respect for the artists. Please turn off your devices during the program.

This program, though spanning nearly a century and crossing oceans from East to West, presents three works with markedly similar goals. You will experience three works united by a desire to weave folk traditions from around the world with the creative possibilities of the Western symphonic orchestra, blending the energy of traditional music with 20th century compositional techniques in innovative and compelling ways.

JOAN HUANG

Tujia Dance

Composed 2015

Duration ca. 10 minutes

Joan Huang grew up in a musical family in Shanghai, China, eventually securing a spot at the exclusive Shanghai Conservatory of Music just after the end of the Chinese Cultural Revolution. She became the first woman in the institution's history to earn a master's in composition, later finding her way to UCLA to complete her PhD in 1991. She is well known for her ability to synthesize Chinese and Western compositional techniques, producing contemporary transformations of traditional musics.

Huang's *Tujia Dance* is based on her fieldwork experience with the Tujia people, a minority ethnic group of about 8 million living in the scenic Wuling Mountains of Central China. The Tujia are known for their intricate dance traditions, weaving together song, dance, drama, and ritual gesture to present religious ceremonies and ancient stories. During her time with the Tujia, Huang was deeply moved by her interactions with the community, attending performances and collecting folk melodies and rhythms. *Tujia Dance* is a product of these encounters, as Huang set out to depict "a sonic portrayal of the Tujia people's rural life."

Though just over ten minutes long, *Tujia Dance* packs a punch with elaborate rhythmic exploration and a deep percussion bench. *Tujia Dance* begins in the lowest voices of the orchestra, gradually building until everyone is participating—a warm-up calling all to the dance depicted in the first main section. This dance is marked by vigorous and intricate rhythms and punctuated by robust percussion, including bongos, a Peking gong, and xylophone. Following the percussion into the second section, you might listen for castanets, maracas, and tambourines, as the piece adopts a brighter character, featuring a constant repeated rhythm in the low strings. The slow section introduces melodic conversation between the harp and celeste, extending the melodies from the previous material into a passionate and grand display, before returning to the first section and ending with an energetic coda.

FLORENCE PRICE

Symphony No. 3 in C Minor

Composed 1940

Duration ca. 30 minutes

Commissioned by the Works Progress Administration's Federal Music Project during the depths of the Great Depression, Florence Price set to work on her third symphony in 1938. Fortified by the WPA support and a series of successful premieres, awards, and performances, Price would use her third symphony to diligently develop her compositional techniques, producing her most mature work yet. Symphony No. 3 in C minor premiered in 1940 with the Michigan WPA Symphony orchestra under the direction of Valter Poole, a conductor known for his progressive programs foregrounding American music and Black artists. Price's work would make up two thirds of the evening, with the symphony premiere followed by a performance of her already popular *Piano Concerto No. 1*, with Price at the piano. Though the premiere received critical acclaim, and even recognition from First Lady Eleanor Roosevelt, the symphony would not be performed again in Price's lifetime and would remain unperformed and unpublished for the next 60 years.

Nearly a decade before the premiere of Symphony No. 3, Price's Symphony No. 1 in E minor was performed by the Chicago Symphony, making her the first Black woman to have a symphony performed by a major US orchestra. The first symphony prioritizes African American folk melodies, highlighting the richness and beauty of the material through romantic orchestral treatment. Price continued this tradition in Symphony No. 3 with increased complexity and nuance. She spoke of the distinctness of her process in a letter before the premiere, describing the new work as "a cross section of present-day Negro life and thought with its heritage of that which is past, paralleled, or influenced by concepts of the present day." As a result, the symphony reflects Price's freedom and maturity in creativity. She develops her melodies into complex contrapuntal textures, playing with orchestral color and modernist harmonies to weave a sonic image rooted in variations of twentieth century Black American experience.

Committed to blending the past and present, each movement of Symphony No. 3 orchestrates a tension between black vernacular practices and twentieth-century Modernist techniques. The first movement is in a traditional sonata-allegro form, presenting spiritual-like melodies in tension with ambiguous and complex harmonies. Price uses the second movement to evoke the hymns and choirs of the Black church tradition, but she intentionally subverts expectations by taking the instrumental choirs in unexpected tonal directions that never quite settle, capitulating only in

the end with a familiar "Amen" cadence. The third movement develops the antebellum Juba dance, a dance descended from West African traditions. Price used this dance in her first symphony as well, staying close to the characteristics of the dance with simple syncopated melodies and steady rhythmic accompaniment. She departs significantly in *Symphony No. 3*, fully embracing the complex Afro-American polyrhythms with mixed percussion, while also signaling jazz and popular music in harmony and instrumentation. The fourth movement is a playful Scherzo full of high-spirited chromatic melodies that capriciously oscillate between major and minor, a joyful button on a rich symphony.

IGOR STRAVINSKY

Le Sacre du printemps
(*The Rite of Spring*)

Composed 1911-13

Duration ca. 35 minutes

Now a mainstay in the classical music canon, the premiere of Igor Stravinsky's *Rite of Spring* was decidedly avant-garde. Later in life, Stravinsky recounted his inspiration, a dream "of a scene of a pagan ritual in which a chosen sacrificial virgin danced herself to death." From this dream emerged *The Rite of Spring*, an experimental ballet depicting his image of a pagan and primitive Russia, to be presented to the Parisian cultural elite. Swirling rumors and anxious gossip preceded the 1913 premiere, as patrons read promises of controversy in newspaper accounts. When the night arrived, audiences filed in prepared to listen to (and critique) the young Stravinsky's newest work. It only took one minute for the audience to begin to stir, making their irritation and uneasiness transparent, as the dissonant harmonies and wild rhythms matched the unpredictable movements of the dancers. Emotions surged as supporters and opposition began to argue, escalating their disagreements into the now infamous riot.

Behind the front-page headlines sensationalizing the brawl, critical reception of the Rite was mixed. The restaging of the ballet seven years later would elicit far less excitement. Ultimately, the piece has had far more success as a concert work. Though it is the final piece on our program this evening, *The Rite of Spring* historically set the stage for the first two. The kind of synthesis we've explored, folk traditions in conversation with Modernist techniques and an expanding Western symphonic idiom, arguably finds its launchpad in Igor Stravinsky's *The Rite of Spring*. Filled to the brim with novel rhythmic manipulation and rich dissonance, the piece is often held up as a turning point in the Western music tradition, daringly stretching performers and audiences beyond their limits.

Stravinsky drew from Slavic folk melodies for inspiration, reshaping and distorting the material until it was barely recognizable. To achieve the power and force he intended, Stravinsky scored the *Rite* for a massive 100 player orchestra, calling for quintuple woodwinds and an extensive brass section. Though not explicitly narrative, the piece is organized into two scenes. The first half depicts the details of Spring and an ancient Russian people's relationship with the season—beauty in tension with complexity. Stravinsky resurrects the past with solo wind melodies before introducing a forceful collision with the present in the form of mixed meters and tense dissonances. This polarity continues throughout the piece, building pressure and restlessness toward the climax and finale of the second scene, where the virgin is selected to dance herself to death in ritual sacrifice. A century later the piece remains striking to new listeners, igniting empathy for the unsuspecting audience of 1913. Stravinsky's daring foray left its mark, exploding the potential of symphonic expression, and offering possibilities to new composers for decades to come.

Caitlyn Park
Provided in collaboration with UCSB Department of Music
2024



MUSIC ACADEMY OF THE WEST

Tuesday, July 2, 2024, 7:30 pm | Granada Theatre

JOSHUA BELL & JEREMY DENK IN RECITAL

JOSHUA BELL *Mosher Guest Artist, violin*

JEREMY DENK *piano*

This evening's performance is gratefully dedicated to Janice Feldman and Mitchell Light, and presented in special appreciation of Montecito Bank & Trust.

**WOLFGANG AMADEUS
MOZART**
(1756–1791)

Sonata No. 18 for Violin and Piano in G Major, K. 301
Allegro con spirito
Allegro

**LUDWIG VAN
BEETHOVEN**
(1770–1827)

Sonata No. 7 for Piano and Violin in C Minor, Op. 30, No. 2
Allegro con brio
Adagio cantabile
Scherzo. Allegro – Trio
Finale. Allegro

INTERMISSION

Piece to be announced from stage

IGOR STRAVINSKY
(1882–1971)

Divertimento from *Le Baiser de la fée* (*The Fairy's Kiss*)
Sinfonia
Danses Suisses
Scherzo
Pas De Deux. Adagio – Variation – Coda

Mosher Guest Artist residencies are generously supported by the Mosher Foundation.

Management for Joshua Bell: Park Avenue Artists

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WOLFGANG AMADEUS MOZART

Sonata No. 18 for Violin and Piano in G Major, K.301

Composed 1778

Duration ca. 15 minutes

Wolfgang Amadeus Mozart wrote no fewer than thirty-two sonatas for the violin and keyboard over the course of his life. From the earliest of these, written during the first decade of Mozart's life and considered his "childhood" sonatas, to the later, "mature" works, there is tremendous development of style and form – yet all are innately charming. Aside from being a delightful piece in its own right, the Sonata No.18 for Violin and Piano in G Major, K.301 marks a pivotal moment both in Mozart's own compositional output, as well as in the genre of the accompanied sonata.

At the turn of the 18th-century the accompanied keyboard sonata (sonatas for the keyboard usually with an accompanying violin, flute or cello) gained widespread popularity across Europe. The accompanying part was usually simple – written in comfortable registers and stepping politely aside for the intricate passagework of the keyboard. There was such high demand from amateurs for music of this nature that editors would often write in an optional accompaniment themselves. It didn't take long before composers began writing keyboard and violin sonatas with both instruments given equal importance. No longer "just" an accompaniment, the violin rather engaged with the keyboard in wholehearted and balanced dialogue. Mozart was one of the first composers to write keyboard and violin duos in what we now think of as a more developed, "Classical" style.

In 1778, the 22-year-old Mozart left Salzburg with his mother, Maria Anna, on a long journey in search of new employment. Although his mother became fatally ill along the way, the trip exposed the young composer to many musical trends and inspirations. Reflecting the equality between instruments found in the duos by Johann Christian Bach, Luigi Boccherini and Joseph Schuster, Mozart wrote a set of six keyboard and violin sonatas—the "Palatine Sonatas", after its dedication to the Countess Palatine Elisabeth Auguste of Sulzbach.

Sonata No.18 is the first of the six, and a new maturity is evident from the very opening, where the violin is awarded the honor of introducing the first theme before being answered by the keyboard. However, traces of accompanying characteristics in the violin part remain – just note what it plays under the opening theme once the keyboard takes over. While the first movement is lyrical, the second movement is elegant and dance-like, with a middle section in minor. Essentially – and perhaps most importantly – the two instruments have an equal partnership in the delivery of musical ideas. As described in a later review of the work, "These sonatas require just as skillful a player on the violin as on the keyboard."

LUDWIG VAN BEETHOVEN

Sonata No. 7 for Piano and Violin in C Minor, Op. 30, No. 2

Composed 1801-02

Duration ca. 25 minutes

With Mozart's successors, there is little question about the general equality of the piano and violin as the transformation of the accompanied sonata continued into the 19th-century. If the piano remained largely at the core of attention, it was more so due to its harmonic rather than thematic responsibilities. Composers, including Ludwig van Beethoven, no longer sought to write the kind of simple, optional accompaniment aimed at amateurs.

Beethoven's ten piano and violin sonatas were written in a fairly compressed timespan. Eight were composed in four years which also encompassed his "Eroica" Symphony, the work that can be seen to mark the beginning of Beethoven's innovative "middle period." The evolution of his writing may not be as clear in these sonatas as they are in other works, but Beethoven clearly knew how to utilize the piano and violin not only as solo instruments, but as an exquisitely balanced duo.

The Sonata No. 7 in C Minor, Op. 30, No. 2 was published in 1803, and dedicated to Tsar Alexander I of Russia. The composition of the three Opus 30 sonatas coincided with a time of technical advancement in both instruments—as hammers, strings, and bows became stronger, composers who took note of these developments could push their music towards more drama, power, and virtuosity. One of only two Beethoven piano and violin sonatas in a minor key, we can expect that this will be "serious" music, possibly reflecting on Beethoven's inner turmoil as he became increasingly deaf.

The opening of the first movement is mysterious and brooding, interjected with brief outbursts and rapid moving passages that hint at the drama to come. The piano and violin weave in and out of accompanying and virtuosic thematic roles. Beethoven, often perceived as a perpetually angry figure, was prone to unrestrained expressions of beauty and tender emotion. This trait is evident in the intimately compelling slow movement, and the playful and quick-witted Scherzo with its rhythmic quirks.

Beethoven wrote only two other piano and violin sonatas, each with four movements instead of the standard three, and it is impossible to imagine this sonata without its final movement. Returning to C Minor and firmly ending in it, the movement is uncompromising with its relentless intensity and dramatic angst.

IGOR STRAVINSKY

Divertimento from *Le Baiser de la fée*
(*The Fairy's Kiss*)

Composed 1928

Duration ca. 20 minutes

Traveling forward in time now by more than a century, we find ourselves in a drastically different space with Igor Stravinsky's Divertimento from *Le Baiser de la fée* (*The Fairy's Kiss*). While Beethoven's piano and violin sonatas built on the accompanied keyboard sonata set in motion by Mozart, Stravinsky's Divertimento pays direct homage to Pyotr Ilyich Tchaikovsky—a composer who was, in turn, obsessed with the music of Mozart. In 1893, the 11-year-old Stravinsky attended a performance at St. Petersburg's Mariinsky Theatre, where his father was singing. In the foyer, the young boy caught a glimpse of Tchaikovsky, who would die only two weeks later. Although the encounter was fleeting, Stravinsky said that the "image has remained in the retina of my memory all my life", and that it was one of his "most treasured memories".

In 1928, Stravinsky was commissioned to write a ballet for a new Russian company. With the year marking the 35th anniversary of Tchaikovsky's death, and with some encouragement from Alexandre Benois, an artist and long-time collaborator of Stravinsky's, it was decided that this would be a fine opportunity to pay homage to the great predecessor—"Tchaikovsky as seen by Stravinsky". The result was the neoclassical ballet, *The Fairy's Kiss*. Neoclassicism was a musical trend during the 20th-century, when composers sought to recall the aesthetics of order, balance, and emotional restraint associated with earlier times. Stravinsky

was one composer distinctly associated with this trend, vividly described by Leonard Bernstein as being much like a "thieving magpie, unashamedly borrowing and stealing from every musical museum."

For the music of the ballet, Stravinsky used seven of Tchaikovsky's piano pieces proposed by Benois, as well as several of his own selections, with the main criteria being that they should not have been previously orchestrated. For the subject, Stravinsky saw Hans Christian Andersen's story, "The Ice Maiden", as suggesting "an allegory of Tchaikovsky himself." Stravinsky later claimed that he could barely remember which themes were Tchaikovsky's and which were his. While this is perhaps a little cheeky, it is true that despite the evocation of Tchaikovsky's themes in *The Fairy's Kiss*, the piece is entirely and rightfully Stravinsky's.

The Fairy's Kiss as a ballet did not receive much success, and we now know the work mainly as a four-movement orchestral suite, as well as in a reduction for violin and piano—done by Stravinsky in collaboration with the violinist Samuel Dushkin. The first movement is taken from the opening of the ballet, where a mother and her baby are lost in a storm. The baby is stolen from his mother by fairies, and Stravinsky's writing here is bleak as well as characteristically rhythmic, portraying this chaotic disorientation. In the next movement, the baby is now a young man, celebrating at his engagement party with a lively yet somewhat ironic dance. Witty and energetic, the Scherzo depicts the fairy leading the man to his fiancée. The final movement sees the two lovers dance, and is full of some of the most affectionate, sweet, and beautiful writing of the whole piece—quite like a fairy's kiss itself.

Shirley Shang

Provided in collaboration with UCSB Department of Music
2024

MUSIC ACADEMY OF THE WEST

Wednesday, July 3, 2024, 7:30 pm | Hahn Hall

STEVEN ISSERLIS IN RECITAL

Steven Isserlis *Mosher Guest Artist, cello*

Connie Shih *piano*

This evening's performance is generously supported by Jill and John Bishop.

Tonight's concert is gratefully dedicated to Susie and Ted Cronin.

**LUDWIG VAN
BEETHOVEN**
(1770–1827)

Sonata No. 1 for Cello and Piano in F Major, Op. 5, No. 1
Adagio sostenuto – Allegro
Rondo: Allegro Vivace

BEETHOVEN

Sonata No. 5 for Cello and Piano in D Major, Op. 102, No. 2
Allegro con brio
Adagio con molto sentimento d'affetto
Allegro fugato

INTERMISSION

NADIA BOULANGER
(1887–1979)

Trois pièces for Cello and Piano
Modéré
Sans vitesse et à l'aise
Vite et nerveusement rythmé

GABRIEL FAURÉ
(1845–1924)

Sonata No. 2 for Cello and Piano in G Minor, Op. 117
Allegro
Andante
Allegro vivo

THOMAS ADÈS
(b. 1971)

Lieux retrouvés (Rediscovered Places)
Les eaux
La montagne
Les champs
La ville: Cancan macabre

Mosher Guest Artist residencies are generously supported by the Mosher Foundation.

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Hahn Hall is equipped with the hearing loop assistive listening system. To utilize the hearing loop, please switch hearing aids now to the "T" telecoil or hearing loop program.

LUDWIG VAN BEETHOVEN

Sonata No. 1 for Cello and Piano in F Major,
Op. 5, No. 1

Composed 1796

Duration ca. 24 minutes

Steven Isserlis and Connie Shih's program follows the progression of the repertoire for cello and piano through the former's rise as a soloistic instrument. Before the turn of the nineteenth century, the cello was utilized in one of two ways within sonatas. Vivaldi's cello sonatas, for example, featured them in a solo role with harpsichord accompaniment, while others offered an "obligato" supporting role for keyboard performers, doubling the bassline sketched in the basso continuo. Beethoven's cello sonatas set in motion a new trajectory that increased expressive opportunities for the instrument. More than that, we will also hear increasingly conversational and collaborative relationships between cello and piano, especially as they grow out of Beethoven's "grand" venture.

The full title of Beethoven's Op. 5 cello sonatas reads as *Two Grand Sonatas for the Harpsichord or Pianoforte with a Violoncello Obbligato*. Beethoven dedicated the work to Friedrich Wilhelm II of Prussia (r. 1786–1797) but composed the cello part for the king's first cellist, Jean-Louis Duport. The piece begins with the cello fulfilling the traditional "obligato" duties, doubling the piano's bassline. However, the opening arpeggios eventually transform as the instruments split into distinct identities. The instruments become partners as they alternate melody and accompaniment roles. The subdued, lyrical melodies in the first movement suggest a sweet greeting as the two figures learn each other's ranges and qualities. In particular, the cello's voice-like timbre sings alongside the piano's delicate, ringing higher register. With a flourish, the long "Allegro" section sees the companions pass a robust, jovial theme back and forth. This theme traverses and develops along various trains of thought but pops in from time to time to remind us of the budding musical friendship. The sonata's bouncy, playful character continues into the second movement with a new recurring theme. Beethoven's exploration of the cello's range and interplay with the piano paves the way for future collaborative opportunities in the repertoire.

LUDWIG VAN BEETHOVEN

Sonata No. 5 for Cello and Piano in D Major,
Op. 102, No. 2

Composed 1815

Duration ca. 18 minutes

Two decades after his first sonata featuring cello, Beethoven's Op. 102 continues expanding the cello-piano repertoire. Beethoven dedicated his Sonata No. 5 for Cello and Piano to longtime friend and patron Countess Marie von Erdödy. The cello's warm sound amplifies this ode to the joy of friendship. As we heard in the previous piece, the two instruments pass the melodic torch back and forth; the piano's excited introduction in the first movement gives way to the cello's response and invitation to engage in conversation. Any unison moments occur not out of obligation to traditional instrumental roles but out of the two voices coming together in agreement. Beethoven composed the sonata as a token of gratitude for Erdödy's role in securing his patronage from the Austrian nobility, ensuring that he did not have to seek work elsewhere.

This sonata displays the wide range of pitch and mood available to piano and cello, especially with this level of thematic interlocking. The second movement, aptly titled "Adagio con molto sentimento d'affetto" (with much sentiment and affect), conveys a dramatic feeling. The piano leads the harmonies, passing through various tonal areas to enact a sense of searching. Meanwhile, the cello's gestures of tension and release transform the mood into one of longing. Although some would attribute this mood to rumors of romance between Beethoven and Erdödy, the sonata's expression of thankfulness and comradery sets a more likely stage for the work's jovial, frolicking, and sometimes tender moments.

NADIA BOULANGER

Trois pièces for Cello and Piano

Composed 1914

Duration ca. 8 minutes

Composers continued exploring the collaboration of cello and piano into the twentieth century. Boulanger transcribed her *Trois pièces*, originally for organ, in 1914. A renowned pedagogue, discussions of Boulanger often focus on her time teaching the likes of Phillip Glass, Aaron Copland, Elliot Carter, and many others. Her teaching prowess bolstered her compositional skills, although her intense self-critiques mitigated the accolades she earned. She often revised (or outright abandoned) works, a habit which contributed to her arranging the three miniatures with new instrumentation.

Despite its organic origins, *Trois pièces* presents opportunities to explore further the relationship between cello and piano as well as the variety of expressive techniques

available to cellists. For example, “Modéré” features lyrical melodies and explores the range of both instruments. In Beethoven’s Sonata No. 1 for cello and piano, recall that the partners sometimes joined in unison to emphasize the obbligato bassline. “Modéré” instead uses their unison voices for melodic purposes, demonstrating the changing attitudes towards music written for this duo. The piano supports the cello, allowing room for its warm tones to shine through. This relationship also pervades “Sans vitesse et à l’aise” through a canon that positions the piano as both harmonic foundation and melodic echo.

While the first two movements lean toward more prominent cello melodies, the third, “Vite et nerveusement rythmé,” highlights the interlocution we’ve seen in previous pieces. Boulanger’s work shows off the performers’ agility in gusts of technical runs and syncopated figures. The cello and piano continue to act as a duo, passing the material between them to highlight each other’s capabilities and the strength that comes from mutual support and collaboration. Such efforts speak to Boulanger’s work as a teacher, composer, and pillar of twentieth-century music.

GABRIEL FAURÉ

Sonata No. 2 for Cello and Piano in G Minor,
Op. 117

Composed 1921

Duration ca. 18 minutes

From its dedication to its composition, Gabriel Fauré’s second sonata exemplifies commemoration, gratitude, and collaboration. The French government commissioned the work as a funeral march for the centennial of Napoleon Bonaparte’s death. Fauré then dedicated Op. 117 to friend and patron Charles Martin Loeffler, solidifying it as another expression of gratitude alongside the payments he earned for his efforts. By the time he wrote the sonata in 1921, the composer was almost entirely deaf, much like Beethoven was when he composed his Op. 102 sonata.

Fauré’s Op. 117 highlights the collaboration between piano and cello. The first movement sets the two voices in canon, with piano and cello alternating between acting as leader (*dux*) and follower (*comes*). This treatment of canon builds upon the one heard in Boulanger’s *Trois pièces* as the instruments bask in both roles. By contrast, the solemn second movement brings the duo together in a homophonic funeral march. Partly owing to quotations from Fauré’s *Chant funéraire*, the movement assigns the piano and cello similar rhythms, ensuring they march together at the same pace. As the movement progresses and contrasts emerge, the two parts continue to complement one another and share the melody. The instrumental interplay reaches its height in the third movement. In a conversational fashion, after the piano

begins its opening ascending call, the cello answers with a descending figure—the partners smoothly weave between each other’s statements and facilitate a lively exchange. Both performers bring unique contributions as the piano progresses through Fauré’s eccentric harmonies and the cello melody strides confidently through the soundscape. The fact that cello and piano maintain their distinct characters is a testament to the performers and Fauré and harkens to Beethoven’s contributions to the repertoire.

THOMAS ADÈS

Lieux retrouvés (Rediscovered Places)

Composed 2016

Duration ca. 17 minutes

Steven Isserlis recalls Adès dubbing *Lieux retrouvés* “a romp”—surely a fitting send-off for tonight’s performance. Building upon this foundation of cello and piano repertoire, which pairs their timbres to express warmth, tenderness, frolic, and other sentiments, both musicians display a wide range of affect, narrative, and technical prowess. The conclusion to this program invites us to accompany Shih and Isserlis on a musical road trip.

Adès calls upon the duo to explore four “rediscovered places”: after exploring the ripples and waves of a body of water, they travel to the mountains, where they evoke folk-like yodeling. Then, they come across a peaceful field. A pastoral exploration of register in the third movement ends with a soft, seemingly groundless conclusion that challenges the cello and piano to contrast moods and play quietly while maintaining ensemble balance. Initially, this shift concerned Isserlis, who imagined “a mountaineer had fallen off the mountain; but I was reassured to learn that it represented merely the defiant planting of a flag.” The final city soundscape references Offenbach’s rowdy “Galop infernal” theme, which Paris cabarets famously set to the can-can dance. Here, Isserlis’s cello embodies several characters who have paid a few too many visits to the bartenders in the McCune Founder’s Room and The Good Lion. Each stop along the way allows the pair to reminisce and comment on their surroundings; by joining together, these collaborators can mix colors and textures that enrich their individual sonic paint strokes.

This program is one that highlights the masterful techniques of its performers. The progression through musical history has journeyed through technical precision, sentimental lyricism, and increasingly evocative sonic imagery. More than that, though, it highlights the cello’s rising reputation as a soloistic instrument and the ways in which cello and piano can uplift each other in the name of musical companionship.

Pamela Mason-Nguyen
Provided in collaboration with UCSB Department of Music
2024



MUSIC ACADEMY OF THE WEST

Friday, July 5, 2024, 7:30 pm | Hahn Hall

THE FAURÉ PROJECT

This evening's performance is presented in special appreciation of the Luria/Budgor Family Foundation. Tonight's concert is gratefully dedicated to Pat Toppel, and Jill and John Bishop.

GABRIEL FAURÉ
(1845–1924)

Piano Quintet No. 2 in C Minor, Op. 115
Allegro moderato
Allegro vivo
Andante moderato
Allegro molto

Joshua Bell *violin*
Anthony Chan* *violin*
Richard O'Neill *viola*
Steven Isserlis *cello*
Jeremy Denk *piano*

FAURÉ

Piano Trio in D Minor, Op. 120
Allegro, ma non troppo
Andantino
Allegro vivo

Joshua Bell *violin*
Steven Isserlis *cello*
Jeremy Denk *piano*

INTERMISSION

FAURÉ

Piano Quartet No. 2 in G Minor, Op. 45
Allegro molto moderato
Allegro molto
Adagio non troppo
Allegro molto

Joshua Bell *violin*
Richard O'Neill *viola*
Steven Isserlis *cello*
Jeremy Denk *piano*

**Music Academy fellow*

The Mosher Guest Artist residencies of Joshua Bell and Steven Isserlis are supported by the Mosher Foundation.

The Fauré Project is generously sponsored by  *at the SAMARKAND*

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Photography, video, and audio recording, and mobile device use are prohibited during performances out of respect for the artists. Please turn off your devices during the program. Hahn Hall is equipped with the hearing loop assistive listening system. To utilize the hearing loop, please switch hearing aids now to the "T" telecoil or hearing loop program.

GABRIEL FAURÉ

Piano Quintet No. 2 in C Minor, Op. 115

Composed 1919–21

Duration ca. 34 minutes

In October of 1924, the composer Aaron Copland published a review of the works of Gabriel Fauré (1845–1924) in *Musical Quarterly*. In his review, Copland aimed to familiarize more American musicians with Fauré's oeuvre, and his descriptions of Fauré's works and analysis of style still reflect how many musicians think about Fauré today. According to Copland, Fauré belonged to a particular category of composers whose works were defined by a combination of sophisticated intellect and musical intimacy. Others in this category include the German composers Robert Schumann and Johannes Brahms. Like these two, Fauré involved himself in the cultivation of new music and talent—he taught composition and headed the Paris Conservatoire from 1905–1920 and wrote music criticism for a newspaper, *Le Figaro*. Copland specifically compared Fauré to Brahms regarding their mastery of chamber music, which to those in the know is an especially magnanimous remark. Indeed, tonight's chamber works demonstrate Fauré's ability to marry the harmonic sensibilities of his French contemporaries (Debussy and Ravel) with a sophistication of form that Copland simply called "Classic."

Today's program features three of Fauré's chamber works. The Piano Quintet No. 2 in C Minor, Op. 115 was composed in 1921, and finished shortly after he stepped down from his role as the head of the Paris Conservatoire. Copland called this work Fauré's "*chef d'oeuvre*," his "holy of holies," drawing particular attention to the first movement's hauntingly beautiful but also "half-shy, half-questioning" second theme. He also defies anyone who would attempt to analyze this work, as "to do so would be a desecration."

Instead of analyzing the work in detail, then, let us consider it as a cipher for what to listen for when enjoying Fauré. One of the most striking aspects of the first movement is how he plays with musical textures, at once combining a mastery of counterpoint in the strings with carefully laid out and consistent ostinato rhythms in the piano. The effect is that of a musical tapestry being woven in our ears, with delightful harmonic changes creating accents in the fabric as it materializes. So subtle are the slight shifts in texture that you may not even notice that this fabric has completely changed by the second theme!

The second movement exemplifies another trait typical of Fauré's chamber music—understated but treacherous virtuosity. Like Schumann and Brahms, Fauré's writing for piano is idiosyncratic in that it does not immediately "fit under the hand" the way piano music by composers like Franz Liszt or Frederic Chopin does. And unlike these latter two (Liszt, especially), Fauré's piano parts are rarely meant to sound like a

virtuosic feat, no matter how much practice must go into their perfection. And yet, it is in these parts that Fauré's penchant for weaving a musical fabric is most alive—listen as the piano's consistent lines change slightly, and how he has the strings react to this.

At the time that Copland wrote his review of Fauré's output, this Quintet had not yet premiered in America, and indeed Fauré himself was relatively unknown outside of France. Yet, in France, so celebrated was he that in 1922 French President Alexandre Millerand organized a national *homage* at the Sorbonne in his honor.

GABRIEL FAURÉ

Piano Trio in D Minor, Op. 120

Composed 1922–23

Duration ca. 20 minutes

It was around the time of this homage that Fauré must have begun composing his Piano Trio. It may seem odd that a composer of Fauré's ability waited until he was in his late 70's to compose for such a standard ensemble—even odder would be that he waited yet another year after this to finally compose a String Quartet. This invites another comparison to Brahms, as both felt considerable anxiety in writing for ensembles that had been mastered by others previously (to be more precise, mastered by Beethoven). While Brahms was reluctant to write a symphony for this reason, Fauré was, in his words, "terrified" to write in a form that would inevitably be compared to Beethoven's chamber works. Despite his word choice, a charitable interpretation of his position would lead to the conclusion that he may not have been so much afraid to write this piece for fear of comparison, but rather that he needed to have a good reason to write a piece of music. After his retirement and national recognition, he was more keenly aware that any piece of music he wrote would be examined and reexamined by posterity (much as he had analyzed the works of those who preceded him).

As it would turn out, though, this work was well-received, even in a time where the world of French music criticism was sharply divided between conservatives and radicals. Fauré had always been in the middle of these two groups. On the one hand, in his time as head of the Conservatoire he was dubbed "Robespierre" by the conservatives for his overhaul of the curriculum. On the other hand, the radicals found his music tame, despite their appreciation for his support of their work. Copland, writing from across the pond, notes that "it was not without reason that all the Parisian critics forgot their conservative or 'radical' sympathies long enough to join in unanimous praise" of this work.

In this work, one can listen for the subtly shifting musical textures woven in the piano much the same way that one could in the Piano Quintet. Here, though, another comparison

to Fauré's other work may be appropriate. The composer is celebrated not only for his chamber music, but for his art songs. In these songs, he is said to have been uniquely able to capture the essence and subtext of the poetry he set to music. While there is no text in this Trio, the second movement features a devastatingly beautiful melody, shared and transformed by all three instrumentalists using much of the same compositional logic as if Fauré were putting one of Verlaine's poems to music. Even at the end of his life and career, Fauré was honing his technique and perfecting his craft rather than resting on his laurels—this self-discipline and attention to detail shines through his Piano Trio.

GABRIEL FAURÉ

Piano Quartet No. 2 in G Minor, Op. 45

Composed 1886

Duration ca. 35 minutes

The final work on this all-Fauré program is the composer's second Piano Quartet, written in 1886. While later in life, Fauré may have experienced compositional anxiety regarding classic chamber music instrumentations, he never had any such qualms when it came to slightly more unusual combinations— the piano quartet (piano, violin, viola, and cello) is one of these less common instrumentations. Fauré composed this work long before his national recognition or appointment as head of the Paris Conservatoire. At the time, he would have been known best as a deputy organist for *La Madeleine*, a famous Neoclassical Church on the Rue Royale in Paris. By all accounts, Fauré was an exceptional organist, noted for his improvisations, but he left no organ compositions in his catalog. Some of his biographers have suggested that he disliked the lack of subtlety in the instrument, and its relatively impersonal nature compared to the piano.

Despite this, there are parallels between Fauré's chamber music and works composed for organ, especially those by his French contemporaries such as Cesar Franck. Nineteenth-century French organ music is characterized by its use of a wide variety of stops to create interesting registrations of sound, which is analogous to Fauré's focus on musical textures. In the second Piano Quartet, especially, the textures he employs are organistic. He uses tremolos in much the same way that an organist might use the "tremulant" feature, and often the bass lines in the piano part move according to the same logic one would use to play an organ's pedal keyboard. Where the similarities diverge, however, are the extent to which these chamber musicians can play with a nuanced expression in sound that only the most acrobatic of organists can achieve (or perhaps one with an extra arm or two).

Copland lavishes praise on this quartet in his review, and especially touts the Adagio third movement as "the crowning movement of the quartet. It is a long sigh of infinite tenderness, a long moment of quiet melancholy and nostalgic charm. Its beauty is truly a classic one..." One of Copland's observations about Fauré's music that still rings true is that despite being completely "rationally tonal" (meaning it follows the rules of harmony and counterpoint used in the nineteenth century) it still invites the same level of analytical scrutiny that Schoenberg's atonal music requires. Even as he was artistically indebted to the pioneers of musical form of the eighteenth century and the French Impressionists, he combined them in such a way that his style is unmistakably his own. This is what makes Fauré truly "Classic."

Marc Lombardino

Provided in collaboration with UCSB Department of Music
2024



MUSIC ACADEMY OF THE WEST

Saturday, July 6, 2024, 7:30 pm | Hahn Hall

ACADEMY CHAMBER ORCHESTRA

XIAN ZHANG *conductor*

This evening's performance is gratefully dedicated to Mary Myers Kauppila and George Myers.

Tonight's concert is presented in loving memory of Linda Sawyer Frankel.

DOROTHY CHANG

(b. 1970)

Northern Star

ZOLTAN KODÁLY

(1882–1967)

Dances of Galánta

Lento

Allegretto moderato

Allegro con moto, grazioso

Allegro

Allegro vivace

INTERMISSION

ANTONÍN DVOŘÁK

(1841–1904)

Symphony No. 9 in E Minor, Op. 95, B. 178,

"From the New World"

Adagio-Allegro molto

Largo

Molto vivace

Allegro con fuoco

The William Hymanson Endowed Concertmaster, supported by Irene Hymanson, is Emily Shehi.

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DOROTHY CHANG

Northern Star

Composed 2017

Duration ca. 8 minutes

The program begins with a piece composed in 2017 by Dorothy Chang (b. 1970). Describing herself as a 'third culture kid,' Chang draws upon the Chinese heritage of her immigrant parents as well as her childhood traveling between America and Taiwan as sources of inspiration for her compositions. Chang began composing music at the age of fourteen and continued her studies at the University of Michigan and the Indiana University School of Music, establishing an eclectic style by mixing popular folk sounds with traditional Chinese music. In 2003 Chang began teaching at the University of British Columbia in Vancouver as a Professor of Music and continues to teach there today. Her large catalog of over 70 compositions, from solo pieces for various instruments to large-scale orchestral works, includes the very first concerto for erhu, piano, and orchestra titled *Gateways* which premiered in 2019.

After nearly fifteen years of living in Vancouver, Chang had become a beloved member of the country's music community and was commissioned by the Calgary Philharmonic Orchestra to compose a movement of the *True North Symphonic Ballet*. This ballet was a part of the 2017 True North Festival, which celebrated the 150th anniversary of Canada. Alongside five other composers, Chang was responsible for the fourth movement of the ballet, *Northern Star*, which you will hear today. The 2017 production incorporated image projections and dances alongside the music to capture and celebrate the Canadian experience. Although she was not born in Canada, Chang was the perfect candidate for such a collaboration because her compositions are inspired by both cultural and personal identity, and the memories connected to time and place.

In an interview about her compositional process for *Northern Star*, Chang recalls experiencing the vast landscapes of Vancouver for the first time as compared to the midwestern farmlands of Illinois in which she grew up. Rather than attempting to depict the mountain ranges and giant trees themselves in the music, however, Chang aimed to express the human experience of these impressive landscapes with "music coming forth from an emotion, or a feeling, or a state of mind." For each of her compositions Chang employs a curious technique, one that reflects this intention of music representing abstract ideas beyond the material or natural world. Rather than using the traditional staff paper, she begins her notation with a blank sheet of paper. This blank page allows Chang to first capture "the essence of the gesture," which to her is the most important element of the piece.

With its gripping beauty inspired by the Canadian scenery, *Northern Star* holds its own by captivating audiences beyond the 2017 True North Festival. It was first performed as an individual piece by the Toronto Symphony Orchestra in 2019. Its introduction to American audience occurred in 2022 when Xian Zhang, in her role as Music Director of the New Jersey Symphony Orchestra, conducted *Northern Star* in several performances. And now, the conductor has brought *Northern Star* with her to Santa Barbara for festivalgoers to enjoy.

ZOLTÁN KODÁLY

Dances of Galánta

Composed 1933

Duration ca. 16 minutes

Much like Dorothy Chang's Chinese cultural heritage, Zoltán Kodály (1882–1967) was inspired by his Hungarian roots in every aspect of his musical life. Between the years 1885 and 1892, a young Kodály grew up in the town of Galánta – then Hungary and now Slovakia today. In this small town of Hungarians, Slovaks, and Germans, Kodály listened to family members and neighbors perform chamber music in his childhood home. After his family moved to Nagyszombat (now Trnava, Slovakia), the young composer devoted his free time to studying music and learning to play the piano, violin, and cello. In Budapest he attended the university where he met Béla Bartók, becoming fast friends. In 1905, Kodály returned to the town of his childhood, Galánta, and recorded approximately one hundred and fifty folk tunes which became the basis of his research and doctoral thesis "The Stanzaic Structure of Hungarian Folk Song." In April the following year he received his Ph.D. degree. After graduating from university Kodály set off with Bartók to record the folk music of the Hungarian people and jointly publish their *Hungarian Folk Songs*.

In 1907, Kodály became a professor at the Academy of Music in Budapest, and as time went on, he continued his fieldwork alongside Bartók, continued to compose pieces of various genres, and gained international fame as a composer and an academic. In 1933, Kodály composed *Dances of Galánta* for the 80th anniversary of the Budapest Philharmonic Society. His inspiration for this piece came from not only the memories of childhood encounters with gypsy (now Romani) bands, but also a book published on hundred and thirty years earlier in Vienna on Hungarian dances. In the preface of the *Galánta Dances*, Kodály wrote: "There existed at that time a gypsy band which has since appeared. Their music was the first 'orchestral sonority' which to the ears of the child. ... In about 1800, some books of Hungarian dances were published in Vienna, one of which contained music 'after several gypsies from Galánta'. They have preserved the old Hungarian traditions. In order to continue it, the composer took his principal subjects from the ancient editions."

Kodály transforms these older Galánta melodies into the modern forms of his compositional training. Keeping true to the style of the original verbunkos tunes that alternated slow and fast, *The Dances of Galánta* begins with a slow introduction. The cellos introduce the first dance melody, and it is carried through multiple sections of the orchestra. A solo flute presents the second dance tune, a lively melody that hastens the pace of the music. Excitement continues to rise before the first dance melody reappears passionately in the strings, the elongated notes pulling at the emotions of the listener. The third dance is initiated by the oboe, soon joined by the rest of the woodwinds, then by the percussion, and ultimately by the rest of the orchestra. As momentum builds to the violin's fourth dance melody, the climax seems to be just around the corner. However, there is one final dance that Kodály incorporates which first appears in the violins, violas, and flutes. Humorously alternating between slow and fast Hungarian *verbunkos* dance tunes, Kodály often leads the listener to believe the end is near. However, not until an enchanting clarinet cadenza does the final dance come to a dizzying conclusion.

ANTONIN DVOŘÁK

Symphony No. 9 in E Minor, Op. 95
"From the New World"

Composed 1893

Duration ca. 45 minutes

Antonin Dvořák (1841-1904) grew up playing the violin in his father's inn just north of Prague. He began studying music at the age of twelve in Zlonice at the advice of his uncle, and eventually made it to Prague where he attended the Institute for Church Music. However, his most valuable experience came from performing as a violist with the Komzák Band, which formed the basis for the orchestra of the Provisional Theater. Founded in 1830, the music director at the time was Bedřich Smetana, and Dvořák performed each of the older composer's operas. During these formative years, Dvořák had privately

composed a surprising amount of works from chamber pieces to songs to his first symphony. He was greatly influenced by the works of Wagner and Brahms alongside his music director Smetana. As his compositional career took off, Dvořák drew upon his Czech heritage for his distinctively national style.

After years of international fame and success, Dvořák became a teacher of composition at the Prague Conservatory in 1890. His student and son-in-law Josef Suk reported on the composer's reputation as an instructor: "His knowledge of musical works was truly astounding. ... and he was pleased when he saw among his students a striving towards new and independent expression. He was interested in everything, nothing in our lives escaped his attention."

In 1891, Dvořák was offered the position of Director of the newly created National Conservatory of Music in New York, which he accepted and began the following year. The composer's attempts to discover a Czech national sound came with him to America. He was immediately impressed by the American landscape and culture, and encouraged his new students to find inspiration from both Native American and African American music. Dvořák certainly practiced what he preached, writing Symphony No. 9 in E minor within the first year of moving to America, and having the piece premiered in 1893 at Carnegie Hall. In the first movement, Adagio-Allegro molto, the second theme heard in the flute resembles the well-known spiritual "Swing Low, Sweet Chariot." The Largo second movement, introduced by a famous English horn solo, was inspired by the poem *The Song of Hiawatha*, written in 1855 by Henry Wadsworth Longfellow. The references to *The Song of Hiawatha* continue in the third movement, which depicts Hiawatha's wedding dance, before a resounding Allegro con fuoco fourth movement. Dvořák's symphony "From the New World" was an immediate success and impressively connects the composer's American situation to his nationalistic philosophy.

Eve Reiner
Provided in collaboration with UCSB Department of Music
2024



MUSIC ACADEMY OF THE WEST

Friday, July 12, 7 pm • Sunday, July 14, 2 pm | Granada Theatre

GEORGES BIZET (1838–1875)

CARMEN

Libretto by Henri Meilhac and Ludovic Halévy

Daniela Candillari

principal opera conductor

*The Michelle and Phil Joanou
Endowed Opera Conductor*

Ken Cazan

director

William Long

*assistant conductor &
chorus master*

Cameron Anderson

scenic designer

Elena Flores

costume designer

David Jacques

lighting designer

Richard Croy

technical director

Rachel Nin

stage manager

Paige Dirkes-Jacks

assistant director

Carmen will be presented with 15 minute intermissions following Acts I and II

*Carmen is the Irene Cummings Endowed Opera, presented in honor of Marilyn Horne,
and generously supported by the Carol Franc Buck Foundation.*

*The July 12 performance is gratefully dedicated to Shirley and Seymour Lehrer,
and presented in loving memory of Carol Franc Buck.*

The July 14 performance is gratefully dedicated to Gina Jannotta.

*Sing! is generously supported by Lead Program Sponsors Mercedes Millington and Jack Mithun,
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ACADEMY FESTIVAL ORCHESTRA CHILDREN'S CHORUS members of *Sing!*

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Maggie Reneé Valdman

Carmen

Michael Segura

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Xuyue Qing

Don José

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Meg Brilleslyper

Mercédès

Kayla Stein

Micaëla

Alexandra Hotz

Frasquita

Wanchun Liang

Zuniga

Dongwei Shen

Moralès

COVERS

Mariam Mouawad

Carmen

Jack Burrows

Le Dancaïre

Matthew Cerillo

Don José

Jackson Allen

Le Remendado

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Julia Ernst

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Ruoxi Peng

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Zuniga

Jack Burrows

Moralès

The William Hymanson Endowed Concertmaster, supported by Irene Hymanson, is Joshua Kim.

GEORGES BIZET

Carmen

Composed 1873-74

Duration ca. 3 hours

In 1873, the composer Georges Bizet (1838-1875) proposed an operatic adaptation of Prosper Mérimée's (1803-1870) popular novella *Carmen* in response to a commission by the Opéra-Comique in Paris. Mérimée, a noted writer and historian, was fascinated with the Romani (Gypsy) cultures of southern Spain and imbued his rendition of the *Carmen* story with detailed descriptions of the people and the region. In his setting, *Carmen* served as an archetype for a Romani woman: beautifully eccentric, quick witted, and thoroughly spirited. Bizet and his co-librettists Henri Meilhac (1831-1897) and Ludovic Halévy (1834-1908) extracted the primary story beats of the novella and, despite never having set foot in Spain, adapted the author's interpretations of Romani culture to create the world of their opera.

Upon proposing the project to Camille du Locle (1832-1903), manager of the Opéra-Comique, Halévy later recalled the administrator's skeptical response: "Carmen! Mérimée's Carmen! Isn't she killed by her lover? And these bandits, gypsies, and girls working in a cigar factory! At the Opéra-Comique! The family theater, the theater of wedding parties... You'll frighten our audience away. That's impossible." The librettists assured management that their interpretation of *Carmen* would be far less brazen than the novella. Additionally, the inclusion of the characters Micaëla and Escamillo would serve to stabilize the moral center of the plot and appeal to the traditions of the Opéra-Comique.

Despite Bizet's optimistic enthusiasm, *Carmen* premiered on March 3, 1875, to a scandalous critical reception. Though attendees expressed their approval and praise for Act I, the naked display of desire, immorality, and murder that characterized the remaining opera struck a stark deviation from the moral, bourgeois, family-friendly programming they had come to expect from the Opéra-Comique. Worse than the blaring boos of disapproval, the end of Act IV was met with a deafening silence. Despite *Carmen*'s troubling premiere in Paris, many influential figures from composer Pyotr Ilyich Tchaikovsky to the philosopher Friedrich Nietzsche expressed their adoration for Bizet's score. Indeed, this initial support foreshadowed the resounding popularity the opera would later find in Vienna, Germany, and the United States. Unfortunately, Bizet would not live to see the full breadth of his opera's success, succumbing to a fatal heart attack just three months after its premiere.

Carmen highlights the breadth of musical skill Bizet had come to wield in his short lifetime. His knack for catchy melodies and vibrant characterization is on full display throughout the opera's many memorable numbers. Countless enthusiasts can thank the work for their first riveting encounter with opera, enthralled by the overture's bombastic introduction, *Carmen*'s seductive "Seguidilla" from Act I, and Don José's impassioned Flower Song from Act II. The opera is perhaps best known today for *Carmen*'s first aria, the "Habanera." The sultry descent of the opening line encapsulates the utter charisma of *Carmen*'s character, though it did not originally stem from Bizet's own pen. After many attempts to write an opening aria the mezzo-soprano Célestine Galli-Marie (1837-1905) would find acceptable, a solution was found by including what Bizet first thought to be a Spanish folksong. He later learned the tune was in fact written by musician Sebastián Iradier (1809-1865) for his song "El Arreglito" in 1863. A note crediting the composer was later added to the published score of *Carmen*.

In addition to Bizet's captivating deployment of melodies (including those of other musicians), his weaving of themes and orchestral effects deepens his characterizations. This may be best demonstrated by the three duets between *Carmen* and Don José. Listen closely when they arrive. Do the two leads ever sing at the same time? What melodies continue to reappear? How may this convey the evolution of their relationship throughout the opera? As you may hear, each of these exchanges is different, and the differences reflect the changing relationships between the characters. Similar musical functions may be heard throughout the remaining score and suggest why *Carmen* continues to be one of the most performed operas in the world.

SYNOPSIS

Act I

A town square in Seville, Spain. Bored guards stationed outside a cigarette factory comment on the passersby. A young country girl, Micaëla, approaches them in search of one of their number, Don José. Titillated by their guest, the guards surround her, spurred by officer Moralès. Micaëla flees their attempts to detain her.

Don José arrives for the changing of the guard. At mid-day, the men of the town gather as the women of the cigarette factory go on break. The most desired of them all, *Carmen*, woos the on-lookers while comparing love to "a wild bird that cannot be imprisoned." Noticing Don José's lack of interest, she alluringly tosses him a flower before returning to work. Micaëla enters with a letter from José's mother expressing a

wish that he marries the young woman. Accepting a kiss on his mother's behalf, Don José vows to honor the letter's request.

A commotion is heard in the factory. The workers reappear, agitated. Carmen has slashed a woman's face during a fight. She is arrested. While Don José's superior, Lieutenant Zuniga, drafts a warrant for Carmen's imprisonment, she seduces José, promising a future rendezvous, and convinces him to assist her escape. José is detained.

Act II

Lillas Pastia's Inn, just outside of town. Carmen and her friends Frasquita and Mercédès sing of the gypsy lifestyle. Zuniga informs Carmen that José had been sent to prison for allowing her escape, and that he has just been set free. The boisterous bullfighter, Escamillo, enters with his entourage and asks Carmen if she will offer him her love. She delays his advances as the troop exits the inn. The smugglers Dancaïre and Remendado enter, requesting that Carmen and her friends assist them on their next endeavor. She refuses as she awaits Don José, the man she now loves.

When he arrives, José confesses his desire for Carmen. She dances for him before a distant bugle is heard mustering the troops. Carmen suggests José abandon his misguided duties and join her and her nomadic lifestyle. He refuses, angering the woman. She questions his love for her as Zuniga enters in hopes of seeing Carmen once more. Imbued with jealousy, José strikes his superior officer. Now a fugitive, he has no choice but to join the Romani travelers on the road.

Act III

A mountain-pass. The smugglers are busy moving goods through the area. To pass the time, Frasquita and Mercédès draw cards to read their fortunes and foresee a prosperous future. Carmen, exhausted by a jealous José, draws her own cards. They spell death and ruin for them both.

The smugglers head down the mountain to stake out the next leg of their journey. José is left to stand guard. Micaëla enters in search of the disgraced soldier but flees at the sound of a gunshot. José has fired a warning at Escamillo who is searching for Carmen. Jealous, the two men begin to fight, separated by the returning scouts. A hiding Micaëla is found by Remendado who brings her forward. She urges José to return home to his dying mother. Carmen prompts José to leave as well. He ruefully agrees, suspecting her favor for Escamillo. Before he exits, he warns Carmen of his return.

Act IV

A crowd gathers in front of the arena. They celebrate the arrival of Escamillo and the coming bullfight. Carmen enters on his arm. Before proceeding to the venue, she is pulled aside by Frasquita and Mercédès. They've spotted Don José in the crowd and warn her of his presence. She ignores their pleas to leave and boldly awaits José's approach. He emerges, pleading that she leave with him. Carmen refutes his advances and exclaims she will never love him again. Realizing he will never have her, José attacks Carmen and stabs her to death.

Benny Lawson

Provided in collaboration with UCSB Department of Music
2024

MUSIC ACADEMY HISTORY

DID YOU KNOW? *Carmen* was last performed at the Music Academy 10 years ago in 2014, a role famously performed by former vocal institute program director Marilyn Horne.





MUSIC ACADEMY OF THE WEST

Saturday, July 27, 2024, 7:30 pm | Granada Theatre

ACADEMY FESTIVAL ORCHESTRA

DAVID ROBERTSON *conductor*

LEILA JOSEFOWICZ *violin*

*This evening's performance is gratefully dedicated to Jane and Dick Stebbins,
and Mercedes Millington and Jack Mithun.*

Tonight's concert is presented in loving memory of Irene Hymanson.

JOHN ADAMS

(b. 1947)

Violin Concerto

quarter-note = 78

Chaconne: Body Through Which the Dream Flows

Toccata

Leila Josefowicz *violin*

INTERMISSION

SERGEI PROKOFIEV

(1891–1953)

Symphony No. 5 in B-flat Major, Op. 100

Andante

Allegro marcato

Adagio

Allegro giocoso

The William Hymanson Endowed Concertmaster, supported by Irene Hymanson, is Ruoying Pan.

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The canonical composers of the concert hall are often lionized as geniuses bestowing their artistic gifts to an eternal posterity. The popular conception of Beethoven embodies the notion of a tortured artist struggling for his individualistic voice to be heard. Contrary to this image, many composers write for practical purposes or try to connect themselves to their audiences. There is emotion and creativity, of course, but the notion of art for art's sake is often romanticized to a degree that removes the people from the artform. Rather than treating the role of the composer as an impenetrable visionary with a sole voice, many composers see the relationship between composer, performer, and audience as a spectrum.

Both composers on the program tonight exemplify this approach, as John Adams (b. 1947) and Sergei Prokofiev (1891–1953) innovated and created new music that deliberately engaged with audiences. There's an erroneous notion that composers in the twentieth century didn't care what audiences thought of their music, but both Adams and Prokofiev can be described as "accessible modernists," composers who pushed boundaries while trying to appeal to everyone. External factors had a profound impact – practical, political, historical, or collaborative – that gave these pieces strong connections to people, whether friends or countrymen. Neither of these works are pieces bestowed from isolated individuals; rather, they are made more powerful by their connections to people past, present, and future.

JOHN ADAMS

Violin Concerto

Composed 1993

Duration ca. 33 minutes

On March 26th, 1985, violinist Jorja Fleezanis (a longtime teaching artist with the Music Academy) heard a recording of John Adam's *Harmonielehre* on the radio. Having just played the work on a concert, Jorja was enamored, hearing the fiendishly difficult piece in a new light as a listener rather than as a performer. She immediately rang Adams on the phone and asked him to write her a violin concerto, which he finally composed almost eight years later in January 1993. The two communicated over fax and phone on the challenging work, which Adams hoped would be "drenchingly beautiful."

Adams had considered writing a violin concerto for some time but knew that the task would be heavy. Many composers, including Beethoven, Brahms, and Tchaikovsky, wrote only one violin concerto, all of which became classics. Beyond the weight of history, Adams was intrigued by the difficulty acoustics plays with a violin concerto, describing the imbalance between the natural power of the violin against a full orchestra as a "heroic scenario." Many recordings of violin concerti use audio mixing to create an artificial balance, which skews the perception of how audible the soloist is during live

performances. Adams wanted to write a concerto where the violin would be perfectly balanced, whether heard live or recorded.

In the Violin Concerto, there's a sharp contrast between the first movement and the final two. The first movement is untitled and features what Adams calls a "recirculating staircase motif" underneath an almost ceaseless solo. This movement is compositionally aligned with earlier works by Adams (such as his Chamber Symphony), introducing an idea that carries over into successive movements: hypermelody, a term Adams uses to describe the unending stream of melody created by the violin throughout the entire piece. Unlike the first movement, the second and third movements take their titles and forms from classical models. The Chaconne features a repeating bassline, giving much freedom to iterate and quasi-improvise. "Toccare" is the Italian root word for what is more commonly known in music as a "toccata," and is a piece generally designed to showcase the performer's incredible technique. The scales, rhythmic devices, and orchestration here are decidedly modern, but the bones of this piece share a long continuity with musical styles and genres of the past. The entire piece lives in the middle of a spectrum between the old and the new, with old forms and styles juxtaposed against modern melodies and rhythms.

Jorja Fleezanis premiered the work with the Minnesota Orchestra on January 19th, 1994, a little over a year after Adams started composing it. It became an instant staple in the violin concerto repertoire and has attracted other violin virtuosos like Gidon Kremer, Vadim Repin, Midori, and Leila Josefowicz to it. Josefowicz has made it her signature piece, and Adams has credited her in particular as helping to elevate his concerto to the level of the canon he composed in the shadow of. While the collaboration with Fleezanis created the piece, Adams notes of Josefowicz that "her mesmerizing performances became a model for how a serious new instrumental work could indeed achieve repertoire status through the determined advocacy of an exceptionally talented artist." While Adams shows his individualism in his references to his existing repertoire, what made this modern and exciting piece an instant classic was a watchful eye on history and a keen sense of collaboration.

SERGEI PROKOFIEV

Symphony No. 5 in B-flat Major, Op. 100

Composed 1944

Duration ca. 43 minutes

Prokofiev's Symphony No. 5 stands at the crossroads of history, both within the global context of the Second World War and within Prokofiev's career up to that point. In the summer of 1944, Prokofiev relocated to Ivanovo, a warm and pretty town 150 miles outside of Moscow that featured the House of

Creative Work for the Soviet Composers' Union. This cottage was a refuge for some of the best-known composers in the Soviet Union, and fellow colleagues Reinhold Glière, Dmitri Shostakovich, Dmitry Kabalevsky, and Aram Khachaturian were also in Ivanovo that summer. The mood throughout the nation was optimistic, as the Allied Forces had just invaded Normandy, and the Soviet military was pushing back west towards the Nazis.

Prokofiev had recently finished his Eighth Sonata for Piano and turned to writing a new symphony. Prokofiev's last symphony was written in 1930, and the Fifth would be his first symphony written after permanently settling in Russia in 1936. As such, the Fifth would usher in a triptych of what's been called his "Soviet symphonies," and is the culmination of a particularly patriotic period in Prokofiev's output. In his youth, Prokofiev was known for his dissonant and complicated style, but eventually turned to neoclassicism and what he dubbed the "new simplicity," a form of composition focused on sincerity and accessibility that contrasted with his earlier complicated musical experiments. By 1944, Prokofiev had become one of the most successful Soviet composers, scoring films and composing pieces for the masses (such as his famous *Peter and the Wolf* in 1936 as part of an effort by the government to commission more works for children). The Fifth Symphony was a Beethovenian attempt at large-scale absolute music, a return to the symphonic form caught up in the same wartime patriotic spirit that similarly inspired Dmitri Shostakovich's *Leningrad Symphony* a couple years earlier.

Work proceeded quickly on the Fifth, and by mid-August, Prokofiev had finished the score as a piano reduction. Nervously awaiting his colleagues' opinions, Prokofiev invited some of his fellow composers over for a first performance of the piece on August 26th, with Prokofiev playing the symphony

from the piano. The reception was warm, and Kabalevsky later remarked that Prokofiev "was very pleased, for he always (and rightly) considered the Fifth Symphony one of his best compositions." The work premiered a few months later in January 1945 to immediate acclaim, winning the Stalin Prize and becoming an immediate fixture on international concert stages. Prokofiev later remarked that the Fifth "[crowned] a great period of my work," and Alex Ross has described the premiere of the Fifth as "perhaps his finest hour as a Soviet composer."

According to Prokofiev, "my Fifth Symphony was intended as a hymn to free and happy Man, to his mighty powers, his pure and noble spirit." Removed from context, this quote suggests a universalizing tribute to human heroism. However, the timing of the war's tide turning in Russia's favor lends this quote an air of nationalism. While some Prokofiev scholars argue that his music is rarely overtly political, music theorist Neil Minturn argues that the Fifth is political, and points to the second movement as particularly Russian-sounding. Prokofiev's "new simplicity" could align well with the state's official aesthetic position of socialist realism, and his second wife Mira Mendelson remarked that "the novelty and originality of Prokofiev's best works, especially those written after his return to the Soviet Union, was in no way inconsistent with the aims of democratic art. Service to his people, to mankind was the guiding principle of such mighty patriotic compositions," such as the Fifth Symphony. The Fifth's accessibility, hints of nationalism, and timing with the war effort made it a piece archaic enough to be comfortable but current enough to connect with the political and social situation at the time.

Tanner Cassidy

Provided in collaboration with UCSB Department of Music
2024

MUSIC ACADEMY HISTORY

DID YOU KNOW? The late Jorja Fleezanis (Music Academy violin teaching artist from 2013–2022) premiered the Adams Violin Concerto with the Minnesota Orchestra and conductor Edo de Waart in 1994.





MUSIC ACADEMY OF THE WEST

Saturday, August 3, 2024, 7:30 pm | Granada Theatre

ACADEMY FESTIVAL ORCHESTRA

HANNU LINTU *conductor*

This evening's performance is gratefully dedicated to Pat Yzurdiaga, in memory of Joe Yzurdiaga, and presented in honor of Maurice Singer and Hyon Chough.

GUSTAV MAHLER
(1860–1911)

Symphony No. 6 in A Minor, "Tragic"
Allegro energico, ma non troppo
Scherzo: Wuchtig
Andante moderato
Finale: Sostenuto—Allegro moderato—
Allegro energico

The William Hymanson Endowed Concertmaster, supported by Irene Hymanson, is Steven Song.

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GUSTAV MAHLER

Symphony No. 6 in A Minor, "Tragic"

Composed 1903–04 Rev. 1906

Duration ca. 1 hour, 32 minutes

The summer of 1903 was a happy one for Gustav Mahler. The previous year had been a significant one in his personal life, featuring both his marriage to Alma Schindler and the birth of their first child, Maria. His professional life was equally favorable. As the director of the Vienna Court Opera, he was one of Europe's most renowned conductors; his compositions, meanwhile, were being performed with increasing frequency.

Yes, everything seemed to be going well. Happily married? Check. New father? Check. Respected conductor, acclaimed composer, and all-around musical VIP? Check, check, and check. To top it all off, he was on vacation, contentedly enjoying his summer on the shores of a beautiful Austrian lake . . . If, of course, by "vacation" you mean "locked in a shack, composing the day away in solitude." Mahler often did his best work during these beloved "composing holidays," and Alma Mahler recalled him being in good spirits during the working vacation that served as the genesis of his Sixth Symphony. "At the time," she wrote years later, "he was cheerful, conscious of the greatness of his work." He even attempted to musically represent his wife in the piece.

After he had finished the first movement, he came down from the woods and said, 'I have tried to capture you in a theme; I do not know whether I have been successful. You will have to put up with it.' It is the long, sweeping theme of the first movement of the Sixth Symphony.

This sweet and romantic gesture – emerging from the forest to tell your young bride that you've tried to portray her in a melody – seems so perfectly in line with the picture of a composer for whom everything was going right.

And yet this melodic representation of Alma became a key building block in a symphony that Mahler's friend and assistant Bruno Walter later aptly described as "bleakly pessimistic." Yes, you read that right. Gustav Mahler's Symphony No. 6 in A Minor – a work begun during the halcyon days of summer and amidst the glow of a life filled with triumphs both personal and professional – is also one of his most deeply unsettling. It's a piece that conductor Wilhelm Furtwängler once described as, "the first nihilist work in the history of music." Mahler's Sixth is a symphony that seems to ask the question, "Can one overcome the cruelties of fate?" and one that answers that question with a resounding, "No."

It should be noted that the question of what precisely this symphony means is a tricky one. Its nickname, "Tragische" or "Tragic," is one that did apparently originate with Mahler himself, although he didn't officially give the work that moniker during its composition, publication, or premiere. Mahler also didn't intend for this Sixth to be a program symphony – a purely instrumental work tied to a specific narrative story – although he did at various times describe certain musical elements in descriptive

terms. The thorniness of the meaning of Mahler's Sixth is in large part due to these descriptions entering the public record through the recollections of others (Bruno Walter, for example, provides evidence of the "Tragic" nickname).

Again, Alma Mahler played a key role as witness to her husband's compositional process:

In the third movement (the scherzo) he represented the unrhythmical games of the two little children, tottering in zigzags over the sand. Ominously, the childish voices became more and more tragic, and at the end died out in a whimper.

Importantly, it is also from Alma's recollections that the concept of fate first enters the discussion. To say that fate as it relates to Mahler's Sixth is, well, fateful is more than just low-hanging fruit for the pun enthusiast. It's an idea that has shaped the discourse surrounding this work ever since.

In the last movement, he described himself and his downfall, or as he later said, his hero's [downfall]: 'It is the hero, on whom falls three blows of fate, the last of which fells him as a tree is felled.' Those were his words. Not one of his works came as directly from his inmost heart as this. We both wept that day.

These hammer blows – only two of which were retained in the final score – are conspicuous. At the most obvious level, they stand out for the simple reason that they are by design sonically noteworthy. Mahler wrote that the sound produced by the hammer should be "brief and mighty but dull in resonance and with a non-metallic character – like the fall of an axe." This is most commonly achieved through the deviously simple equation of "big hammer + big swing = loud sound."

What these percussive strikes represent, however, has come to be more impactful than the blows themselves. The happy days during which Gustav Mahler began this work were, unfortunately, not destined to last. The year following the Sixth Symphony's 1906 publication and premiere was an incredibly difficult one for Mahler, and many observers – Alma chief among them – have pointed out that he ultimately faced his own three blows of fate. Opponents in Vienna, many of them anti-Semites who had long hated the Jewish Mahler, began a coordinated harassment campaign in the press that led eventually to Mahler's resignation at the Vienna Court Opera. While this battle raged in the press, his eldest daughter, Maria, died from scarlet fever in July of 1907, and only a few days later, Mahler himself was diagnosed with a serious heart condition.

The existence of the metaphorical blows so far in advance of the actual ones poses an intriguing question: did Gustav Mahler musically predict his own fate? Alma certainly liked to give that impression, writing, "The music and what it foretold touched us so deeply."

The answer to this question is, of course, no. For one thing, the story doesn't quite line up. The number of the critical hammer blows, for example, was a constantly moving target. At one time or another there were zero, five, and three (as Alma Mahler mentions), but in the final version of the score there are only two. Then there's the fact that Alma's recollections of these events and discussions date from years after the fact and should be taken with a more than a grain of salt. It

doesn't mean that the conversations didn't happen, nor does it mean that the Mahlers did not individually or collectively come to associate, say, the scherzo movement with their two children or the hammer blows with their own misfortunes. These associations, however, were associations plain and simple, not evidence of any kind of prescience on the part of the composer.

At least one thing is certain: the Sixth Symphony was a deeply emotional outpouring from Mahler, and the work affected him greatly. "Again, when Mahler first heard the music, while preparing the Essen premiere, he was quite overcome," wrote Alma.

None of his works moved him so deeply at its first hearing as this. We came to the last rehearsal, the dress rehearsal – to the last movement with its three blows of fate. When it was over, Mahler walked up and down in the artists' room, sobbing, wringing his hands, unable to control himself . . .

To paraphrase Bruno Walter, experiencing the Sixth Symphony is certainly moving in a bleak sort of way. It was and remains, in fact, somewhat shocking in its bleakness, in the way that it so utterly embraces its own gloomy desolation. Working with one of the largest orchestras he'd ever assembled, Mahler could certainly have mustered up an exciting, edge-of-your-seat kind of finish. But there is no triumphant ending here, just one

final cataclysm fading into resigned silence. It is a despairing and despondent work that ends despairingly and despondently.

The idea that Mahler could have been foretelling his own fate makes for a nice story. But it's nothing more than a story, and one that this writer would argue risks lessening the actual impact of the work. We are so quick to put Great Artists (capital-G, capital-A) on a pedestal, to reinforce the many ways in which they're so unique and different from the rest of us. Perhaps, however, it isn't the Sixth Symphony's uniqueness that makes it powerful, but rather its universality. If this truly is a work about those twists of fate which we are powerless to control, then there is something so very human in that. The idea of heroic struggle and triumph is undoubtedly romantic, but the truth is sometimes in life we are faced with conditions that simply cannot be overcome. By centering the connection to Mahler's particular difficulties, we risk losing sight of this symphony's generalities. And by centering the story of Mahler as musical fortune teller, we risk losing sight of ourselves. What was depressing, nihilistic, pessimistic, and anxiety-inducing in 1906 remains so today: although we all seek to be masters of our own fate, in the end not one of us gets to make that call. Facing that reality may at times feel tragic. Accepting it can be profound.

Henry Michaels

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tenor

Brian Cho + *piano*

Navasard Hakobyan + *baritone*

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2024 ACADEMY ARTISTS



NICO ABONDOLO ('87,'88) double bass

Nico Abondolo made his debut at age 14 with the Los Angeles Philharmonic, and in 1983 became the first double bassist ever to win first place in the International Competition for Musical Performers in Geneva, Switzerland. He has since appeared with orchestras and presented recitals and masterclasses throughout the United States and Europe.

Mr. Abondolo served as principal double bass of the Los Angeles Chamber Orchestra during the 2011-14 seasons, regularly performs at the La Jolla SummerFest, and has premiered solo works by Sofia Gubaidulina and Henry Brant. As a composer, he has written scores for PBS documentaries, and created many of the sound textures featured in the 2017 film "Dunkirk." A former faculty member at USC Thornton School of Music and UC Santa Barbara, he has also served as principal bass for many motion picture composers. An alumnus of the Music Academy, Mr. Abondolo has been a Music Academy teaching artist since 1990.



CAMERON ANDERSON Scenic Design, *Carmen*

Cameron is an internationally acclaimed scenic and projection designer and has designed extensively at the world's leading theatre and opera companies. Recent projects include popstar Charlie Puth's North American and international tours, and the world premiere opera *RUR: A Torrent of Light* (Tapestry Opera, Toronto), which won the Best

New Opera in North America award (MCANA). Other recent highlights include *West Side Story* (Kilden Performing Arts Center, Norway, Vancouver Opera), and *Simon Boccanegra* (Teatro Colon, Argentina), *Byhalia Mississippi* (The Kennedy Center), *The Niceties* (Manhattan Theatre Club), *Yerma, Becoming Cuba*, and *Sweat* (Huntington Theater), *Fille du Regiment*, *The Consul*, *Vinkensport*, *The Merry Widow*, and *Rocking Horse Winner* (Opera Saratoga), and *Photograph 51* (South Coast Repertory).



JEFFREY ANDERSON ('82) tuba Music Academy alumnus and teaching artist

Jeffrey Anderson joined the San Francisco Symphony as Principal Tuba, occupying the James Irvine Chair, in 2002. He has also performed with the National Repertory Orchestra and the Santa Fe Opera Orchestra (SFS), and he appeared as guest principal tuba with the Chicago Symphony and the Los Angeles Philharmonic. With the SFS, he has been heard as soloist in David Lang's *are you experienced?* in the SoundBox series and in the North American premiere of Robin Holloway's *Europa & and the Bull*. Mr. Anderson is on the faculty of the San Francisco Conservatory of Music and is in demand as a clinician and performer, making appearances in masterclasses at Indiana University, Northwestern University, Manhattan School of Music, and the Shanghai Orchestra Academy.



TIMO ANDRES guest artist, solo piano

Composer and pianist Timo Andres's 2023-24 highlights include a solo recital debut for Carnegie Hall, commissions for the Moab Music Festival and the Segerstrom Center for the Arts, a tour with the Calder Quartet, and the world premiere of a piano concerto for Aaron Diehl at the Los Angeles Philharmonic, led by John Adams. As a pianist, he has

appeared with the LA Phil, North Carolina Symphony, Albany Symphony, New World Symphony, and Metropolis Ensemble, among others. Collaborators include Becca Stevens, Jeffrey Kahane, Gabriel Kahane, Brad Mehldau, Nadia Sirota, and Philip Glass, who selected Timo as the recipient of the City of Toronto Glenn Gould Protégé Prize. He was nominated for a GRAMMY® for 2021's *The Arching Path*, an album of music by Christopher Cerrone. Timo Andres has multiple solo albums on the Nonesuch Records label, including a new album out this year, *The Blind Banister*. Timo is a Yamaha/Bösendorfer Artist and is on the composition faculty at Mannes School of Music.



MARTIN BEAVER violin & chamber music

Recognized as a soloist, chamber musician, and as first violinist of the Tokyo String Quartet from 2002-13, Martin Beaver is in demand all over the world. Engagements include San Francisco Symphony, National Orchestra of Belgium, Sapporo Symphony, Portuguese Radio Broadcasting Orchestra, and all major orchestras of Canada. Mr. Beaver has

frequently collaborated with eminent artists Pinchas Zukerman, Lynn Harrell, Yefim Bronfman, Leon Fleisher, and Yannick Nézet-Séguin. Mr. Beaver is a laureate of the 1990 International Violin Competition of Indianapolis, 1991 Montreal International Music Competition, and 1993 Queen Elizabeth Competition. A former pupil of Victor Danchenko, Josef Gingold, and Henryk Szeryng, Mr. Beaver has served on the faculties of The Royal Conservatory in Toronto, University of British Columbia, Peabody Conservatory, and Yale School of Music, and is currently Professor of Violin and Chamber Music at the Colburn School in Los Angeles.



JOSHUA BELL Mosher guest artist, violin

With a career spanning almost four decades, GRAMMY® Award-winning violinist Joshua Bell is one of the most celebrated artists of his era. Bell has performed with virtually every major orchestra, and maintains engagements as a soloist, recitalist, chamber musician, conductor and as the Music Director of the Academy of St Martin in the Fields. Bell began playing

the violin at age 4, and at age 12, began studies with his mentor, Josef Gingold. At age 14, Bell debuted with Riccardo Muti and the Philadelphia Orchestra, and made his Carnegie Hall debut at age 17. Bell has since been nominated for six GRAMMY® awards, was named "Instrumentalist of the Year" by Musical America, deemed a "Young Global Leader" by the World Economic Forum, received the Avery Fisher Prize, and was named an "Indiana Living Legend" in 2000. He has performed for three American presidents and the justices of the Supreme Court of the United States.



SIBBI BERNHARDSSON violin

GRAMMY Award-winning Icelandic violinist Sibbi Bernhardsson has performed worldwide at venues such as Wigmore Hall, Vienna Konzerthaus, Suntory Hall, Alice Tully, Carnegie Hall, and others. Festival performances include Edinburgh, Music@menlo, Ravinia, and Aspen. He was a member of the Pacifica Quartet for 17 years where he received honors such as the Musical America Ensemble of the Year and the

Avery Fisher Career Grant. Bernhardsson has recorded and performed with Menahem Pressler, Yo Yo Ma, Lynn Harrell, Leon Fleisher, and the Emerson and Guarneri Quartets. He appears on 16 recordings with the Pacifica Quartet and recently recorded music for Violin and Piano by Schubert and Thorkell Sigurbjornsson. Bernhardsson is Professor of Violin at Oberlin Conservatory, director of the Cooper international Violin Competition, and Artistic Director of HIMA Iceland/ USA. Bernhardsson gives regular masterclasses in the USA, Europe, and Asia.

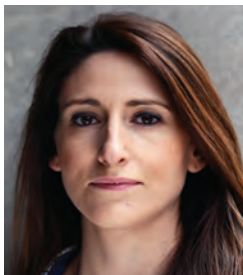


LAWRENCE BROWNLEE

Mosher guest artist, tenor

Lawrence Brownlee is a leading figure in opera, both as a singer on the world's top stages, and as a voice for activism and diversity in the industry. Captivating audiences and critics around the globe, he has been hailed as "an international star in the bel canto operatic repertory" (*The New York Times*) "one of the world's leading bel canto stars" (*The*

Guardian) and "one of the most in-demand opera singers in the world today" (*NPR*). With an ever-increasing presence in opera, recital, and concerts, Lawrence Brownlee has cemented his place as one of the top artists in classical music. He is a regular guest at the world's most important opera houses including The Metropolitan Opera, Teatro alla Scala, Royal Opera House – Covent Garden, Bayerische Staatsoper Unter den Linden, Deutsche Oper Berlin, Opéra national de Paris, Gran Teatre del Liceu, Teatro Real, Opernhaus Zürich, and Wiener Staatsoper.



MARY BIRNBAUM

creative project director

Mary Birnbaum, whose stage direction of opera and theatre *New York Times* critic Anthony Tommasini called "viscerally overwhelming" (*Rape of Lucretia* at Juilliard) and "genuinely insightful...vibrant" (*The Classical Style* at Carnegie Hall), works both internationally, from Taiwan (*Otello*) to Central America (*L'elisir d'amore* and *La bohème* at

the National Theatre of Costa Rica and Querido Arte in Guatemala), Australia and Israel, and across the U.S. (Opera Philadelphia, Seattle Opera, Opera Columbus, Virginia Arts Festival (*Kept*), Ojai Festival, Boston Baroque). She recently directed the US premiere of Aaron Zigman's *Émigré* at the New York Philharmonic. Next season she directs *Rigoletto* for the Lyric Opera of Chicago. In 2023, Birnbaum was named the new General & Artistic Director of Opera Saratoga. She currently also serves as Dramatic Advisor for Master of Music and Graduate Diploma at The Juilliard School.



BARBARA BUTLER trumpet

Barbara Butler is currently co-principal and soloist with Music of the Baroque, Chicago Chamber Musicians, and Grand Teton Music Festival Orchestra. A former principal/soloist of Eastman Brass, Eastman Virtuosi, and the Vancouver and Grant Park Symphony Orchestras, and Acting Associate/Assistant principal Trumpet with Houston and St. Louis symphonies, she has performed, recorded

and toured with Vancouver, St. Louis, Chicago, and Houston Symphony Orchestras and the New York Philharmonic. Barbara Butler has made solo, recital, and masterclass appearances worldwide and appears on recordings and broadcasts; most recently in *Carmen Fantasia* on Warner Brothers and *With Clarion Voice* on D'Note Records. A former faculty member at Northwestern University, the Eastman School of Music, and University of British Columbia, Mrs. Butler is currently Professor of Trumpet and Director of the Artist Diploma program at Rice University Shepherd School of Music.





DANIELA CANDILLARI

principal opera conductor

Conductor Daniela Candillari brings her "confidence and apparently inexhaustible verve" (*The New York Times*) to opera houses and concert stages throughout North America and internationally. Renowned for guiding groundbreaking world premieres to the stage "with a sure hand" (*The New York Times*) as well as her "incisive leadership" (*Wall Street Journal*) of classical music's most frequently performed masterpieces, she is completing her third season as both Principal Conductor at Opera Theatre of Saint Louis and Principal Opera Conductor at Music Academy. Her 2023–2024 season opened with rave reviews for her leadership of two world premieres: *10 Days in a Madhouse* by Rene Orth and Hannah Moscovitch at Opera Philadelphia, where she made her company debut; and Jeanine Tesori and George Brant's *Grounded* with Washington National Opera, also a company debut. She holds a Doctorate from the Universität für Musik in Vienna, an MM from the Indiana University Jacobs School of Music, and master's and bachelor's degrees from the Universität für Musik in Graz.



CÉSAR CAÑÓN

principal coach,
studio artists

César Cañón alternates his activity as a pianist with vocal coaching, teaching, and conducting. Based in Oslo, Norway, he is a full-time répétiteur and conductor with the Norwegian National Opera. A native of Colombia, he enjoys an active career with engagement across the United States, in South America and Europe. His concert

appearances include the Kennedy Center, the Norwegian National Opera, Detroit Symphony, and San Francisco Opera's Taube Atrium Theatre. César has been a guest performer and lecturer at Michigan State University, University of Michigan, Emory University, San Francisco Conservatory of Music, University of Texas at Austin, Universidad Central de Colombia, Universidad Sergio Arboleda, Universidad Nacional de Colombia and the Norwegian Academy of Opera. In addition to his work in Norway, he is also a guest pianist in the music staff of the San Francisco Opera and Vienna State Opera.



KEN CAZAN

opera director

Ken Cazan is the Professor of Opera/Resident Stage Director at the University of Southern California Thornton School of Music. He has directed more than 220 productions operas, musical theatre, and plays, worldwide. His world premieres include Kaminsky/Campbell/Reed, AS ONE, BAM/ American Opera Project; Lieberman/McClatchey's MISS LONELYHEARTS, The

Juilliard School, USC, Cincinnati Conservatory of Music; Thomas Morse's FRAU SCHINDLER, co-librettist, Gärtnerplatz Theatre in Munich, Pullkas/Goss, ALL THE TRUTHS YOU CANNOT SEE, Sibelius Academy/USC. American premieres: Mozart's MITRIDATE, RE DI PONTO, Opera Theatre of St. Louis; Handel's AGRIPPINA, Ft. Worth Opera. European debut: LA BOHEME in collaboration with Leonard Bernstein in Rome, Italy recorded by Deutsche Grammophon. Educator: Metropolitan Opera Young Artist Program, Chautauqua Young Artist Program, Ohio State University, University of Michigan. Inducted into Grove's Dictionary of Music.



ANTHONY CHEUNG

composer

Composer/pianist Anthony Cheung writes music that explores the senses, a wide palette of instrumental play and affect, improvisational traditions, reimagined musical artifacts, and multiple layers of textual meaning. Recent highlights include *the echoing of tenses* for the American Modern Opera Company at the 2022 Ojai Festival, and *Parallel Play* with the LA Phil New Music Group, conducted by John

Adams. His music has been commissioned and performed by leading groups such as Ensemble Modern, Ensemble Intercontemporain, New York Philharmonic, Cleveland Orchestra (as Daniel R. Lewis Composer Fellow), Frankfurt Radio Symphony Orchestra, Ensemble Musikfabrik, and Orchestre Philharmonique de Radio France. He is the recipient of a Guggenheim Fellowship as well as a Rome Prize. He studied at Harvard and Columbia and has taught at the University of Chicago and Brown University, where he is currently Associate Professor of Music.



BRIAN CHO ('23)

guest performing artist, piano

Brian Cho, based out of Toronto, Ontario, is a seasoned collaborator and active répétiteur. He is currently an intern coach and staff pianist at the Canadian Opera Company under the mentorship of Liz Upchurch. Cho's talent has been recognized through various prestigious fellowships; in 2019, he was a fellow with the Magistera Soloists, in 2021, a

collaborative piano fellow at the Académie Orford Musique, and in 2023 he attended the Music Academy of the West as a vocal piano fellow where he was a winner of the Marilyn Horne Song Competition. Cho has been nominated twice for classical musician of the year at the London Forest City Music Awards in recognition for his work co-founding the not-for-profit opera organization "Can of Soup Collective". Brian Cho earned his bachelor's and master's degrees at the University of Western Ontario studying with Leslie Kinton, Tina Yanchus, John Hess, and Marianna Chibotar-Rutkevich.



JOHN CHURCHWELL

co-director,
Lehrer Vocal Institute

John Churchwell is Head of Music Staff for San Francisco Opera. Prior to that appointment in 2011, he served as an assistant conductor for both the Metropolitan Opera and San Francisco Opera for 14 years. Mr. Churchwell has worked on over 125 productions with James Levine, Nicola Luisotti, Donald Runnicles, Nello Santi, and Sir Charles

Mackerras among others. A champion of American music, he most recently participated in the world premiere of John Adams' *Girls of the Golden West*. Previous world premieres include John Harbison's *The Great Gatsby*, Jake Heggie's *Dead Man Walking*, Philip Glass' *Appomattox*, and Tobias Picker's *Dolores Claiborne* among others. Mr. Churchwell has partnered in recital with vocalists including Renée Fleming, Sasha Cooke, Susannah Phillips, Michael Fabiano, Lawrence Brownlee, Joyce DiDonato, Isabel Leonard, Lisette Oropesa, and Frederica von Stade, as well as numerous chamber music concerts with members of the Metropolitan Opera Orchestra. Mr. Churchwell has been a Music Academy teaching artist since 2000.



NATHAN COLE violin

Nathan Cole, First Associate Concertmaster of the Los Angeles Philharmonic since 2011, will transition to Concertmaster of the Boston Symphony Orchestra this July. He has also appeared as guest concertmaster with Boston, Cincinnati, Houston, Minnesota, Ottawa (NACO), Pittsburgh, and Seattle. After graduating from the Curtis Institute, he immediately began his orchestral career

as Principal Second Violin of the Saint Paul Chamber Orchestra, followed by a decade with the Chicago Symphony. Nathan has been teaching online for 25 years; his articles, courses, and videos on his website, natesviolin.com, enjoy a worldwide audience. Nathan is on the faculty of the Colburn Conservatory, where he leads the orchestral repertoire program for violin. He is married to Akiko Tarumoto, the LA Phil's Assistant Concertmaster, with whom he hosts the podcast Stand Partners for Life.



SASHA COOKE ('02) co-director, Lehrer Vocal Institute

Two-time GRAMMY Award-winning mezzo-soprano and Co-Director of the Lehrer Vocal Institute, Sasha Cooke is sought after by the world's leading orchestras, opera companies, and chamber music ensembles for her versatile repertoire and commitment to new music. Ms. Cooke opened the 2023/24 season with a return to the San Francisco Opera, in

Mason Bates's *The (R)evolution of Steve Jobs*. Role debuts on the opera stage included Brangäne in *Tristan und Isolde* at Opéra de Rouen and Donna Elvira in *Don Giovanni* at Houston Grand Opera. She premiered *The Diving Bell and the Butterfly* at Dallas Opera as well as a new cycle by Scott Ordway with poetry by Sasha and her husband. In concert, Ms. Cooke returned to the San Francisco Symphony, Oregon Symphony, Orchestra dell'Accademia Nazionale di Santa Cecilia and with Nashville Symphony to perform and record John Corigliano's *One Sweet Morning*. Her album *how do I find you* was nominated for a 2022 Grammy for Best Vocal Solo Album.



TIMOTHY DAY flute

Timothy Day retired as principal flute of the San Francisco Symphony in October of 2021, a position he held since 2006. Previously, he served as principal flute with the Baltimore Symphony for 12 seasons and has also served as guest principal flute for the Minnesota Orchestra and the Boston Symphony. He has participated in festivals in Moab, Mohonk, Montreal, and San Diego's Mainly Mozart

Festival. He was on faculty of the Peabody Conservatory for ten years, and since 1987, has been a member of the faculty of the San Francisco Conservatory of Music, where he was awarded the Sarlo Family Award for Excellence in Teaching. Mr. Day frequently travels to Miami to serve as wind coach for the New World Symphony. Mr. Day is a graduate of Oberlin Conservatory, where he studied with Robert Willoughby. He has been a Music Academy teaching artist since 1992.



JEREMY DENK solo piano

Jeremy Denk is one America's foremost pianists, hailed by the *New York Times* as an artist "you want to hear no matter what he performs". Denk is also a *New York Times* bestselling author, winner of both the MacArthur "Genius" Fellowship and the Avery Fisher Prize and is a member of the American Academy of Arts and Sciences. Denk has performed multiple times at Carnegie Hall

and in recent years has worked with such orchestras as Chicago Symphony, Philadelphia Orchestra, New York Philharmonic, Los Angeles Philharmonic, San Francisco Symphony, and The Cleveland Orchestra. Recent highlights include his performance of the *Well-Tempered Klavier Book 1* at the Barbican in London, and performances of John Adams' "Must the Devil Have All The Great Tunes?" with The Cleveland Orchestra, St. Louis Symphony, and Seattle Symphony, as well as a return to the San Francisco Symphony to perform Messiaen under Esa-Pekka Salonen.



GLENN DICTEROW violin & string leadership

Glenn Dicterow has established himself worldwide as one of the most prominent concert artists of his generation. He first came to prominence at the age of 11, making his solo debut in Tchaikovsky's Violin Concerto with the Los Angeles Philharmonic. During his teen age years, he appeared as soloist with several major American orchestras and at the

age of 18 appeared as soloist with the New York Philharmonic. Dicterow was appointed Concertmaster of the Los Angeles Philharmonic in 1974. In 1980 he joined the New York Philharmonic as Concertmaster and held that title for 34 years. Glenn Dicterow currently holds the Jascha Heifetz Chair in Violin at USC Thornton School of Music. In 2023 he was awarded the USC Dean's Faculty Award for Excellence for Professional Activities. Mr. Dicterow maintains an active career as a soloist, recitalist, and chamber musician.



KAREN DREYFUS viola, orchestral studies & chamber music

Karen Dreyfus has performed extensively in North and South America, Europe, and Asia and has toured with the Orpheus Chamber Orchestra, Musicians from Marlboro, and the New York Philharmonic. Her numerous honors include prizes at the Naumburg, Tertiis, Washington, and Hudson Valley competitions. Recipient of a National Endowment for the

Arts Solo Recitalist Award, Ms. Dreyfus has made many recordings as soloist and chamber musician. Her premiere recording with Bridge Records, *Romanze*, met with considerable praise. She has recorded William Walton's Viola Concerto, Mozart's Sinfonia Concertante as well as works by American composers, many of which were written expressly for her. Founding member of the Lyric Piano Quartet and Amerigo Trio, Ms. Dreyfus has served on the faculties of the Manhattan School of Music, The Juilliard School, Mannes and in 2014 began teaching at USC Thornton. She has been a Music Academy teaching artist since 2014.



JONATHAN FELDMAN director, collaborative piano

Recognized worldwide as a leading chamber musician and collaborative pianist, Jonathan Feldman has performed on four continents with some of the world's greatest instrumentalists, including Nathan Milstein, Itzhak Perlman, Gil Shaham, James Galway, Sarah Chang, Joshua Bell, and Emmanuel Pahud. He also has performed with the

New York Philharmonic Chamber Ensembles and the Chamber Music Society of Lincoln Center. He was a featured performer in a recent installment of *Live from Lincoln Center* with Gil Shaham. A graduate of The Juilliard School, he joined the Juilliard faculty in 1989 and chaired the school's collaborative piano department for 25 years. A member of the collaborative piano faculty at New England Conservatory since 2011, he has given masterclasses throughout the United States and the Far East and has lectured at international festivals and competitions. Mr. Feldman was a guest artist at the Music Academy from 2001-02 and has been a teaching artist since 2003.



ELENA FLORES costume design, *Carmen*

Elena is a Los Angeles-based costume designer and maker for theatre, TV, and film. She is a proud union member of Costume Designer's Guild 892 and Motion Picture Costumers 705, as well as an ensemble member of Echo Theatre Company and Rogue Artists Ensemble. Elena has been exhibited as an "Emerging Artist" representing

the United States at Prague Quadrennial 2019 and is an Ovation Award nominee in Costume Design. Recent designs include *Our Dear Dead Drug Lord* (Center Theatre Group), *Cherubin* (USC Thornton School of Music), *The Bottoming Process* (IAMA Theatre), *Righteous Thieves* (feature film), and *1660 Vine* (feature film), and she recently completed five months working as a specialty costumer on the upcoming feature *RED ONE* featuring Dwayne 'The Rock' Johnson and Chris Evans.



MARGO GARRETT teaching artist, piano

The large roster of noted artists with whom pianist Margo Garrett has long performing relationships include sopranos Kathleen Battle, Barbara Bonney, the late Judith Raskin, Lucy Shelton, Dawn Upshaw, Benita Valente, mezzo Shirley Close, tenor Anthony Dean Griffey, violinists Jaime Laredo and Daniel Phillips, violist Paul Neubauer, and

cellists Sharon Robinson, Matt Haimowitz, and the late Stephen Kates. Her recordings are found on Albany, CRI, Delos (nominated for 2019 ICA award), Deutsche Grammophon (1992 GRAMMY for Best Vocal Recital), Dorian, Musical Heritage Society, Nonesuch, and Sony Classical. She has premiered over 35 works, won an ASCAP Most Creative Programming Award, headed collaborative piano programs at the University of Minnesota, The Juilliard School, and New England Conservatory as well as traveled the globe giving masterclasses and adjudicating international competitions. Ms. Garrett is overjoyed to be back at the Music Academy this summer.



DAVID GEBER cello & chamber music

David Geber is a longtime member of the cello and chamber music faculty at Manhattan School of Music and served as a senior administrator of the school for 15 years. As founding cellist of the American String Quartet, Mr. Geber concertized internationally and recorded with the ensemble for 28 years including concerts in

all 50 of the United States. He has appeared as soloist with Montreal Symphony, Philadelphia Orchestra, and New York Chamber Orchestra. Mr. Geber has served as artist/faculty at Aspen Music Festival & School, Tanglewood Music Center, Heifetz Institute, Meadowmount School of Music, and National Arts Centre of Canada, in addition to his relationship with the Music Academy. Trained at Juilliard, his principal teachers and mentors included Claus Adam, Ronald Leonard, and Robert Mann. Mr. Geber is an exclusive artist for Jargar Strings, and plays a rare Ruggieri cello, made in Cremona in 1667.



MANUEL GUTIERREZ teaching artist, choreographer

As a dancer, choreographer, and instructor, Manuel's performances never go unrecognized. Manuel has been privileged to teach in the best studios in Paris, including L'Opéra de Paris. *Figaro Newspaper* raved "The dance is strong, voluptuous, and spectacular... a profound type of Flamenco and incredibly explosive." Currently residing

in Los Angeles, Manuel is a very established prolific choreographer and artistic director throughout the United States, having created productions like, KOMPAZ, FIVE, and recently NAVIDAD FLAMENCA; a flamenco musical storytelling of Christmas in Spain. Manuel now leads "Flamenco District" a platform all about flamenco in the City of Angels. Manuel has performed with LA Opera as principal and captain dancer on several productions. Manuel has contributed his time as Artistic Director for the charitable "The Global Gift Gala" working alongside Eva Longoria in benefit of several foundations.



NAVASARD HAKOBYAN ('23) guest performing artist, baritone

Baritone Navasard Hakobyan is a studio member with Houston Grand Opera and won 3rd Prize of the 2023 Operalia World Opera Competition. Current and upcoming season highlights include roles as Sharpless in *Madama Butterfly* with Houston Grand Opera, Gregorio in *Romeo et Juliet* with Dallas Opera, and a house debut with

Dresden Semperoper. Previous highlights include role debuts with Yerevan Opera Theater as Silvio in *I Pagliacci* and as Germone in *La traviata*. A native of Armenia, Navasard also performed as Antonio in *Il viaggio a Reims* with the Armenian State Symphony Orchestra. He graduated from the vocal studio of Armenian State Song Theater and is currently completing a master's degree at Yerevan Conservatory. Since 2018, he has also been a soloist of the Young Opera Singers Program of the Yerevan Opera Theater. Navasard won the Music Academy's 2023 Marilyn Horne Song Competition and was a winner of the 2024 Metropolitan Opera Laffont Competition.



CONOR HANICK solo piano

Pianist Conor Hanick is regarded as one of his generation's most inquisitive interpreters of music new and old. A fierce advocate for the music of today, Hanick has premiered over 200 pieces and collaborated with composers ranging from Pierre Boulez, Kaija Saariaho, and Steve Reich, to the leading composers of his generation. He has performed with leading orchestras throughout the country

and last year premiered a piano concerto by Samuel Carl Adams with Esa-Pekka Salonen and the San Francisco Symphony. In the 2023-24 season, Hanick presents solo and chamber recitals, including performances with Julia Bullock, Jay Campbell, Seth Parker Woods, AMOC* (American Modern Opera Company), and the TAKT Trio. He also makes his San Francisco Performances debut, joins Sandbox Percussion at the 92NY, and performs at the Ojai Music Festival, where he was an artistic director in 2022. He serves on the faculty of Mannes College, the CUNY Graduate Center, and The Juilliard School.



RICHIE HAWLEY clarinet

Richie Hawley is many things: performer, recording maven, surfing enthusiast, and proud Santa Barbara native. Above all, he's a musician whose name has become a byword for both exceptional clarinet playing and a charming, seemingly effortless teaching style. Whether during his 17 years as principal clarinet of the Cincinnati Symphony Orchestra or his decade and counting as

Professor of Clarinet at Rice University's Shepherd School of Music, Richie's impact on audiences, critics, and students alike is undeniable. Richie is celebrating his 20th season at the Music Academy of the West this summer.



YUKA C. HONDA composer

EUCADEMIX, also known as Yuka C. Honda, is an electronics instrumentalist, composer, and producer (though she enjoys calling herself a "decomposer"). As EUCADEMIX, she performs solo electronic music. She calls it "Sensory Music". Yuka is primarily known for founding the band Cibo Matto in the 1990s. They released two LPs and one EP on Warner Brothers Records. As a producer,

she has produced albums by Sean Lennon and Martha Wainwright, among others. Recently, Yuka created a multi-media opera titled "No Revenge Necessary," which tells the story of a post-apocalypse world in which humans survive and coexist with A.I. entities. It was performed at National Sawdust (Brooklyn, NY) in 2019, where Yuka was an Artist In Residence. She has won multiple awards including the London International Animation Festival's *Best Sound Awards*, for the music she composed for the animation film "Anxious Body" by Yoriko Mizushiri which premiered at Cannes 2021 Director's Fortnight.



STEVEN ISSERLIS

Mosher guest artist, cello

Acclaimed worldwide for his profound musicianship and technical mastery, British cellist Steven Isserlis enjoys a uniquely varied career as a soloist, chamber musician, educator, author, and broadcaster. He appears with the world's leading orchestras and conductors, including the Gewandhausorchester Leipzig, Berlin

Philharmonic, Vienna Philharmonic, London Philharmonic, Zurich Tonhalle, and Los Angeles Philharmonic orchestras; and gives recitals every season in major musical centres. As a chamber musician, he has curated concert series for many prestigious venues, including the Wigmore Hall, New York's 92nd St Y, and the Salzburg Festival. Unusually, he also directs chamber orchestras from the cello in classical programmes. Since 1997, Steven Isserlis has been Artistic Director of the International Musicians Seminar at Prussia Cove, Cornwall.



EUGENE IZOTOV oboe

"One of the top players of his time" (*Chicago Sun-Times*), Eugene Izotov was appointed principal oboist of the San Francisco Symphony by Michael Tilson Thomas in 2014. He served as the principal oboist of the Chicago Symphony, appointed by Daniel Barenboim, principal oboist of the Metropolitan Opera, appointed by James Levine, and as guest principal

oboist with the Boston Symphony and New York Philharmonic. Izotov has appeared over 70 times as soloist with Chicago, Boston, San Francisco, Metropolitan Opera, Mainly Mozart, and Pacific Music Festival orchestras performing with Bernard Haitink, Riccardo Muti, Valery Gergiev, and Ton Koopman. Izotov teaches at The Colburn School and San Francisco Conservatory and served on the faculty of The Juilliard School. Izotov presents masterclasses at conservatories including Juilliard, Oberlin, Aspen, Cleveland Institute of Music, Verbier Festival, Glenn Gould School, McGill University, Domaine Forget, Hyundai Center, Lynn University, and Interlochen.



DAVID MARTIN JACQUES

lighting design, *Carmen*

David has designed productions for numerous theatrical, opera, and dance companies worldwide. These include productions at The Royal Opera House, English National Opera, La Scala, Teatro La Fenice, Lyric Opera of Chicago, New National Theatre of Tokyo, Los Angeles Philharmonic, The Mariinsky Theatre, Teatro dell'Opera Roma, Teatro San

Carlo, Brooklyn Academy of Music, Welsh National Opera, Canadian Opera Company, Norwegian National Opera, Opera Hong Kong, Chicago Opera Theatre, Central City Opera, Long Beach Opera, Maggio Musicale Firenze, Teatro Lirico di Cagliari, Florida Grand Opera, Teatro Perez Galdos Las Palmas, Chautauqua Opera, and Vancouver Opera. David serves as Professor Emeritus at California State University Long Beach. His book, *Introduction to the Musical Art of Stage Lighting Design*, is being used as the primary lighting textbook at numerous universities.

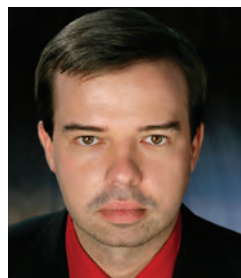


LEILA JOSEFOWICZ

guest performing artist, violin

Leila Josefowicz's passionate advocacy of contemporary music for the violin is reflected in her diverse programs and enthusiasm for performing new works. Josefowicz has premiered many concertos, including those by Colin Matthews, Luca Francesconi, John Adams, and Esa-Pekka Salonen, all written specially for her. As the Artist-in-Residence

for the Iceland Symphony Orchestra, Josefowicz performs with the London Philharmonic Orchestra, The Cleveland Orchestra, Deutsche Kammerphilharmonie Bremen and Junge Deutsche Philharmonie. She has performed with the Berliner Philharmoniker; Tonhalle-Orchester Zürich; Royal Concertgebouwworkest; Konzerthausorchester Berlin; Dresden Philharmonie, Oslo, Helsinki, and Los Angeles Philharmonic orchestras; NDR Elbphilharmonie; and the Boston, Chicago, San Francisco, and Philadelphia orchestras, where she worked with conductors Matthias Pintscher, John Storgårds, Esa-Pekka Salonen, Louis Langrée, Hannu Lintu, and John Adams.



KIRILL KUZMIN teaching artist

Kirill Kuzmin is a Grammy-nominated collaborative pianist and vocal coach. He is currently Principal Coach at Houston Grand Opera. In the summer of 2023, he also joined Wolf Trap Opera and Aspen Music Festival. In the spring of 2024, Kuzmin served as harpsichordist for the Seiji Ozawa Music Academy's production of *Così fan tutte* in Tokyo, Japan. Recital appearances included

San Francisco Symphony and War Memorial Opera House, Opera America in New York, Balliol College in Oxford, and the Museum of Fine Arts, Houston. A Russian native, Mr. Kuzmin spent three years with the Bolshoi Theater in Moscow. While in Moscow, he also served as pianist and coach for a number of operatic undertakings by the acclaimed Moscow Philharmonic. Mr. Kuzmin holds degrees in piano performance from the Moscow Conservatory and in collaborative piano from the Moscow Conservatory and the University of Michigan, where he studied with renowned collaborative pianist Martin Katz.



BENJAMIN KAMINS ('68, '69) bassoon

Since entering the world of professional music in 1972 as the associate principal bassoonist of the Minnesota Orchestra, Benjamin Kamins has enjoyed a wide-ranging career as an orchestral musician, chamber player, solo performer, and educator. In 1981, he was appointed principal bassoon of the Houston Symphony, a position he held until 2003. He is

currently the Lynette S. Autrey Professor of Bassoon at Rice University's Shepherd School of Music. In addition, he has served as a guest principal with other major symphony orchestras in Pittsburgh, Los Angeles, Boston, and New York. Mr. Kamins' interests have also taken him into the world of historical performance where he performs on baroque bassoon. He can be heard playing with many fine period instrument ensembles, especially Ars Lyrica Houston. Ben Kamins is also an Alexander Technique teacher through Alexander Technique International. An alumnus of the Music Academy, he has been an Academy teaching artist since 1999.



JULIE LANDSMAN horn

Formerly principal horn of the Metropolitan Opera Orchestra for 25 years, Julie Landsman is a distinguished performing artist and educator. Ms. Landsman has recorded for RCA, Deutsche Gramophone, CRI, Nonesuch, and Vanguard labels, and is most famous for her performance of Wagner's "Ring" cycle as solo horn with the Metropolitan Opera under James Levine. Ms. Landsman has performed

at the Marlboro Music Festival, Chamber Music Northwest, Santa Fe Chamber Music Festival, Sarasota Music Festival, La Jolla Summerfest, Chamber Music Society of Lincoln Center, Metropolitan Museum of Art, and Aspen Music Festival. Julie Landsman holds a teaching position at USC and The Juilliard School and is a frequent guest instructor at both Bard Conservatory and the Curtis Institute. Recent guest appearances include principal hornist with the Los Angeles Chamber Orchestra and the Philadelphia Orchestra. Ms. Landsman became a Music Academy teaching artist in 2012.



NATASHA KISLENKO ('01) collaborative piano

Natasha Kislenco has performed extensively across Russia, Europe, Middle East and the Americas, and as a soloist has received top prizes in international piano competitions in Germany, Portugal, France, the Slovak Republic, and the United States. Ms. Kislenco made her solo recital debut in Weill Recital Hall at Carnegie Hall in 1996, and most recently has

appeared with Orquesta del Congreso Nacional in Paraguay, the Varna Chamber Orchestra in Bulgaria, and the New West and Santa Barbara Symphony orchestras in CA. Ms. Kislenco has performed in collaboration with many distinguished musicians, including Alban Gerhardt, Frank Huang, Markus Groh, and Leone Buyse. A graduate of Moscow Tchaikovsky Conservatory, Southern Methodist University in Dallas, Texas, and Stony Brook University in New York, Ms. Kislenco is currently on piano faculty at University of California, Santa Barbara. A 2001 alumna of the Music Academy, Ms. Kislenco has been a teaching artist since 2004.



MARK H. LAWRENCE trombone & tuba

Mark H. Lawrence, formerly principal trombone of the San Francisco Symphony for 34 years, is an active soloist, clinician, chamber musician, conductor, and teacher. Mr. Lawrence has frequently performed as a soloist with the San Francisco Symphony, been a guest artist at the International Brass Conference and the International Trombone Conference and

served as guest principal trombone with the New York Philharmonic, The Cleveland Orchestra, and the Los Angeles Philharmonic. Mr. Lawrence is a member of Chicago's Music of the Baroque and a former member of the Empire Brass Quintet, Summit Brass, and the Center City Brass Quintet. A graduate of the Curtis Institute of Music, Mark H. Lawrence has given masterclasses worldwide and is currently professor emeritus at the Colburn School in Los Angeles. Mr. Lawrence taught at the Music Academy in 1993 and 1996 and has been a teaching artist since 2003.



HANNU LINTU conductor

Dynamic and sharp on the podium" (*Bachtrack*) and with a "scrupulous ear for instrumental color and blend" (*Washington Post*), Hannu Lintu maintains his reputation as one of the world's finest conductors. This season, Lintu takes up the baton as Music Director of Orquestra Gulbenkian whilst continuing his tenure as Chief Conductor of Finnish National Opera and Ballet, proving

himself a master of both symphonic and operatic repertoire. This season will see the completion of the house's Ring Cycle with Wagner's *Götterdämmerung* as well as productions of Poulenc's *Dialogues des Carmélites* and Mozart's *Don Giovanni*. Highlights of the 2023/24 season include debuts with Berliner Philharmoniker, NHK Symphony Orchestra and SWR Symphonieorchester, and returns to Boston Symphony Orchestra, Chicago Symphony Orchestra, Orchestre de la Suisse Romande, Minnesota Orchestra, Orchestra Sinfonica Nazionale della RAI and George Enescu International Festival.



WILLIAM LONG assistant conductor & chorusmaster, opera

Conductor William Long continues to showcase his "masterful command of challenging, multi-stylistic works" (*Opera News*) with some of the world's premier musical institutions. Recent highlights include his debut with the London Symphony Orchestra at The Barbican, conducting Washington National Opera's production

of *Carmen*, conducting the Centennial Open House Concert for San Francisco Opera and the world premiere of Terence Blanchard's *Fire Shut Up In My Bones* with Opera Theater Saint Louis and the Saint Louis Symphony Orchestra. This upcoming season, Long returns to The Metropolitan Opera for Terence Blanchard's *Fire Shut Up In My Bones*, San Francisco Opera for *Lohengrin* and the Opening Gala Concert featuring Roberto Alagna and Aleksandra Kurzak. Long also continues working with the London Symphony Orchestra as a Cover Conductor where he has assisted in a variety of programs since 2020, working with Sir Simon Rattle, Gianandrea Noseda, and Michael Tilson Thomas.



MARIO ANTONIO MARRA ('13, '14) vocal coach

Sought after pianist, coach, and conductor, Mario Antonio Marra currently serves as the Head of Music at Minnesota Opera where he also stewards the development of the company's Resident Artists. He has served on the music staff at the Lyric Opera of Chicago, San Francisco Opera, and Oper Frankfurt. Mario has served on the faculties of numerous

summer training programs including the Merola Opera Program in San Francisco. An active recitalist, he has performed with sought-after singers including Željko Lučić, Eric Owens, Quinn Kelsey, Ramón Vargas, and Stephanie Blythe. He has been presented at Carnegie Hall in New York, Auditorium Parco della Musica in Rome, The Kennedy Center in Washington D.C., Palazzo Davanzati in Florence, Oper Frankfurt, and the Civic Opera House in Chicago. Lauded by the legendary Marilyn Horne for his "superb technique," Marra was a winner of the Marilyn Horne Song Competition at the Music Academy, along with baritone John Brancy.



XIOMARA MASS oboe

Xiomara Mass was appointed to the position of Second Oboe of the St. Louis Symphony Orchestra in 2020. Born and raised in Puerto Rico, Xiomara began her musical training at the age of four and made her solo debut with the Puerto Rico Symphony Orchestra when she was 13. Two years later she attended the Conservatorio de Música de Puerto Rico where she studied with David Bourns and

Pedro Díaz. Xiomara is a former member of the Civic Orchestra of Chicago. During her years in Chicago, she served as a substitute oboist with the Chicago Symphony Orchestra, Chicago Symphony Winds, Chicago Philharmonic Orchestra, and Illinois Symphony Orchestra, among others, and was an adjunct professor at DePaul University School of Music. Xiomara has also served as a substitute oboist and assistant principal with the San Francisco Symphony. Xiomara currently maintains a private teaching studio.



MARGARET MCDONALD ('00, '01, '02) collaborative piano

Margaret McDonald, a native of Minnesota, is Professor of Collaborative Piano at the University of Colorado Boulder. She joined the College of Music faculty in 2004 to help develop their graduate degree program in Collaborative Piano. Praised for her poetic style and versatility, Dr. McDonald enjoys an active performing career throughout

the United States and Europe partnering with distinguished artists. A passionate teacher, McDonald has given masterclasses at institutions including The Juilliard School, Indiana University, and the New England Conservatory. She has released recordings with Michelle Stanley, flute; Velvet Brown, tuba; Aaron Tindall, tuba; Erika Eckert, viola; Ryan Gardner, trumpet; and Sterling Tanner, trombone. McDonald received her bachelor's and master's degrees in Piano Performance from the University of Minnesota and a DMA degree in Collaborative Piano from the University of California, Santa Barbara. McDonald been a Music Academy teaching artist since 2005.



WILLIAM MCGRAW vocal pedagogue

William McGraw retired from University of Cincinnati College-Conservatory of Music (CCM) in 2021 after a 35-year tenure as Professor of Voice. McGraw studied voice with the renowned Wagnerian soprano Margaret Harshaw and began his professional singing career under the care of Boris Goldovsky. McGraw has performed with opera

companies including Boston Opera, Goldovsky Opera on Tour, Greater Miami Opera (now Florida Grand Opera), Cincinnati Opera, Dayton Opera, Indianapolis Opera, Maracaibo, Venezuela Opera, Shreveport Opera, and Kentucky Opera. Professor McGraw has had the good fortune of sharing the solo stage with Deborah Voigt, Ben Heppner, and Stephanie Blythe at Cincinnati's May Festival, led by James Conlon. Professor McGraw has taught at the CCM Spoleto Music Festival in Spoleto, Italy, Opera on The Avalon in St. John's, Newfoundland, and SongFest. This year, Mr. McGraw will join the faculty of Fellowship of the Song founded by Samuel Martin in Cincinnati, Ohio.



ERIN MCKIBBEN *Sing!* program artistic director

Erin McKibben is a GRAMMY nominated performer and conductor, currently the Artistic Director of the Music Academy's *Sing!* choral program and principal flutist for the Los Angeles-based experimental ensemble, *Wild Up*. Their discography featuring the music of Julius Eastman and Christopher Cerrone is GRAMMY nominated, including features in *Vogue*, *NPR*, the *New Yorker* and the *LA* and *New York Times*. She has performed at the Aspen Music Festival, Carnegie Hall, Walt Disney Concert Hall, Colburn's Zipper Hall, Warner Brothers Studios, The Granada Theatre, Brooklyn's National Sawdust, as a soloist at the Ford Amphitheatre in Hollywood, and with the LA Philharmonic, The Industry (performing in the acclaimed productions, *Hopscotch* and *Sweet Land*), and the International Contemporary Ensemble. Erin has also been engaged as the Keynote Speaker for the College Music Society. Erin holds degrees from the University of Puget Sound and the University of Michigan.



MILAN MILISAVLJEVIĆ viola

Milan Milisavljević is Principal Viola with the Metropolitan Opera Orchestra. Dubbed "the engine propelling the performance forward" by the *New York Classical Review*, Milan has appeared as soloist with the Munich Chamber Orchestra, Philharmonic orchestras of Belgrade, Medellín, and Boca del Río, Aspen Sinfonia, New York Classical Players, and Classical Tahoe. As a chamber musician, he has collaborated with Yannick Nézet-Séguin, Augustin Hadelich, Cho-Liang Lin, and members of the Guarneri and Mendelssohn String Quartets. He has won prizes at the Lionel Tertis and Aspen Lower Strings competitions and has performed at Marlboro, Mainly Mozart, Josef Gingold, Classical Tahoe, and Grand Teton music festivals. Milan has given classes at The Juilliard School and the Rubin Academy of Music, Verbier and Aspen Music Festivals, and the Interlochen Center for the Arts. A Larsen Strings Artist, Milan is on faculty at both Mannes School of Music and New York University.



PAUL MERKELO trumpet

Renowned as one of the finest trumpet players of his generation, Yamaha artist Paul Merkelo has been principal trumpet with the Orchestre symphonique de Montréal since 1995 and has been featured with orchestras and in recital throughout the United States, Canada, Russia, China, Japan, Portugal, Brazil, Venezuela, Peru, France, and Thailand. Mr. Merkelo has worked with Leonard Bernstein, Charles Dutoit, Lorin Maazel, Sir Georg Solti, and Valery Gergiev. Mr. Merkelo's release of *Baroque Transcription* was nominated by ADISQ for Best Classical Album of the Year while his album *French Trumpet Concertos* was nominated for Classical Album of the Year at the 2016 JUNO Awards. He is the founder, in collaboration with the OSM, of the Paul Merkelo Scholarship, which helps young, gifted brass players with financial aid and career guidance. Mr. Merkelo is on the music faculty at McGill University and has been a Music Academy teaching artist since 2005.



JENNIFER MONTONE ('95) horn

GRAMMY Award winner, Avery Fisher Career Grant recipient, and Music Academy alum Jennifer Montone has been hailed by *The New York Times* for her "flawless horn solos... and warm and noble sound". The Principal Horn of the Philadelphia Orchestra, she has been on the faculty at the Curtis Institute of Music and The Juilliard School since joining the orchestra in 2006. Previously she served as the Principal Horn of the Saint Louis Symphony and Associate Principal Horn of the Dallas Symphony. She regularly performs as a soloist with the Philadelphia Orchestra, the Saint Louis Symphony, the Dallas Symphony, the National Symphony, the Polish National Radio Symphony, and the Warsaw National Philharmonic. Montone studied with Music Academy teaching artist Julie Landsman at The Juilliard School. Her recording of the Penderecki Horn Concerto, "Winterreise" with the Warsaw National Philharmonic won a 2013 Grammy Award in the category of "Best Classical Compendium".



DENNIS MICHEL bassoon

Dennis Michel is the recently retired second bassoonist of the Chicago Symphony Orchestra and was an ensemble artist with the Chicago Chamber Musicians. He serves as Artist Teacher of Bassoon at The Chicago College of Performing Arts at Roosevelt University. Prior to establishing his career in Chicago, he was principal bassoonist of the San Diego Symphony Orchestra for 16 years and was a founding member of the Arioso Wind Quintet. Mr. Michel has appeared at Tanglewood, the Grand Teton Festival, the Bard College Festival, San Luis Obispo Mozart Festival, and Summerfest La Jolla. Mr. Michel is a graduate of Yale University, as a student of Arthur Weisberg. As a Fulbright Scholar, he studied with Milan Turkovich at the Hochschule für Musik and performed with the Vienna State Opera. Mr. Michel has served on the faculties of Northwestern University, The University of Southern California, The University of California at San Diego, and San Diego State University, and has been a Music Academy teaching artist since 1988.



PATRICIA KRISTOF MOY diction coach

Patricia Kristof Moy was born and raised in Paris, France, and educated in Romance Languages and Literatures at Princeton University and New York University. Moy has been the French Language and Diction Coach of the San Francisco Opera and a member of the Merola Opera Program faculty since the early 1980s. She has also coached productions at the Metropolitan Opera, Lyric Opera of Chicago, Santa Fe Opera, Houston Grand Opera, Lyric Opera of Kansas City, and Opera Parallèle. Patricia maintains a parallel career as an arts administrator and concert presenter, and in this capacity, has served as Assistant Company Administrator of the San Francisco Opera, Administrator of the San Francisco Contemporary Music Players, Executive Director & Producer of the Stern Grove Midsummer Music Festival, and since 2005, Executive/Artistic Director of Music at Kohl Mansion, an international chamber concert series, and music education program in San Mateo County, California.



NILS NEUBERT diction coach

Tenor Nils Neubert was born and raised in Hamburg, Germany, and maintains careers as a performer, coach, educator, scholar, and administrator in the United States and abroad. He is a sought-after interpreter of song, oratorio, opera, and chamber music, and has appeared as a soloist and small ensemble singer throughout North America and Europe. Nils Neubert teaches German

diction and repertoire at the Manhattan School of Music (since 2015) and The Juilliard School (since 2013) and has served frequently as language coach at the Music Academy since 2016. He joined the Glimmerglass Festival and the Wolf Trap Opera Company in that same capacity during 2020 and 2022, respectively, as well as the music staff of the Metropolitan Opera in 2022, where he also began teaching for the Lindemann Young Artist Development Program in 2023. As of the 2023–24 academic year, Nils Neubert holds a full-time appointment in Vocal Arts at the Manhattan School of Music.



ELIZABETH NÚÑEZ

Sing! conductor, YPC National

Elizabeth Núñez is a conductor, clinician and speaker, soloist, and Creative Director of the Emmy award-winning Young People's Chorus of New York City. Since joining YPC in 2004, she has played a significant role in fostering key YPC programs as well as providing vision for new initiatives. As a conductor she has led YPC choruses in highly acclaimed and widely

viewed performances in New York City, on national television, and abroad. In addition to her work at YPC, Elizabeth leads performances and workshops for regional and national conferences. She has conducted numerous All-State Honor Choirs, the OAKE National Children's Honor Choir, and led YPC as a featured choir at the 2023 ACDA National Conference. She is also the Founding Artistic Director of the intergenerational SoHarmoniums Women's Choir.



FRANCISCO J. NÚÑEZ *Sing!* conductor, YPC National

Francisco J. Núñez, a MacArthur Fellow and Musical America's 2018 Educator of the Year, is a composer, conductor, visionary, leading figure in music education, and the Founder/Artistic Director of the Emmy award-winning Young People's Chorus of New York (YPC). Mr. Núñez launched YPC National in response to requests for guidance, training,

and assistance from choruses across the country and the Caribbean inspired by the YPC model. His commitment to the arts, youth, and diversity have been recognized through numerous awards and honors, including: an ASCAP Victor Herbert Award, the New York Choral Society's Choral Excellence Award, and Bang on a Can's Visionary Award. NYU Steinhardt presented him with its Distinguished Alumnus Achievement Award, and he holds honorary Doctor of Music degrees from both Ithaca College and Gettysburg College.



RICHARD O'NEILL ('98, '99)

viola & chamber music

Violist of the Takács Quartet, Richard O'Neill has distinguished himself as one of the great instrumentalists of his generation. GRAMMY Award winner for Best Classical Instrumental Solo Performance in 2021, Richard is the second person to receive an award for a viola performance in this category. The EMMY Award winner and Avery Fisher Career Grant

recipient has appeared as soloist with the world's top orchestras and conductors including Andrew Davis, Vladimir Jurowski, Osmo Vanska, and Yannick Nezet-Seguin. Richard is an Artist of the Chamber Music Society of Lincoln Center and served as Artistic Director of DITTO, his South Korean chamber music project, for 13 seasons. A Universal Music/Deutsche Grammophon recording artist, Richard has made 10 solo albums and many chamber music recordings, and has premiered works composed for him by Lera Auerbach, Elliott Carter, Paul Chihara, John Harbison, and Huang Ruo.



ANTHONY PARNTER conductor

Anthony Parnter is the Music Director of California's San Bernardino Symphony Orchestra and leads the Gateways Music Festival Orchestra. Parnter has conducted many of the world's preeminent artists, including Joshua Bell, Jessye Norman, Lynn Harrell, Jon Batiste, Metro Boomin, and John Legend. Recent guest conducting engagements include the Los Angeles

Philharmonic, New York Philharmonic, San Francisco Symphony, Philadelphia Orchestra, Cincinnati Symphony, Atlanta Symphony, National Symphony, Detroit Symphony, Pittsburgh Symphony, St Louis Symphony, Baltimore Symphony, and the Chineke! Orchestra, with which Parnter recently made his BBC Proms debut in London. Parnter helms recording sessions for international feature films and television series including the 2024 Oscar winner *Oppenheimer*, *Avatar: The Way of Water*, *Black Panther: Wakanda Forever*, *Star Wars: The Mandalorian*, *Transformers: Rise of the Beasts*, *Ghostbusters: Afterlife*, and Grammy-winning *Encanto*.



JOSEPH PEREIRA timpani

Joseph Pereira enjoys a multi-faceted career as a timpanist/percussionist, composer, conductor, and educator. Since 2008, he has been the principal timpanist of the Los Angeles Philharmonic and was previously the assistant principal timpanist/section percussionist of the New York Philharmonic from 1997 to 2008. Mr. Pereira runs the percussion studio at USC Thornton School

of Music and is teaching at the Music Academy, and the Pacific Music Festival in Sapporo Japan. As a composer, Pereira's music has been described as "restless yet lucidly textured" (*The New York Times*), "striking atmospheric of colour" (*The Guardian*), and "one sonic surprise after another" (*LA Times*). In addition to feature articles by *The New York Times* and *LA Times*, Mr. Pereira's work was profiled on the PBS series "Craft in America". Recent commissions and premieres have come from the LA Phil and the International Contemporary Ensemble (ICE).



CYNTHIA PHELPS ('79, '83) viola

Cynthia Phelps' wide-ranging career has taken her to stages across the world as soloist, recitalist, chamber musician, and pedagogue. Principal Violist of the New York Philharmonic for over three decades, she is a regularly featured soloist with the orchestra. Other concerto appearances have been with the Minnesota Orchestra, Shanghai, Vermont, Santa Barbara, Eastern Music Festival, and

San Diego Symphonies, Orquesta Sinfonica de Bilbao, and Rochester and Hong Kong Philharmonics. Cynthia is a founding member of both the New York Philharmonic String Quartet and Les Amies trio and has been featured in "Live from Lincoln Center" telecasts, on National Public Radio, Radio France, Italy's RAI, and in broadcasts from the 92Y. She is on the faculty of The Juilliard School, Shanghai Academy, and Mannes College of Music. Cynthia attended the Music Academy in 1979 and 1983 and received the Music Academy's Distinguished Alumni Award in 2001 where she serves as a teaching artist.



DAVID ROBERTSON conductor

David Robertson – conductor, artist, composer, thinker, American musical visionary – occupies the most prominent podiums in opera, orchestral, and new music. Robertson has served as Chief Conductor and Artistic Director of the Sydney Symphony Orchestra, Music Director of the St. Louis Symphony Orchestra, with the Orchestre National de Lyon, BBC Symphony Orchestra, and

the Ensemble InterContemporain. He often appears with the New York Philharmonic, Los Angeles Philharmonic, Royal Concertgebouw Orchestra, and Vienna Philharmonic. Since his 1996 Metropolitan Opera debut, Robertson has conducted a breathtaking range of Met projects, including the 2019-20 season opening premiere production of *Porgy and Bess*, for which he shared a 2021 GRAMMY Award for Best Opera Recording. He serves on the Tianjin Juilliard Advisory Council, complementing his role as Director of Conducting Studies, Distinguished Visiting Faculty of The Juilliard School.



DOREEN RAO *Sing!* conductor, YPC National

Doreen Rao is a distinguished conductor and master teacher committed to the dynamic intersections joining music performance and music education. She received the Robert Shaw Life-Time Achievement Award by the American Choral Directors Association for her extraordinary contributions to choral music.

In Chicago, she served as Assistant Professor

of Voice at Roosevelt University, working with the Chicago Symphony Chorus and Orchestra. She prepared the Glen Ellyn Children's Chorus for concerts and recordings, winning four GRAMMY Awards. She later served as Director of Choral Programs and Associate Professor of Music Education at the University of Toronto and currently teaches at Northwestern University. Doreen authored *Circle of Sound Voice Education*, a landmark text on her Zen approach to singing, conducting, and choral teaching. Doreen Rao is the 2024 guest artist-in-residence for the YPC National summer residency in partnership with the Music Academy's *Sing!* Program.



NINO SANIKIDZE ('01, '02) vocal coach

Prior to joining the Shepherd School of Music as Artist Teacher of Opera Studies in the fall of 2023, Georgian pianist Nino Sanikidze was a Head Coach for the Los Angeles Opera's Domingo-Colburn-Stein Young Artist Program since the program's inception in 2006. She also served on the LAO Music Staff as a pianist and a prompter, working closely with

Music Director James Conlon. Ms. Sanikidze has appeared at Teatro Real in Madrid, Teatro di San Carlo in Naples, Royal Opera House Muscat, Teatro Municipal di Santiago, Washington National Opera, Bard Summerscape, Cleveland Opera, and Wichita Grand Opera, and in recital with Elina Garanča, Marcelo Alvarez, and Angel Romero. Ms. Sanikidze is an alumna of the Domingo-Cafritz Young Artist Program, Aspen Opera Center, Cleveland Art Song Festival, and the Music Academy, where she received the Marilyn Horne Foundation Award for Excellence in Vocal Accompanying. Ms. Sanikidze has been a teaching artist at the Music Academy since 2014.



JANET RARICK alexander technique

Janet Rarick is a graduate of the Houston School for the Alexander Technique and is certified to teach through Alexander Technique International. Her long-time interest and study of the Technique includes extensive work with nationally and internationally noted teachers. As a musician and professor at Rice University's Shepherd School of Music, she teaches courses and private lessons in the

Alexander Technique for Rice University undergraduates and Shepherd School of Music students and conducts workshops throughout the Greater Houston Area. Ms. Rarick co-teaches introductory classes in the Alexander Technique for students at The Interlochen Center for the Arts during the 1 Week Intensives session, and at the Music Academy of the West. She serves as Associate Professor of Music Career Development at the Shepherd School of Music, where she coaches wind chamber music, directs outreach activities and teaches courses in professional development.



TAMAR SANIKIDZE ('05, '06, '07) vocal coach

Tamar Sanikidze, DMA – Head of Voice Division at the Butler School of Music, University of Texas Austin, Director, Producer and Principal Coach of the Butler Opera Center, and Artistic Director of Butler Opera International Competition – is a graduate of the Young Artist Program at Washington National Opera and the Adler Fellowship

at San Francisco Opera. Tamar regularly fills numerous music staff positions in the San Francisco Los Angeles Opera. She is the recipient of the Marilyn Horne Foundation Award for Excellence in Vocal Accompanying. Dr. Sanikidze earned her doctorate in musical arts from the University of Maryland, College Park, and is an alumna of several prestigious summer opera programs. In 2015 she joined Voice faculty at the Music Academy, and recently was named a Head of Vocal Piano Program of the Music Academy's Lehrer Vocal Institute.



BILL SCHUMAN vocal pedagogue

Bill Schuman is internationally celebrated as one of the world's leading teachers of singing, whose students represent some of the most important names in the music world and have won an unprecedented number of international vocal competitions and awards. Mr. Schuman has been associated with the Metropolitan Opera Young Artist Program, the Curtis Institute of Music, and was personally

invited by Plácido Domingo to be one of the inaugural teachers at the Washington Opera Young Artist Program. Since 1989, Mr. Schuman has been on the faculty of the Academy of Vocal Arts in Philadelphia and is in demand worldwide for masterclasses and lectures. Mr. Schuman has been featured in numerous books on the art of singing and been the subject of articles in publications including *Opera News* and the *Wall Street Journal*. In 2008, Mr. Schuman was honored by the Licia Albanese-Puccini Foundation, the youngest teacher to ever receive their Lifetime Achievement Award.



WESTON SPROTT trombone

Weston Sprott is a prominent leader, performer, and educator in classical music. He is Dean and Director of the Preparatory Division at the Juilliard School, a Co-Founder of the Black Orchestral Network, and a trombonist in the Metropolitan Opera Orchestra. His work has contributed to the creation of the the National Alliance for Audition Support, the Sphinx Orchestral

Partners Auditions Excerpt Competition, and Classical Tahoe Academy, as well as numerous other initiatives that are shifting the classical music landscape. He is a recipient of numerous awards including the Sphinx Medal of Excellence and Atlanta Symphony's Aspire Award. Sprott has performed with several of the world's leading ensembles and has been a soloist throughout the United States, Europe, South Africa, and Asia. He holds faculty positions at The Juilliard School and Bard College.



CONNIE SHIH

guest performing artist, piano

Canadian pianist Connie Shih is considered one of Canada's most outstanding artists. In 1994 she was awarded the Sylva Gelber Music Foundation Award for most outstanding classical artist under 30. At the age of nine she made her orchestral debut, playing Mendelssohn's first piano concerto with the Seattle Symphony. Three years later she

became the youngest ever protégé of György Sebők, before continuing her studies at the Curtis Institute with Claude Frank, himself once a student of Artur Schnabel. As a soloist and chamber musician, Connie has appeared extensively Asia, the Americas, and Europe. In addition to Steven Isserlis her musical collaborators have included Sir Simon Keenlyside, Joshua Bell, Maxim Vengerov, Tabea Zimmermann, Manuel Fischer-Dieskau, and Isabelle Faust. After teaching positions at the Mainz and Freiburg Hochschulen, Connie has been appointed professor of piano and chamber music at the University of the Arts in Salzburg in 2022.



ALAN STEPANSKY cello

Alan Stepansky is a musician whose multi-faceted career exemplifies the highest ideals of artistry, versatility, and devotion to teaching and mentoring the next generation of gifted young cellists. After studies at the Curtis Institute of Music he graduated with a degree in music theory from Harvard University, where he was awarded the Horblit Music Prize. Prior to a distinguished ten-year tenure as Associate

Principal Cellist of the New York Philharmonic, he performed with the Boston Symphony Orchestra and as principal of the Boston Pops. He is Professor of Cello and Chair of Strings at the Peabody Institute of Johns Hopkins University, where he recently received the school's highest award for teaching – The Johns Hopkins University Alumni Association Excellence in Teaching Award. He performs on concert stages internationally and can be heard as solo cellist on over 60 film and television soundtracks and on the albums of noted recording artists across many genres.



YOONSHIN SONG

violin & string leadership

Yoonshin was appointed as Concertmaster of the Houston Symphony in August 2019. Prior to that she has held the same position with the Detroit Symphony Orchestra for seven seasons. Yoonshin also has led many orchestras as guest Concertmaster internationally, such as the Budapest Festival Orchestra, the Verbier Festival

Chamber Orchestra, the Pittsburgh Symphony Orchestra and the KBS Philharmonic Orchestra. She has performed as a soloist with several orchestras including the Houston Symphony, the Detroit Symphony Orchestra, the New Mexico Philharmonic Orchestra, the Budapest Festival Orchestra, the Bayreuth Festival Orchestra, and the Seoul Philharmonic Orchestra among others. Yoonshin is an active chamber musician, and she has taken part in various summer festivals, such as the Verbier Music Festival, the Lucerne Music Festival, the Marlboro Music Festival, etc. She studied under the tutelage of Donald Weilerstein, Robert Mann, and Glenn Dicterow.



SZUYU SU ('23)

guest performing artist, piano

Born in Tainan City, Taiwan, Szuyu began to learn the piano at the age of four. She earned her bachelor's degree from the Curtis Institute of Music and master's degree from The Juilliard School. She is currently pursuing her doctorate degree in piano performance at Rice University under the instruction of Jon Kimura Parker. Szuyu is the winner of the 2023 Solo Piano

Competition at the Music Academy of the West. She is a recipient of the CHIMEI Arts Award and the second prize winner at the 2022 Mieczyslaw Munz Piano Competition. In 2019, she won Second Prize and best mazurka performance at Beijing Chopin Piano competition. She participated in the 2021 Warsaw Chopin International Piano Competition and advanced to the second stage. Since then, she has been invited to play with orchestras and give recitals in major venues.



TAKÁCS QUARTET

Edward Dusinberre, Harumi Rhodes, Richard O'Neill, András Fejér

The world-renowned Takács Quartet is now entering its fiftieth season. The 2024–2025 season features varied projects including a new concerto written for them and the Colorado Music Festival orchestra by Gabriela Lena Frank. In the spring of 2024, the Takács released two albums, one for Hyperion of quartets by Schubert and another for Yarlung with bandoneon virtuoso Julien Labro, including new works by Clarice Assad, Bryce Dessner and Labro. Later in the season the group will release its latest Hyperion album with pianist Marc Andre Hamelin featuring works by Florence Price and Antonín Dvořák. The Takács maintains a busy international touring schedule. The ensemble will perform in South Korea, Japan and Australia. As Associate Artists at London's Wigmore Hall, the group will present four concerts featuring works by Haydn, Britten, Ngwenyama, Beethoven, Janáček and two performances of Schubert's cello quintet with Adrian Brendel.



JOEL THOMPSON composer

EMMY Award-winning composer Joel Thompson (born in 1988) is a composer, pianist, conductor, and educator from Atlanta. His largest work to date, *Seven Last Words of the Unarmed* for TTBB chorus, strings, and piano, was premiered in 2015 by the University of Michigan Men's Glee Club under the direction of Dr. Eugene Rogers. Thompson was a composition fellow at the Aspen

Music Festival and School where he worked with Stephen Hartke and Christopher Theofanidis. Thompson taught at Holy Innocents' Episcopal School in Atlanta and served as Director of Choral Studies and Assistant Professor of Music at Andrew College. Thompson is a proud Emory alum, graduating with a bachelor's degree in music, and master's degree in Choral Conducting. Teachers include Eric Nelson, William Ransom, Laura Gordy, Richard Prior, John Anthony Lennon, Kevin Puts, Robert Aldridge, and Scott Stewart. Thompson is currently pursuing his DMA in composition at the Yale School of Music.



STEVEN THOMSON *Sing!* senior choral director

Steven Thomson is the Director of Music and Organist at All Saints by-the-Sea Episcopal Church in Montecito and serves the Music Academy of the West's *Sing!* program as Senior Choral Director. He has directed Children's Choruses in the Republic of Armenia, India, and the United States. As a singer, he has performed with numerous ensembles including the Hover State Chamber Choir of Armenia and as a soloist with Santa Barbara Choral Society, Santa Barbara Master Chorale, and the Adelfos Ensemble. Trained as an ethnomusicologist and conductor, he specializes in choral and liturgical music of the Caucasus and the Levant. Steven holds graduate degrees in Ethnomusicology and Choral Conducting from the University of Chicago and the University of California, Santa Barbara.



JOANN TUROVSKY harp

JoAnn Turovsky is principal harpist with the Los Angeles Opera Orchestra, the Los Angeles Chamber Orchestra, and the Los Angeles Master Chorale Orchestra. She also serves as a professor of harp at USC Thornton School of Music, the Colburn Conservatory, and the Colburn School of Performing Arts. Ms. Turovsky has received numerous honors for her solo and chamber repertoire interpretations. These include first prize in the American Harp Society National Competition, first prize in the Coleman Chamber Music Competition, and a prize at the Fifth International Harp Competition in Jerusalem. Ms. Turovsky appears frequently as a soloist with musical organizations throughout California and is busy in the motion picture and television industry, including the *Avatar*, *Frozen*, and *Star Wars* soundtracks. Ms. Turovsky received the Schoenfeld Artist Teacher Award from the California Chapter of the American String Teachers Association and a Lifetime Achievement Award from the American Harp Society.



OSMO VÄNSKÄ conductor

Conductor Laureate of the Minnesota Orchestra, where he held the Music Directorship for 19 years, and Music Director of Seoul Philharmonic Orchestra from 2020–23, Osmo Vänskä is recognized for his compelling interpretations of repertoire of all ages and an energetic presence on the podium. He returns this season to the Symphony and Philharmonic orchestras of Bamberg, Chicago, Los Angeles, Helsinki, Houston, Montreal, and Pittsburgh, while past guest conducting invitations include the Cleveland, Philadelphia, and San Francisco symphony orchestras; Netherlands Radio Philharmonic, Orchestre de Paris, Iceland Symphony, as well as the London Philharmonic Orchestra. Vänskä is recording all of Mahler's symphonies with the Minnesota Orchestra. The *Fifth Symphony* recording received a 2017 GRAMMY nomination (BIS label), and the complete symphonies of Beethoven and Sibelius received a 2014 GRAMMY Award.



JIM WALKER flute

Few flutists in history have made such indelible marks in so many musical circles. From jazz to pop to classical (orchestra, chamber, and solo), to television/film to the concert hall and his teaching studio, Jim Walker has enjoyed tremendous success. In 1969, Mr. Walker was named associate principal flute in the Pittsburgh Symphony after a stint in the U.S. Military Academy Band at West Point. In

1977 he won the principal flute position in the Los Angeles Philharmonic. After seven successful seasons – during which time the New York Philharmonic briefly borrowed him as principal flute for its 1982 South American tour – he left the orchestra to focus on jazz, studio recording, and teaching. Mr. Walker is Professor of Flute and Chamber Music at the Colburn Conservatory of Music, and recently retired Professor Emeritus of Practice at USC Thornton School of Music, where he received the Mellon Mentoring Award and the Annual Award for Professional Activities. This is his seventh season as a Music Academy teaching artist.



BING WANG violin

Violinist Bing Wang enjoys a multifaceted career as an orchestral leader, chamber musician and educator. A longtime member of the Los Angeles Philharmonic, she joined the orchestra as Associate Concertmaster in 1994 and has since won critical praise for her performances. She appears annually as both concertmaster and soloist at the Hollywood Bowl under the baton of legendary

film composer John Williams, performing solos from movie classics. She has also been a soloist with the Oregon Symphony, Pacific Symphony, Eugene Symphony, Young Musicians Foundation Debut Orchestra, and American Youth Symphony. As a chamber musician, Wang has collaborated with Lang Lang, Yefim Bronfman, Emanuel Ax, and Jean-Yves Thibaudet. She received an honorary doctorate from the Manhattan School of Music in 2023. Bing Wang is an Adjunct Professor at the USC Thornton School of Music. She also serves on the faculty at the Aspen Music Festival and School as well as the Tianjin Juilliard School.



MICHAEL WERNER ('90) percussion

Before joining the Seattle Symphony as principal percussionist in 2009, Michael Werner was a percussionist with the Metropolitan Opera for 13 years, and principal percussionist for the Toronto Symphony Orchestra for two years. Mr. Werner also served as acting principal for the Los Angeles Philharmonic for the 2014-15 season. Mr. Werner has been

a faculty member at Mannes College since 2002, and has coached at New World Symphony, Oberlin Percussion Institute, the Cleveland Institute of Music, University of Toronto, The Percussive Arts Society, and Manhattan School of Music. Mr. Werner has performed with the Los Angeles Philharmonic, New Zealand Symphony Orchestra, Hawaii Symphony Orchestra, Metropolitan Opera, The Cleveland Orchestra, Pittsburgh Symphony Seattle Chamber Music Society, the Canadian Brass and Empire Brass Ensembles, and at the Santa Barbara International Percussion Festival. A Music Academy alum, Mr. Werner has been a teaching artist since 2005.



SETH PARKER WOODS cello

GRAMMY-nominated cellist Seth Parker Woods has established his reputation as a versatile artist and innovator, reimagining traditional works and commissioning new ones to propel classical music into the future. As *The New York Times* wrote, "Woods is an artist rooted in classical music, but whose cello is a vehicle that takes him, and his concertgoers, on wide-ranging journeys." He

has collaborated with a wide range of artists representing the classical, popular music, and visual art worlds and has been nominated for two GRAMMY® Awards, first in 2023 as a member of celebrated new music ensemble Wild Up, and again in 2024 for his autobiographical solo tour-de-force, *Difficult Grace* (Cedille 2023). Woods serves on the faculty of the Thornton School of Music at The University of Southern California. He holds degrees from Brooklyn College, Musik Akademie der Stadt Basel, and a PhD from the University of Huddersfield.



XIAN ZHANG conductor

2023-24 marks Zhang's eighth season as Music Director of the New Jersey Symphony Orchestra. In high demand as a guest conductor, Zhang appears regularly with the Los Angeles Philharmonic, Philadelphia Orchestra, Seattle Symphony, Orchestra of St Luke's, and London Symphony Orchestra. 2024-25 highlights include her return to Boston Symphony Orchestra, and to the Metropolitan

Opera for Puccini's *Tosca*, having recently made a successful debut conducting *Madama Butterfly*. Following her tenure as Music Director of the Orchestra Sinfonica di Milano (2009-16), Zhang remains their Conductor Emeritus. Previously, she served as Principal Guest Conductor of the BBC National Orchestra & Chorus of Wales and Melbourne Symphony Orchestra. In 2002, she won first prize in the Maazel-Vilar Conductor's Competition and was appointed New York Philharmonic's Assistant Conductor in 2002, subsequently becoming their Associate Conductor and the first holder of the Arturo Toscanini Chair.



MAUREEN ZOLTEK ('10, '12) vocal coach

Pianist and educator Maureen Zoltek has enjoyed a diverse career working with leading vocalists, orchestras, and opera companies across North America. She currently serves as Music Director for the prestigious Butler Houston Grand Opera Studio as well as the Head of Music Staff for Houston Grand Opera. Prior to this position, Zoltek spent eight

seasons on the music staff at San Francisco Opera. Zoltek is a graduate of the Ryan Opera Center, attended both the Aspen Music Festival and School and Music Academy of the West, and is a proud winner of the pianist division of the Marilyn Horne Song Competition (2012). She completed her D.M.A. degree at the Manhattan School of Music and holds a master's degree in piano performance and musicology in addition to a bachelor's degree in piano performance. When she is not in rehearsal, Dr. Zoltek enjoys baking, true crime podcasts, and galivanting about town with her standard poodle, Henry.

2024 FELLOWS & STUDIO ARTISTS

Presenting 137 extraordinary emerging musicians who have demonstrated exceptional artistry and dedication to their craft. Representing 15 countries, they have converged to make music at the most advanced level and receive the tools they need to become not just great musicians but great leaders.

VIOLIN

Messiah Ahmed
Natalie Boberg
Vincent Cart-Sanders
Anthony Chan
Qian Chang
Cameron Chase
Sumin Cho
Chieh-Yu Jessica Chung
Angelina Dong
Rinat Erlichman
Miyabi Henriksen
Miles Huang
Harin Kang*
Clara Kim
Joshua Kim
Freya Liu*
Maya Masaoka
Julie Minn
Ilkhom Mukhiddinov
Ruoying Pan
Abigail Park
Daniel Park
Emily Shehi
Hanchi Shi
Steven Song*
Leyang Tang
Muyan Yang
Jisu Youn
Ellen Zhou

VIOLA

Amelia Branch
Kenneth Fujii*
Jason Lan
Breanna Lang
William Mathangani
Cecile McNeill
Clara Prinston
William Sotiriou
Nico Valencia*
Jiaming Wang
Yihan Xue

CELLO

Naomi Aires
Tim Beccue
Amanda Chi
Reina Sophia Cho

Stacey Chung
Emma Fisher
Shijie Ma
Shengyu Meng
Reena Oh
Belle Ra
Matthew Wiest*

DOUBLE BASS

Philippe Chaput
Min Kyung Cho
Patrick Curtis
Kevin Fink
Rémy Howard
Wynter G. McCray
Grant Thomas

FLUTE

Jamie Kim*
Ann Kuo
Joanna Lau
Anastasia Samsel

OBOE

Izaiah Cheeran
Elias Daniel Medina
Evan Yonce*
Yang Yu

CLARINET

Phoebe Kuan
Michael Miller
Ben Quarles
Katia Sofia Waxman

BASSOON

Jackson Bernal
Xayvion Davidson
Kenny Ford
Nathan Shepherd

HORN

Kristin Andlauer
Layan Atieh
Susannah Greenslit
Sean Yee McLendon
Paige McKenna Quillen
Aaron Sieve

TRUMPET

Filip Czarkowski
Zachary Hommel

Francisco Palomero
Jesdelson Vasquez

TENOR TROMBONE

Alex Ertl*
Jonathan (Han Yun) Liang
Andrew Zaharis*

BASS TROMBONE

Zachary Litty

TUBA

Benjamin Liberti

PERCUSSION

Jacob Hord
Yoon Jun Kim
Brandon Lim
Paul Matthews*
Dominik McDonald

HARP

Chai Lee

SOLO PIANO

Po Han Chiu
Henry From
Iskandar Mamadaliev
Sol Park
Kevin Takeda
Alice Zhang

COLLABORATIVE PIANO

Ming-Li Liu
Immanuel Mykyta-Chomsky
Itsuki Nagamine
Noah Sonderling
Yoshino Toi
Timothy Wong*
Yifang Xu
Ya-Ting Yang
Jiwoo Yun

LEHRER VOCAL INSTITUTE

DIRECTING FELLOW

Paige Cameron
Dirkes-Jacks

SOPRANO

Julia Ernst
Alexandra Rose Hotz
Emily Margevich
Ruoxi Peng
Kayla Rae Stein

MEZZO-SOPRANO

Meg Brilleslyper
Lydia Rae Brown
Miriam Mouawad
Hope Isabel Nelson
Maggie Reneé

TENOR

Jackson Allen
Matthew Cerillo
Cole McIlquham*
Xuyue Qing

BARITONE

Jack Burrows
Jun Hyuk Paul Jang
Teofil Munteanu
Michael Segura
Dongwei Shen

BASS-BARITONE

Wanchun Liang

VOCAL PIANO

Jerome de los Santos
Eric Head
Jeongmin Oak
Deven Shah
Tony Virgile Francisco Stauffer
Tzu Kuang Tan*

STUDIO ARTISTS

Katelyn Renee Brown *soprano*
Sophia Grace Donelan *soprano*
Anastasia Minashvili *mezzo-soprano*
Kayla Lauren Sconiers *mezzo-soprano*
Brett Hunter *tenor*
Collin Jumes *baritone*
Jamie Felix-Toll *bass*
Derek Hale *bass*
Xi Huang *vocal piano*

* *returning fellow*

2024 ACADEMY FELLOWS

VIOLIN



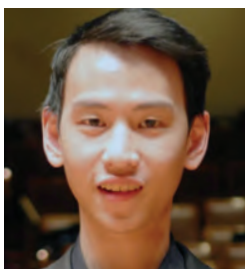
MESSIAH AHMED 23, born in Dallas, Texas, is earning his master's degree from The Juilliard School, where he studies with Laurie Smucker. He placed first in the Friedlander Concerto Competition and Fuchs Chamber Competition. He has also performed with the Juilliard Orchestra in Carnegie Hall.



NATALIE BOBERG 24, born in Sierra Madre, California, is earning her master's degree from San Francisco Conservatory, where she studies with Simon James. She won the grand prize at the Utah Symphony Salute to Youth Competition. She is the founder and CEO of the Magari Ensemble.



VINCENT CART-SANDERS 21, born in Sài Gòn, Vietnam, is earning his bachelor's degree from Park University as a student of Ben Sayevich. He has performed with the Münchner Philharmoniker and ZHdK Strings. In 2021, he attended the Verbier Festival in Switzerland.



ANTHONY CHAN 25, born in Sydney, Australia, is earning his master's degree from The Juilliard School, studying with Daniel Phillips and Kenneth Renshaw. He was the winner of the Barbara Robinson Prize in the 2016 New South Wales Secondary Schools Concerto Competition. He has performed with the Korngold Violin Concerto and the Ku-ring-gai Philharmonic Orchestra.



QIAN CHANG 21, born in Yiyang, Hunan, China, is earning her master's degree from Rice University Shepherd School of Music, where she studies with Cho-Liang Lin. In 2023, she participated in the International Violin Competition.



CAMERON CHASE 24, born in Stratford, Connecticut, completed his degree at The Juilliard School, studying with Joseph Lin and Areta Zhulla. He is the winner of the 2017 Norwalk Symphony Concerto Competition and the 2019 Bridgeport Symphony Concerto Competition. He has performed with the Princeton Orchestra and the Greenwich Choral Society Orchestra.



SUMIN CHO 24, born in Seoul, South Korea, is earning her master's degree from the Korea National University of Arts in the studio of Hyunmi Kim. She has performed as first violinist with the Korea National University of Arts Symphony Orchestra and Orchester der Deutsche Oper Berlin.



CHIEH-YU JESSICA CHUNG 19, born in Taoyuan, Taiwan, is earning her bachelor's degree at The Juilliard School as a student of Masao Kawasaki. Awards include a gold medal from the 2021 Singapore Raffles International Music Festival and third prize at the Shu-De Li International Violin Competition.



ANGELINA DONG 21, born in Macon, Illinois, is earning her bachelor's degree at the Cleveland Institute of Music, studying with Jaime Laredo and Jessica Lee. She won first prize in the 2019 New Jersey Music Teachers Association. Angelina was a principal violinist in the Cleveland Institute of Music's orchestra and has performed with the Akron Symphony.



RINAT ERLICHMAN 28, born in Be'er Sheva, Negev, Israel, is earning her artist diploma from the University of Colorado, Boulder in the studio of Music Academy teaching artist Harumi Rhodes. In 2024, she won both the Bruce Ekstrand Memorial Graduate and the Boulder School of Music Concerto competitions.

2024 ACADEMY FELLOWS



MIYABI HENRIKSEN 20, born in Houston, Texas, is earning her bachelor's degree from Rice University Shepherd School of Music in the studio of Paul Kantor. She has been featured as a soloist with the Londontowne Symphony Orchestra, Columbia Orchestra, and Peabody Youth Orchestra.



MAYA MASAOKA 21, born in Torrance, California, is earning her bachelor's degree from University of Southern California Thornton School of Music in the studio of Lina Bahn. In 2018, she won the Callie D. McGrath Competition. Maya recently attended the 2023 Aspen Music Festival as a fellow.



MILES HUANG 22, born in San Jose, California, is earning his master's degree at the Cleveland Institute of Music as a student of Jaime Laredo and Malcolm Lowe. He is assistant concertmaster of the Cleveland Institute of Music Orchestra and was a member of the Monterey Symphony and Modesto Symphony.



JULIE MINN 23, born in Aurora, Colorado, is earning her bachelor's degree at The Juilliard School, studying with Daniel Phillips. She was the winner of the Lakewood Symphony Orchestra Young Artists and the Broomfield Symphony Orchestra Young Artists competitions. She has served as associate concertmaster in the Julliard Chamber Orchestra.



HARIN KANG ('18, '23) 27, born in Suwon, Korea, earned her master's degree from the New England Conservatory and studies with Kristopher Tong, Duekwoo Kim, and Choonsoo Chung. Awards for the multi-year Music Academy alum include 1st Prize in the 2019 Hwasung National Music Competition and 2nd place in the 2014 Sung Jung Competition.



ILKHOM MUKHIDDINOV 22, born in Tashkent, Uzbekistan, is earning his graduate certificate at Park University in the studio of Ben Sayevich. He is the concertmaster of the ICM Chamber Orchestra and first violinist of the Park Quintet. In 2022, he placed first at the Hellam Young Artist Competition.



CLARA KIM 20, born in Cleveland, Ohio, is currently earning her bachelor's degree at the Cleveland Institute of Music, studying with Jaime Laredo and Malcolm Lowe. She was a competitor at the 2022 Louis Spohr International Violin Competition, and a laureate of the 2021 Chicago International Violin Competition. She performs with the Trio Ecclesia, a piano trio.



RUOYING PAN 27, from Ürümqi, China, is currently earning her doctorate at Stony Brook University, studying with Hagai Shaham and Arnaud Susmann. In 2020 she won first place in the Marbury Violin Competition. She is a member of the Proust String Quartet and has performed with the Emerson Quartet.



JOSHUA KIM 23, born in College Station, Texas, is currently earning his master's degree from The Juilliard School, studying with Li Lin. In 2020, he was the recipient of a YoungArts Foundation honorable mention. He has performed at Colorado College's Summer Music Festival.



ABIGAIL PARK 20, born in Chicago, Illinois, is earning her bachelor's degree at USC Thornton School of Music where she studies with Lina Bahn and teaches community music classes. Awards include semifinalist in the Fischhoff National Chamber Music Competition (2022-22) and Silver Medalist in the 2022 Saint Paul National String Quartet Competition.



FREYA LIU ('23) 25, born in San Jose, California, is a violin fellow with the Civic Orchestra of Chicago. She was the winner of Boston University's 2021 Concerto Competition and was a violin finalist for the Lyric Opera of Chicago. She is a returning Music Academy fellow.



DANIEL PARK 21, born in Tampa, Florida, is currently earning his bachelor's degree at Indiana University, studying with Kevork Mardirossian and Cyrus Forough. In 2024, he won first prize at the Indianapolis Matinee Musicale Competition. He is the associate concertmaster of Indiana University's Chamber Orchestra.



EMILY SHEHI 25, born in Olathe, Kansas, is currently earning her artist's diploma at The Colburn School, studying with Martin Beaver. She was a semi-finalist in the 2023 Angel Munetsugu Violin Competition, and a semi-finalist and commissioned work prize winner in the Yehudi Menuhin International Violin Competition.



HANCHI SHI 21, born in Jingjiang, Jiangsu, China, is earning her bachelor's degree from The Juilliard School, where she studies with Masao Kawasaki. She performed as concertmaster in The Juilliard School's Pre-College Orchestra. In 2018, she participated in the Menuhin Competition.



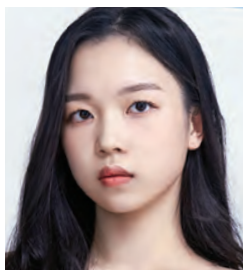
STEVEN SONG ('23) 25, born in Naperville, Illinois, is earning his master's degree at Yale School of Music where he studies with Tai Murray. 2023 awards include semifinalist in the Lipinski International Violin Competition, and quarterfinalist in the Shanghai Isaac Stern Competition. He appeared as soloist with the Colburn Orchestra.



LEYANG TANG 23, born in Quanzhou, Fujian, China, is earning her master's degree at the University of Arts Berlin in the studio of Latika Honda Rosenberg. She placed first in the 2023 Vienna International Music Competition and was a semifinalist in the 2024 ArsClassica International Competition.



MUYAN YANG 23, born in Lanzhou, China, is earning her master's degree from The Colburn School, studying with Martin Beaver. She took third prize in the 2023 Ysaye International Music Competition and won first prize in the 2022 International Mozart Competition in Vienna. In 2022, she performed at the Keshet Eilon Gala Concert in New York City.



JISU YOUN 24, born in Seoul, South Korea, earned her master's degree from Indiana University, where she studied with Alexander Kerr. She recently performed in the Terre Haute Symphony Orchestra as principal second violin. In 2019, she placed first in the Korea Brahms Competition.



ELLEN ZHOU 19, born in Sugar Land, Texas, is earning her bachelor's degree from The Colburn School in the studio of Music Academy teaching artist Martin Beaver. She has been featured alongside the Milwaukee Symphony and Madison Symphony orchestras.

VIOLA



AMELIA BRANCH 20, born in Guangzhou, Guangdong, China is earning her bachelor's degree at the Cleveland Institute of Music as a student of Dana Meyer and Jeffrey Irvine. Orchestra positions include principal violist at the Interlochen Arts Academy and substitute violist with The Chattanooga Symphony.



KENNETH FUJII ('23) 22, born in Las Vegas, Nevada, is earning his master's degree from the Peabody Institute of John Hopkins University in the studio of Victoria Chang. A 2023 Music Academy alum, he has performed in the Canton Symphony, World Symphony, and Madison Symphony.



JASON LAN 26, born in Taipei, Taiwan, is earning his doctorate from the University of Texas at Austin. He has studied with Roger Myers and Honggang Li. He performed with the Austin Civic Orchestra at the 2023 Rising Star Competition and performs freelance for the Singapore Symphony Orchestra.



BREANNA LANG 23, born in Jacksonville, Florida, is earning her graduate diploma from the Cleveland Institute of Music as a student of Mark Jacobs and Lynne Ramsey. There, she has performed at the Advanced String Quartet Seminar Gala as a member of the Canore Quartet.



WILLIAM MATHANGANI 20, born in Tampa, Florida, is earning his bachelor's degree from the Oberlin Conservatory of Music, where he studies with Peter Slowik. He has performed as violist in the Syracuse Orchestra, conducted by Lawrence Loh.



CECILE MCNEILL 23, born in Whangārei, New Zealand, is earning her master's degree at University of Southern California's Thornton School of Music, studying with Yura Lee. She was a finalist in the 2024 USC Thornton Bach Solo Competition, and a semi-finalist in New Zealand's National String Competition. She was an orchestral fellow with the Auckland Philharmonia.



CLARA PRINSTON 25, born in Philadelphia, Pennsylvania, completed her master's degree at McGill University, studying with André Roy. She has performed with the Pronto Musica Chamber and the Knoxville Symphony orchestras. She worked as a classical programmer and announcer for public radio and served on the board for the Big Ears Festival and Organization.



WILLIAM SOTIRIOU 20, born in Boston, Massachusetts, is currently earning his bachelor's degree at The Juilliard School, studying with Carol Rodland. He has performed as a soloist with the Manchester Symphony Orchestra, and as a principal violinist with the Orchestra Without Borders at Juilliard's Chamberfest.



NICOLAS VALENCIA ('23) 24, born in Houston, Texas, recently earned his master's degree from University of Southern California Thornton School of Music in the studio of Yura Lee. A 2023 alum of the Music Academy, he has since performed with the Thornton Virtuosi Quintet and the New World Symphony.



JIAMING WANG 25, born in Qingdao, China, is currently earning his doctorate at Boston University, studying with Michelle LaCourse. He was a 2022 competition winner at Boston University's Bach Competition. He has performed as principal viola with the Boston University Symphony Orchestra and the Boston Philharmonic Orchestra.



YIHAN XUE 22, born in Wuxi, Jiangsu, China, recently earned her bachelor's degree from The Juilliard School under the tutelage of Masao Kawasaki and Carol Rodland. There, she worked as a teaching assistant. She attended the 2022 Aspen Music Festival, where she performed as assistant principal violist.

CELLO



NAOMI AIRES 22, born in Elkins Park, Pennsylvania, is earning her bachelor's degree at Northwestern University as a student of Hans Jørgen Jensen and Wei Yu. She has performed with Danish Royal Academy of Music Symphony Orchestra and the female-powered Midtown Strings.



TIM BECCUE 28, born in Santa Clara, California, recently completed his master's degree at The Peabody Institute, studying with Amit Peled and Michael Kannen. He won first place in the 2018 Performing Arts Scholarship Foundation of Santa Barbara and has performed with the West Coast Symphony.



AMANDA CHI 25, born in Taipei, Taiwan, recently earned her master's degree from Yale University where she studied with Paul Watkins and was the principal cello of the Yale Philharmonia. She also performed with Music Academy alums Frank Huang and Cynthia Phelps at the Taipei Music Academy Festival.



REINA SOPHIA CHO 23, born in Irvine, California, recently completed her bachelor's degree at The Juilliard School studying with Darret Adkins. She was a 2018 Youngarts finalist and the winner of the 2017 Spotlight Promise award. She has performed as the principal cellist in Colorado College's Summer Music Festival orchestra and with the Juilliard Orchestra at Carnegie Hall.



STACEY CHUNG 21, born in New York City, New York, is earning her bachelor's degree from The Juilliard School in the studio of Astrid Schween. There, she is a member of the Juilliard Orchestra and has also performed with the Seocho Philharmonic in Carnegie Hall.



EMMA FISHER 25, born in Toronto, Canada, is earning a Graduate Artist Diploma from McGill University, where she studies with Brian Manker. Emma has served as a substitute musician with the L'Orchestre Symphonique de Montréal. Past teachers include Paul Katz and Hans Jørgen Jensen.



SHIJIE MA 23, born in Nanjing, China, is earning his master's degree at the New England Conservatory, studying with Blaise Dejardin. He won third prize in the 2021 Primuz International Strings Competition, and first prize in the 2017 Vienna International Music Competition for chamber music. He has performed with the Jiangsu Grand Theatre.



SHENGYU MENG 21, born in Shanghai, China, is earning her bachelor's degree at The Colburn School of Music, where she studies with Clive Greensmith. She has been featured with the Colburn Orchestra, Württembergische Philharmonie Reutlingen, and Burbank Philharmonic.



REENA OH 25, born in Sydney, New South Wales, Australia, is earning her master's degree from Hochschule für Musik Freiburg in the studio of Elena Cheah. She has performed with the Sydney Symphony Orchestra, Opera Australia Orchestra, and as principal cellist with Australian Youth Orchestra.



BELLE RA 25, born in Columbia, Missouri, completed her degree at the Eastman School of Music, studying with Steven Doane and Rosemary Elliott. In 2018, she was a winner in the Tennessee Cello Workshop Competition and was a semifinalist in the 2019 Mondavi Young Artist Competition. She has performed as a soloist with the Allen Philharmonic.



MATTHEW WIEST ('22, '23) 23, born in Fort Atkinson, Wisconsin, is earning his master's degree at Eastman School of Music, studying with Steven Doane and Rosemary Elliott. The multi-year Music Academy alum is a member of the Boulder Philharmonic and was a finalist in both the 2023 Eastman School of Music and 2022 University of Colorado Boulder Concerto competitions.

DOUBLE BASS



PHILLIPE CHAPUT 25, born in Châteauguay, Quebec, recently completed his master's degree at the Montreal Conservatory of Music, studying with Joel Quarrington. He is a recipient of the National Youth Orchestra of Canada's 2020 Award of Excellence. He has performed with the Montreal Symphony Orchestra and the National Arts Center Orchestra.



MIN KYUNG CHO 27, born in Bupyeong, South Korea, is currently earning her master's degree at Yale School of Music, studying with Donald Palma. She won first prize in both the 2017 Korea Music Journal and the 2016 Korea Music Association competitions. She has performed with the Yale Philharmonic and was a soloist with the Seongnam Philharmonic.



PATRICK CURTIS 18, born in Huntington, New York, is currently earning his master's degree at the Yale School of Music, where he has performed as both a section member and principal bass with the Yale Philharmonia. He studies with Don Palma.



KEVIN FINK 23, born in Yorktown Heights, New York, is currently earning his master's degree at Rice University Shepard School of Music, studying with Timothy Pitts. He has performed with the New York String Orchestra Seminar and has served as a teaching artist with the Houston Youth Symphony.



RÉMY HOWARD 22, born in Westport, Connecticut, is earning his bachelor's degree from the Cleveland Institute of Music as a student of Scott Dixon. He is acting principal bassist of the Akron Symphony Orchestra. He placed first in the 2023 Louisiana Bassfest Orchestra Competition.



JOANNA LAU 23, born in Roslyn Heights, New York, is earning her master's degree from the Carnegie Mellon School of Music, where she studies with Lorna McGhee. Since 2023, she has participated in the Johnstown Symphony Orchestra, Canton Symphony Orchestra, and New World Symphony.



WYNTER G. MCCRAY 22, born in Columbia, South Carolina, recently completed her bachelor's degree at the Eastman School of Music, studying with James VanDemark. She earned the 2023-24 Eastman School of Music Performance Certificate. She has performed as principal bass with both the Eastman Orchestra and the Eastman Philharmonia.



ANASTASIA SAMSEL 22, born in New Haven, Connecticut, is earning her bachelor's degree at Curtis Institute of Music, where she studies with Jeffrey Khaner. She placed first in the 2023 Flute Society of Greater Philadelphia Young Artist Competition. She is a substitute flutist with Symphony in C.



GRANT THOMAS 20, born in Tucson, Arizona, is earning his bachelor's degree from Indiana University- Jacobs School of Music where he studies with Kurt Muroki. There, he took first place in the 2022 Bottesini Competition and served as assistant principal with the IU Philharmonic. He has also appeared with the Mostly Modern Festival Orchestra and National Youth Orchestra.

OBOE



IZAIAH CHEERAN 18, born in St. Paul, Minnesota, is earning his bachelor's degree at Curtis Institute of Music in the studios of Katherine Needleman and Philippe Tondre. In 2023, he performed on NPR's "From the Top" with Peter Dugan and was co-principal oboist of the National Youth Orchestra.

FLUTE



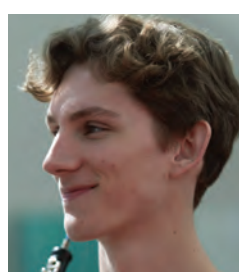
JAMIE KIM ('22) 24, born in Los Angeles, California, is a returning Music Academy fellow. She recently earned her master's degree from The Juilliard School as a student of Carol Wincenc and Jim Walker. She has performed in the New World Symphony and as principal flute in the Juilliard Orchestra.



ELIAS DANIEL MEDINA 24, born in Miami, Florida, is earning his performance studies certificate from The Colburn School in the studio of Music Academy teaching artist Eugene Izotov. From 2022 to 2023 he attended the Tanglewood Music Center as an oboe fellow.



ANN KUO 22, born in Taipei, Taiwan, is earning her master's degree from Colburn Conservatory of Music, where she studies with Jim Walker and Sabina Chiang. She earned first place in both the 2024 Jefferson Symphony Orchestra Young Artists Competition, and the 2023 Naftzger Young Artists Auditions and Music Awards. She was a fellow in the Sarasota Music Festival.



EVAN YONCE ('22) 21, born in Missoula, Montana, is currently earning his degree at The Juilliard School, studying with Nathan Hughes. He has performed as a principal with the Juilliard Orchestra, and as a substitute with the Richmond Symphony and Minnesota Orchestra.



YANG YU 21, born in Heibei, China, is earning his bachelor's degree from the Mannes School of Music, where he studies with Elaine Douvas. In 2023, he performed on the National Youth Orchestra of Canada's Aurora Tour.

CLARINET



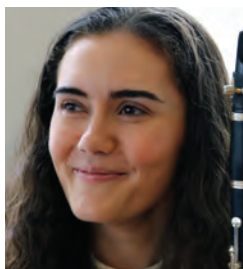
PHOEBE KUAN 25, born in Taipei, Taiwan, is currently earning her master's degree at the New England Conservatory, studying with Andrew Sandwick, Michael Wayne, and Jon Manasse. There, she was a 2024 runner-up in its Chamber Orchestra Concerto Competition. She has performed with the Louisiana Philharmonic and with the Tanglewood Music Center Orchestra.



MICHAEL MILLER 24, born in Sarasota, Florida, recently earned his master's degree from Rice University Shepherd School of Music, where he studies with Richie Hawley and Michael Wayne. In the fall of 2024, he plans to join the President's Own Marine Band.



BEN QUARLES 29, born in Coral Springs, Florida, is a freelancer who has studied with Greg Raden and Paul Garner. He has performed as second clarinet in the East Texas Symphony Orchestra. In 2022, he placed first in the International Clarinet Association Orchestra Audition Competition.



KATIA SOFIA WAXMAN 25, born in Chicago, Illinois, recently earned her master's degree from The Juilliard School, where she studied with Jon Manasse. In 2021, she was a grantee of the Oberlin Student Success Award. She is the Sarasota Opera's acting second clarinet for the 2024 season.

BASSOON



JACKSON BERNAL 19, born in Silver Spring, Maryland, is earning his bachelor's degree from Rice University Shepherd School of Music studying with MAW teaching artist Benjamin Kamins. He was a member of the National Youth Orchestra of the United States in 2023, and previously served as principal bassoon of the Capital Wind Symphony.



XAYVION DAVIDSON 20, born in Columbus, Ohio, is earning his bachelor's degree at Rice University Shepherd School of Music in the studio of Benjamin Kamins. He placed first and was voted Audience Favorite at the 2023 Cynthia Woods Mitchell-Ima-Hogg Concerto Competition.



KENNY FORD 27, born in Dearborn, Michigan, is earning her bachelor's degree at Eastman School of Music as a student of George Sakakeeny. She has performed as principal bassoonist with the National Symphony Summer Music Institute Orchestra and the Eastman Philharmonia.



NATHAN SHEPHERD 19, born in Lanesville, Indiana, is earning his bachelor's degree from the Cleveland Institute of Music in the studio of Barrick Stees. Nathan won the 2024 YoungArts National Arts Competition with distinction, and the President's Own Marine Band 2023 Concerto Competition.

HORN



KRISTIN ANDLAUER 24, born in Roxbury, New Jersey, is earning her master's degree from Curtis Institute of Music under the tutelage of Jeffrey Lang and Jennifer Montone. In 2022 and 2023, She was an Aspen Music Festival Fellow and an Associate Member in the Civic Orchestra of Chicago.



LAYAN ATIEH 28, born in Portland, Oregon, recently completed her master's degree at Cleveland Institute of Music, studying with Music Academy alum Nathaniel Silberschlag and Richard King. She won second prize in the 2021 Northwest Horn Symposium Solo Competition. She has performed with The Cleveland Orchestra and as a guest artist with Seraph Brass.



SUSANNAH GREENSLIT 25, born in Bethesda Maryland, is earning her doctorate at University of Colorado, Boulder, and studies with Michael Thornton. She has performed with the Colorado Symphony and Los Angeles Chamber Orchestra and held fellowships such as the National Symphony Orchestra Youth Fellowship.



SEAN YEE MCLENDON 24, born in Huntington Beach, California, recently completed his bachelor's degree at the Berklee School of Music, studying with Jeb Wallace and Jenny Kim. He currently holds a position with the Wichita Symphony Orchestra and has also performed at both the Wichita Grand Opera and Ballet Wichita.



PAIGE MCKENNA QUILLEN 22, born in Norfolk, Virginia, recently completed her bachelor's degree at The Juilliard School, studying with Erik Ralske. She was a 2023 Juilliard Concerto Competition winner and has performed with both the Juilliard Orchestra and the Charlotte Symphony Orchestra.



AARON SIEVE 21, born in Flower Mound, Texas, is currently earning his bachelor's degree from the Glenn Gould School at the Royal Conservatory of Music in Toronto, studying with Christopher Gongs, Gabriel Kovach, and Karen Houghton. He has performed with the New York String Orchestra and the Royal Conservatory Orchestra.

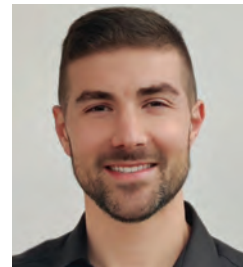
TRUMPET



FILIP CZARKOWSKI 34, born in Minneapolis, Minnesota, is earning his master's degree at San Francisco Conservatory of Music studying with Adam Luftman. He has performed with the San Francisco Symphony, San Francisco Ballet, and the California Symphony. He served as second trumpet with the Carmel Symphony Orchestra (2022-2023 season).



ZACHARY HOMMEL 21, born in Hagerstown, Maryland, is earning his bachelor's degree from Northwestern University in the studio of David Bilger. He is principal trumpet of the Northwestern University Symphonic Wind Ensemble and has performed with the Lake County Symphony Orchestra.



FRANCISCO PALOMERO 30, born in Don Benito, Extremadura, El Salvador, is earning his master's degree from the Real Conservatorio Superior de Música de Madrid in the studio of Javier Alcaraz Leon. Since 2023, he has been a member of the Music Unit of the Spanish Royal Guard.



JESDELSON VASQUEZ 22, born in Brooklyn, New York, is earning his master's degree at Rice University Shepherd School of Music as a student of Barbara Butler. He is a member of the Times Square Brass Quintet and has performed in the Louisville Orchestra. In 2022, he was a fellow at the Aspen Music Festival.

TENOR TROMBONE



ALEX ERTL ('23) 24, born in Des Moines, Iowa, completed his master's degree at Northwestern University, studying with Michael Mulcahy, R. Douglas Wright, and Randy Hawes. He is a 2022 DePaul University Concerto Competition winner. He is a member of the Civic Orchestra of Chicago and has performed with the Chicago Symphony and the Lyric Opera of Chicago.



JONATHAN (HAN YUN) LIANG

21, born in Taipei, Taiwan, is earning his bachelor's degree from Colburn Conservatory of Music in the studio of David Rejano. He substituted with the Macao Orchestra and placed first in Category C of the 2020 Hungarian Trombone International Competition.



YOON JUN KIM 26, born in Seoul, South Korea, is earning a master's degree at The Juilliard School as a student of Dan Druckman, Greg Zuber, and Markus Rhoten. She attended the 2023 Lucern Contemporary Orchestra Festival and performs as substitute percussionist with the Metropolitan Opera Orchestra.



ANDREW ZAHARIS ('23)

20, born in Boston, Massachusetts, is currently earning his degree at The Juilliard School, studying with Joseph Alessi and Mark Scott. He has been a finalist in two International Trombone Association competitions; the 2024 Lewis Van Haney Competition and the 2022 Gilberto Gagliardi Competition. He has performed with the Utah Symphony.



BRANDON LIM 26, born in Houston, Texas, is earning a graduate certificate from University of Southern California Thornton School of Music under the tutelage of Joseph Pereira and James Babor. He serves as principal percussionist with the Boise Philharmonic.

BASS TROMBONE



ZACHARY LITTY

26, born in Rochester, New York, recently completed his degree at Cleveland Institute of Music, studying with Randall Hawes and Peter Sullivan. He currently hold the bass trombone position with the Toledo Symphony Orchestra.



PAUL MATTHEWS ('23)

24, born in Omaha, Nebraska, is a returning Music Academy fellow and has studied with Matthew Strauss. He is assistant principal percussion with the Omaha Symphony and has substituted in the Kansas City Symphony. In 2019, he placed first in the Modern Snare Drum Competition.

TUBA



BENJAMIN LIBERTI

25, born in Orlando, Florida, is currently earning his master's degree from the University of Miami, studying with Aaron Tindall and Alan Baer. He was a semi-finalist in the Leonard Falcone solo competition. He has performed as principal tuba with the Florida Orchestra and the Naples Philharmonic.



DOMINIK MCDONALD

22, born in Ames, Iowa, is earning his master's degree from the Cleveland Institute of Music, where he studies with Marc Damoulakis and Paul Yancich. In 2022, he won first place prizes in the Aspen Music Festival Solo Percussion and Black Swamp Collegiate Snare Drum Competitions.

HARP

PERCUSSION/TIMPANI



JACOB HORD

25, born in Dallas, Texas, recently earned his master's degree at San Francisco Conservatory in the studio of Jacob Nissly. He performs as principal timpanist with the Dallas Wind Symphony and Springfield Symphony and teaches at the Dallas Academy of Music and Performing Arts.



CHAI LEE

27, born in Singapore, recently earned his master's degree at Yale School of Music studying with Nancy Allen and June Han. He has appeared with the Pittsburgh Symphony, Buffalo Symphony, and the United Nations Chamber Music Society. He took first prize, in the 26th Soka International Harp Competition in 2014.

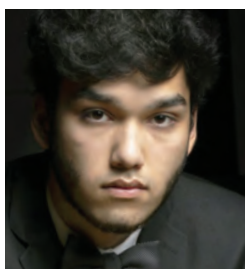
SOLO PIANO



PO HAN CHIU 25, born in Pingtung, Taiwan, is currently earning his master's degree at the Yale School of Music, studying with Boris Slutsky. He was a semi-finalist in the 2022 International Paderewski Piano Competition in Los Angeles. At Yale, he has presented solo recitals at Yale and teaches undergraduate lessons.



HENRY FROM 20, born in Portland, Oregon, is earning his bachelor's degree from The Royal Conservatory of Music as a student of John O'Connor. He won the Tabor Foundation Award at the Verbier Festival Academy and the Orford Music Award from Orford Musique.



ISKANDAR MAMADALIEV 22, born in Tashkent, Uzbekistan, is earning his bachelor's degree from Oberlin University, studying with Stanislav Ioudenitch. He was the winner of both the 2023 Peter Takács Beethoven Prize in Piano, and 2017 Ann & Charles Eisemann International Young Artists Competition. He has performed with the National Uzbek Symphony Orchestra.



SOL PARK 24, born in Incheon, South Korea, is earning her graduate diploma at Conservatorio della Svizzera italiana as a student of Alexander Kobrin. She has notably performed with the TIMM Ensemble, Heritage Philharmonic, Topeka Symphony, and Busan Neo Philharmonic Orchestra.



KEVIN TAKEDA 26, born in Tokyo, Japan, recently earned his master's degree from the New England Conservatory in the studio of Wha Kyung Byun. He also studied with Matti Raekallio and Orli Shaham. In 2021, he was a finalist in the National Federation of Music Clubs Young Artists Audition.



ALICE ZHANG 20, born in Cleveland, Ohio, is earning her bachelor's degree at the Cleveland Institute of Music, studying with Antonio Pompa-Baldi, where she has performed as principal keyboardist. She was a finalist in the 2023 Coltman Chamber Music Competition and won 2nd prize in the 2021 Chopin Avenue International Piano Competition.

COLLABORATIVE PIANO



MING-LI LIU 30, born in Keelung City, Taiwan, is earning her doctorate at University of Cincinnati's Conservatory of Music, studying with Daniel Shapiro and Ran Dank. She won the 2019 Wideman International Piano Competition, as well as the Special Award at the 2023 CCM Concerto Competition. She is the Collaborative Piano Coordinator at Ascent Music Festival.



IMMANUEL MYKYTA-CHOMSKY 23, born in Philadelphia, Pennsylvania, completed his bachelor's degree at Oberlin Conservatory studying with Peter Takacs. He has performed with the Oberlin Contemporary Ensemble, Bang on a Can Long Play Festival, the Oberlin Arts & Sciences Orchestra, and the Prague Summer Nights Festival.



ITSUKI NAGAMINE 28, born in Tokyo, Japan, is earning a doctorate from Indiana University in the studio of Futaba Niekawa. There, she is an associate instructor in the Chamber and Collaborative Music Department. She has participated in the Rebecca Penneys Piano Festival and Castleman Quartet Program.



NOAH SONDERLING 28, born in Panorama City, California, is a piano fellow with New World Symphony and studies with Anton Nel. Awards include second place in the 2022 Sidney Wright Accompanying Competition, and first place in the 2018 Indiana University Concerto Competition. He has also appeared with the National Repertory Orchestra.

2024 ACADEMY FELLOWS



YOSHINO TOI 26, born in Tama City, Tokyo, Japan, recently completed his performer's diploma at Indiana University's Jacobs School of Music, studying with Dr. Futaba Niekawa.



YA-TING YANG 32, born in Tainan, Taiwan, is currently earning a doctorate at the University of Colorado, Boulder, where she also serves as a teaching assistant. She studies with Music Academy teaching artist Margaret McDonald and Alexandra Nguyen.



TIMOTHY WONG ('22) 26, born in Hong Kong, is earning a master's degree at the University of Southern California, studying with Margo Garrett, Jean Barr, and Alan Smith. He was the winner of both the 2018 Osaka International Music and the 2017 Hong Kong Youth Music Open competitions. He has performed as a soloist at Britain's Loughborough Emmanuel Church.



JIWOO YUN 27, born in Seongnam, Korea, is earning her Graduate Diploma at The Juilliard School, studying with Jonathan Feldman. Awards include first prize in the chamber music category in the 2020 online edition of the International Music Competition. She has performed as part of a duo at Juilliard and is a member of the piano duo Comme Toi.



YIFANG XU 23, born in Hangzhou, Zhejiang, China, is earning her graduate diploma from the Cleveland Institute of Music as a student of Anita Pontremoli. In 2022, she was a collaborative pianist for the Art Song Festival. She currently collaborates with the Beaumont School Chorus.

LEHRER VOCAL INSTITUTE

VOCAL PIANO



JEROME DE LOS SANTOS 33, born in Los Angeles, California, serves as pianist-coach at l'Opéra de Montréal and répétiteur with Les Grands Ballets. He studied with Jennifer Szeto, Olivier Godin, and Esther Gonthier. Collaborations include *La traviata*, *L'elisir d'amore*, and *L'incoronazione di Poppea*.



ERIC HEAD 23, born in Fairmont, Minnesota, is earning his master's degree in collaborative piano from the University of Michigan, where he studies with Martin Katz. He won the Rosholt Distinction in Accompanying Prize in 2021 and 2022 and was a Luther College Concerto Competition winner in 2021.



JEONGMIN OAK 23, born in Pyeongtaek, Gyeonggi-do, South Korea, is currently earning her master's degree at the Eastman School of Music, where she studies with Andrew Harley. She has collaborated in performances of *Le nozze di Figaro*, *Ariadne auf Naxos*, and *Dialogues des Carmélites*.



DEVEN SHAH 23, born in Erie, Pennsylvania, recently earned his master's degree from Indiana University Jacobs School of Music in the studio of Kevin Murphy. He has collaborated on operas with the Tel Aviv Summer Opera Program, Cedar Rapids Opera, and the Indiana University Opera Theater.



TONY STAUFFER 27, born in Ortez, Pyrénées-Atlantique, France, recently earned his doctorate from the Université de Montréal, where he studied with Francis Perron. He has served as rehearsal pianist for *Cendrillon* and *Plaything* at McGill University and *Carmen* at the Université de Montréal.



TZU KUANG TAN ('22) 28, born in Kuala Lumpur, Malaysia, is a returning Music Academy alum who is earning a doctorate at the University of Texas at Austin in the studio of Tamar Sanikidze. He was the winner of the Music Academy's 2022 Marilyn Horne Song Competition alongside Joanne Evans, whom he still performs with.

DIRECTING FELLOW



PAIGE CAMERON DIRKES-JACKS 24, born in Hoffman Estates, Illinois, has directed *Ruddigore*, *Bluebeard's Castle*, *La Femme Bohème*, and *The Boy Who Wanted to be a Robot*. She has served as Teaching Artist at the Lyric Opera of Chicago and Associate Director at the Gilbert & Sullivan Opera Company.

SOPRANO



JULIA ERNST 22, born in Covington, Louisiana, earned her bachelor's degree at Loyola University as a student of Irini Kyriakidou-Hymel. She has performed with the Louisiana Philharmonic and opera roles as Lia (*L'enfant prodigue*), Pamina (*Die Zauberflöte*), and Countess Almaviva (*Le nozze di Figaro*).



ALEXANDRA ROSE HOTZ 27, born in Toledo, Ohio, recently earned her doctorate at the Eastman School of Music in the studio of Anthony Dean Griffey. There, she performed the titular role in *Alcina*. In 2024, she placed third in the National Opera Association and Carolyn Baily Argento Vocal Competitions.

LEHRER VOCAL INSTITUTE



EMILY MARGEVICH 28, born in Chicago, Illinois, recently earned an Artist Diploma at the Academy of Vocal Arts, studying with Sally Wolf and Nicole Cabell. She won District Winner in the 2024 Met Opera Laffont Competition. Notable roles include Tatyana (*Eugene Onegin*) and Donna Elvira (*Don Giovanni*).



MARIAM MOUAWAD 26, born in Zahlé, Lebanon, is a recent Resident Artist of the Shreveport Opera. She studied with Melanie Sonnenburg at the University of Houston. She placed first at the MTNA Young Artist Competition. Notable roles include Federico Lorca (*Ainadamar*) and Musetta (*La bohème*).



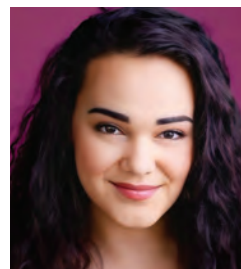
RUOXI PENG 24, born in Beijing, China, recently earned a Graduate Diploma at the New England Conservatory in the studio of MaryAnn McCormick. In 2024, she won District Winner and Encouragement awards at the Met Opera Laffont Competition. Recent roles include Diana (*La Calisto*), and Pamina (*Die Zaubерflöte*).



HOPE NELSON 26, born in San Francisco, CA, recently earned her Artist's Diploma from the San Francisco Conservatory of Music in the studio of Roslyn Jones. Notable roles include Fox (*The Cunning Little Vixen*), Liza Elliot (*Lady in the Dark*), and Sesto (*La clemenza di Tito*).

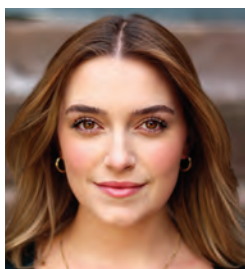


KAYLA RAE STEIN 23, born in Skokie, Illinois, is earning a master's degree at The Juilliard School, studying with Darrell Babidge. She was a finalist in the 22nd Friends of Eastman Opera Competition. She has performed as Dr. Nora Lear (*Lear on the 2nd Floor*) and in Knussen's *Requiem: Songs for Sue*.



MAGGIE RENÉE 25, born in Los Angeles, California, is earning her Artist's Diploma at The Juilliard School, where she studies with Elizabeth Bishop, Stephen Wadsworth, and Adam Nielsen. She has performed as Baba the Turk (*The Rake's Progress*), Venus (*Orpheus in the Underworld*), and Olga (*Eugene Onegin*).

MEZZO-SOPRANO



MEG BRILLESLYPER 22, born in Colorado Springs, Colorado, is earning her master's degree at Rice University Shepard School of Music, studying with Robin Rice. Recent cover roles include Bianca and Lucretia (*The Rape of Lucretia*) and Filipjevna (*Eugene Onegin*).



LYDIA RAE BROWN mezzo-soprano 22, born in Upland, California, earned her bachelor's degree from University of Southern California Thornton School of Music in the studio of Rod Gilfry. Recent productions include Gilbert & Sullivan's *The Pirates of Penzance* and Dove's *Flight*.

TENOR

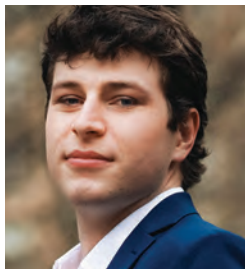


MATTHEW CERILLO 26, born in Freehold, New Jersey, earned his master's degree at the Mannes School of Music under Arthur Levy. He recently debuted a cabaret show, *An Evening with Matthew Cerillo*. Other productions include *Turandot*, *Carmen* (Portland Opera), *Die Zaubерflöte*, and *Le nozze di Figaro*.

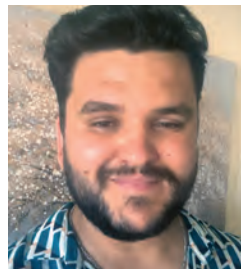


JACKSON ALLEN 23, born in Sault Sainte-Marie, Ontario, Canada, is earning his professional studies certificate from Curtis Institute of Music, where he studies with Jack Li Vigni. Recent roles include Rehtor (*The Cunning Little Vixen*), Nika Magadoff (*The Consul*), and Tito (*La clemenza di Tito*).

LEHRER VOCAL INSTITUTE



COLE MCILQUHAM ('23) 25, born in Osseo, Wisconsin, is a returning Music Academy alum who is earning his Performance Diploma from the Southern Methodist University in the studio of Clifton Forbis. Notable roles include Parpignol in *La bohème* (Music Academy 2023 production) and Rinuccio (*Gianni Schicchi*).



TEO MUNTEANU 27, born in Alba Iulia, Romania, earned his bachelor's degree from Indiana University Jacobs School of Music. He placed third in the 2015 Classical Singer National Competition. Notable roles include the titular role in *Don Giovanni* and Morales (*Carmen*).



XUYUE QING 30, born in Tongling, Anhui, China, is earning his doctoral degree at the Eastman School of Music, studying with Anthony Dean Griffey. He played Chevalier de la Force in *Dialogues des Carmélites*. At the 2019 S. Livingston Mather Scholarship Competition, he won the Albert Rees Davis Award.



MICHAEL SEGURA 28, born in Buena Park, California, earned his bachelor's degree from California State University Fullerton, where he studied with Kerry Jennings, Mark Goodrich, and Aram Barsamian. Recent roles include the King (*El gato con botas*), Moralés (*Carmen*, Opera Santa Barbara), and Dr. Falke (*Die Fledermaus*).

BARITONE



JACK BURROWS 22, born in Seattle, Washington, is earning a bachelor's degree from Pacific Lutheran University, studying with Holly Boaz. He placed first in the 2023 Angela Meade Competition and the NATS National Student Audition (Upper Classical). Roles include Paris (*Roméo et Juliette*) and Sam (*Trouble in Tahiti*).



DONGWEI SHEN 31, born in Taizhou, Zhejiang, China, is earning his Artist's Diploma from The Juilliard School, where he studies with Elizabeth Bishop and Leah Crocetto, and recently completed his doctorate at the University of Texas at Austin. He has performed roles in Cavalli's *Erismena*, Ullmann's *Der Kaiser von Atlantis*, and Donizetti's *L'elisir d'amore*.

BASS-BARITONE



PAUL JANG 26, born in Seoul, South Korea, is earning his master's degree from Yale University, where he studies with Adriana Zabala. There, he has played roles such as Marcello (*La bohème*), Nick Shadow (*The Rake's Progress*), and the titular role in *Gianni Schicchi*.



WANCHUN LIANG 26, born in Shijiazhuang, Hebei, China, is earning his performance diploma at Boston University under James Demler. He earned a master's degree at the New England Conservatory in the studio of Michael Meraw. He has performed in Massenet's *Cendrillon* and Mozart's *La clemenza di Tito*.

LEHRER VOCAL INSTITUTE

STUDIO ARTISTS



KATELYN RENEE BROWN *soprano* 22, born in Vero Beach, Florida, is earning her master's degree from the University of Michigan as a student of Amanda Majeski. There, she performed as Aveline in *Elizabeth Cree*. Other roles include Adele (*Die Fledermaus*), and Despina (*Così fan tutte*).



BRETT HUNTER *tenor* 19, born in Mount Pleasant, South Carolina, is earning his bachelor's degree from the College of Charleston studying with Sandra DeAthos and Harold Meers. He has performed as Alfred (*Die Fledermaus*), Raoul de Chagny (*Phantom of the Opera*), and Marius Pontmercy (*Les Misérables*).



SOPHIA GRACE DONELAN *soprano* 22, born in Morristown, New Jersey, recently earned her bachelor's degree from the New England Conservatory in the studio of Carole Haber. Recent roles include Donna Elvira (*Don Giovanni*), Fiordiligi (*Così fan tutte*) and Rosalinde (*Die Fledermaus*).



COLIN JUMES *baritone* 23, born in Wichita Falls, Texas, is earning his master's degree at Rice University Shepard School of Music in the studio of Nova Thomas. Notable roles include Billy (*Carousel*) and the titular role in *Eugene Onegin*. He also placed second in the NATS National Student Auditions.



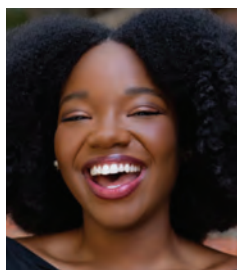
JAMIE FELIX-TOLL *bass* 20, born in Los Angeles, California, is earning his bachelor's degree from the Oberlin Conservatory of Music, where he studies with Salvatore Champagne. He earned an Encouragement Award at the 2024 Schmidt Vocal Competition. Jamie has played Superintendent Budd in Britten's *Albert Herring*.



ANASTASIA MINASHVILI *mezzo-soprano* 22, born in Tbilisi, Georgia, is earning her bachelor's degree from the Tbilisi State Conservatoire, where she studies with Tamar Iveri, Levan Jagaev, and Temur Eliava. While there, she has performed the roles of Cherubino in *Le nozze di Figaro* and Dorabella in *Così fan tutte*.



DEREK HALE *bass-baritone* 24, born in Clarion, Iowa, recently earned his master's degree from Florida State University, where he studied with David Okerlund. There, he has performed as Bartolo (*Le nozze di Figaro*), Basilio (*Il barbiere di Siviglia*), and Beaver and Parson (*The Cunning Little Vixen*).



KAYLA LAUREN SCORNIERS *mezzo-soprano* 22, born in Lakeland, Florida, recently earned her bachelor's degree at the Eastman School of Music, where she studied with Joshua Conyers. She was a finalist in the 2024 Schmidt Vocal Undergraduate Competition and winner of the 2023 Mary E. Singletary Vocal Arts Competition.



XI HUANG *vocal piano* 25, born in Zhangzhou, Fujian, China, is earning her doctorate from the Eastman School of Music in the studio of Andrew Harley. In 2023, she was a piano fellow at the Toronto Summer Music Festival. She also holds the Brook Smith Fellowship at the Eastman School of Music.

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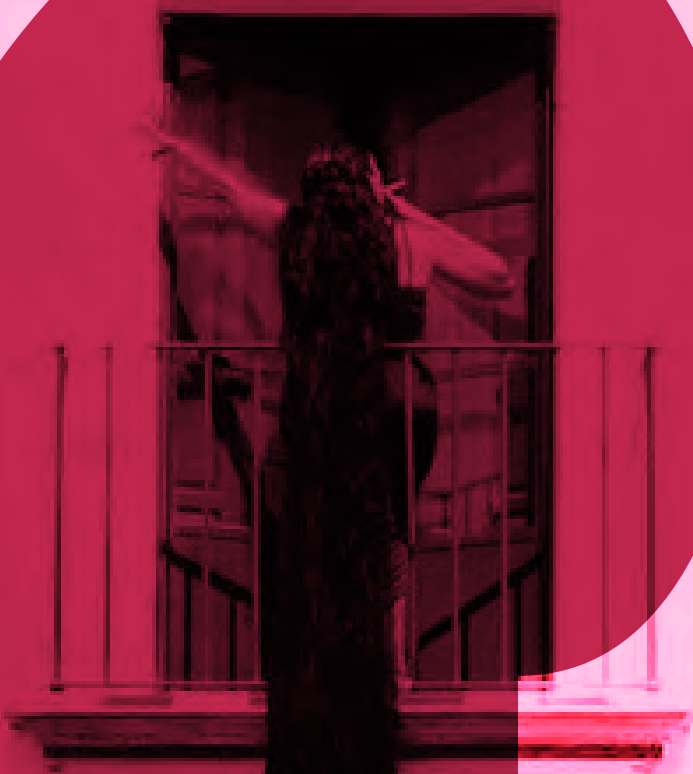
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