



MAY 21 - JUNE 11, 2023

Gods, Myths and the Divine

2023
Festival Program

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Greeting from the Director

Dear Friends,

I always look forward to this time of year as we unveil our annual GMF season and realize that our joyous celebration of music in the Finger Lakes is nearly upon us. Spending time in Geneva each summer performing alongside our incredible cast of musicians remains one of the most meaningful parts of my career, and I'm eternally grateful for the community support that makes our festival possible.

Admiring the Duomo di Milano during my visit to Milan, Italy, last August, I recognized that some of humanity's greatest masterpieces were born in homage to artists' spiritual practices. It inspired me to curate a spirituality-based theme for our 2023 season: Gods, Myths and the Divine. It's been a rewarding and fruitful process to comb through the chamber music literature and discover how music composers were influenced by their spiritual practices and beliefs. This many-splendored repertoire will make for a cathartic and contemplative, inventive and inspiring concert season.

To all of our board members, volunteers, donors, and patrons, I give you my heartfelt thanks for your many years – now 13 seasons strong! – of stalwart support, through good times and trying times. On behalf of all the musicians, I can share that we find this community a uniquely rewarding place to perform our craft.

I'm so looking forward to seeing all of you at festival concerts and to share in the joy, awe and love of music.

Sincerely,

Geoffrey Herd
Geoffrey Herd



Gods, Myths and the Divine

An exploration of the deep and fruitful relationship between Music and the Divine

Is there such a thing as the flight of the human spirit? Many have turned this kaleidoscopic question around and around, across time, place and circumstance. Writer Rebecca Stott asks “what words do we use to articulate the new-seeing that comes to us in those moments?” Geneva Music Festival responds to these ponderings with what new-arts of composing, performing, or hearing come to us in moments where we glance upward to the heavens with “wonder and awe” or to the earth with equal wonderment and fascination.

One might analogize further with Stott to imagine the theme “Gods, Myths and the Divine” as music’s immersion into composition’s understories of being in-the-world and imagining the world as otherwise. Whether inviting us into the sounds of lost birds and planetary well-being, the storied nature of music to transport us or the varying traditions from more ancient to contemporary artists, this theme is timely for today as we experience music and its power to recreate time and place for possible futures.

Sunday, May 21, 5 PM
Froelich Hall

PROJECT EARTH 'The Blue Chapter' THE IRIS TRIO

Christine Carter, *clarinet*
Zoë Martin-Doike, *viola*
Anna Petrova, *piano*

.....
Kinds of Blue (2022)

Florian Hoefner (b. 1982), Don McKay, original poetry

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

.....
Chorus of Wishes (2022)

Florian Hoefner (b. 1982), Don McKay, original poetry

- I. Part of It
- II. Wider Mind

INTERMISSION

Bird Island Suite (2019)

Florian Hoefner (b. 1982), Don McKay, original poetry

- I. Audience
- II. The Bird Island Cacophonous Choir
- III. Song for the Song of the Great Auk
- IV. Song for the Song of the Leach's Storm Petrel

Post-Concert Celebration sponsored by Hermann J. Wiemer Vineyard

Join us after the concert to celebrate the opening night of our 13th Geneva Music Festival. In the spirit of tonight's program, Hermann J. Wiemer Vineyard will offer wines from their sustainable and biodynamic vineyards alongside local cheeses.

The Blue Chapter of *Project Earth* includes stunning new works by distinguished Canadian poet Don McKay (Governor General's Award, Griffin Poetry Prize) and Juno-nominated composer/jazz pianist Florian Hoefner, including "Chorus of Wishes," "Kinds of Blue," and "Bird Island Suite." *Project Earth* explores our spiritual connections with the natural world and strives to illuminate the impact of human behavior on the environment, addressing issues of climate change, pollution, and biodiversity loss, while recognizing the power of our collective imagination to create meaningful change.

From poet Don McKay:

It was an honor to be asked to write poems for The Blue Chapter and give voice to ecological fears and hopes in a medium conditioned by music. It was also inspiring to work in collaboration with Florian Hoefner on these projects and, of course, to perform the results with the superb Iris Trio. (Eventually I was coming in on cue about 70% of the time. Amazing.)

Kinds of Blue

The first movement of "Kinds of Blue" is a praise poem celebrating blue in its infinite variety. The last three movements take the ancient riddle poem as their form, and focus on particular blue organisms—Blue Jays, Blue Flag (aka Wild Iris) and the blueberries that bless the barrens

and clear-cuts of Newfoundland and Labrador.

Chorus of Wishes

The form of "Chorus of Wishes" was inspired by Florian's idea to compose with minimalist music (Philip Glass, Steve Reich, etc.) as an influence. I listened to quite a lot of this music until I got those recursive patterns in my ear and could feel their close relationship to poetic chant, which is among the most ancient of poetic forms. It's often connected with emotions that reach and recur and yearn, and often in long lines. (Long lines are good for longing, you might say.)

The longing here is, of course, hope, the throw of each of the long lines expressing the wish that some phenomenon or ecosystem should survive and thrive. Together they make a sort of secular prayer that gives voice to some of our many ecological anxieties.

As writers like Rebecca Solnit and Vaclav Havel have pointed out, hope is not the same as optimism. Optimism, along with its opposite number pessimism, is a rational assessment, often based on data. Hope is a practice and a condition of the spirit that may sustain us even as things look bleak, and optimism retreats to its orderly laboratory in the left brain. In "Chorus of Wishes" all those reaching lines are offshoots of one root desire or Ur-wish: to be members of the natural world rather than its masters, its 'caretaking' stewards or, worse, its uncaring nemesis.

Bird Island Suite

These poems grew out of my long fascination with birds of all kinds and, in particular, with the nesting islands around the Newfoundland coast. As preparation, Florian and I listened to a lot of birdsong on recordings, including one made by the bird biologist Janet Russell of Leach's Storm Petrels on Green Island south of the Burin Peninsula.

The first movement, "Audience," acts as a warm-up exercise in listening, taking 'audience' in the sense of the act of listening (like an 'audience' with the Pope), as well as the group who come to a concert. I guess it's our equivalent to the musicians tuning their instruments. Intense, recurrent listening is, as the noted ecologist David George Haskell observes, the "principal practice" of the "ethics of networked ecology."

"The Bird Island Cacophonic Choir" was inspired by the incredible raucous sounds coming from seabird nesting islands as all the species vocalize at once. Music, noise, or both? I recall that once, at the gannet nesting rock at Cape St. Mary's, I saw an older woman standing with her back to the whirling birds and her eyes closed. "What are you hearing?" I asked. "An old prairie threshing machine," she replied. I'm guessing everyone would hear something different in that cacophony, the marvelous musical-noisy stew that seems to summon the very

forces of birth and death. It's like the primal energy of the planet itself—dragon, the old Chinese poets would say—giving voice.

From cacophony to the silence of an extinct species, "Song for the Song of the Great Auk" attempts the impossible task of imagining the voice of these large flightless birds, hunted to extinction by 1848. Their busiest nesting site was the Funk Islands off the coast of Newfoundland. We have some verbal reports of the song but, of course, no recordings. I made various attempts to do justice to the absence of their song, all awful, and only arrived at this elegy after hearing an early draft of Florian's wonderful score.

The last movement, "Song for the Song of the Leach's Storm Petrel," celebrates members of this remarkable species. They're both delicate and tough, living mostly at sea, and appear to half-walk on the water—hence the name 'petrel,' after St. Peter, who very briefly followed Jesus in walking on the waves. They only sing after dusk, when they return to their burrows at the edge of a cliff. Then it's like a Newfoundland kitchen party, as they seem to celebrate their unlikely survival. (I think they'd be perfect as Newfoundland's official bird, given their ability to survive severe hardship.) For me, it's a fitting climax to the suite to have their cackling and crooning song turn into a reel.

As I worked on the poems for The Blue Chapter, I came to feel that this new hybrid genre was

echoing ecological relationships in the more-than-human world. The poems and the music are in constant dialogue with each other, but without fusing. Which is to say that the poems don't become libretti, and the music doesn't become an accompaniment to the words. In a similar way, the species in an ecosystem are interdependent, relating to each other intimately while remaining separate organisms. It's an intense, recurrent listening, as David George Haskell has observed, that keeps an ecosystem going. It's been a huge inspiration to try to translate that spirit into an art practice.

From composer Florian Hoefner:

The goal of the Iris Trio *Project Earth* resonates with me a lot on many different levels. I have always been an environmentalist and that only grew stronger as I got older. Living in Newfoundland, so close to nature and different ecosystems, has only amplified this. Outdoor and wildlife experiences have always been a great inspiration and motivation for me to write music. The more I became aware of the difficult relationship between humans and the environment and all the simultaneous crises that are threatening the natural world, the more I started thinking about these issues while I was experiencing nature. It is the other side of the coin. On the one hand you marvel at the beauty you see and, on the other hand,

you are constantly reminded that our natural ecosystems are in an accelerating decline. Writing music about it has become a way to deal with this dichotomy. It allows me to portray the beauty but also to draw attention to the dangers. My solo album *Coldwater Stories* was already largely influenced by natural and environmental themes, so when the Iris Trio approached me about *Project Earth* in 2018 the topic immediately resonated with me. And the opportunity to work with Don McKay, who is one of Canada's premier nature poets, made the whole project even more attractive.

Don's poems were instrumental in coming up with the music. After we had roughly discussed the topic for each piece Don went ahead and came up with drafts of the poems. The poems were great starting points for my compositions and gave me so much to draw on. They are so evocative that I often immediately started hearing music after I read through them once or twice. I tried to incorporate specific images or concepts from the poems into my music. One of Don's poems from *Bird Island Suite* (movement III), for example, imagines what the call of the long extinct Great Auk would have sounded like. In my composition I start with a sonic world void of any pitched sounds and slowly let the imagined call of the Great Auk appear into it. I would have never come up with this without having read Don's poem. I loved working with his text in this way.

The music is very much influenced by my history and interests as a jazz composer. In terms of performance practice, it is clearly rooted in classical music – everything is written out, there are no chord changes or slashes and there is no knowledge of jazz-specific articulation or time feels required. However, in terms of the musical content such as harmony, melodic and rhythmic language, there are a lot of jazz influences woven into the music. Writing this music gave me a chance to further develop some rhythmic or harmonic ideas that

I have been experimenting with in my work as a jazz improviser and composer. I have actually taken one of the movements and turned it into a jazz piece that I am playing with my trio, which has been a lot of fun. It turned out differently than if I had written it for my trio from the beginning. It has a certain newness and freshness to it. Besides jazz, I was also listening to a lot of folk-influenced music and post-minimalist contemporary classical music in preparation for this project so you will find those influences in there as well.



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Thursday, May 25, 7:30 PM
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THE VAST AND MYSTIFYING UNIVERSE OF ATLYS

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Genevieve Tabby, cello

Welcome to the future of the string quartet! Come along for the ride as ATLYS takes you through the wormhole of string quartet alternate realities. You will be guided through vast and mystical sound worlds, bewitched by the beauty of nature on earth, whisked away through dreamy fantasy lands, and launched through stars to galaxies far, far away.

Selections will be announced from the stage



Coming Fall 2023!

Darrah Carr Dance, September 23

The Fisk Jubilee Singers, November 4

Tickets and Information: GenevaConcerts.org

Friday, May 26, 7:30 PM
Saturday, May 27, 7:30 PM
Froelich Hall

LEGENDS AND FAIRY TALES

Piano Trio No. 1 in D Minor, Op. 63

Robert Schumann (1810 - 1856)

Mit Energie und Leidenschaft

Lebhaft, doch nicht zu rasch

Langsam, mit inniger Empfindung

Mit Feuer

Geoffrey Herd, violin

Max Geissler, cello

Esther Park, piano

.....

Returning Souls:

Four Short Pieces on Three Formosan Amis Legends

Shih Hui Chen (b. 1962)

Introduction - Sun, the Glowing Maiden

Legend I - The Great Flood, the Descending Shaman

Legend II - Head Hunting, Ascending Spirit becomes a Star

Legend III - The Glowing Maiden, Returning Souls

Geoffrey Herd, violin

Eliot Heaton, violin

Eric Wong, viola

Max Geissler, cello

INTERMISSION

Märchenbilder, Op. 113

Robert Schumann (1810-1856)

Nicht schnell

Lebhaft

Rasch

Langsam, mit melancholischen Ausdruck

Ettore Causa, viola

Esther Park, piano

.....

String Quintet No. 2 in B-Flat Major, Op. 87

Felix Mendelssohn (1809-1847)

Allegro vivace

Andante scherzando

Adagio e lento

Allegro molto vivace

Eliot Heaton, violin

Geoffrey Herd, violin

Ettore Causa, viola

Eric Wong, viola

Max Geissler, cello

The story of **Robert Schumann's** (1810-1856) biography is quintessentially Romantic, replete with drama, passion, and tragedy, and fulfilling the stereotype of the tortured artist that arose during this era. While his family encouraged him to study law, he was enthralled with the arts (literature and music in particular). Though he strove to master the piano and perform professionally, the middle finger of his right hand grew increasingly stiff and weak; perhaps injured during Schumann's chiroprast (a finger-strengthening device) exercises, Schumann turned to increasingly extreme measures to treat the ailment. He acknowledged in 1832, however, that it was "incurable." Schumann focused instead on composition and music criticism, establishing himself in both fields. Meanwhile, he fell deeply in love with his piano teacher's young daughter, Clara Wieck; their burgeoning romance,

which began in the spring of 1835 and inspired a flurry of compositional activity, came to an abrupt halt when her father discovered the flirtation and forbade contact between the two. After a protracted court battle, Schumann prevailed; the couple wed in the fall of 1840. Their relationship proved to be artistically stimulating for both: Robert often sought to "portray" Clara in his works, she championed her husband's compositions (frequently performing them on her recitals), and they traded compositions (even publishing a set of *lieder* jointly). Throughout his life, however, he was plagued by depressive episodes. After suffering a psychotic break, Schumann voluntarily entered a private asylum in 1854 where he remained until his death.

Schumann's **Piano Trio No. 1 in D Minor, op. 63** captures both the turbulence and rapture that characterized Schumann's life. Written in 1847, it is thought

to have been composed in response to Clara's own piano trio from the year prior. The first movement opens with a brooding, restless theme arising out of the depths of the violin's register. Driven forward by sweeping arpeggios in the piano, it never seems to find repose. A chordal fanfare announces the second theme, which is more uplifting but equally restive as the syncopated melody rises above undulating accompaniment. The requisite development unfolds as anticipated, transforming and transposing this material, until, appearing almost magically, Schumann introduces an entirely new theme. It is a startling departure from the norm, both in terms of structure and character – the hymn-like melody is performed *ponticello* (close to the bridge) by the strings, accompanied by bell-like triplets in the piano. The respite, however, cannot last, and the urgency of the original material returns.

The scherzo that follows is built entirely from a very simple idea: rising scalar motion. In the opening, the instruments trade the motive (made more energetic by its irrepressible dotted rhythm) back and forth. The trio provides a contrast of articulation, if not thematic material. Transformed into a flowing, legato theme, the instruments imitate one another in rolling waves of sound. After this diversion, paths returns in the third movement. The violin calls out, a lonely

voice seeking an answer to its opening question. No answer is forthcoming, however, and it instead embarks on an intimate soliloquy. The cello finally joins the conversation, offering a vulnerable confession of its own. Yet the two voices never really meld; they comment and dialogue, but true synthesis evades them. Even harmonically, resolution remains out of reach – we are left with an unresolved cadence.

Happily, the finale provides the desired closure. A warm, generous theme opens the movement, which Schumann indicates should be played "*mit feuer*" (with fire). The work consistently returns, rondo-like, to this idea; the intervening episodes vary in their mood, sometimes descending into disquiet, yet the primary theme always emerges triumphantly. The music builds, and urged on by Schumann ("gradually faster," he notes), the work races to a euphoric conclusion.

In 2010, composer **Shih-Hui Chen** (b. 1962) returned to her native Taiwan to study the musical practices of the island. **Returning Souls: Four Short Pieces on Three Amis Legends** was one of the results. The work was originally composed for an eponymous film documenting the effort of the indigenous Amis people to recover their lost tribal icons. This story of restitution is interwoven with Amis legends, including the three explored musically by Chen. The composer

briefly outlined the story that inspired each movement:

Introduction: Sun: The Glowing Maiden

An ancient ancestor of the Amis tribe gave birth to many children. The last child was “The Glowing Maiden,” a girl whose body glows (symbolizing the sun).

Legend I: The Great Flood: The Descending Shaman

Sister and Brother are the only two humans to escape the Great Flood with their lives. They later marry and give birth to strange creatures like lizards and snakes; a descending shaman brings blessings that allow the pair to give birth to normal humans.

Legend II: Head Hunting: The Ascending Stars

Two brothers are instructed by their father to head hunt someone who is spoiling their fresh water supply. They later find out that they unknowingly beheaded their own father, and were scorned by their mother for their heinous act. The elder brother shows remorse. He stomps his foot, and his body sinks further and further into the ground, while his spirit ascends to the sky and becomes stars.

Legend III: The Glowing Maiden; Returning Souls

In the film, although struggling with many obstacles, the young people in the Amis tribe uplift their own spirits as they recover their ancestors’ souls.

Chen draws upon many evocative musical techniques to reflect the origins of the narratives. The main melody (which is introduced immediately by the quartet, and then developed throughout the work) is adapted from a song that Chen heard performed by an Amis tribal elder. Throughout, the string instruments also imitate traditional Amis musical practices and instruments; *glissandi* (slides), *ponticello* (where the instruments are bowed close to the bridge, producing an overtone-heavy timbre), and harmonics are used to great expressive effect.

Robert Schumann was born into a household steeped in literary activity. His father, August Schumann, was the author of the imaginatively titled chivalric romance *Junker Kurt von Krötenstein’s wundervolle, geheimnißreich und verliebte Heledenfahrt* (“Lord Kurt von Krötenstein’s Wonderful, Mysterious, and Amorous Journey of Heroes”), a translator of Romantic poets (including Byron and Walter Scott), and book dealer. The young Schumann thus grew up surrounded by words, consuming genres of all types. His literary interests continually developed: he sponsored a literary society, penned various projects, and continued to read voraciously, maintaining a strong literary bent even after turning his creative pursuits to the composition of music.

For nearly a decade, he edited and contributed prolifically to the *Neue Zeitschrift für Musik*, a periodical of music criticism that continues to be published today. More broadly, he routinely turned to literature for inspiration throughout his musical career. **Märchenbilder** (“Fairy Tale Pictures”) is one of myriad examples peppered throughout his oeuvre.

Composed for viola and piano, *Märchenbilder* is a set of character pieces, a genre that flourished during the romantic era and consists of brief works that express a specific emotion or extramusical idea. Schumann gives the audience only a hint of his intentions in the title, allowing the music, aided by our imaginations, to do the rest. The first movement (“*Nicht schnell*,” “Not Fast”) is suffused with longing. The two instruments exchange languid melodies, while the lilting triple meter conjures images of an elegant, but wistful waltz. The second is, as Schumann himself describes, “*Lebhaft*” (“lively”). Cast in a rondo form, the ebullient dotted rhythms of the main theme march triumphantly forward, always returning jubilantly following the contrasting episodes. The next (“*Rasch*,” “quick”) begins almost frantically; the outer sections resemble a perpetual motion machine, the violist’s bow jumping off of the strings. The frenzy bookends a graceful middle interlude in this ternary-form piece. A nostalgic conclusion completes the

work, bearing the expressive description “*Langsam, mit melancholischem Ausdruck*” (“Slowly, with melancholic expression”). Rather than the effusive “happily ever after” promised by so many fairy tales, Schumann instead closes with quiet contentment — all the more heartwarming for its realism.

It might seem strange that **Felix Mendelssohn** (1809-1847), best known for his colorful incidental music to *A Midsummer Night’s Dream*, largely eschewed his era’s penchant for program music. It was not for lack of literary models: Mendelssohn personally knew Goethe, hosted Hans Christian Andersen, and visited Walter Scott. When asked to compose such music in 1831, however, he responded, “I love my serious strands of sound too well to do anything of the sort. For this kind of thing always seems to me rather like a joke.” Yet his imaginative writing, informed by both the study of his predecessors (particularly the Baroque counterpoint of Bach and the Classical clarity of Mozart) and the drama of the burgeoning Romantic style, often tells a story of its own. The **String Quintet No. 2 in B-flat Major** is no exception. In some ways, the music seems to summarize Mendelssohn’s life; the outer movements, with their irrepressible liveliness, hearken back to the music of his youth, while the third (a somber funeral march) reminds

us of the composer's imminent demise. Only after his death would the quintet be published; in another sign of his maturity, Mendelssohn withheld his later works from publication until they had been carefully and thoroughly revised.

The "Allegro vivace" overflows with energy. A triumphant theme, announced by the first violin, rises above bustling, orchestral tremolos. The concerto-like writing continues throughout this movement, the additional viola adding richness to the supporting ensemble. Despite the predominant concertante texture, it is the first viola who first introduces the lyrical second theme of the movement, its graceful falling contour contrasting with the heroic character of the earlier material of the sonata-form. Where we might expect to hear one of Mendelssohn's characteristically quicksilver Scherzos, we instead get an "Andante Scherzando." A rather elegant dance follows in which all five instruments participate equally; Mendelssohn displays his contrapuntal capabilities here with fugato writing, as the instruments pass around

the theme. The agile, almost gossamer writing and jesting character implication are belied by the dark, G-minor key signature. With a final, *pizzicato* gesture, the movement disappears into the ether, never having fully revealed its true nature. The third movement, however, bares its soul to us immediately; this "Adagio e lento" is unequivocal in its expression of sorrow. Here, mourning is unrushed – the march is stately and dignified. Anguish, however, lingers just beneath the surface, bursting forth with increasing degrees of intensity as the movement unfolds. The movement concludes with the promise of consolation in the form of a hopeful, D-major cadence. In the finale ("Allegro molto vivace"), exuberance returns. Motives, drawn from the celebratory opening theme, are thrown around the quintet in a musical game of hot-potato. Mendelssohn's attention to this single melody, with its tenacious energy, almost never wavers, and its final fanfare brings the work to a joyous close.

— Anya Wilkening, 2023

Thursday, June 1, 7:30 PM
Smith Opera House

TIME FOR THREE

Nicolas Kendall, violin & vocals

Charles Yang, violin & vocals

Ranaan Meyer, bass & vocals

Defying convention and boundaries, this two-time GRAMMY-winning ensemble stands at the busy intersection of Americana, modern pop, and classical music. To experience Time For Three (TF3) live is to hear the various eras, styles, and traditions of Western music fold in on themselves and emerge anew.

Selections will be announced from the stage

All the Ways Kendall, Meyer, Yang, Liz Rose, Femke Weidema / arr. Kendall, Meyer, Yang

Amazing Grace Traditional / arr. TF3

Ashokan Farewell J. Ungar / arr. TF3

Banjo Love Meyer, Hackman, Kendall, De Pue

Bittersweet Symphony The Verve / arr. TF3

Black Bird Lennon and McCartney / arr. TF3

Bradford Commission Kendall, De Pue, Meyer

Chaconne in Winter J.S. Bach / arr. Hackman & TF3

Czardas Monti / arr. TF3

Deanna Kendall, Meyer, Yang / arr. Kendall, Meyer, Yang

Déjà vu Time for Three, Liz Rose, Femke Weidema / arr. Kendall, Meyer, Yang

Ecuador Meyer / arr. TF3

Eleanor Rigby Lennon and McCartney / arr. TF3

Hallelujah Leonard Cohen / arr. TF3

Hide and Seek Imogen Heap / arr. TF3

Jazz Riff Meyer

Joy Time for Three / arr. Kendall, Meyer, Yang

In the Dressing Room Meyer / arr. Meyer & Moose

Norwegian Wood Lennon and McCartney / arr. Hackman & TF3

Orange Blossom Special Charlie Rouse / arr. TF3

Over *Kendall, Meyer, Yang, Liz Rose, Femke Weidema / arr. Kendall, Meyer, Yang*
 Sweet Child of Mine *Guns N' Roses / arr. TF3*
 Stand By Me *Ben E. King, Leiber and Stoller / arr. Kendall, Meyer, Yang*
 Philly Phunk *Meyer / arr. TF3*
 Shenandoah *Traditional / arr. TF3*
 Sunday Morning *Adam Levine, Jesse Carmichael / arr. Kendall, Meyer, Yang*
 Vertigo *S.Hackman / arr. S.Hackman*

Geneva Music Festival 2023 is made possible by the New York State Council on the Arts with the support of the Office of the Governor and the New York State Legislature, the National Endowment for the Arts and the Canada Council for the Arts.

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Saturday, June 3, 7:30 PM
Froelich Hall

SONGS OF THE SPIRIT

Tenebrae
Oswaldo Golijov (b. 1960)

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

.....
Temples in Taiwan (2018)
Lu Yun (b. 1982)

Meditation
 Religious Parade

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

.....
"Kaddisch" from Deux mélodies Hébraïques
Maurice Ravel (1875-1937)

Clive Greensmith, cello
Henry Kramer, piano

INTERMISSION

Piano Quintet No. 1, B. 43
Ernest Bloch (1880-1959)

Agitato
 Andante mistico
 Allegro energico

Jinjoo Cho, violin
Geoffrey Herd, violin
Eric Wong, viola
Clive Greensmith, cello
Henry Kramer, piano

"I wanted to write a piece that could be listened to from different perspectives," writes **Osvaldo Golijov** (b. 1960) of *Tenebrae*, which was composed in 2002. The composer explains that he had recently experienced two conflicting realities: witnessing the violent, painful clash of the Second Intifada in Israel and seeing the beauty of planet earth from afar at the planetarium in New York. He continues, "if one chooses to listen to it 'from afar', the music would probably offer a 'beautiful surface but, from a metaphorically closer distance, one could hear that, beneath the surface, the music is full of pain.'" Indeed, the overall effect is spectacularly serene, even seemingly static, as the sonorities float weightlessly around one another. Yet there is always motion, with shimmering oscillations lurking beneath the surface, and harmonic tension, as notes pull against one another as they strive for resolution. Golijov adopts and adapts melodic material from Francois Couperin's *Leçons de ténèbres*, a setting of the Lamentations of Jeremiah composed for Holy Week. The Old Testament poems mourn the destruction of Jerusalem; Couperin punctuates these emotional texts with long melismas pronouncing the letters in the Hebrew alphabet. The florid melodies are repurposed by Golijov, and echoes of the French Baroque style of ornamentation also remain. Just as intended, it is a piece of beautiful contrasts: simultaneously thoroughly modern yet profoundly antique,

intensely expressive yet deeply peaceful, and enormously personal yet entirely universal.

Lu Yun (b. 1982) has received wide acclaim for her compositions, which often reflect the musical traditions of her native Taiwan. Integrating traditional instruments, Yun's music evokes scenes and sounds drawn from her own heritage and experience. *Temples in Taiwan*, which was commissioned for the Kronos' *Fifty for the Future Project*, is no exception; each of the two movements conveys a different aspect of the distinct local religious culture. As the composer explains, "Taoism, Buddhism and local beliefs are the most popular religious beliefs in Taiwan and often these divine Gods and Goddesses of different faiths will 'live' in the same temple." The first movement, "Meditation," integrates three temple bowls (a type of inverted bell that is traditionally used to accompany chanting) of different sizes. Performers alternate between striking them, producing a pure, ringing tone which lingers, and sustaining microtonal chords on their stringed instruments. Freed from a strict sense of time, the movement unfolds contemplatively, capturing the solemnity of the temples. The second, "Religious Parade," is a startling contrast, replete with rhythmic drive and catchy melodies; Lu Yun writes that it "represent[s] the liveliness of the festival." Wild vibrato, tremolos, and *glissandi* (slides)

are reminiscent of Chinese instrumental techniques, transferred here to the violin, viola, and cello. Heterophony, in which a single melody is performed simultaneously (though with slight variations and ornaments), captures the communal atmosphere of these events, as the instruments join together in celebration.

The **Kaddish** (קדיש, "Holy") is a central part of the Jewish liturgy, recited at several points throughout the service and (in an extended form) chanted during the rituals of mourning. In the prayer, worshippers praise God and look forward to a time where His presence will be felt and His kingdom will be established on earth. It is an ancient text (written in Aramaic, not Hebrew), inextricably linked to Jewish ritual and belief. On the eve of World War I, however, **Maurice Ravel** (1875-1937) adopted the prayer for a more secular purpose; commissioned by the operatic soprano Alvina Alvi, he produced a setting of the prayer for voice and piano as the first movement of *Deux mélodies Hébraïques*. Though Ravel employs traditional musical modes and motifs of the prayer, it is not a liturgical setting; in other words, it is not intended to be performed in a sacred service, but rather in a concert setting. Transcribed here for cello and piano, the cantorial style associated with the Kaddish is respected; the cello's soaring melismas, characteristic modal inflections, and freely

rhapsodic rhythms imitate a declamatory human voice. The winding melody floats over sparse accompaniment, which evolves throughout the work. At first, the piano provides only ringing chords that resonantly knell. The accompaniment develops into lush arpeggios in the second half, as if matching the intensity of the text at this moment: "Blessed, praised, honored, exalted, extolled, glorified, adored, and lauded be the name of the Holy Blessed One." A poignant expression of faith, the music fades only at the very end as "Amen" is intoned.

By the time **Ernest Bloch** (1880-1959) was thirty-six years old, he had lived in Switzerland, Brussels, Germany, France, and the United States. Exposed to a wide variety of cultures and conversant in diverse musical traditions, it is perhaps not entirely surprising that, when it came to the development of his own musical identity, Bloch turned to one unchanging facet of his experience: his Jewish heritage. He explains this source of inspiration in a musical manifesto published in *Musica Hebraica*:

I have but listened to an inner voice, deep, secret, insistent, ardent—an instinct much more than cold and dry reason, a voice which seemed to come from far beyond myself, far beyond my parents ... a voice which surged up in me upon reading certain passages in the Bible, Job, Ecclesiastes, the Psalms, The Prophets....

This entire Jewish heritage moved me deeply; it was reborn in my music. To what extent it is Jewish or to what extent it is just Ernest Bloch, of that I know nothing. The future alone will decide.

The most obvious expression of this is found, of course, in his so-called “Jewish Cycle,” which includes orchestral settings of the psalms, the *Israel Symphony*, and *Schelomo*, a concerto-like rhapsody for cello and orchestra. Throughout, he remained less interested in creating “authentic” Jewish melodies, instead focusing on communicating the deeper, more soulful essence of his religion. His status as a Jewish composer, however, was cemented in public consciousness when his compositions began to be published with a unique logo in 1918: a six-pointed Star of David with his initials enclosed.

The expansive **Piano Quintet No.1** is not, on the surface at least, a Jewish work. The first movement, aptly marked “*Agitato*,” urgently pushes forward from the very beginning and remains relentlessly anxious throughout. Quarter-tones (a pitch halfway between the usual chromatic interval of the Western scale, used previously by Bloch in *Schelomo*) seethe and roil in the strings, as the piano strains to break free. It interjects with brief motives, attempting to patch together a melody from seemingly disjointed ideas. The roles are soon reversed; the strings, by recombining and developing the piano material, proclaim the first true theme of

the work over the omnipresent rumbling. This melodic idea, built from ascending and descending fourths, will prove pervasive throughout the remainder of the work. Transformed into a haunting solo line, it appears in the very opening of the next movement. Bloch provides yet another telling character marking here: “*Andante mistico*,” which captures the mysterious atmosphere of the movement, in which voices seem to emerge from the haze before fading into obscurity. It also alludes to Bloch’s overarching views about art, which he described as “the outlet of the mystical, emotional needs of the human spirit.” The third movement (“*Allegro energico*”) is a whirlwind of excitement; its modal inflections (the quarter-tones return with great force, and Bloch explores the whole-tone scale as well) are reminiscent of a folk song, while its frequent outbursts of propulsive energy turn it into a frenzied dance. Listen for the return of the omnipresent quartal melody, which Bloch delays until the end of the movement. The journey complete, the music grows peaceful; the hard-won harmonic (C-major!) and dramatic resolution is made even sweeter by the preceding struggle. Though not overtly Jewish in nature, the Quintet nevertheless adopts certain stylistic traits of such works by Bloch. More generally, though, it encapsulates the composer’s almost spiritual connection to the act of composition and to art itself.

— Anya Wilkening, 2023

Thursday, June 8, 7:30 PM
The Cracker Factory

THE JASON CLAYBORN BAND: A NIGHT OF SOUL

Join us for the GMF debut of acclaimed Soul and R&B Singer Jason Clayborn and his band of instrumentalists and singers. Audience members will be dazzled by the Grammy-nominated singer’s performance, and even have the opportunity to sing along.

Selections will be announced from the stage

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Willie Robinson *bass*
Lacy Comer *drums*

Singers

Jason Clayborn *lead vocalist/tenor*
Kimberly Salter *soprano*
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Friday, June 9, 7:30 PM
Saturday, June 10, 7:30 PM
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IN CONCORDIA

String Quartet in G Major, Op. 76 No. 1

Franz Joseph Haydn (1732-1809)

Allegro con spirito

Adagio sostenuto

Minuet. Presto - Trio

Finale. Allegro ma non troppo

Clara Lyon, violin

Geoffrey Herd, violin

Tanner Menees, viola

Clive Greensmith, cello

.....

“Ich ruf’ zu dir, Herr Jesu Christ” Chorale Prelude BWV 639

J. S. Bach (1685-1750)

Clive Greensmith, cello

Hannah Collins, cello

Anna Petrova, piano

.....

Three Chorale Preludes for Cello and Piano

Zoltán Kodály (1882-1967)

Ach, was ist doch unser Leben, BWV 743

Vater unser im Himmelreich, BWV 762

Christus, der uns selig macht, BWV 747

Clive Greensmith, cello

Anna Petrova, piano

INTERMISSION

Piano Quintet in A Minor, Op. 84

Edward Elgar (1857-1934)

Moderato

Adagio

Andante

Geoffrey Herd, violin

Clara Lyon, violin

Tanner Menees, viola

Hannah Collins, cello

Anna Petrova, piano

Despite having written nearly sixty works for small ensembles over the course of four prior decades, **Franz Joseph Haydn** (1732-1809) remained intensely interested in exploring the capabilities of the ensemble. The opus 76 string quartets, composed in 1797 for the Hungarian aristocrat Count Joseph Erdödy, demonstrate Haydn’s vast experience and skill at writing for the genre. “They are full of invention, fire, good taste, and new effects,” the music historian Charles Burney wrote to Haydn. Marveling at his continued originality, Burney continued “[The quartets] seem the production, not of a sublime genius who had written so much and so well already, but one of highly-cultured talents, who had expended none of his fire before.”

Indeed, the **String Quartet in G Major, Op. 76 No. 1** brims with fervor from the very beginning; three bold chords, performed in unison by the four instruments, call the audience to attention in the aptly described “Allegro con spirito.” The cello then introduces the melodic material that will serve as the basis of this entire monothematic movement. The jaunty tune is passed around the quartet, as if introducing the listener to each character. At times, the voices rejoin in bold unison

statements, perhaps agreeing emphatically with one another. Elsewhere, however, Haydn explores a more contrapuntal texture; the development opens by pairing the now-familiar theme (heard in the viola) with a countermelody (performed by the second violin). The two melodies converse through various transformations, though ultimately (and unsurprisingly) the primary theme reigns supreme. The second movement (“Adagio sostenuto”) presents a new, chorale-like texture, with the four instruments uniting almost in homorhythm. The exquisite hymn unfolds unhurriedly and quietly; though the first violin (often joined by the cello) pushes forward in more lively dialogue, the patient melody always returns serenely. The “Presto” that follows is a true contrast in mood – the staccato theme of the minuet scurries forward (foreshadowing the scherzos that Beethoven would soon popularize), with the requisite trio attempting to restore gracefulness. The “Finale” surprises us with a shift in mode: we are thrust into the parallel minor in a foreboding unison statement. Yet the harmonic revelations don’t end there: new modulations both dazzle and disconcert throughout the movement.

Chorales – congregational hymns sung in the German Protestant church – became a central part of worship during the Reformation. For Martin Luther, this music provided an essential opportunity for congregants to participate in the church service itself; they could express their faith in God, raising their voices in prayer and praise. While initially these were simple (and often repurposed) melodies, chorales soon elicited new associated styles (the four-part, harmonized and homorhythmic musical settings) and genres (including the chorale prelude, the chorale fantasia, or the chorale cantata). Though many German composers produced these new compositions, none were more prolific and varied in their contributions than **Johann Sebastian Bach** (1685-1750).

Ich Ruf' Zu Dir, Herr Jesu Christ (BWV 639) is an example of a chorale prelude, a short setting of a chorale tune (in this case, by Johann Agricola) for organ. It appears in Bach's *Orgelbüchlein* ("The Little Organ Book"), a set of forty-six such compositions which, as Bach wrote on the title page, had a pedagogical intent, enabling "a beginning organist" to learn "to arrange a chorale in all kinds of ways." These works were intended to introduce the congregation to the hymn tune, enabling them to participate in the service. Bach thus adopted the stately tune with little alteration, ornamenting it with a steady stream of sixteenth-notes flowing underneath. He also provides a foundation in the form of

pulsing eighth-notes, a rhythmic and harmonic heartbeat which underlies the melody. The words of the original form a heartfelt entreaty addressed directly to Jesus Christ for support: "Let not my heart and hope grow faint,/ But deign Thy grace to send me." The text continues, asking God to show the penitent the path of the righteous, enabling them to "live for Thee, serve my neighbor, and...keep Thy word." Bach's setting captures a sense of yearning and hope that pervades the text; the somberness of the F-minor key, for instance, ultimately gives way to a brighter F-major chord in the very last moments of the prelude. In this modern transcription by Orfeo Mandozzi (b. 1968), one of the cellos sings the melody, a lone, pleading voice strengthened by the stalwart accompaniment his brethren, the piano and the second cello – a musical enactment, perhaps, of the relationship between the believer, their community, and God described in the text.

Zoltán Kodály (1882-1967) is widely recognized today for his pioneering style, which was heavily influenced by his love of his native Hungarian folk music. He honored this musical heritage first through studying and preserving folksong; this music then served as a source of inspiration for his original compositions. As his colleague Béla Bartók wrote, "If I were to name the composer whose works are the most perfect

embodiment of the Hungarian spirit, I would answer, Kodály. His work proves his faith in the Hungarian spirit." The **Three Chorale Preludes**, however, were motivated by a different artistic stimulus: the music of J.S. Bach. Kodály produced a number of arrangements of works by Bach, in which he transcribed the music for different instruments and gave them new life.

The Chorale Preludes are adaptations of three organ works by Bach; as in "Ich Ruf' Zu Dir Herr Jesu Christ," the chorale melody provides the principal thematic material, accompanied by counterpoint. In the three preludes he transcribed, Kodály seems to revel in the new timbres available. In the first, "Ach, was ist doch unser Leben" ("Ah, what is yet our life"), the two instruments refine the counterpoint of the organ prelude; in the opening, the relationship between the cello's melodic line and the piano's responsive accompaniment is clear. Later, the piano's stentorian chords (evoking the hymn's melody) alternate with the freer, ornamented elaborations of the cello. The second, "Vater unser im Himmelreich" ("Our Father in Heaven"), begins with a simple pronouncement of the chorale tune; listen for this melody (which remains primarily in the piano) as the contrapuntal treatment grows increasingly dense throughout the movement. In "Christus, der uns selig macht" ("Christ who makes us blessed"), the roles are reversed: the cello begins by proclaiming the simple hymn melody over vigorous piano

counterpoint. Quickly, though, the cello expands the scope of the original tune; while the original contour remains, it is hidden under the cello's more effusive statements. Throughout, the transformation is remarkable – what began as simple, brief melodies become fully-developed, dramatic compositions.

"Wrote part of Quintet wonderful weird beginning..." noted Alice Elgar in her diary, describing the compositional activities of her husband, **Edward Elgar** (1857-1934) in the fall of 1918. She later continued to describe the genesis of his **Piano Quintet in A minor**: "...evidently reminiscent of sinister trees and impression of Flexham Park... sad 'dispossessed' trees and their dance and unstilled regret for their evil fate—or rather curse." She alludes here to their home in West Sussex, and the local legend that arose around a copse of ancient trees past which Edward often walked. Purportedly, a community of Spanish monks lived there, and while practicing impious rituals, they were struck by lightning and metamorphosed into the trees. Regardless of the verity of the tale, the various themes of this sonata-form movement fit this description. The movement ("Moderato") opens with the piano solemnly intoning a melody inspired by plainchant; as a lifelong Catholic, Elgar was well versed in this musical tradition. The slow-moving, monophonic line is indeed reminiscent of a melody associated with

the Sanctus, a section of the Mass ordinary. Nervous string interjections, however, undermine the chant throughout, and the instruments, sighing with longing, soon overtake the original piano melody. A third theme comes in the form of a flirtatious, Spanish-inspired melody, replete with chromatic inflections and undulating accompaniment. The juxtaposition and transformation of these highly evocative elements occupies not only the remainder of this movement, but the entire work.

A slow, heartfelt “Adagio” follows, cast in sonata form. The viola leads, singing tentatively at first. Supported by the others, the melody grows in certainty, earnestly expressing hope. After a collective climax, the intensity wanes; the viola is left alone to yearn once more. The wistful sighing motive (hearkening back to the first movement) emerges, giving rise to the second, anguished theme. The cello, seemingly overcome, breaks out of the texture in a brief cadenza. There is no respite from the pathos of the music, however, which only deepens as the melodies are

interwoven and expanded.

The now-familiar, melancholy sigh returns to open the third movement’s “Andante” introduction. It grows increasingly more resolute, however, ultimately launching into a more energetic “Allegro.” A lilting, generous triple-meter melody follows. At first, it is marked “*con dignita*,” (“with dignity”) but its character grows and develops; Elgar suggests that the final statement should be played “*nobilamente*” (“nobly”), despite its fading presence. The syncopated rhythms of the second theme give it a breathless quality, and it feels slightly off-kilter throughout. The allusions to earlier motives continue; the plainchant reemerges first in the piano, then joined by the strings in a chorale-like treatment. The Spanish dance is back as well, coyly inserting itself. The disparate melodies, though outwardly unrelated, are seamlessly entwined – held together not so much by the programmatic underpinnings as by Elgar’s highly imaginative compositional skill.

— Anya Wilkening, 2023



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Sunday, June 11, 2:00 PM
Geneva On The Lake

THE BROTHERS BLUE

Matthew Sperber *guitar, bass*

Benny Haravitch *banjo, bass, guitar*

Charlie Coughlin *fiddle, mandolin*

Rooted in the fertile tradition of old-time fiddle music, The Brothers Blue grow a sound all their own – offering a hybrid that unites fresh, original songwriting with elements from country, bluegrass, Cajun, and Irish music. They weave three-part harmonies through a rich tapestry of fiddle, banjo, and guitar. Whether around a campfire or in a concert hall, the band is excited for any opportunity to share honest, heartfelt musical experiences with their ever-growing family of friends: The Brethren Blue.

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Meet the Artists

ATLYS

ATLYS is a classically trained, crossover string quartet comprised of four women. Hailed for being incredibly passionate and interactive, they create a concert atmosphere that is nothing short of mesmerizing. Together, the four are creating an ATLYS of music, filled with melodies and tunes from all kinds of cultures and genres.



Using the string quartet as their blank canvas, they veer outside of the classical music box and the traditional acoustic soundscape to develop imaginative covers of beloved music. By electrifying their instruments and using looping and effects pedals, they create a program that is beautifully diverse and intriguing to all.

From representing New York City's Lincoln Center, to

performing on world class stages like Red Rocks and The Gorge Amphitheater, to participating in international conventions like the Human Rights Foundation's Oslo Freedom Forum, ATLYS has charmed audiences in over 1000 concerts around the world. Sponsorships include Shar Music's Young Strings of America, Schertler Audio Pickups, and NS Design instruments.

atlysmusic.com

As remarkably passionate and proficient as she is professional, violinist **Jinty McTavish** has spent her entire lifetime dedicated to moving the hearts and minds of people all over the world through her music. From her roots in studying under the tutelage of legendary pedagogues like Mauricio Fuks and Almita Vamos, to performing thousands of shows throughout the world, to being a renowned and sought-after



session musician, and eventually becoming a teacher herself – Jinty has immersed herself in her craft and spent every spare moment she has perfecting her own powerfully unique style.

Through her experiences as concertmaster of the Artemis Chamber Orchestra, and performing as a soloist/ chamber musician throughout the storied Chicagoland scene, Jinty has gained a reputation of pure excellence and carved out a career through her ability to make classical music enchanting, exciting, and relevant to an entirely new generation of listeners.

As a dedicated member of ATLYS, her work as a composer and arranger has garnered the group millions of streams. Through her innovative improvisations and inspiring ability to shred on her violin like no one else, she has secured her title of Resident Shredder Violinist for the ensemble.

When she's not performing with ATLYS, Jinty is in demand both nationally and abroad for performances in night clubs and bars with DJs. She's performed and recorded with artists like Guster, Kygo, and Swedish producer Jim Yosef.

Seamlessly weaving her way between two realms as the quintessential classical performer by day, and a powerfully dynamic badass who shreds the stage at clubs by night, Jinty continues to prove that she has a master's grip on

how to make instrumental music captivating for one and all to experience.

jintymctavish.com

Violinist **Sabrina Tabby**, originally from Philadelphia, discovered her passion for collaborative music at a young age, playing violin-cello and piano duets daily with her twin sister. The two made their joint



Carnegie Hall debut at the age of 15, featured on National Public Radio's *From the Top* radio and PBS television series. From there, Sabrina went on to perform across four continents as concertmaster, soloist, recitalist, and within various Baroque and contemporary music ensembles. Her passionate and refined playing has been celebrated with numerous awards and several commissions, recently including premieres in New York City and South America. She is grateful for an active performance career full of so much variety, music of all genres and styles in all kinds of settings, live venues and recording studios. She

holds degrees from Bard College Conservatory of Music and Northwestern University.

Rita Andrade has made a home in Los Angeles playing viola for film, tv and orchestral recording sessions. Alongside studies in viola performance, Rita was a grassroots member of the chamber pop band Mother Falcon, which later inspired her in the formation of ATLYS string quartet. Together the quartet has performed with Yo-Yo Ma and the Civic Orchestra, sailed the seas representing Lincoln Center of NYC, shared the stage with Oprah, and released an acoustic album with EDM artist, Seven Lions.



Rita is also a passionate music instructor, teaching privately for various organizations across LA. Rita holds degrees from Idyllwild Arts Academy, University of Texas Butler School of Music and DePaul University. Orchestral memberships and fellowships have been with the Civic Orchestra of Chicago, Chicago Sinfonietta and

Grant Park Symphony. Recent performance experiences include the Hollywood Bowl with Kanye West and the Matt Jones Orchestra, The Oscars with singer-songwriter Celeste, The Emmys with John Legend, Jimmy Kimmel Live with Chris Martin, Red Rocks and The Gorge Amphitheater with ATLYS and Seven Lions.

In her down time, you can find Rita hiking sunny trails or perusing the local farmer's markets!

Philadelphia native **Genevieve Tabby** first picked up the cello after being inspired by her twin sister's violin lessons at the age of eight, and to this day, continues to perform alongside her professionally.

Ms. Tabby completed her undergraduate degree at the Cleveland Institute of Music, attaining a full certification in the Suzuki Pedagogy cello program. She was accepted into the prestigious studio of world-renowned pedagogue Hans Jensen for her Master's degree at Northwestern University.



During her studies, she won the Northwestern-Civic Fellowship and participated as a member of the Civic Orchestra of Chicago.

Throughout her studies, Ms. Tabby's playing has taken her to some of the top music festivals around the world and have led her to play with the New York Philharmonic. Currently, Ms. Tabby teaches a private studio, freelances, and records cello tracks from songs and albums, to commercials, tv and film. In fact, her recordings have been featured in several films, including the major Hollywood film, *Heart of Champions*, released in 2021, as well as the multi-award-winning documentary *Buried: The 1982 Alpine Meadows Avalanche*, released in 2022.

When Genevieve isn't playing cello, you can find her hanging out with her adorable Shi-Chi (Shi-tzu/Chihuahua), Joni, watching movies!

••••• The Brothers Blue

A Finger Lakes-born trio of songwriters that flirt with



Bluegrass, Celtic, and swampy Cajun country sounds, The Brothers Blue weave three-part harmonies over a tapestry of fiddle, banjo, and guitar virtuosity. Featured as emerging artists both by the Greyfox Bluegrass Festival and the Golden Link Folk Singing Society, their performance is well-rounded and polished like river rocks, always reflective of the hills and lakes they came from. Their tight huddle around the microphone and contemplative songs leave a lasting impression on the lucky listener.

As teenagers, **Benny Haravitch** and **Matthew Sperber** began learning songs together on an acoustic guitar they brought on bicycle trips throughout the Finger Lakes region. Growing up together in Honeoye, NY, the boys came to appreciate playing music early on. Matthew made his way to Buffalo, NY where he met Irish fiddler **Charlie Coughlin**, and the trio was forged. Together they spread the joy of fiddle tunes, the strength of community, and the living tradition of folk music.

thebrothersblue.com



Ettore Causa

Awarded both the P. Schidlof Prize and the J. Barbirolli Prize for "the most beautiful sound" at the prestigious Lionel Tertis International Viola Competition in 2000, Italian-born violist Ettore Causa is praised for his exceptional artistry, passionate intelligence and complete

musicianship. He has made solo and recital appearances in major venues around the world, and has performed at numerous prestigious festivals. A devoted chamber musician, Causa has collaborated extensively with internationally renowned musicians.



Having studied at the International Menuhin Music Academy with Alberto Lysy and Johannes Eskar, and later at the Manhattan School of Music with Michael Tree, then having taught both viola and chamber music for many years at the International Menuhin Music Academy, Mr. Causa joined the faculty of the Yale School of Music in 2009.

Causa has released several highly regarded CDs on the Claves label. One notable recording is *Romantic Transcriptions* for Viola and Piano, on which he performs his own transcriptions, and for which he was awarded a prestigious 5 Diapasons by the French magazine *Diapason*.

Ettore Causa was one of the honored guests at the 43rd International Viola Congress

in 2015 where he performed with enormous success his own arrangement of the Schumann Cello Concerto. The British Viola Society has awarded him Honorary Membership in recognition of his enormous contribution to the viola community.

ettorecausa.com



Jinjoo Cho

A charismatic soloist, dynamic chamber musician, dedicated teacher, artistic director, and published writer, South Korean violinist Jinjoo Cho is a versatile classical virtuoso of the 21st Century. First Prize Winner of the International Violin Competition of Indianapolis and Concours musical international de Montréal, in addition to the Buenos Aires, Schoenfeld, and Stulberg Competitions, Jinjoo has toured on concert stages around the world since the age of 11.



She performs regularly in renowned international venues and festivals such as the Carnegie Hall, Aspen

Music Festival, La Jolla Music Society, Herkulesaal in Munich, Schwetzingen SWR Festspiele, Seoul Arts Center and Teatro Colón in Buenos Aires. Jinjoo appears as a soloist with distinguished orchestras around the world such as The Cleveland Orchestra, Orchestre symphonique de Montréal, Deutsche Radio Philharmonie, Seoul Philharmonic, Orquesta Clásica Santa Cecilia de Madrid, and Phoenix Symphony, collaborating with conductors James Gaffigan, Michael Stern, Kent Nagano, Jaime Laredo, and Mathieu Herzog.

In 2021, Jinjoo formed Trio Seoul with pianist Kyu Yeon Kim and cellist Brannon Cho.

Jinjoo is currently an Assistant Professor of Violin at the Schulich School of Music at McGill University. Previously on the violin faculty of the Cleveland Institute of Music and Oberlin Conservatory, Jinjoo's dedication to nurturing the next generation of young musicians stems directly from the influence of her teachers Paul Kantor and Jaime Laredo. As the Founding Artistic Director of ENCORE Chamber Music Institute, Jinjoo presents its *Music & Ideas Festival* every summer, offering young string players an experience of true immersion as chamber musicians.

A consummate recording artist, Jinjoo has produced four albums which have garnered critical acclaim worldwide as well as commercial success. In 2021, Jinjoo's first book, *Would I Shine*

Someday, was listed as a best seller on major book platforms in Korea.

jinjoocho.com

Jason Clayborn

Jason Clayborn is the oldest of six born to Jocelyn Clayborn in Louisville, Kentucky. Clayborn's gospel music roots run deep. He is the grandson of Wilma Clayborn, who was the first female gospel music disc jockey



for the local gospel radio station. She also owned one of the only gospel music record stores in the state. At an early age, Clayborn began singing and playing drums in the local church and in the National Convention of Gospel Choirs and Choruses (NCGCC). Clayborn has toured the world with other national artists, including several European and African tours with Dr. Ron Kenoly. In 2002, Clayborn was signed to Tyscot Records as a member of the world-renowned hip-hop gospel

group, The Righteous Riders. During this time, Clayborn was nominated for three Gospel Music Association (GMA) awards and a Stellar Award. Clayborn has also made appearances on BET, TBN and was a Kellogg's Choir Competition spokesperson.

Clayborn has written several hit songs for other artists including VaShawn Mitchell's "I Worship You" and "Over and Over," which featured gospel music legend Kim Burrell; Wess Morgan's "Get Me Thru" which sat on the Billboard Charts for several weeks; Ricky Dillard's "I Survived It" and Hezekiah Walker's "You're All I Need" and "Better." Clayborn's "Better" went on to peak at Number One on the Billboard charts for 18 weeks. It also garnered Clayborn nominations for a Dove Award (which he won), Stellar Award, Soul Train Award, Billboard Award, and GRAMMY Award.

In April 2016, Clayborn founded The Atmosphere Changers (also known as TAC), which is a gospel music choir comprised of young adults (ages 18-34) from Kentucky, Indiana, and Ohio. After just a short period of time, TAC went on to perform at the 100th Anniversary of the Metro United Way, who were celebrating their one billion dollar fundraising goal to donate to local charities.

In February of 2019, Clayborn rejoined the Tyscot Records family. Clayborn & The Atmosphere Changers released their debut single to radio in June of 2019.

Hannah Collins

Winner of De Linkprijis for contemporary interpretation, cellist Hannah Collins is a dynamic performer devoted to



building community through musical expression. *Resonance Lines*, her solo debut album on the Sono Luminus label, is an "adventurous, impressive collection of contemporary solo cello music," negotiated "with panache" (*The Strad*), pairing music by Benjamin Britten and Kaija Saariaho with commissioned works by Caroline Shaw and Thomas Kotcheff. Over the past decade, New Morse Code, her "remarkably inventive and resourceful duo" (*Gramophone*) with percussionist Michael Compitello, has developed projects responding to our society's most pressing issues; they were recently awarded the Ariel Avant Impact Performance Prize.

Hannah is a member of Bach Aria Soloists, A Far Cry, and

Grossman Ensemble, and has recently performed on modern and Baroque cello with The Knights, Quodlibet Ensemble, Cantata Profana, and the Sebastians. Hannah earned a B.S. in biomedical engineering from Yale and holds degrees in music from the Yale School of Music, the Royal Conservatory of The Hague, and City University of New York. She is an alumna of Ensemble Connect, a program of Carnegie Hall, The Juilliard School, and Weill Music Institute, and is currently Associate Professor of Cello at the University of Kansas.

hannahcollinscello.com

Max Geissler

Praised for his “superb artistry and beautiful sound,” cellist Max Geissler currently serves as the cellist and Co-Artistic Director of the mixed instrumentation new music ensemble Latitude 49, and is a highly sought-after chamber collaborator and educator. Before his Doctoral studies at Rice working with



Desmond Hoebig, he earned his undergraduate degree from the University of Michigan working with Richard Aaron.

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

As an enthusiastic educator, Max is an in-demand masterclass clinician, having given classes at schools such as SUNY Fredonia, The Boston Conservatory at Berklee, and Baylor University. His students have gone on to continue their studies at major music schools, as well as perform in both local and international competitions. Max spends his summers on faculty at ENCORE Chamber Music in Cleveland, working closely with aspiring cellists and performing alongside good friends and colleagues.

Max is a lively advocate of the chamber music literature and takes any opportunity he can to excitedly share it with audiences. Max is currently the Artistic Director for Kalmia Gardens

Chamber Music, as well as a regular performer at the Geneva Music Festival. In addition to these festivals, Max has appeared as a Young Artist at La Jolla SummerFest, and performed as a part of the Taipei Music Academy and Festival in Taiwan.

Clive Greensmith

From 1999 until its final season in 2013, Clive Greensmith was a member of the world-renowned Tokyo String Quartet, giving over one hundred performances each year in the most prestigious international venues, including New York’s Carnegie Hall, Sydney Opera House, London’s South Bank, Paris Chatelet, Berlin Philharmonie, Vienna Musikverein and Suntory Hall in Tokyo.



Mr. Greensmith has given guest performances at prominent festivals worldwide. In North America, he has performed at the Aspen Music Festival, Marlboro Music Festival, Music@Menlo, La Jolla Summerfest,

Santa Fe Chamber Music Festival, and the Ravinia Festival, and is a regular guest of the Chamber Music Society of Lincoln Center. Internationally, he has appeared at the Salzburg Festival in Austria, Edinburgh Festival in Scotland, Pacific Music Festival in Japan and the Hong Kong Arts Festival. As a soloist, Clive Greensmith has performed with the London Symphony Orchestra, Royal Philharmonic Orchestra, Seoul Philharmonic, and the RAI Orchestra of Rome among others.

During a career spanning over twenty-five years, Mr. Greensmith has built up a catalogue of landmark recordings, most notably the complete Beethoven String Quartet cycle for Harmonia Mundi with the Tokyo String Quartet, Mozart’s ‘Prussian’ Quartets with the Tokyo String Quartet, the Brahms Cello Sonatas with Boris Berman for Biddulph Recordings, and Clarinet Trios by Beethoven and Brahms with Jon Nakamatsu and Jon Manasse for Harmonia Mundi.

Deeply committed to the mentoring and development of young musicians, Clive has enjoyed a long and distinguished teaching career. In addition to his fifteen-year residency with the Tokyo String Quartet at Yale University, Mr. Greensmith has served as a faculty member at the Yehudi Menuhin School and Royal Northern College of Music in England, the San Francisco Conservatory of Music,

Manhattan School of Music and New York University. In 2013 he joined the faculty at the Colburn School where he is currently a professor of cello and coaches chamber music for the Conservatory of Music and the Music Academy.

In July 2019, he succeeded Günther Pichler as director of string chamber music at the Accademia Chigiana International Festival and Summer Academy in Siena, Italy. Also in 2019, Greensmith became the Artistic Director of the Nevada Chamber Music Festival.

Mr. Greensmith is a founding member of the Montrose Trio with pianist Jon Kimura Parker, and violinist Martin Beaver.

clivegreensmith.com

Eliot Heaton

Violinist Eliot Heaton is the Concertmaster of the Michigan



Opera Theatre, Des Moines Metro Opera, and the Saginaw Bay Symphony. He previously served

as Concertmaster of the Terre Haute Symphony and Oberlin Symphony orchestras, and has played as guest Concertmaster with the Kalamazoo Symphony, Lansing Symphony, Fort Wayne Philharmonic, and the Columbus Indiana Philharmonic. He was a member of the Pittsburgh Symphony violin section in the '22-'23 season and also plays as an extra musician with the Detroit Symphony.

Eliot has appeared as a soloist with a number of orchestras throughout the Midwest, performing a wide variety of concertos from the nineteenth, twentieth, and twenty-first centuries. He also performs regularly on a number of chamber series, including Chamber Soloists of Detroit, the Scarab Club, New Music Detroit, the Geneva Music Festival, and Manchester Summer Chamber Music.

Eliot was a double major at Oberlin College and Conservatory, earning degrees in History and Violin Performance, the latter with Professor Marilyn McDonald. He later received his Master of Music degree from the Indiana University Jacobs School of Music, studying violin with Professor Kevork Mardirossian and completing an outside area specialty in jazz studies. When he's not playing the violin, Eliot enjoys reading, tennis, and spending time with his wife and their two cats.

eheatonviolin.com

Geoffrey Herd

Violinist Geoffrey Herd leads a varied and impactful career as a soloist and chamber musician, artistic director, and pedagogue. He has performed throughout the United States, Latin America, and Asia at venues including the Isabella Stewart Gardner Museum of Art in Boston and



Carnegie Hall's Weill Recital Hall, as well as at universities and conservatories globally. An avid chamber musician, Dr. Herd has collaborated with prominent musicians including Ettore Causa, Jinjoo Cho, James Dunham, Clive Greensmith, Ani Kavafian, and Laurie Smukler. He has performed concertos with numerous orchestras including the Rochester Philharmonic, the Thailand Philharmonic, the Cayuga Chamber Orchestra, the Ithaca College Symphony, the Amherst Symphony, the Finger Lakes Symphony, the University of Tennessee Symphony Orchestra, and the Longmont Symphony.

As a pedagogue, Dr. Herd is on faculty at the University of Louisville School of Music where he has built a thriving studio, attracting students from around the globe. He has also been on faculty at the Killington and Sewanee Music Festivals, and a guest artist at Encore Chamber Music and Kneisel Hall Chamber Music Festival. Dr. Herd studied at the Shepherd School of Music at Rice University, the Yale School of Music and the Cleveland Institute of Music with Ani Kavafian, Paul Kantor, William Preucil and David Updegraff. He plays on the "Berkic-Pennington" Carlo Bergonzi violin made in Cremona in 1734.

Iris Trio

Praised for their "beauty of sound and striking expression" (*Bremen Weser Kurier*), the Iris Trio is known for their imaginative programming and powerhouse performances. Their 2013 debut at the German Consulate in New York City was



met by a sold-out audience and was followed by an immediate invitation to the prestigious Mozart Festival Würzburg in Germany. The Trio subsequently gave the world premiere of Christof Weiß's *Conversation Among Friends* at the UNESCO World Cultural Heritage Site Residence Palace. They have since performed extensively across North America and Europe.

The Iris Trio continues to commission and champion the work of inspiring living artists. *Project Earth*, their most recent interdisciplinary commissioning project, strives to illuminate the impact of human behavior on the environment, addressing issues of climate change, pollution, and biodiversity loss, while recognizing the power of our collective imagination to create meaningful change. Through this multi-chapter project, the trio has collaborated with celebrated poets Don McKay and Karen Solie (both Griffin Poetry Prize winners), and internationally acclaimed Juno-nominated composers Florian Hoefner, Sarah Slean, and Andrew Downing.

The Iris Trio's recent engagements include residencies at the University of Louisville and Memorial University in St. John's, Canada, as well as concert tours in Canada and Europe. All three members of the Trio are active recitalists and educators in their own right. Collectively, they hold positions at Memorial University, the Metropolitan

Opera Orchestra (New York City), and University of Louisville, and have performed around the world on major concert stages from Lincoln Center and Carnegie Hall to the Amsterdam Concertgebouw and Sydney Opera House.

iristrio.com

Praised for her "artistic, clear and enlightened" performances (*BBC Magazine*) of "technical brilliance and complete emotional engagement" (*Fanfare Magazine*), Bulgarian pianist **Anna Petrova** performs



extensively as both soloist and chamber musician around the globe. She has been the recipient of top honors and awards at numerous competitions internationally, including the Queen Elisabeth and Jose Roca Competitions, and has appeared in recital in such revered venues as Carnegie's Weill Recital Hall, the Concertgebouw in Amsterdam, and the National Center for the Performing Arts in Beijing. An avid chamber musician, Petrova is a member of

two award-winning ensembles: the viola-piano Carr-Petrova Duo, and the clarinet-viol-a-piano Iris Trio. She serves as Assistant Professor of Piano at the University of Louisville, Visiting Faculty at the Manhattan School of Music, and Visiting Professor of Piano and Chamber Music at Musical Arts Madrid in Spain.

anna-petrova.com

Canadian clarinetist **Christine Carter** has performed at venues across the globe, from Carnegie Hall to the Sydney Opera House. She is the clarinetist of the critically acclaimed Iris Trio and Dark by Five inter-arts ensemble, and regularly collaborates with Duo Concertante, with whom she has released two albums on Marquis Classics.



Her performances have been praised for their "striking expression" (*Bremen Weser Kurier*), "seductive tone and effortless fluidity" (*The Clarinet*), and "golden legato" (*Fanfare Magazine*), and her debut recording with the Iris Trio was featured by CBC as a Top Ten

Classical release. She has also performed extensively as an orchestral musician, including engagements with the New World Symphony, Montréal Symphony Orchestra, Symphony Nova Scotia, and Metropolitan Opera Orchestra, and under the batons of some of the world's finest conductors, such as Lorin Maazel, Michael Tilson Thomas, Kent Nagano, and Fabio Luisi. As a clarinetist, chamber musician, and animateur, Christine is drawn to interdisciplinary and genre-defying projects that illuminate the role of artists and the arts in addressing humanity's pressing challenges. She holds a Doctor of Musical Arts from Manhattan School of Music and is Associate Professor of Music at Memorial University in St. John's, Canada. Christine is a Buffet Crampon Artist.

christine-carter.com

Violinist/violist **Zoë Martin-Doike** is an exciting and versatile artist who engages in a wide variety of musical activities. A passionate chamber musician, Zoë is a member of the critically



acclaimed Iris Trio, which has toured extensively in Canada, and toured Germany this spring. Previously, she was a founding member of the Aizuri Quartet which garnered top prizes at the Wigmore Hall International String Quartet Competition and held residencies at the Curtis Institute of Music and the Barnes Foundation in Philadelphia while she was a member. She has also received top prizes at the Primrose International Viola Competition and the Lennox International Young Artist Competition on viola and violin, respectively, and most recently won the 2019 Kaleidoscope Chamber Orchestra Competition, earning a solo appearance with the group this season. Zoë has attended the Marlboro Music Festival, the Steans Institute at Ravinia as well as the Sarasota, Norfolk, and Taos Chamber Music Festivals. Zoë did her undergraduate studies with renowned violinist Pamela Frank at the Curtis Institute of Music, where she served as concertmaster for the 2011-12 school year, and her master's degree at the Jacobs School of Music at Indiana University, where she double-majored in violin and viola under the tutelage of Mimi Zweig and Atar Arad respectively. Zoë is currently in the viola section of the Metropolitan Opera Orchestra, and has also frequently joined the Philadelphia Orchestra for tours of Europe and Asia.



Henry Kramer

Praised by *The Cleveland Classical Review* for his “astonishingly confident technique” and



by *The New York Times* for “thrilling [and] triumphant” performances, pianist Henry Kramer is developing a reputation as a musician of rare sensitivity who combines stylish programming with insightful and exuberant interpretations. In 2016, he garnered international recognition with a Second Prize win in the Queen Elisabeth Competition in Brussels. Most recently, he was awarded a 2019 Avery Fisher Career Grant by Lincoln Center – one of the most coveted honors bestowed on young American soloists.

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

him in lessons shortly thereafter, and within weeks, he was playing Chopin and Mozart.

Henry emerged as a winner in the National Chopin Competition in 2010, the Montreal International Competition in 2011 and the China Shanghai International Piano Competition in 2012. In 2014 he was added to the roster of Astral Artists, an organization that annually selects a handful of rising stars among strings, piano, woodwinds and voice candidates. The following year, he earned a top prize in the Honens International Piano Competition.

His love for the chamber music repertoire began early in his studies while a young teenager. A sought-after collaborator, he has appeared in recitals at the Chamber Music Society of Lincoln Center, the Mainly Mozart Festival, the Mostly Mozart Festival, and La Jolla Music Society's Summerfest.

Teaching ranks among his greatest joys. From 2018-2022, Kramer held the L. Rexford Whiddon Distinguished Chair in Piano at the Schwob School of Music at Columbus State University in Columbus, Georgia, and currently is on the faculty at Université de Montréal. Throughout his multifaceted career, he has also had positions at Smith College and the University of Missouri Kansas City Conservatory of Dance and Music.

Kramer graduated from the Juilliard School, where he

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



Clara Lyon

Clara Lyon is an accomplished performer and curator who forges meaningful connections across sonic languages and societal contexts to foster investigation and imagination. Known for combining stylistic versatility, eclectic repertoire, and enthusiastic storytelling, her upcoming performances and projects include new commissions, multimedia works, and fresh interpretations of established materials.



For the last eight seasons, Lyon was violinist and programming director for the Chicago-based Spektral Quartet, during which time they were nominated for

three GRAMMY awards, named 2017 'Chicagoans of the Year' by *The Chicago Tribune*, and taught as resident artists at the music department of the University of Chicago. A prizewinner of the Irving M. Klein International Competition and the Schadt International Competition, she has performed as a soloist and chamber musician across the world, and recently joined the roster of Decoda, the affiliate ensemble of Carnegie Hall.

Lyon was a 2012-2014 fellow with Ensemble Connect, and holds degrees from The Juilliard School and SUNY Stony Brook. Currently based in Chicago, she enjoys fun facts, every color in the realm of blue, and learning how to grow stuff.



Tanner Menees

Born in Orange, CA in 1993, violist Tanner Menees is forging an enviable career as a chamber musician. He has collaborated in chamber music performances with a range of notable artists including Miriam Fried, Lynn Harrell, Frans Helmerson, Gary Hoffman, Kim Kashkashian, Laurence Lesser, Danny Phillips, Marcy Rosen, Mitsuko Uchida, and Donald Weilerstein.

Tanner Menees has performed internationally at festivals such as the Marlboro Music Festival, Ravinia's Steans Music Institute, Caramoor Evnin Rising Stars, Chamberfest Cleveland, Menuhin Festival String Academy, Edinburgh Music Festival,



Juilliard String Quartet Seminar, and with NEXUS Chamber Music Chicago. He has performed as soloist with the Colburn Orchestra under maestro Thierry Fischer and with Symphony New Hampshire.

Tanner received his Bachelor of Music degree and Artist Diploma from the Colburn School, where he studied with Paul Coletti. Later he studied with Kim Kashkashian at the New England Conservatory where he earned a Master of Music degree. Tanner plays on a viola of the Tarasconi school made in Milan, Italy c. 1880, courtesy of Guarneri Hall NFP and Darnton & Hersch Fine Violins.



Esther Park

Pianist Esther Park has performed as soloist with orchestras and in recitals across the United States as well as Asia and major European cities. Ms. Park has appeared with orchestras such as Houston Symphony, Corpus Christi Symphony, Filharmonia

Pomorska (Poland), Shanghai Philharmonic, the American Academy of Conducting Orchestra at Aspen, the Shreveport Symphony, the Juilliard Symphony, and the New Jersey Symphony.



Ms. Park was the winner of the 2013 Jose Roca International Piano Competition and Russian International Piano Competition (now the San Jose International Piano Competition), the 2009 Prix Amadeo and the 2009 Chopin Gesellschaft Klavierwettbewerb. She also won the 2004 Gina Bachauer Piano Competition at the Juilliard School, and the 52nd Kosciusko International Piano Competition.

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

Ms. Park received her Bachelor's degree and Master's degree from the Juilliard School, studying with Yoheved Kaplinsky. She also studied at the Hochschule fur Musik und Theater (Hannover) under the tutelage of Bernd Goetzke, and received the Artist Diploma, Master of Musical Arts and the Doctor of Musical Arts at the Yale School of Music under the guidance of Boris Berman. Ms. Park taught at East Tennessee State University from 2014 until 2022, and has since been serving as associate professor of music and the L. Rexford Whiddon Distinguished Chair in Piano at the Schwob School of Music at Columbus State University in Georgia.



Anna Petrova

Praised for her "artistic, clear and enlightened" performances (*BBC Magazine*) of "technical brilliance and complete emotional engagement" (*Fanfare Magazine*), Bulgarian pianist Anna Petrova performs extensively as both soloist and



chamber musician around the globe. She has been the recipient of top honors and awards at numerous competitions internationally, including the Queen Elisabeth and Jose Roca Competitions, and has appeared in recital in such revered venues as Carnegie's Weill Recital Hall, the Concertgebouw in Amsterdam, and the National Center for the Performing Arts in Beijing.

An avid chamber musician, Petrova is a member of two award-winning ensembles: the viola-piano Carr-Petrova Duo, and the clarinet-violin-piano Iris Trio. She serves as Assistant Professor of Piano at the University of Louisville, Visiting Faculty at the Manhattan School of Music, and Visiting Professor of Piano and Chamber Music at Musical Arts Madrid in Spain.

anna-petrova.com



Time For Three

Defying convention and boundaries, Time For Three stands at the busy intersection of classical music, Americana, and modern pop. To experience Time For Three (TF3) live is to hear the various eras, styles, and traditions of Western music fold in on themselves and emerge anew. Bonded by an uncommon blend of their instruments fused together with their voices, **Charles Yang** (violin, vocals), **Nicolas "Nick" Kendall** (violin, vocals), and **Ranaan Meyer** (double bass, vocals), have found



a unique voice of expression to share with the world.

Earning praise from NPR, NBC, *The Wall Street Journal*, and the *Chicago Sun-Times* to name a few, the band has become renowned for their charismatic and energetic performances. Having graced the stages of Carnegie Hall, The Kennedy Center, and The Royal Albert Hall, their inimitable and mutable style fits equally well in an intimate club setting, like Joe's Pub in New York, or Yoshi's in San Francisco. In 2016, Time For Three was featured on the famed "Night of the Proms" tour, sharing the stage with such artists as Chaka Khan and Ronan Keating, playing arenas throughout several European countries. The trio has collaborated with artists as diverse as Ben Folds, Branford Marsalis, Joshua Bell, Aoife O'Donovan, Natasha Bedingfield, and Arlo Guthrie.

They've appeared on ABC's *Dancing With The Stars*, and won an Emmy for *Time For Three In Concert*, produced by PBS. Yet for all their accolades and diverse

experiences, the irrepressible band constantly hungers for new ones. In 2020, the band partnered with cellist and composer Ben Sollee to put together the soundtrack to the new Focus Features film *Land*, starring and directed by Robin Wright. The film premiered at the Sundance Film Festival in January 2021. With a collection of new songs, the band has teamed up with GRAMMY-winning songwriter Liz Rose and GRAMMY-winning producer Femke Weidema for new recordings released through Warner Music. In addition, they have recently produced and performed on Summer Walker's R&B hit last fall, *Constant Bullsxxxt*.

Time For Three has a longstanding history of working with contemporary classical composers, such as Chris Brubeck and Pulitzer Prize winners William Bolcom and Jennifer Higdon. Time For Three's most recent commission, *Contact*, by Pulitzer Prize winner Kevin Puts, premiered with the San Francisco Symphony and The Philadelphia Orchestra in the summer of 2022. This piece, along with Jennifer Higdon's *Concerto 4-3* was released on June 10th, 2022 on Deutsche Grammophon. The album, entitled *Letters for the Future*, was recorded with The Philadelphia Orchestra conducted by Xian Zhang, has been on Billboard's Top 10 Classical Recordings charts and won a GRAMMY in the Best Classical Instrumental Solo category.

tf3.com



Eric Wong

Celebrated for a "tone like toasted caramel. Amazing." (*Musical Toronto*), Eric Wong is the violist of the Cavani Quartet, ensemble-in-residence at the Cleveland Institute of Music (CIM). He was also a member of the JUNO-nominated Afiara Quartet and the Linden String Quartet, First Prize winners of the Fischhoff, Coleman, and Concert Artist Guild competitions.

Mr. Wong is a frequent guest educator and has given masterclasses and lectures in many institutions of higher



learning in North America and Europe, including Yale University, American University, the University of Iowa, the Royal Academy of Music of Århus, Middlesex University, the University of Toronto, and New York University Abu Dhabi. He is also active in collaborating with directors of several chamber music festivals including the Geneva Music Festival and the

humanitarian initiative “Music Feeds Us” (musicfeedsus.org).

Mr. Wong has performed on the most iconic stages around the world including Carnegie Hall, the Kennedy Center, the Metropolitan Museum of Art, Severance Hall, Kings Place, Koerner Hall, and as a featured guest artist at the Aspen Ideas Festival. His chamber music collaborators have included the Tokyo Quartet, Sharon Isbin, Itzhak Perlman, Jaime Laredo,

Richard Stoltzman, Donald Weilerstein, and pianist and former US Secretary of State Condoleezza Rice, among others.

He received both Bachelor and Master of Music degrees from the CIM, studying violin with Paul Kantor and viola with Kirsten Docter and Lynne Ramsey. Other coaches and mentors have included Peter Salaff and the Cavani and Tokyo Quartets.

cavanistringquartet.com/eric-wong/



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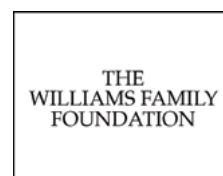
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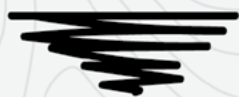
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