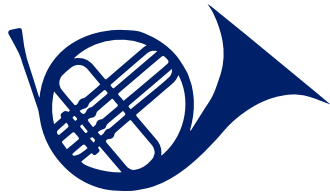


NORFOLK 2026

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Norfolk meets New Marlborough



A Group Art Exhibit

On the grounds of the Norfolk Chamber Music Festival.

Opening Reception July 30, 5 – 7 p.m.
July 31 – August 2, 11 a.m. – 6 p.m.

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NAF signs will lead you to the Art Gallery

Please visit our website www.norfolkart.org



Welcome



Dear Friends,

Welcome to the Norfolk Chamber Music Festival and the Music Shed. We're glad you're here!

This summer's programs are organized around the theme of "Anniversaries" — a chance to mark significant milestones for musical works, composers, artists, or countries. For example, an entire concert on August 1 is devoted to the remarkable year of 1826, when Beethoven

completed his final quartet, Schubert wrote his Rondeau brillante, and the seventeen-year-old Mendelssohn produced his String Quintet No. 1.

Our Gala this year, on July 25, features a solo program by violinist Augustin Hadelich, a GRAMMY® Award winner and one of the most admired violinists performing today. An evening with him will be an incredible experience you won't want to miss.

On August 8, we mark the 250th anniversary of the United States. At its center is a new work by Nahre Sol, the latest commission in our Musical Bridges project, with material inspired by the American West. This program also marks the beginning of our exciting new annual collaboration with the American fashion brand Bode!

As you look through the program book, you'll find a great festival artist roster. I'm joined by the Brentano, Shanghai, and Ying Quartets; the Horszowski Trio; pianists Boris Berman, Henry Kramer; clarinetists David Shifrin and Mariam Adam; bassoonist Frank Morelli; flutist Tara O'Connor; oboists James Austin Smith and Stephen Taylor; cellist Raman Ramakrishnan; violinist Ani Kavafian, and hornist William Purvis. Each of them brings deep experience and genuine generosity to this musical community.

Our Fellows are chosen through extremely competitive auditions from conservatories and universities around the world, and this year's group is exceptional. You'll hear them Thursday and Saturday evenings in the Emerging Artist Series concerts, and on the weekend as they join their faculty mentors on stage. Those intergenerational collaborations are among the most distinctive features of our Festival.

Heartfelt thanks to the Ellen Battell Stoeckel Trust and the Yale School of Music under Dean José García-León for their continued support. Thanks also to the Yale Institute of Sacred Music for underwriting the Choral Workshop. And most of all, thank YOU for listening, for supporting, and for being a part of what makes this place so special.

A handwritten signature in black ink, appearing to read "Melvin Chen". The signature is fluid and cursive, with a long, sweeping underline that extends to the right.

Melvin Chen,
Director

FESTIVAL OPEN HOUSE

SUNDAY, AUGUST 2 | 11 AM TO 4 PM

An annual tradition, the Festival's Open House features an afternoon of FREE events all on the Festival's grounds.

11 am — 4 pm

Art show by
Norfolk Artists & Friends
norfolkart.org

12:30 pm — 2:30 pm

Tours of Whitehouse

1:30 pm

Concert for Children
by the Norfolk Fellows

2 pm — 3:30 pm

Ice Cream Social

PART OF



weekendinnorfolk.org

NORFOLK CHAMBER MUSIC FESTIVAL
YALE SCHOOL OF MUSIC



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* Part of the 2026 theme: *Anniversaries*

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STUDENTS
& SENIORS**

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"EVERYDAY WONDERS:
THE GIRL
FROM ALEPP0"



CAROL BARNETT
"THE WORLD BELOVED:
A BLUEGRASS MASS"
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banjo, guitar, and bass*

TICKETS: [HTTPS://LITCHFIELDCOUNTYCHORALUNION.COM/PURCHASE-TICKETS/](https://litchfieldcountychoralunion.com/purchase-tickets/)

LCCU GRATEFULLY ACKNOWLEDGES SEASON SUPPORT FROM AKC FUND, THE BATTELL STOECKEL ESTATE, THE BATTELL ARTS FOUNDATION AND FROM CT DEPT OF ECONOMIC & COMMUNITY DEVELOPMENT, OFFICE OF THE ARTS, WHICH ALSO RECEIVES SUPPORT FROM THE NATIONAL ENDOWMENT FOR THE ARTS, A FEDERAL AGENCY

Acknowledgments

The Norfolk Chamber Music Festival — Yale School of Music wishes to express its gratitude to the many individuals and organizations that have helped to make this season possible.

Jack Beecher	David N. Low	Karin Roffman
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Michelle Brummitt	<i>National Iron Bank</i>	Lindsey Kiang
Cara Cheung	Tim Hoffman,	Lynette Stoyles
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Sara DeSimine	Jim Nelson & Adrienne Gallagher	Norfolk, CT
<i>First Congregational Church,</i>	<i>The Norfolk Historical Society,</i>	Joy and Bill Whipple
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Savage Frieze	<i>The Norfolk Hub,</i>	Martin Jean, Director
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<i>Husky Meadows Farm</i>	<i>Norfolk Post Office</i>	Hal Schwartz
<i>Ice Box Cafe,</i>	The Dedicated Staff	<i>Yale School of Art,</i>
Peter Crippen	<i>Norfolk Volunteer Fire Department</i>	Kymerly Pinder, Dean
Marinell Madden-Crippen	<i>OneSource Printing & Graphics,</i>	Byron Kim, Co-Director
<i>John Martin Architects</i>	Richard Caisse	Lisa Sigal, Co-Director
Uma S. Kutty	Jen Pfaltz	Sonja Zinke
Matthew LeFevre	<i>Qualprint,</i>	
	Cindy Jeandell	
	Dave Williams	

And...

The Festival volunteers who are so generous with their time, enthusiasm, and spirit;

The citizens of Norfolk who share their lovely community with our Fellows, artists, and audiences;

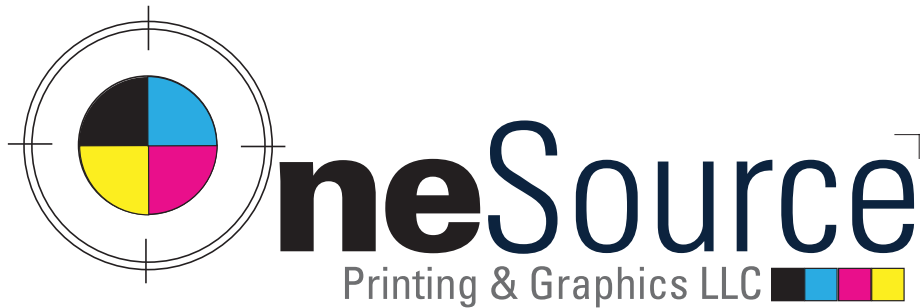
The Battell Arts Foundation, sponsors of the Emerging Artist Series;

*Dean José García-León and the entire Yale School of Music
for their continuing and invaluable support of the Norfolk Chamber Music Festival;*

And most of all, Ellen Battell Stoeckel, our founder and patroness.

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*Jean Sibelius in Norfolk, 1916.
Photo courtesy of Joanna Dolbey*

Music in Norfolk has a long and vibrant history, dating back to the 1890s when Ellen Battell and her husband Carl Stoeckel, son of the Yale School of Music's first professor, founded the Litchfield County Choral Union. Chamber music and choral concerts in their 35-room mansion, Whitehouse, were the beginning of the Festival that by the turn of the century was already considered one of the country's most prestigious. As audiences grew, the Stoeckels commissioned New York architect, E.K.

Rossiter, to design the larger and acoustically superior Music Shed. Dedicated in 1906, a recent restoration has preserved the hall's original glory, while adding modern comfort. The stunning acoustics have remained unchanged since renowned musicians such as Fritz Kreisler, Sergei Rachmaninoff, and Jean Sibelius graced its stage.

Programs from the early days of the Festival (1906-1923) demonstrate that Norfolk was a dynamic center where composers, performers, poets, and authors from around the world were Honorary members of the Litchfield County Choral Union. A short list includes Alice Longfellow in 1910 (daughter of Henry Wadsworth Longfellow and one of the founders of Radcliffe College); Henry Hadley also in Norfolk in 1910 (first conductor of the San Francisco Symphony, Associate Conductor of the New York Philharmonic, and founder of the Berkshire Symphonic Music Festival in 1934—later known as Tanglewood); and Frederick Stock in 1915 (Music Director of the Chicago Symphony for 37 years, succeeding its founder, Theodore Thomas, and preceding Fritz Reiner). Other Honorary members included Vincent D'Indy, Antonín Dvořák, Edward Everett Hale, Camille Saint-Saëns, and Ralph Vaughan Williams. Norfolk was an important, perhaps critical, stop on the music circuit in the early years of the 20th century.

Upon her death in 1939, Ellen Battell Stoeckel left her estate in a private trust with instructions that the facilities be used for

Yale University's summer music school, ensuring an enduring artistic legacy. Now in its 86th season, the Norfolk Chamber Music Festival — Yale School of Music has a dual teaching/performance purpose. Audiences from around the country come to northwest Connecticut to hear world-class artists, such as the Tokyo, Brentano, Dover, Emerson, and Miró String Quartets. Boris Berman, David Shifrin, William Purvis, Frank Morelli, Ani Kavafian, and many others from around the world perform as part of a series of nearly 40 concerts over a nine-week period. These professional musicians also serve as teachers and mentors to the Fellows who come to Norfolk each year to study.

The Fellows who spend their summer in Norfolk participate in the intensive program of coachings, classes, and performances. They are exposed to every aspect of their future profession: their colleagues, their mentors, and most importantly, their audience. Alumni of the Norfolk program who have enjoyed successful careers in music include Alan Gilbert, Richard Stoltzman, Frederica von Stade, Pamela Frank, the Claremont and Eroica Trios, Sō Percussion, eighth blackbird, and the Alexander, Calder, Cassatt, Cavani, Jasper, Miró, Saint Lawrence, Shanghai, and Ying quartets, among many others. Recent Norfolk alumni have also won many of the

most prestigious chamber music prizes including the Young Artists', Naumburg, Fischhoff, M-Prize, and Banff competitions.

The Fellows perform on the Emerging Artist Series, which is offered free to the public throughout the summer, as well as join their faculty mentors on our Chamber Music Friday and Saturday concert series. The community of music lovers supports the young performers and becomes their most enthusiastic advocate.

Over the years, while Norfolk has become a symbol of quality in chamber music performance and professional

study, thousands have enjoyed the picturesque environment of the Ellen Battell Stoeckel Estate and the excellence of one of America's most distinguished musical traditions. In both the school and in our concerts, we work every day to honor the spirit of Ellen and Carl Stoeckel, as stated in a concert program from June 1922: "the sole object being to honour the composer and his work, under the most elevated conditions."



(Top: left to right) Conductor Arthur Mees, soprano Alma Gluck, and violinists Efram Zimbalist and Fritz Kreisler in Alma's new Ford, purchased on the way to Norfolk. Photo courtesy of the Mees Family.



BATTELL ARTS FOUNDATION

*Proud to support the Norfolk Festival's
Emerging Artist Series for the 23rd Year.*

The Battell Arts Foundation is a philanthropic organization dedicated to supporting educational events and performances involving music, drama, and the visual arts in Norfolk, Colebrook, and the surrounding area.

Projects we sponsor include:

- * Grants for area young people to further enrich their studies in the visual, literary, and performance arts
- * Norfolk Chamber Music Festival's Emerging Artist Series on Thursday evenings and Saturday mornings
- * Lectures by well-known artists at the Yale Summer School of Art
- * Free community drawing classes
- * Puppet Festival with The Norfolk Library
- * Botelle School musical
- * Litchfield County Choral Union 2026 Season
- * Scholarship for graduating high school student to pursue the arts in college
- * Supplies for creative workshops for artists of all ages and abilities



We invite you to join the Battell Arts Foundation in supporting our mission to promote education and participation in the arts in our area. Please contact us for more information about our activities. All donations are tax deductible.

Battell Arts Foundation, PO Box 661, Norfolk, CT 06058

battellarts.org

Festival Artists



José García-León *Dean*

Melvin Chen *Director*

Mariam Adam *clarinet*

Katherine Balch *seminar composer*

Felicia Barber *conductor*

Boris Berman *piano*

Robert Blocker *piano*

Martin Bresnick *composer*

Director, New Music Workshop

Melvin Chen *piano*

Jeffrey Douma *conductor*

Director, Chamber Choir and

Choral Conducting Workshop

Jeffrey Grossman *harpsichord*

Augustin Hadelich *violin*

Louis Hanzlik *trumpet*

Scott Hartman *trombone*

Ani Kavafian *violin*

Aaron Jay Kernis *seminar composer*

Henry Kramer *piano*

David Lang *seminar composer*

Kacper Madejek *composer-in-residence*

Lisa Moore *piano, conductor*

Frank Morelli *bassoon*

Tara Helen O'Connor *flute*

William Purvis *horn*

Raman Ramakrishnan *cello*

Lesley Robertson *viola*

David Shifrin *clarinet*

James Austin Smith *oboe*

Nahre Sol *Musical Bridges*
composer-in-residence

Stephen Taylor *oboe*

Christopher Theofanidis
seminar composer

Wei-Yi Yang *piano*

Brentano Quartet

Mark Steinberg *violin*

Serena Canin *violin*

Misha Amory *viola*

Nina Lee *cello*

Horszowski Trio

Rieko Aizawa *piano*

Jesse Mills *violin*

Ole Akahoshi *cello*

Shanghai Quartet

Weigang Li *violin*

Angelo Xiang Yu *violin*

Honggang Li *viola*

Sihao He *cello*

Ying Quartet

Robin Scott *violin*

Janet Ying *violin*

Phillip Ying *viola*

David Ying *cello*

Norfolk Chamber Choir and Orchestra

Norfolk Contemporary Ensemble

Pre-Concert Conversations

Paul Berry

Stephanie Venturino

Artists and programs are subject to change without notice.

Fellowship Recipients

New Music Workshop

Niyayesh Bagheri *composition*
Eastman School of Music

Rory Bricca *composition*
Yale University

Chao-Chih George Chen *clarinet*
Stony Brook University

Amy Goto *cello*
Yale School of Music

Jessica Yaerim Lee *composition*
Mannes School of Music

Fabian Leung *composition*
Peabody Institute of
Johns Hopkins University

Ciara McGuire *violin*
Eastman School of Music

Matthew Ober *flute*
Yale School of Music

Jieun Park *piano*
Yale School of Music

Ignacio Rosado *composition*
New York University

Julian Seney *viola*
Yale School of Music

Jiayu Wu *composition*
Indiana University, Bloomington

Chamber Music Session

New Horizon Brass
Yale School of Music

Terri Rauschenbach *trumpet*

Jon-Michael Taylor *trumpet*

Aidan Lewis *horn*

Will Roberts *trombone*

Mikal Martin *tuba*

Lucas Amory *piano*
The Juilliard School

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Vanderbilt University
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Lynn Conservatory of Music

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Curtis Institute of Music

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Columbia University

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Jessica Kartawidjaja *violin*
New England Conservatory of Music

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Isaac King *viola*
The Juilliard School

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DAVID LOW

Will King *oboe*
Middle Tennessee State University

Soohyurn Lee *viola*
Curtis Institute of Music

CLEMENT CLARKE MOORE
SCHOLARSHIP

Cherilyn Liu *horn*
The Juilliard School
PAUL AND SUSAN HAWKSHAW
SCHOLARSHIP

Jingrui Liu *clarinet*
The Juilliard School

Ravani Loushy Kay *violin*
New England Conservatory of Music
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Colburn Conservatory of Music

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The Juilliard School

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Joey Machin *violin*
McGill University (Canada)

SPONSORED BY
TONY KISER AND LISA ATKIN

Soumili Mukherjee *bassoon*
*Peabody Institute of
Johns Hopkins University*

Alex Nam *piano*
The Juilliard School

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KIM WELCH AND DAVID LEVIN

Matthew Ober *flute*
Yale School of Music

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Emil Olejnik *cello*
The Juilliard School

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Ari Peraza-Webb *cello*
The Juilliard School

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Lourdes Pinney *viola*
Yale School of Music

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Kyle Pinzon *cello*
New England Conservatory of Music

ALDO AND ELIZABETH PARISOT
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Fiona Shea *violin*
Rice University

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Yale School of Music

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NORFOLK FREE EVENTS

Emerging Artist Series

The extraordinary Norfolk Fellows bring their talent and enthusiasm to the Music Shed.

New Music: July 3 • 7:30 pm

Chamber Music: July 11 – Aug 15
Thursdays 7:30 pm • Saturdays 10:30 am

Pre-Concert Conversations @ Battell Recital Hall

Fridays, July 10–31; August 7 & 14 • 7 pm

Yale School of Music professors
Paul Berry & Stephanie Venturino

Saturdays, July 11 & 18; August 1 & 15 • 7 pm

With Festival Director Melvin Chen



norfolkmusic.org

Fellowship Recipients

Chamber Choir & Choral Conducting Workshop

Bryan Aguilar

bass baritone / conductor
Baylor University

Even Brock

bass / conductor
Cincinnati Conservatory of Music

Nischal Chakravarthi

bass baritone
Northwestern University

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soprano
University of Michigan, Ann Arbor

Opal Clyburn-Miller

tenor
Peabody Institute of
Johns Hopkins University

Kathryn Davidson

alto / conductor
University of North Texas

Susie Falconer

mezzo soprano
East Carolina University

Caitlin Glastonbury

soprano
Peabody Institute of
Johns Hopkins University

Justin "IJ" Han

bass baritone
Georgia State University

Hyejin Jung

mezzo soprano / conductor
University of Southern California

Ömer Aziz Kayhan

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Eastman School of Music

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Missouri State University

Gayle Rhodes

soprano / conductor
University of Notre Dame

Evan Richards

tenor
Chapman University

Kristina Rodel Sorum

mezzo soprano
University of Minnesota,
Twin Cities

Connor Stockam

tenor
Missouri State University

Soeul Yoon

mezzo soprano / conductor
Korea National University
of Arts (South Korea)

Festival Administration



Administration & Staff

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Melvin Chen	<i>Director</i>
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Sarah Pedlar	<i>Librarian, Director's Assistant</i>
Mio Yamauchi	<i>Administrative Intern</i>

Erik Diehl	<i>Chief Piano Technician and Curator</i>
Rob Crowson	<i>Piano Curator</i>
Brian Daley	<i>Piano Curator</i>
Patricia Fellows	<i>Facilities Manager</i>
Jeff Hartley	<i>Chef</i>
Raoul Nieves	<i>Chef</i>

Contact The Festival

Year Round

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MAIL	PO Box 545 Norfolk, CT 06058
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STREET	98 Wall Street New Haven, CT 06511

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Scott Strobel	<i>Provost</i>
Emily P. Bakemeier	<i>Vice Provost for Arts and Faculty Affairs</i>

Emerging Artist Series: New Music Recital

Norfolk Chamber Music Festival | Friday, July 3, 2026, 7:30 p.m.

Sponsored in part by **The Richard Kountz Scholarship Fund**

The Yellow Balcony (WORLD PREMIERE) Niyayesh Bagheri* (b. 2004)

A Mnemo-Meta-Musical Offering (WORLD PREMIERE) Rory Bricca* (b. 2004)

What Flickered Between the Reveries? (WORLD PREMIERE) Jessica Yaerim Lee* (b. 2007)

I Remember Yangmei Atop Mount Monadnock (WORLD PREMIERE) Fabian Leung (b. 2005)

Recall (WORLD PREMIERE) Ignacio Rosado* (b. 2007)

- i. Bit I
- ii. Neuron I
- iii. Bit II
- iv. Neuron II
- v. Bit III
- vi. Neuron III

Night Escape (WORLD PREMIERE) Jiayu Wu* (b. 2001)

My 20th Century Martin Bresnick (b. 1946)
TEXTS BY Tom Andrews

** Norfolk Festival Fellow*

In keeping with a 100-plus-year history of contemporary music in Norfolk, CT, the Norfolk Chamber Music Festival's acclaimed New Music Workshop is a 9-day summer program designed to provide young composers and instrumentalists the opportunity to work together preparing new works for performance. Overseeing the 2026 Workshop are composer Martin Bresnick and pianist/conductor Lisa Moore. Directed by Martin Bresnick, the

workshop includes seminars and lectures by prominent American composers and culminates in this public concert in the Music Shed, the Festival's famed concert hall. Each year, four to six Composition Fellows are selected from an international pool of applicants. They work with the faculty on new works to be premiered by the Norfolk Contemporary Ensemble.

Martin Bresnick *Director, New Music Workshop* – **Lisa Moore** *piano, conductor*

Norfolk Contemporary Ensemble*

Matthew Ober *flute* – Chao-Chih George Chen *clarinet* – Ciara McGuire *violin*
Julian Seney *viola* – Amy Goto *cello* – Jieun Park *piano*

An Evening of Schubert

Norfolk Chamber Music Festival | Thursday, July 9, 2026, 8 p.m.

THIS EVENING'S CONCERT WILL BE PRESENTED WITHOUT INTERMISSION.

Fantasia in F minor, D. 940

Franz Schubert
(1797 – 1828)

- i. Allegro molto moderato
- ii. Largo
- iii. Scherzo: Allegro vivace
- iv. Finale: Allegro molto moderato

Boris Berman *piano* – **Wei-Yi Yang** *piano*

Three Military Marches, Op. 51, D. 733

Schubert

- i. Allegro vivace
- ii. Allegro molto moderato
- iii. Allegro moderato

Boris Berman *piano* – **Wei-Yi Yang** *piano*

Variations on an Original Theme in A-flat major, D. 813

Schubert

- i. Theme. Allegretto
- ii. Variation 1.
- iii. Variation 2.
- iv. Variation 3. Un poco più lento
- v. Variation 4. Tempo primo
- vi. Variation 5.
- vii. Variation 6. Maestoso
- viii. Variation 7. Più lento
- ix. Variation 8. Allegro moderato

Boris Berman *piano* – **Wei-Yi Yang** *piano*

About the Program

- Arnold: Sonatina for Clarinet and Piano, Op. 29 8 MINUTES
Britten: Phantasy in F minor for String Quintet 11 MINUTES
Janáček: *Concertino* for Piano and Chamber Ensemble 11 MINUTES
Rimsky-Korsakov: Quintet in B-flat major for Piano and Winds 30 MINUTES

MELVIN CHEN *Festival Director:*

Our season opener introduces the summer's theme with different kinds of anniversaries. We begin with Malcolm Arnold's Sonatina for Clarinet and piano Op. 29, composed 75 years ago in January 1951, for Frederick Thurston, principal clarinet of the BBC Symphony Orchestra. Continuing on, Benjamin Britten's Phantasy in F minor for String Quintet, is featured as 2026 marks the 50th

anniversary of the composer's death. Janáček's *Concertino* was premiered just over 100 years ago on February 16, 1926. It is an enchanting programmatic work with movements about a "grumpy hedgehog," "fidgety squirrel," and other "animals of the night." Rimsky-Korsakov's rarely heard Quintet for Piano and Winds was composed in 1876, and it turns 150 in 2026.

MALCOLM ARNOLD

"The clarinet is an instrument I have always loved for its flexibility of character — it can be lyrical, comic, or wild."

On Britten's Phantasy...

In 1905, Walter Willson Cobbett (1847-1937), a British industrialist, patron, and amateur violinist created a competition encouraging composers to write a "Phantasy" (his term), following these instructions: "The parts must be of equal importance, and the duration of the piece should not exceed twelve minutes.

Though the Phantasy is to be performed without a break, it may consist of different sections varying in tempo and rhythm."

An 18-year-old Benjamin Britten won the prize with this Phantasy.

In a postcard to Mrs. Kamila Stösslová, LEOŠ JANÁČEK describes his *Concertino*, originally to be titled *Spring*.

"I have composed a piano concerto called "Spring" here. There's a cricket, midges, a roebuck, a wild creek - yes, and a human being"

RIMSKY-KORSAKOV

"After I had completed the String Sextet, I took it into my head to write a Quintet for Piano and Winds for the same [Russian Musical Society, 1876] competition. I composed the Quintet in three movements. The First movement, Allegro con brio, in the classic style of Beethoven. The Second Movement, Andante, contained a good fugue for the wind instruments with a very free accompaniment in the piano. In the finale, Allegretto vivace, I wrote in rondo form. Of interest is the middle section where I wrote cadenzas for the flute, the clarinet and the horn to be played in turns. Each was in the character of the instrument and each was interrupted by the bassoon entering by octave leaps...And what was

the fate of my Sextet and Quintet? The jury awarded the prize to Napravnik for his Trio. My Sextet received an honorable mention, but my Quintet and every other work submitted by all of the other composers were discarded without comment. I heard later that Napravnik had been lucky to have had a pianist assigned to his trio who was a superb sight reader and thus had performed his trio beautifully, whereas my Quintet was ruined by another pianist who could not sight read nor make heads or tails of it. Had my Quintet been fortunate in the pianist assigned to it, I am sure it would have attracted the jury's attention"

Anniversaries | Spanning Centuries

Norfolk Chamber Music Festival | Friday, July 10, 2026, 8 p.m.

Sonatina for Clarinet and Piano, Op. 29

Malcolm Arnold

(1921 – 2006)

- i. Allegro con brio
- ii. Andantino
- iii. Furioso

David Shifrin *clarinet* – Melvin Chen *piano*

Phantasy in F minor for String Quintet

Benjamin Britten

(1913 – 1976)

Audrey Goodner* *violin* – Fiona Shea* *violin* – Lourdes Pinney* *viola*
Isaac King* *viola* – Emil Olejnik* *cello*

Concertino for Piano and Chamber Ensemble

Leoš Janáček

(1854 – 1928)

- i. Moderato
- ii. Più mosso
- iii. Con moto
- iv. Allegro

Noah Jung* *clarinet* – Catherine Brenmark* *bassoon* – Cherilyn Liu* *horn*
Joey Machin* *violin* – Clark Snavely* *violin* – Soohyurn Lee* *viola* – Boris Berman *piano*

• *intermission* •

Quintet in B-flat major for Piano and Winds

Nikolai Rimsky-Korsakov

(1844 – 1908)

- i. Allegro con brio
- ii. Andante
- iii. Rondo: Allegretto

Tara Helen O'Connor *flute* – Jingrui Liu* *clarinet* – Soumili Mukherjee* *bassoon*
Cristina Vieyetz* *horn* – Lucas Amory* *piano*

*Norfolk Festival Fellow

About the Program

Beethoven: String Quartet in F Major, Op. 18, No. 1 28 MINUTES

Beethoven: String Quartet in F Major, Op. 59, No. 1 40 MINUTES

NINA LEE *cello, Brentano Quartet*

Norfolk holds a very special place for me. The grounds here have watched my children grow, seen students and faculty alike pursue human truth through the language of incredible masters.

I witness many inspiring things in this beautiful place. Whether in the students' courage in their Norfolk performances, to John Hester's careful nurturing of the pristine grounds for all to enjoy, or Jeffrey Hartley's kitchen staff ensuring all are nourished no matter what special diets are involved, everyone here strives to make the most of a memorable collective experience.

In our particular world of creativity, there exists a rich tradition of apprenticeship. One can imagine the natural passing of information and experience from coach to young artist, but more than that, I believe that the grounds here at Norfolk provide a rich canvas for everyone, faculty, staff, young artists and attentive listeners alike. We all learn from each other.

For my quartet, our time at Norfolk usually represents a period of nurturing new repertoire for the upcoming season. Norfolk is an ideal place to start work on the more challenging works for the next year—and what could be considered one of the ultimate tests? For me, it's playing the Beethoven cycle.

Playing the Beethoven cycle requires the highest level of stamina and technique, in addition to a heightened complete sense of the architecture of the work. I feel that Beethoven's music asks us all to be more than we are, and for me this is a daunting task. He pushes the limits of the performer not only with speed and patience, but also emotionally and sonically, asking the four of us to sound more powerful than the sum of our number, or utter something that is barely audible while emotionally overwhelmed.

So why do I confess this personal vulnerability? Because I think that it is essential for me to embrace this in my own process of creating while (almost more importantly) showing our young artists

that we are all in pursuit of the same truth, despite our personal anxieties and demons. Keeping this upcoming challenge in mind, we thought it would be interesting to begin our season at Norfolk by juxtaposing two Beethoven quartets in the same key, but from different compositional periods of his life.

The cycle illuminates Beethoven's evolution as a composer through the scope of his output in this genre. His early quartets begin firmly with the influence of Haydn and Mozart and by the end of his life they echo the transition to the Romantic era with celebrated composers like Schumann, Brahms and Schubert.

Seven years separate the two F major quartets we are playing tonight, yet they are bound together as tightly as any two works Beethoven wrote. To hear them back to back on the same program is like witnessing a composer in the act of shedding his compositional skin. One might think that they would reflect the same spirit since they share the same key. Yet the opening gestures immediately establish two very different worlds. One can see the economy and inventiveness of these ideas well within a Classical framework in the Op. 18. The Op. 59, by contrast, has much longer lyrical lines, a wider scope of emotion, and a need to explore these ideas more thoroughly. The journey through Op. 18, No.1 hovers around 28 minutes whereas Op. 59, No. 1 is over 40 minutes.

Our program next Saturday also explores another epic quartet of Beethoven, his Op. 59 no. 2, as well as Haydn's Op. 20, No 4 in D major, and Mozart's only quartet written in a minor key, his K. 421 in D minor.

The Brentano Quartet

Norfolk Chamber Music Festival | Saturday, July 11, 2026, 8 p.m.

String Quartet in F major, Op. 18, No. 1

Ludwig van Beethoven

(1770 – 1827)

- i. Allegro con brio
- ii. Adagio affettuoso ed appassionato
- iii. Scherzo: Allegro molto
- iv. Allegro

• *intermission* •

String Quartet in F major, Op. 59, No. 1

Beethoven

- i. Allegro
- ii. Allegretto vivace e sempre scherzando
- iii. Adagio molto e mesto
- iv. Thème Russe: Allegro

BRENTANO QUARTET Mark Steinberg *violin* – Serena Canin *violin* – Misha Amory *viola* – Nina Lee *cello*

About the Program

Debussy: *The Little Shepherd* 3 MINUTES

Ravel: *Kaddisch* 4 MINUTES

Fauré: Piano Trio in D minor, Op. 120 20 MINUTES

Chausson: Piano Quartet in A Major, Op. 30 38 MINUTES

MELVIN CHEN *Festival Director:*

We recognize the centennial of Claude Monet's death in 1926, bringing together composers who shared his artistic world. *The Little Shepherd* from Debussy's *Children's Corner* opens the program. This simple, wistful work paints a vivid pastoral scene. Fauré's Piano Trio in D minor is a concise and emotionally direct

piece from a composer who moved in many of the same Parisian social circles as Monet. The program closes with the Piano Quartet by Chausson, who, with his wife Jeanne, regularly hosted the painter, Debussy, and many other leading artistic figures of the day at celebrated salons in their home on *Rue de Courcelles*.

CLAUDE DEBUSSY in an 1893 letter to CHAUSSON on the latter's long absences from Paris:

"Ernest Chausson, the time has come, my friendship is deeply unrequited, leave [your work on] this *roi Arthur*...and seek repose in the friendship of Claude...Claude needs you!"

CLAUDE DEBUSSY on his association with Impressionism:

"I tried to make 'something else' and to create—in some manner—realities—what imbeciles call 'impressionism,' a term used as poorly used as possible, especially by art critics..."

MAURICE RAVEL on his association with Impressionism:

"If you ask me if we have an impressionist school of music, I must admit that I never associated the term with music. Painting, ah *ça c'est autre chose!* Monet and his school were

impressionists. But in the kindred art there is no counterpart of this."

GABRIEL FAURÉ on the "impression" that inspired one of his works:

"I remembered having translated (almost involuntarily) the distant memory of bells which in the evening...came to us... when the wind blew from the west. From this dull sound a

vague dreaminess arose, which, like all vague dreams, is literally untranslatable."

Anniversaries | French Impressions: Celebrating Claude Monet

Norfolk Chamber Music Festival | Friday, July 17, 2026, 8 p.m.

FROM *Children's Corner*

- v. The Little Shepherd

Claude-Achille Debussy
(1862 – 1918)

Frank Morelli *bassoon* – **Angeline Callista Ma*** *piano*

FROM *Deux Mélodies Hébraïques (Two Hebrew Songs)*

- i. Kaddisch

Maurice Ravel
(1875 – 1937)

Frank Morelli *bassoon* – **Angeline Callista Ma*** *piano*

Piano Trio in D minor, Op. 120

- i. Allegro ma non troppo
ii. Andantino
iii. Allegro vivo

Gabriel Fauré
(1845 – 1924)

Serena Canin *violin* – **Nina Lee** *cello* – **Alex Nam*** *piano*

• *intermission* •

Piano Quartet in A Major, Op. 30

- i. Animé
ii. Très calme
iii. Simple et sans hâte
iv. Animé

Ernest Chausson
(1855 – 1899)

Ravani Loushy Kay* *violin* – **Lourdes Pinney*** *viola*
Emil Olejnik* *cello* – **Henry Kramer** *piano*

**Norfolk Festival Fellow*

About the Program

Haydn: String Quartet No. 27 in D major, Op. 20, No. 4, Hob. III: 34 27 MINUTES

Mozart: String Quartet in D minor, K. 421 32 MINUTES

Beethoven: String Quartet in E minor, Op. 59, No. 2 34 MINUTES

NINA LEE *cello, Brentano Quartet:*

Norfolk holds a very special place for me. The grounds here have watched my children grow, seen students and faculty alike pursue human truth through the language of incredible masters.

I witness many inspiring things in this beautiful place. Whether in the students' courage in their Norfolk performances, to John Hester's careful nurturing of the pristine grounds for all to enjoy, or Jeffrey Hartley's kitchen staff ensuring all are nourished no matter what special diets are involved, everyone here strives to make the most of a memorable collective experience.

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For my quartet, our time at Norfolk usually represents a period of nurturing new repertoire for the upcoming season. Norfolk is an ideal place to start work on the more challenging works for the next year—and what could be considered one of the ultimate tests? For me, it's playing the Beethoven cycle.

Playing the Beethoven cycle requires the highest level of stamina and technique, in addition to a heightened complete sense of the architecture of the work. I feel that Beethoven's music asks us all to

be more than we are, and for me this is a daunting task. He pushes the limits of the performer not only with speed and patience, but also emotionally and sonically, asking the four of us to sound more powerful than the sum of our number, or utter something that is barely audible while emotionally overwhelmed.

Tonight we continue the Beethoven cycle we began last week—the Op. 18, No 2, and Op. 59, No. 1—with another epic quartet of Beethoven, his Op. 59, No. 2, as well as Haydn's Op. 20, No. 4 in D major, and Mozart's only quartet written in a minor key, his K. 421 in D minor.

Haydn's Op. 20s are widely considered the first set of works that masterfully explore the possibilities of the genre. Beethoven also recognized the possibilities of expanding the forms set in motion by Haydn and Mozart, two composers he revered. Harmony, counterpoint, and the use of silences are all subjects that Beethoven takes from his predecessors and further explores in length, drama and scope.

Beethoven's evolution as a composer is illuminated through the scope of his quartet work. His early quartets begin firmly with the influence of Haydn and Mozart, and by the end of his life they (including tonight's Op. 59, No. 2) echo the transition to the Romantic era with celebrated composers like Schumann, Brahms and Schubert.

The Brentano Quartet

Norfolk Chamber Music Festival | Saturday, July 18, 2026, 8 p.m.

String Quartet No. 27 in D major, Op. 20, No. 4, Hob. III: 34

Franz Josef Haydn

(1732 – 1809)

- i. Allegro di molto
- ii. Un poco adagio affettuoso
- iii. Menuetto: Allegretto alla zingarese
- iv. Presto scherzando

String Quartet in D minor, K. 421

Wolfgang Amadeus Mozart

(1756 – 1791)

- i. Allegro moderato
- ii. Andante
- iii. Menuetto: Allegretto
- iv. Allegretto ma non troppo

• *intermission* •

String Quartet in E minor, Op. 59, No. 2

Ludwig van Beethoven

(1770 – 1827)

- i. Allegro
- ii. Molto Adagio
- iii. Allegretto – Maggiore
- iv. Finale: Presto

BRENTANO QUARTET Mark Steinberg *violin* – Serena Canin *violin* – Misha Amory *viola* – Nina Lee *cello*

About the Program

Haydn: String Quartet No. 59 in G minor, Op 74, No. 3, Hob III: 74, "Rider" 25 MINUTES

Zhou Long: *Chinese Folk Songs* 16 MINUTES

Dvořák: String Quartet No. 12 in F major, Op 96, No. 12, "American" 28 MINUTES

ZHOU LONG *composer:*

"This work, in eight short movements, is based upon Chinese mountain songs, work songs, and popular tunes.

Folk songs mirror people's daily lives, their thoughts and sentiments, local customs and manners. In China, folk music and songs have traditionally crisscrossed the established boundaries between high and low culture. Folk songs were historically valued by China's officialdom as expressions of regional culture and transmitters of timeless value. Early dynasties promoted the collection and study of such songs. *The Book of Songs*, a Confucian classic dating back to ancient times, is a comprehensive anthology

of songs and poems that has profoundly influenced Chinese literature for more than 2000 years.

There are three main forms of Chinese folk songs: *shan ge*, or mountain songs, are sung in the open air, often with long trills that can carry over great distances; *hao zi*, or working songs, are simple tunes with strong rhythms sung by workmen to accompany their labour; *xiao diao*, more structured and sophisticated, are arranged and performed by professional and semi-professional musicians for entertainment."

JOSEPH HOROWITZ *musicologist:*

"The 'American' Quartet captures Dvořák's delight in the American landscape and his belief that a distinctive American musical voice was emerging."

The Shanghai Quartet

Norfolk Chamber Music Festival | Friday, July 24, 2026, 8 p.m.

String Quartet No. 59 in G minor, Op. 74, No. 3, Hob III: 74, "Rider"

Franz Josef Haydn
(1732 – 1809)

- i. Allegro
- ii. Largo assai
- iii. Menuetto
- iv. Finale: Allegro con brio

Chinese Folk Songs

- i. Lan Hua Hua (Shaanbei Province)
- ii. Driving the Mule Team (Shanxi Province)
- iii. The Flowing Stream (Yunnan Province)
- iv. Jasmine Flower (Jiangsu Province)
- v. A Horseherd's Mountain Song (Yunnan Province)
- vi. When Will the Acacia Bloom (Sichuan Province)
- vii. A Single Bamboo Can Easily Bend (Hunan Province)
- viii. Leaving Home (Shanxi Province)

Zhou Long
(b. 1953)

• *intermission* •

String Quartet No. 12 in F major, Op. 96, No. 12, "American"

Antonín Dvořák
(1841 – 1904)

- i. Allegro ma non troppo
- ii. Lento
- iii. Molto vivace
- iv. Finale: Vivace ma non troppo

SHANGHAI QUARTET Weigang Li *violin* – Angelo Xiang Yu *violin* – Honggang Li *viola* – Sihao He *cello*

2026 Festival Gala Vice-Chairs

(As of June 1, 2026)

Jim & Susan Ackerly • Joyce Ahrens

Allie & Pete Anderson • Emily Bakemeier

Astrid & John Baumgardner • Amy & Peter Bernstein

Les & Sara Bluestone • Ms. Elizabeth Borden

Mrs. William G. Brown Jr. • Susan Caughman

Melvin Chen & Karin Roffman • Jean Crutchfield & Robert Hobbs

Robert Dance & Robert Loper • Fleur Fairman & Tim Wallach

John Garrels • Alex & Kirsten Glantz

Michael & Doreen Kelly • David Low

Susan MacEachron & Michael Halloran • Kim & Judy Maxwell

Stephen & Ruth Melville • Richard & Barbara Moore

Gigi Noyes • Sally & Drew Quale

Nancy & James Remis • Curtis & Kathy Robb

Barbara Rutledge • Dotty Smith & Lionel Goldfrank

Anne-Marie Soullière & Lindsey C.Y. Kiang

Marc & Alexa Suskin • Alex & Patricia Vance



Festival Gala | Augustin Hadelich *Violin*

Norfolk Chamber Music Festival | Saturday, July 25, 2026, 6 p.m.

Fantasia No. 8 in E major, TWV 40:21

Georg Philipp Telemann
(1681 – 1767)

Louisiana Blues Strut: A Cakewalk

Coleridge-Taylor Perkinson
(1932 – 2004)

Blue/s Forms

Perkinson

- i. Plain Blue/s
- ii. Just Blue/s
- iii. Jettin' Blue/s

Sonata No. 5 in G major

Eugène Ysaÿe
(1858 – 1931)

- i. L'aurore (Lento assai)
- ii. Danse Rustique

Partita No. 2 in D minor, BWV 1004

Johann Sebastian Bach
(1685 – 1750)

- i. Allemanda
- ii. Corrente
- iii. Sarabanda
- iv. Giga
- v. Ciaccona

THIS EVENING'S CONCERT WILL BE PRESENTED WITHOUT INTERMISSION.

About the Program

Sibelius: Sonatina in E major for Violin and Piano, Op. 80 12 MINUTES

Rachmaninoff: Sonata in G minor for Cello and Piano, Op. 19 35 MINUTES

Coleridge-Taylor: *Concertino* for Piano and Chamber Ensemble 26 MINUTES

MELVIN CHEN *Festival Director:*

Constructed in 1906, we celebrate the 120th birthday of our historic redwood and cedar Music Shed by featuring composers who visited and performed on its stage. Jean Sibelius, in his only trip to the United States, was commissioned by the Norfolk Music Festival to write the orchestral tone poem *The Oceanides*. Sergei Rachmaninoff performed his own second piano concerto on the Shed stage on

June 3, 1920. The Afro-British composer Samuel Coleridge-Taylor had a deep connection with Norfolk and visited several times. The world premiere of his violin concerto was given in the Shed by soloist Maud Powell, who was among the first American violinists to become a soloist of international standing.

JAN SIBELIUS recalling his stay in Norfolk, 1914:

"Their [the Stoeckels] wonderful estate lay among wooded hills, intersected by rivers and shimmering streams... The natural surroundings had not been disturbed, but were reverently protected from the advance of civilization; it was as romantic and mysterious as it had been two hundred years earlier. There was an atmosphere of poetry over the large, sleeping woods that was unique."

A review from the *Hartford Courant*, Friday, June 4, 1920:

"The gaunt figure of Sergei Rachmaninoff dominated the final concert of the Norfolk festival held here this evening, as it was expected to do...Rachmaninoff is a personality and in this case a personality the memory of which will always haunt the Norfolk music Shed."

SAMUEL COLERIDGE-TAYLOR in a letter to the Carl and Ellen Battell Stoeckel recalling his 1910 summer in Norfolk:

"It is strange that the remembrance of Norfolk and the extremely happy week I spent there remain most vividly in my mind! It was all so beautiful and there was nothing to mar the wonder of it."

Anniversaries | The Music Shed at 120

Norfolk Chamber Music Festival | Friday, July 31, 2026, 8 p.m.

Sonatina in E major for Violin and Piano, Op. 80

Jean Sibelius
(1865 – 1957)

- i. Lento – Allegro
- ii. Andantino
- iii. Lento – Allegretto

Ravani Loushy Kay * *violin* – **Alex Nam** * *piano*

Sonata in G minor for Cello and Piano, Op. 19

Sergei Rachmaninoff
(1873-1943)

- i. Lento – Allegro moderato
- ii. Allegro scherzando
- iii. Andante
- iv. Allegro mosso

Raman Ramakrishnan *cello* – **Angeline Callista Ma** * *piano*

• *intermission* •

Clarinet Quintet in F-sharp minor, Op. 10

Samuel Coleridge-Taylor
(1875-1912)

- i. Allegro moderato
- ii. Larghetto affettuoso
- iii. Allegro leggiero
- iv. Allegro agitato

Mariam Adam *clarinet* – **Joey Machin** * *violin* – **Jessica Kartawidjaja** * *violin*
Soohyurn Lee * *viola* – **Kyle Pinzon** * *cello*

Part of



* *Norfolk Festival Fellow*

About the Program

Schubert: Rondo in B minor for Violin and Piano, Op. 70, D. 895 16 MINUTES

Beethoven: String Quartet in F major, Op. 135 24 MINUTES

Mendelssohn: String Quintet No. 1 in A major, Op. 18 32 MINUTES

MELVIN CHEN *Festival Director:*

What a year 1826 was. Franz Schubert composed his Rondo in B minor for Violin and Piano, D. 895 that year. It is a virtuosic, singing piece that shows Schubert at his most outwardly brilliant. Beethoven completed his String Quartet No. 16 in F major, Op. 135 in the same month as the Schubert Rondo. The Op. 135 quartet, Beethoven's final major work, is signed with the cryptic

inscription "Der schwer gefasste Entschluss" (The difficult decision), and the haunting question-and-answer motto "Muss es sein? Es muss sein!" (Must it be? It must be!). A seventeen-year-old Felix Mendelssohn wrote his String Quintet No. 1 in A major, Op. 18 in March 1826, a work of astonishing freshness and confidence.

SCHUBERT on the weather in 1826:

"...the Almighty seems to have forsaken us altogether for the sun simply refuses to shine. It is May, and we cannot sit in any garden yet. Awful! Appalling!! Ghastly!!! And the most cruel thing on earth for me."

BEETHOVEN in a letter to his publisher, accompanying the manuscript for his Op. 135:

"Here, my dear friend, is my last quartet. It will be the last; and indeed it has given me much trouble. For I could not bring myself to compose the last movement. But as your letters were reminding me of it, in the end I decided to compose it. And that is the reason

why I have written the motto: "The difficult decision – Must it be? – It must be, it must be!"

In 1832 MENDELSSOHN rewrote the second movement of his String Quintet No. 1 in memory of his friend Eduard Rietz, who passed away that year.

After Rietz's death, Mendelssohn wrote of his artistry: "I long earnestly for his violin and his depth of feeling; they come vividly before my mind when I see his beloved neat handwriting."

And in a letter to Rietz's family he wrote: "I never again can feel happy. I must now set about forming new plans, and building fresh castles in the air; the former ones are irrevocably gone, for he was interwoven with them all."

Anniversaries | The Year 1826

Norfolk Chamber Music Festival | Saturday, August 1, 2026, 8 p.m.

Rondo in B minor for Violin and Piano, Op. 70, D. 895

Franz Schubert

(1797 – 1828)

Ani Kavafian violin – Lucas Amory piano

String Quartet in F major, Op. 135

Ludwig van Beethoven

(1770-1827)

- i. Allegretto
- ii. Vivace
- iii. Lento assai, cantante e tranquillo
- iv. Der schwer gefasste Entschluss. Muss es Sein? Es muss sein!
Grave, ma non troppo tratto; Allegro

Audrey Goodner violin – Clark Snavely* violin*

Abby Smith viola – Lillian Yim* cello*

• *intermission* •

String Quintet No. 1 in A major, Op. 18

Felix Mendelssohn

(1809-1847)

- i. Allegro con moto
- ii. Intermezzo: Andante sostenuto
- iii. Scherzo: Allegro di molto
- iv. Allegro vivace

Maude Cloutier violin – Steven Lu* violin*

Lourdes Pinney viola – Lesley Robertson* viola – Lillian Yim* cello*

Part of



**Norfolk Festival Fellow*

About the Program

Haydn: Piano Trio No. 25 in E minor, Hob. XV:12 18 MINUTES

Bolcom: *Introduction and Rondo: Haydn Go Seek* 12 MINUTES

Schönberg: *Sechs kleinen Klavierstücke*, Op. 19 6 MINUTES

Shostakovich: Piano Trio No. 2 in E minor, Op. 67 29 MINUTES

OLE AKAHOSHI *cello, Horszowski Trio:*

On Haydn's Piano Trio No. 25...

In the first half of the program, we will feature uplifting music by Franz Joseph Haydn, William Bolcom, and Arnold Schönberg. Haydn has charmed people for centuries with his humor and elegance. Similarly American composer William Bolcom wrote

this brilliant work for piano trio titled *Haydn Go Seek* embracing wit and jocularly. His inspiration from Haydn is dramatically expressed through poignant silences and surprising twists and turns.

On *Sechs kleinen Klavierstücke*...

Our pianist Rieko Aizawa, arranged Schönberg's *Sechs kleine Klavierstücke* Opus 19 in honor of the 150th anniversary of his birth in 2024. Rieko loves this poetic and colorful solo piano work. She imagined that the distinct layers of violin, cello and piano could

enhance the sonorities and highlight the nuances of the piece. This unique arrangement has been one of our favorites to perform since its premiere in 2024.

On Shostakovich's Piano Trio No. 2...

After the intermission, we will perform Dmitry Shostakovich's second piano trio in E minor Opus 67. This year marks the 120th anniversary of the composer's birth. Unlike the works on the first half, this piece is extremely dark and intense. Dedicated to his closest friend, Ivan Sollertinsky (who passed away while he was working on the first movement), this is a response to the horrors of the Second World War perpetrated by the German army. The

emotional message through his music is more powerful than words could express. This monumental piece mourns the death of his friend while it also cries out in despair for humanity. Every time we perform this work, we are overcome with its tragic themes. However, we are grateful to Shostakovich for leaving us this heartfelt artwork—a statement of hope, love, and forgiveness in the face of darkness.

Horszowski Trio

Norfolk Chamber Music Festival | Friday, August 7, 2026, 8 p.m.

Piano Trio No. 25 in E minor, Hob. XV:12

Franz Josef Haydn
(1732 – 1809)

- i. Allegro moderato
- ii. Andante
- iii. Rondo: Presto

Introduction and Rondo: Haydn Go Seek

William Bolcom
(b. 1938)

Sechs kleinen Klavierstücke, Op. 19 *(Six Little Piano Pieces)*

Arnold Schönberg
(1874-1951)
ARR. Rieko Aizawa

- i. Leicht, zart (Light, delicate)
- ii. Langsam (Slow)
- iii. Sehr langsame quarter note (Very slow quarter note)
- iv. Rasch, aber leicht (Brisk, but light)
- v. Etwas rasch (Somewhat brisk)
- vi. Sehr langsam (Very slow)

• *intermission* •

Piano Trio No. 2 in E minor, Op. 67

Dmitri Shostakovich
(1906-1974)

- i. Andante – moderato
- ii. Allegro non troppo
- iii. Largo
- iv. Allegretto

About the Program

Copland: *Hoe-Down* FROM *Rodeo* arranged for string quartet 4 MINUTES

Still: *Miniatures* for Flute, Oboe, and Piano 13 MINUTES

Sol: *Dust and Clover*

Dvořák: String Quintet in E-flat major, Op. 97, “American” 35 MINUTES

MELVIN CHEN *Festival Director:*

On July 4, 2026, the United States marks its 250th birthday. This program is the Festival’s contribution to the national celebration. Copland’s *Hoedown* opens with pure kinetic energy, a distillation of the American vernacular with fiddle tunes, open spaces, and the sound of a country in motion. William Grant Still’s *Miniatures* offer a more expansive geographic and cultural portrait. Five short scenes range from a cowboy song to a Mexican lullaby, a Peruvian

traditional love song, and a pair of African American folk settings. The new work from Nahre Sol celebrates an American tradition as it looks toward the next 250 years. Dvořák’s “American” String Quintet was composed in 1893 during the Czech master’s American sojourn. It remains, 133 years later, one of the most affectionate portraits an outsider has ever made of this country.

AARON COPLAND in the 1970s:

"I was preoccupied with the idea of adding to the great history of serious music something with an American accent."

WILLIAM GRANT STILL in a lecture delivered at the American Symphony Orchestra League Convention, Springfield, Ohio, June 17, 1954:

"When I began my career as a serious composer in New York, the general feeling was that all of us on the scene at that time were making a contribution to something uniquely and definitely American."

ANTONÍN DVOŘÁK on his collection of “American Works,” including the one on this program. The quintet was written in about two weeks in 1893 while he was in Iowa on vacation.

"I should never have written these works 'just so' if I hadn't seen America."

NAHRE SOL *composer:*

"*Dust and Clover* is inspired by the ever-evolving American traditions that emerge when cultures meet. I filtered the sounds and spirit of cowboy songs and folk traditions through my own musical language, which is shaped by minimalism, impressionism, and a wide range of musical influences."

Anniversaries | Musical Bridges: America's 250th

Norfolk Chamber Music Festival | Saturday, August 8, 2026, 8 p.m.

In collaboration with **BODE**

Hoe-Down FROM *Rodeo* arranged for string quartet

Aaron Copland
(1900 – 1990)

Clark Snavelly* *violin* – Steven Lu* *violin*
Abby Smith* *viola* – Ari Peraza-Webb* *cello*

Miniatures for Flute, Oboe, and Piano

William Grant Still
(1895-1978)

- i. I Ride an Old Paint
- ii. Adolorido
- iii. Jesus Is A Rock In A Weary Land
- iv. Yaravi
- v. A Frog Went A-Courtin'

Priya Fink* *flute* – James Austin Smith *oboe* – Alex Nam* *piano*

Dust and Clover (WORLD PREMIERE)

Nahre Sol
(b. 1991)

Fiona Shea* *violin* – Griffin Frost* *cello* – Melvin Chen *piano*

• *intermission* •

String Quintet in E-flat major, Op. 97, “American”

Antonín Dvořák
(1841-1904)

- i. Allegro non tanto
- ii. Allegro vivo
- iii. Larghetto
- iv. Finale: Allegro giusto

Jessica Kartawidjaja* *violin* – Jesse Mills *violin*
Soohyurn Lee* *viola* – Abby Smith* *viola* – Ole Akahoshi *cello*

Musical Bridges is a multiyear project in which the Norfolk Chamber Music Festival commissions new works that place classical chamber music within a broader musical and cultural context.

Dust and Clover is made possible through the generous support of the Desai Family Foundation.

*Norfolk Festival Fellow

About the Program

Haydn: String Quartet No. 26 in G minor, Op. 20, No. 3, Hob. III: 33 26 MINUTES

Childs: *Awakening – String Quartet #2* 21 MINUTES

Beach: Piano Quintet in F-sharp minor, Op. 67 29 MINUTES

THE YING QUARTET:

On Haydn's Op. 20, No. 3, in G minor...

When it comes to Haydn, it seems to us that the more string quartet fans get to know the entire repertoire, the more obvious Haydn's complete and total genius becomes. We remember coaching with Eugene Lehner (violinist of the Kolisch Quartet and mentor to the original Juilliard Quartet) when we were a young student ensemble at Tanglewood. He would tell us then that every string quartet recital should end with Haydn! We think we are starting to understand his wisdom.

We are always reading Haydn quartets to become familiar with all of them, and we find every single one full of constant delights.

On *Awakenings*...

Awakenings is the second string quartet of Billy Childs and was commissioned by us. Though Billy has made the majority of his performing career in jazz, he has always loved the string quartet. In fact, his first instrument was the cello. At the time he wrote *Awakenings*, he was thinking especially about Janáček's second quartet, *Intimate Letters*. We think he was inspired by Janáček's ability to capture the most vivid and electrifying human

On Beach's Piano Quintet...

Amy Beach's Piano Quintet in F-sharp minor is steadily taking its rightful place in the repertoire alongside the beloved late romantic piano quintets of Schumann, Brahms, Dvořák and others. In fact, judging by the recent repertoire requests of our chamber music students at the Eastman School and at several summer festivals, the Beach Quintet is just as popular, if not more so, than those masterpieces of the genre. It is not difficult to understand why. Amy Beach's sweeping work is full of passion and emotional depth. Many listeners have suggested the strong influence of Brahms,

When we read the Op. 20, No. 3 (the quartet we begin with tonight), we laughed out loud at the misdirection, the clever musical interruptions, and irregular phrase lengths, and we knew we must program it. This is one of Haydn's earlier quartets but shows off his witty and inventive best as he is literally defining the genre for future generations of composers, and he will do so in every phrase of every one of his eventual 68 quartets.

emotions with the string quartet. Where Janáček captured the extreme highs and lows of romantic attraction, Billy explores a life changing experience when his wife suffered a near death medical emergency. Like Janáček's quartet, Billy's work is not meant to be programmatic. Instead, it traces his emotional arc from the shock of first hearing the news to an eventual song of healing as his wife made a full recovery.

however, Beach's quintet showcases her own distinctive musical language as well as her compositional mastery.

For this performance, we are excited to collaborate with Melvin Chen, who has been a friend and colleague ever since we met him as students also at Tanglewood more years ago than any of us would care to admit.

Ying Quartet

Norfolk Chamber Music Festival | Friday, August 14, 2026, 8 p.m.

String Quartet No. 26 in G minor, Op. 20, No. 3, Hob. III: 33

Franz Josef Haydn
(1732 – 1809)

- i. Allegro con spirito
- ii. Menuetto: Allegretto
- iii. Poco adagio
- iv. Allegro molto

Awakening – String Quartet #2

Billy Childs
(b. 1957)

- i. Wake Up Call
- ii. The White Room
- iii. Song of Healing

• *intermission* •

Piano Quintet in F-sharp minor, Op. 67

Amy Beach
(1867-1944)

- i. Adagio – Allegro moderato
- ii. Adagio espressivo
- iii. Allegro agitato – Adagio come prima – Presto

Melvin Chen *piano*

YING QUARTET Robin Scott *violin* – Janet Ying *violin* – Phillip Ying *viola* – David Ying *cello*

About the Program

Bach: Brandenburg Concertos

Concerto No. 1 20 MINUTES

Concerto No. 3 10 MINUTES

Concerto No. 4 16 MINUTES

Concerto No. 6 16 MINUTES

MELVIN CHEN *Festival Director:*

Johann Sebastian Bach composed his six Brandenburg Concerti around 1721. He dedicated and sent the collection to Christian Ludwig, Margrave of Brandenburg-Schwedt and the younger brother of King Frederick I of Prussia, though the Margrave almost certainly never had them performed. Together, these concertos represent the apex of the Baroque concerto grosso form. This

program features four of the six: the festive first concerto, the lean and exhilarating third concerto, the sparkling and virtuosic fourth concerto, and the warm, velvety textured sixth concerto. Across these four works, Bach's inexhaustible invention is on full display! Each concerto is a testament to his mastery of form, texture, and counterpoint.

JOHANN SEBASTIAN BACH in a cover letter to the Margrave of Brandenburg offering what would become eventually become known as the Brandenburg Concertos. In Bach's own hand, the manuscripts were titled "Six concertos with several instruments."

"To His Royal Highness Christian Ludwig, Margrave of Brandenburg, etc., etc., etc. Sire: Since I had the happiness of playing at the command of Your Royal Highness a few years ago, and I saw that you took some pleasure in the small talents for music that Heaven has given me, and that, in taking leave of Your Royal Highness, you did me the honor of asking that I send you several of my compositions: therefore, following your gracious command,

I take the liberty of offering my most humble respects to Your Royal Highness with the present concertos, which I have arranged for several instruments; begging Your Highness most humbly not to judge their imperfection with the rigour of that discriminating and sensitive taste, which everyone knows Him to have for musical works..."

What is a margrave?

In the German nobility, margrave was a rank equivalent to a British marquess. Margrave was originally the medieval title for the military commander assigned to maintain the defense of one of the border provinces of the Holy Roman Empire.

The Margrave of Brandenburg formed the foundation of the House of Hohenzollern's future Kingdom of Prussia and ultimately paved the way for their rise as German Emperors.

In 1356, the Holy Roman Emperor Charles IV recognized the Margrave of Brandenburg as a Prince-Elector of the Empire.

Brandenburg Concertos

Norfolk Chamber Music Festival | Saturday, August 15, 2026, 8 p.m.

Brandenburg Concerto No. 1 in F major, BWV 1046

Johann Sebastian Bach

(1685 – 1750)

- i. [no tempo indication]
- ii. Adagio
- iii. Menuetto – Trio I – Menuetto da capo – Polacca – Menuetto da capo – Trio II – Menuetto da capo

Stephen Taylor *oboe* – **Will King*** *oboe* – **Danny Cruz*** *oboe*

William Purvis *horn* – **Cherilyn Liu*** *horn*

violin piccolo to be announced

Brandenburg Concerto No. 3 in G major, BWV 1048

- i. [no tempo indication]
- ii. Adagio
- iii. Allegro

See insert for a complete list of performers

• *intermission* •

Brandenburg Concerto No. 4 in G major, BWV 1049

- i. Allegro
- ii. Andante
- iii. Presto

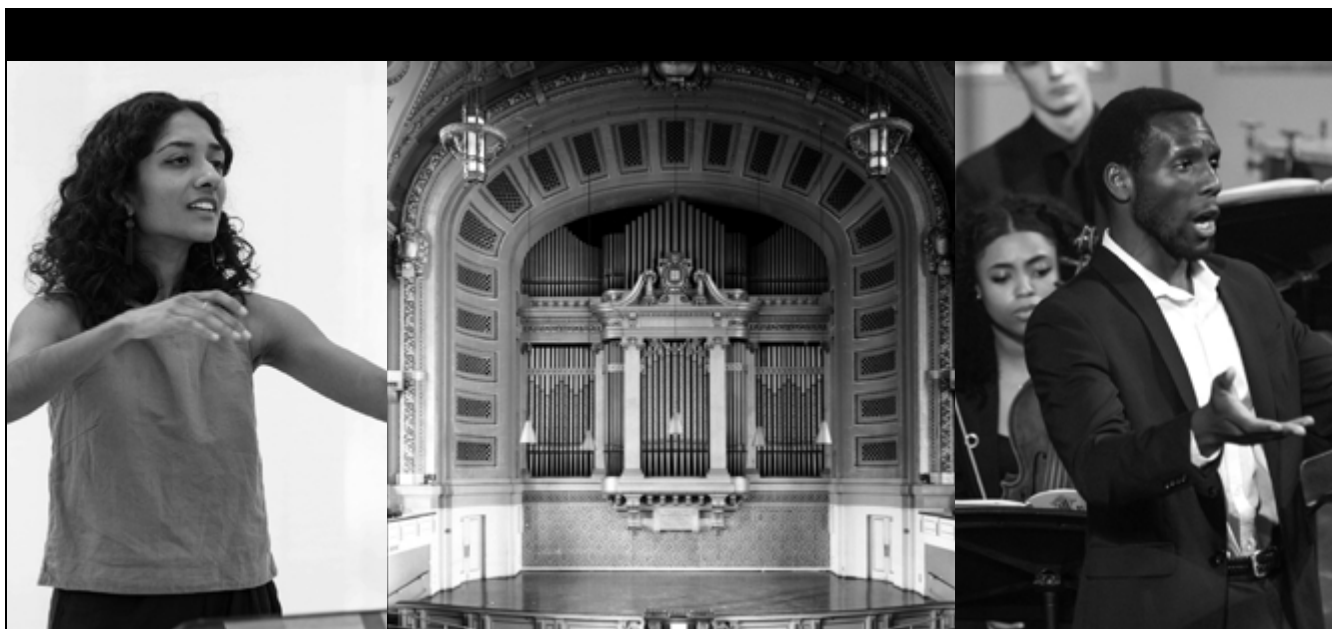
Maude Cloutier* *violin soloist* – **Matthew Ober*** *flute* – **Priya Fink*** *flute*

Brandenburg Concerto No. 6 in B-flat major, BWV 1051

- i. [no tempo indication]
- ii. Adagio ma non tanto
- iii. Allegro

Lourdes Pinney* *viola* – **Abby Smith*** *viola* – **Ari Peraza-Webb*** *cello*

**Norfolk Festival Fellow*



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Yale

Choral Celebration

Norfolk Chamber Music Festival | Saturday, August 22, 2026, 4 p.m.

Sponsored by **Yale** INSTITUTE OF SACRED MUSIC

<i>Ave virgo sanctissima</i>	Francisco Guerrero (1528 – 1599)
<i>Der Herr ist mit mir</i>	Dieterich Buxtehude (1637 – 1707)
<i>Coro</i> FROM <i>Wer sich selbst erhöret, der soll erniedriget werden</i>	Johann Sebastian Bach (1685 – 1750)
FROM <i>Missa Votiva</i>	Jan Dismas Zelenka (1679 – 1745)
i. Kyrie	
ii. Christe eleison	
<i>Abendfeier in Venedig</i>	Clara Schumann (1819 – 1896)
<i>Weavers</i> (WORLD PREMIERE)	Kacper Madejek (b. 1999)
<i>In Bright Mansions Above</i>	traditional spiritual ARR. Roland M. Carter
<i>I Believe This Is Jesus</i>	traditional spiritual ARR. Undine Smith Moore
<i>O Vos Omnes</i>	Pablo Casals (1876 – 1973)
<i>Bound</i>	Ayanna Woods (b. 1993)

Jeffrey Douma Director, conductor – **Jeffrey Grossman** harpsichord, piano
and the Norfolk Festival Chamber Choir and Orchestra

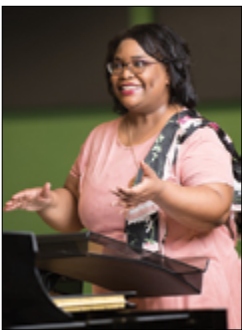
THIS AFTERNOON'S CONCERT WILL BE PRESENTED WITHOUT INTERMISSION.

Festival Artists



Born in Monterey, California to an Egyptian father and a Mexican mother, clarinetist **Mariam Adam** has lived between New York, Paris and Nashville, a composite of influences that has shaped her musicianship and collaborations worldwide. She has worked with artists such as Wayne Shorter, Chick Corea, Paquito D'Rivera, Yo-Yo Ma, Gil Kalish, and Anne-Marie McDermott, and has appeared at major venues and

festivals such as Carnegie Hall, the Hollywood Bowl, the Kennedy Center, Wigmore Hall, the Cité de la Musique in Paris, and Beijing Performing Arts Center. A founding member of the multi-GRAMMY®-nominated Imani Winds, Adam toured internationally with the ensemble for more than 18 years. Widely recognized for expanding the wind quintet repertoire through commissions, innovative programming, and exceptional artistry, Imani Winds has had a lasting impact on chamber music. Adam continues to reunite with the original members for performances, masterclasses, and Tanglewood's BUTI program. As a soloist and chamber musician, she has appeared with numerous festivals throughout the United States, Europe, and South America. She has toured with Orpheus Chamber Orchestra and performed with France's celebrated satirist Gaspard Proust. Among her solo appearances are performances with the Sacramento Symphony, Singapore National Youth Orchestra, and Prince George Philharmonic. Adam's TransAtlantic Ensemble with pianist Evelyn Ulex, specializes in commissioning crossover works and presenting innovative concert programs across Europe and the Americas. They have been featured on NPR and Berliner Rundfunk. | **First Season at Norfolk** | mariamadam.com



Dr. **Felicia Barber** served for the past nine years as Director of Choral Activities at Westfield State University (MA). Barber, whose research includes effective teaching strategies, fostering classroom diversity, incorporating equity and justice initiatives in choral curricula, and the linguistic performance practice of African American spirituals, has contributed to such periodicals as the *American Choral Directors Association's*

Choral Journal and has authored *A New Perspective for the Use of Dialect in African American Spirituals: History, Context, and Linguistics* (Rowman & Littlefield, 2021). She has given presentations on topics related to diversity in choral music and implicit bias in classical music at institutions across the US. At the Yale School of Music and Yale Institute of Sacred Music, Barber serves as Associate Professor, Adjunct, of Choral Conducting and conducts the Yale Camerata. She is regularly engaged as a guest conductor at festivals around the country. | **Third Season at Norfolk**



A performer well known to audiences in fifty countries on six continents, **Boris Berman** regularly appears with orchestras, on recital series, and at festivals around the world. He studied at the Moscow Tchaikovsky Conservatory with distinguished pianist Lev Oborin. An active recording artist and GRAMMY® Award-nominee, Berman was the first pianist to record Prokofiev's complete solo piano works. Some of

Berman's other acclaimed recordings include all of Scriabin's piano sonatas and a performance of piano works by Shostakovich that received the Edison Classic Award (the Dutch equivalent of the GRAMMY®). His double CD of Debussy *Préludes* and other works on *Palais des Degustateurs* label has received the "Choc" mark from France's *Classica* magazine. His double CD of Brahms piano works has been released by the same label. At the Yale School of Music, Berman heads the piano department and is the Artistic Director of the School's Horowitz Piano Series. He frequently gives solo and collaborative performances as part of that series as well as many others. Berman regularly performs and coaches at the Norfolk Chamber Music Festival, teaches master classes throughout the world, and adjudicates national and international competitions. Berman has authored two books published by the Yale University Press: *Prokofiev's Piano Sonatas: A Guide for the Listener and the Performer* (2008) and *Notes from the Pianist's Bench* (2000). Both books were translated into several languages. Berman is also the editor of the critical edition of Prokofiev's piano sonatas (Shanghai Music Publishing House). | **32nd Season at Norfolk** | borisberman.com



A historian of chamber music and song in nineteenth-century Germany and Austria, **Paul Berry** received his BA and PhD from Yale University and serves as Deputy Dean, Coordinator of Academic Studies, and Associate Professor (Adjunct) of Music History at the Yale School of Music. His first book, *Brahms Among Friends: Listening, Performance, and the Rhetoric of Allusion*, was published in 2014 by Oxford University Press. His essays

and reviews have appeared in books and scholarly journals in the US and UK. Among his awards is a fellowship from the National Endowment for the Humanities. Berry is also active as a tenor specializing in early music, German lieder, and new compositions. He has lectured on chamber music and song at Reed College in Oregon, the Royal College of Music in London, Carnegie Hall, and Columbia University in New York. | **9th Season at Norfolk**



Robert Blocker, the William Edward Gilbert Professor of Piano at Yale University and former dean of the Yale School of Music, has forged an inspired and multifaceted career as an internationally acclaimed pianist, impassioned educator, and renowned transformative leader. *The Los Angeles Times* described Blocker as an “artist of great skill and accomplishment” who performs with “a measurable virtuoso bent and considerable sensitivity,” while

The Straits Times (Singapore) lauded the “beauty and sincerity” of his playing. A native of Charleston, South Carolina, Blocker began his study of piano at age five and presented his first public recital two years later. Today, Blocker performs throughout the world as a recitalist, chamber musician, and concerto soloist. Yearly he tours in China, where he has performed with Beijing, Shanghai, Hong Kong, Suzhou, and other symphonies in the major concert venues of the country. He is an Honorary Professor at the Beijing Central Conservatory of Music and curates an artist series at Yale Center Beijing. His newest recording, *Contemporary Character Pieces for Piano* featuring works of Yale composers, was recently released by Nimbus (UK), and in 2026 Yale University Press published his second book, *Music: The Currency of Hope*. | **19th Season at Norfolk**

Brentano Quartet

Mark Steinberg *violin*, Serena Canin *violin*
Misha Amory *viola*, Nina Lee *cello*



With a career spanning over three decades, the Brentano Quartet has appeared throughout the world to popular and critical acclaim. *The New York Times* extols its “luxuriously warm sound [and] yearning lyricism.” Known for its unique sensibility and probing interpretive style, the Quartet has performed across five continents in the world’s most prestigious venues and festivals, thus establishing itself as one of the world’s preeminent ensembles. Dedicated and highly sought after as educators, the Quartet has served as Artists-in-Residence at the Yale School of Music for the past decade. Previously, the Quartet served for 15 years as Ensemble-in-Residence at Princeton University. In the 2025–26 concert season, the Quartet performed the complete

Mozart Viola Quintets with violist Hsin-Yun Huang at the Philadelphia Chamber Music Society. Other notable performances include *Machine, Learning*, a piece by YSM alumnus and 2025 Stoeger Prize winner, Timo Andres. Recent projects include *Evocations of Home* featuring a new work by Lei Liang in honor of the late composer Chou Wen-chung.

Formed in 1992, the Brentano Quartet has received numerous accolades, including, in 1995, the prestigious Naumburg and Cleveland Quartet Awards. They have been privileged to collaborate with such artists as soprano Jessye Norman and mezzo-soprano Joyce DiDonato, as well as pianists Mitsuko Uchida and Jonathan Biss. The Quartet has commissioned works from composers, including Bruce Adolphe, Matthew Aucoin, Gabriela Frank, Stephen Hartke, Vijay Iyer, Steven Mackey, and Charles Wuorinen.

Among the Quartet’s notable recordings are Beethoven’s Quartet, Op. 131 (Aeon), which was featured in the 2012 film *A Late Quartet* and a 2017 album with Joyce DiDonato, *Into the Fire—Live from Wigmore Hall* (Warner). Their most recent release features the K. 428 and K. 465 (“Dissonance”) quartets of Mozart for the Azica label.

The Quartet is named for Antonie Brentano, whom many scholars consider to be Beethoven’s “Immortal Beloved,” the intended recipient of his famous love confession.

| **14th Season at Norfolk** | brentanoquartet.com



Martin Bresnick was born in New York City, educated at the High School of Music and Art NYC, University of Hartford (BA), Stanford University (MA, DMA), and the Akademie für Musik, Vienna. Bresnick’s principal teachers of composition include György Ligeti, John Chowning, and Gottfried von Einem. Bresnick’s prizes and commissions include the inaugural Charles Ives Living Award from the American Academy of Arts and

Letters; The Rome Prize; The Berlin Prize; a Guggenheim Fellowship; Koussevitzky Commission; Fulbright Fellowship; three NEA Composer Grants; ASCAP Awards; MacDowell Colony Fellowship; Yale University Morse Fellowship; first prizes at Premio Ancona and International Sinfonia Musicale Competitions; Connecticut Commission on the Arts Grant with Chamber Music America; two first prizes from Composers Inc. Competitions; Chamber Music Society of Lincoln Center Elise L. Stoeger Prize for Chamber Music; and Composer-in Residence, American Academy In Rome. Bresnick is a member of the American Academy of Arts and Letters and is recognized as an influential teacher of composition. His teaching has been recognized by a Walter J. Gores Award for Excellence in Teaching at Stanford University, ASCAP Foundation’s Aaron Copland Prize for Teaching, and the Yale School of Music’s highest honor—the Sanford Medal for Service to Music. His compositions are published exclusively by Carl Fischer Music Publishers, New York, | *continued on page 46* →

Festival Artists

and Bote & Bock, Berlin. They have been recorded on Parma Records, Cantaloupe Music, New World Records, Albany Records, Bridge Records, Tall Poppies, Composers Recordings Incorporated, Centaur, Starkland Records, and Artifact Music.

| 30th Season at Norfolk | martinbresnick.com



A native of Tennessee, pianist (as well as violinist and violist) **Melvin Chen** has performed as a soloist and chamber musician at major venues throughout the USA, Canada, and Asia. His performances have been featured on radio and television stations around the globe, including KBS television and radio in Korea, NHK television in Japan, and NPR in the USA. Chen's notable recordings include Beethoven's *Diabelli Variations*

on the Bridge label, praised as "a classic" by the *American Record Guide*; Joan Tower's piano music on the Naxos label; recordings of the Shostakovich piano sonatas; and Gordon's *Orpheus and Euridice*. An enthusiastic chamber musician, Chen has collaborated with such artists as Ida Kavafian, David Shifrin, Pamela Frank (NCMF '85), and with the Shanghai (NCMF '86, '93), Tokyo, and Miró (NCMF '96, '98) quartets. He has appeared at numerous festivals including the Bard Music Festival and Music from Angel Fire among others. Chen holds a doctorate in chemistry from Harvard University and a double master's degree from The Juilliard School in piano and violin. Previously, he attended Yale University where he studied with Boris Berman and received a BS in chemistry and physics. Chen was on the piano faculty and served as associate director of the Bard College Conservatory of Music. In 2012, he rejoined the faculty of the Yale School of Music as Professor in the Practice of Piano (also serving as Deputy Dean until 2024). In September of 2016, Chen began as Director of the Norfolk Chamber Music Festival.

| 17th Season at Norfolk



Jeffrey Douma has appeared as a guest conductor with choruses and orchestras on six continents; presented at state, divisional, and national conventions of the American Choral Directors Association and National Collegiate Choral Association; frequently serves as a clinician at festivals and master classes; and has been an ensemble member and tenor soloist with many of the nation's leading professional choirs. Douma's

original compositions are published by G. Schirmer and Boosey & Hawkes. Douma serves in many roles at the Yale School of Music. As the Marshall Bartholomew Professor in the Practice of Choral Music, he heads the graduate choral program and teaches a studio of graduate level conductors. He is also Director of the Yale Glee Club,

which under his direction was hailed by *The New York Times* as "one of the best collegiate singing ensembles." Douma is the founding Director of the Yale Choral Artists and the Music Director of the Yale Alumni Chorus, which he has led on many international tours. A champion of new music, Douma established the Yale Glee Club Emerging Composers Competition and Fenno Heath Award. He has premiered new works by many composers and serves as editor of the Yale Glee Club New Classics Choral Series, which is published by Boosey & Hawkes. Previously, he served as Director of Choral Activities at Carroll College and taught at Smith College, St. Cloud State University, and the Interlochen Center for the Arts.

| 7th Season at Norfolk



Keyboardist and conductor **Jeffrey Grossman** specializes in vital, engaging performances of music of the past, through processes that are intensely collaborative and historically informed. As artistic director of the acclaimed Baroque ensemble the Sebastianians, Grossman has directed concerts including Bach's *St. John* and *St. Matthew Passions* and Handel's *Messiah* from the organ and harpsichord.

He is a frequent soloist and guest director with ensembles across the country, including TENET Vocal Artists and the Saint Paul Chamber Orchestra. Recent seasons include his conducting operas of Haydn and Handel with Juilliard Opera, leading Monteverdi's *Vespers of 1610* with the Green Mountain Project in New York and Venice, and conducting a workshop of a new Vivaldi pastiche opera for the Metropolitan Opera. Since 2019, he has been musical director of the Boston Early Music Festival Young Artists Training Program conducting operas of Jacquet de La Guerre and Handel. For thirteen seasons, he toured portions of the rural US with artists of the Piatigorsky Foundation, performing hundreds of outreach concerts to underserved communities. A Detroit, Michigan native, Grossman can be heard on the Avie, Gothic, Naxos, Albany, Métier, and MSR Classics record labels. He teaches performance practice at Yale University.

| Third Season at Norfolk | jeffreygrossman.com



One of the great violinists of our time, **Augustin Hadelich** is known for his phenomenal technique, insightful interpretations, and ravishing tone, he appears extensively on the world's foremost concert stages. In 2025/26, Hadelich will be the Artist in Residence with the Boston Symphony Orchestra, and appears with the Chicago Symphony, New York Philharmonic, Philadelphia Orchestra, St. Louis Symphony, and San

Diego Symphony among others. A sampling of invitations in Europe and Asia include the Royal Concertgebouw Orchestra, DSO Berlin,

Vienna Symphony, Barcelona Symphony, BBC Philharmonic, Czech Philharmonic, NCPA Orchestra Beijing, and the Tongyeong International Music Festival in South Korea. Hadelich's discography reflects his stylistic versatility and encompasses much of the violin repertoire. In 2016, he received a GRAMMY® Award for his recording of Dutilleux's Violin Concerto "L'Arbre des songes" with Seattle Symphony. A Warner Classics Artist, his *American Road Trip*—a journey through the landscape of American music—with pianist Orion Weiss was awarded an OPUS KLASSIK in 2025 for Chamber Music Recording of the Year. Additional albums for Warner Classics include the GRAMMY®-nominated recording of Bach's complete Sonatas and Partitas (2021); and a Spain-themed album *Recuerdos* (2022). Hadelich, a dual American-German citizen born in Italy to German parents, rose to fame when he won the Gold Medal at the 2006 International Violin Competition of Indianapolis. Further distinctions followed, including an Avery Fisher Career Grant (2009) and an honorary doctorate from the University of Exeter in the UK (2017). In 2018, he was named "Instrumentalist of the Year" by *Musical America* magazine. Hadelich holds an Artist Diploma from The Juilliard School, and in 2021, was appointed to the violin faculty at Yale School of Music. He plays a 1744 violin by Giuseppe Guarneri del Gesù, known as 'Leduc, ex Szeryng', on loan from the Tarisio Trust. | **First Season at Norfolk** | augustinhadelich.com



Internationally recognized, GRAMMY® Award-winning trumpeter, chamber musician, and educator, **Louis Hanzlik** is a member of the renowned Orpheus Chamber Orchestra and former member of the American Brass Quintet. He has performed throughout Asia, Australia, North America, South America, and Europe. A trumpeter with Orpheus Chamber Orchestra for nearly two decades, Hanzlik contributed to the

shaping of the ensemble's creative vision as the ensemble's Artistic Director of Programming. Under his artistic leadership, current and future seasons bring Orpheus to Carnegie Hall, 92NY, tours of Japan, Europe, and performances across the US, along with the continued evolution of Club Orpheus, an initiative reimaging chamber music in intimate, unexpected venues like Brooklyn's Sixpoint Brewery. Beyond Orpheus, Hanzlik frequently performs with the world's premier chamber ensembles, including the Australian Chamber Orchestra, St. Paul Chamber Orchestra, and Chamber Music Society of Lincoln Center. His extensive recording credits span Naxos, Deutsche Grammophon, and Sony, among others, and his performances have been featured on *Live from Lincoln Center*, NPR's *Performance Today*, and NBC's *Sunday Night Football*. Born in Nebraska and raised in Iowa, Hanzlik is Professor of Trumpet at the University of Connecticut where he also serves as Head of the Department of Music. | **First Season at Norfolk**



Scott Hartman is one of the preeminent trombonists of today, performing throughout the USA, Europe, and Asia as a soloist and chamber musician. Hartman is presently a member of the Yale Brass Trio, Proteus7, the Summit Brass, the Millennium Brass, the Brass Band of Battle Creek, and the trombone quartet Four of a Kind. He began his chamber music career as a member of the famed Empire Brass. You

can hear recordings of these groups on the Telarc, Angel / EMI, Sony Classical, Dorian, Summit Brass, and Leaping Frog labels. As a chamber musician, Hartman has performed in all 50 of the United States. He has been a featured performer with many major USA symphony orchestras — including the Chicago Symphony, Boston Symphony, St. Louis Symphony, Cincinnati Symphony, Philadelphia Symphony, Detroit Symphony, San Francisco Symphony, and many more. Abroad, Hartman has been a soloist with the BBC Orchestra, the New Japan Philharmonic, the Caracas Symphony, the Simón Bolívar Symphony, Bursa State Symphony Orchestra (Turkey), the National Symphony of Taiwan, the Daejeon Philharmonic (South Korea), and the Korean Orchestra (Seoul, South Korea). Hartman heads the trombone department at Yale University. Each summer, Hartman performs and coaches brass chamber music at the Norfolk Chamber Music Festival, the Raphael Mendez Brass Institute, and the Chautauqua Music Festival. | **24th Season at Norfolk**

Horszowski Trio

Jesse Mills *violin*, Ole Akahoshi *cello*, Rieko Aizawa *piano*



Since its formation in 2011, the Horszowski Trio has built an international reputation for performances of exceptional artistry and imagination. Described as "power players" by *The Los Angeles Times*, the ensemble is named in honor of legendary pianist Mieczysław Horszowski, whose career defining values of musicianship, integrity, and humanity the Trio continues to carry forward. Pianist Rieko Aizawa was Horszowski's final student at the Curtis Institute of Music, creating a direct artistic link to one of the twentieth century's most revered musicians. | *continued on page 48* →

Festival Artists

Notable milestones include a sold-out London debut at Wigmore Hall in 2019, and a 21-concert tour of Germany in 2022 that drew widespread critical acclaim. The Trio's debut recording was praised by *Gramophone* for its "exemplary performance," and their recording of the complete piano trios of Robert Schumann received enthusiastic reviews from BBC Radio, *Gramophone*, *Strings*, and *The Strad*.

Passionate advocates for the music of our time, the Horszowski Trio marked the tenth anniversary of its debut with the "Phantasiestücke Project - Homage to R. Schumann," featuring three newly commissioned works by American composers from different generations. In addition, violinist Jesse Mills, a two-time GRAMMY® Award nominee, composed *Painted Shadow* for the ensemble, a work commissioned by and premiered at Bargemusic. The Trio also enjoyed an artistic relationship with composer Charles Wuorinen, performing his Trio No. 1 at their debut concert. Following Wuorinen's unexpected death in 2020, the score of his Trio No. 2—written specifically for the Horszowski Trio—was discovered a year later by his partner. The ensemble gave the work's world premiere at the Library of Congress in 2025.

In recognition of the Trio's influence, the prestigious Fischhoff National Chamber Music Competition established the Horszowski Trio Prize in 2023. Based in New York City, the Trio is Ensemble-in-Residence at the Longy School of Music and the Leschetizky Association. Jesse Mills (NCMF '98) is on the faculty of the Brooklyn College Conservatory of Music. Ole Akahoshi (NCMF '92) is on the faculty of the Yale School of Music and the Manhattan School of Music. Rieko Aizawa, a Steinway Artist, is on the faculty of Brooklyn College Conservatory of Music and The Juilliard School.

| **First Season at Norfolk** | horszowskitrio.com



Violinist **Ani Kavafian** enjoys a prolific career as recitalist, chamber musician, and educator. She has performed with many of America's leading orchestras, including the New York Philharmonic, Philadelphia Symphony Orchestra, Cleveland Symphony Orchestra, Los Angeles Chamber Orchestra, Detroit Symphony Orchestra, San Francisco Symphony, and many others. Her numerous solo recital engagements include performances at New

York's Carnegie and Alice Tully halls, as well as in major venues across the country. Kavafian tours internationally as an artist-member of the Chamber Music Society of Lincoln Center and appears frequently in performance with her sister, violinist and violist Ida Kavafian. Having taught at Mannes College, Manhattan School of Music, McGill University and at Stony Brook University, she joined the string faculty of the Yale School of Music in 2006. In 2024, Kavafian received the prestigious Samuel Simons Sanford Medal for Distinguished Service to Music from Yale University. She has also received an Avery Fisher Career Grant and the Young Concert Artists International Auditions

award. Kavafian is president of the YCA alumni association and has appeared at the White House on three separate occasions. Kavafian has been featured on many network and PBS television music specials, and her recordings can be heard on the Nonesuch, RCA, Columbia, Arabesque, and Delos labels. | **14th Season at Norfolk**



Praised by *The New York Times* for his "thrilling" performances, pianist **Henry Kramer** has emerged as one of the most compelling artists of his generation. International recognition came in 2016 with a Second Prize win at the prestigious Queen Elisabeth Competition in Brussels, followed by a 2019 Avery Fisher Career Grant, one of the most coveted honors bestowed on young American soloists. A native of

Cape Elizabeth, Maine, Kramer began piano studies at age 11. His remarkable talent quickly became evident, leading to top prizes at the National Chopin Competition, the Montreal International Competition, the China Shanghai International Piano Competition, and the Honens International Piano Competition. Kramer has appeared as soloist with orchestras across North America, Europe, and Asia, including the Belgian National Orchestra, Shanghai Philharmonic Orchestra, Indianapolis Symphony, Calgary Philharmonic, and Bilkent Symphony Orchestra. He has collaborated with distinguished conductors such as Marin Alsop, Jan Pascal Tortelier, and Hans Graf. His love for the chamber music repertoire began while a young teenager and has grown into appearances with the Chamber Music Society of Lincoln Center, Mainly Mozart Festival, and collaborations with leading artists including Emmanuel Pahud, Miriam Fried, the Calidore and Pacifica Quartets, and members of the Berlin Philharmonic. A dedicated educator, Kramer is on the faculty of the University of Montreal. He is a graduate of The Juilliard School and earned his DMA from the Yale School of Music under the guidance of Boris Berman. Through his teachers, Kramer's pedagogical lineage extends back to Beethoven, Chopin and Busoni. Kramer is a Steinway Artist.

| **First Season at Norfolk** | henrykramerpiano.com



Kacper Madejek is an award-winning composer, educator, multi-instrumentalist, and published scholar of contemporary music, praised for "world-class musical talent" (*Eastern Journal*). Originally from Poland, he graduated *summa cum laude* from New York University (BA) and the Yale School of Music (MM), where he is pursuing a DMA in composition. Madejek worked as a Media Composer at Gazellen Records in Abu Dhabi across audiobook

publishing, sound recording, music production, and film scoring.

At NYU, he held two academic research positions. His independent scholarship on electroacoustic music appeared in peer-reviewed conferences and monographs. His works have been commissioned and featured internationally at the Smithsonian Folklife Festival, Abu Dhabi Electrofest, New Music New Haven, and .abeceda Contemporary Music Festival, among others. Honors include awards from the European Union, the Polish Ministry of Culture, and the Euregio Klassika International Composition Prize. He currently serves as a Teaching Fellow in Yale's Department of Music. | **First Season at Norfolk** | kacpermadejek.com



Pianist **Lisa Moore's** playing has been singled out for its "life and freshness, fragility and tenderness" (*The New York Times*). She was the silver medalist in the 1981 Carnegie Hall International American Music Competition and the founding pianist (from '92-'08) of the Bang On A Can All-Stars, winning *Musical America's* 2005 Ensemble of the Year award. Moore has released eleven solo discs and more than thirty

collaborative discs. Her 2016 album *The Stone People* was named among *The New York Times* Top Classical Albums and Naxos Critics' Choice. Over her 40-year career, she has collaborated with more than 200 composers. Moore has performed with the Chamber Music Society of Lincoln Center, New York City Ballet, and American Composers Orchestra. As a concerto soloist, she has played with some of the world's great ensembles including the London Sinfonietta, Australian Chamber Orchestra, and Sydney Symphony Orchestra. She has appeared in festivals throughout the globe and performed at the Royal Albert Hall, Musikverein, Concertgebouw, La Scala, Carnegie Hall, and the Sydney Opera House venues. Born in Australia, Moore grew up in Canberra, London, and Sydney, beginning piano lessons at age six. Her formal studies continued at the Sydney Conservatorium, University of Illinois (BM), Eastman School of Music (MM), SUNY Stonybrook (DMA), and in Paris for a year with Yvonne Loriod. Since 1997, Moore has been a regular guest at the Australian National Academy of Music. Moore is a Steinway Artist. | **23rd Season at Norfolk** | lisamoore.org



Frank Morelli, the first bassoonist awarded a doctorate at The Juilliard School, was a soloist at Carnegie Hall on nine occasions, performed regularly with the Chamber Music Society of Lincoln Center for over thirty years, including for the final White House State Dinner of the Clinton Presidency, and is an Emeritus member of the Orpheus Chamber Orchestra. Faculty positions include the Yale School of Music and The Juilliard

School (1991-2021). Morelli is heard on more than 185 CDs, including four solo CDs on MSR Classics and two new CDs on the Musica Solis label: *An die Musik* with pianist Wei-Yi Yang and *From the Soul*. Morelli's solo recordings garner rave reviews. *Fanfare Magazine*: (Mozart Bassoon Concerto with Orpheus) "reset a reviewer's standards at too high a level for comfort in a world more productive of ordinary music making," *Gramophone* magazine: "Morelli's playing is a joy to behold," *American Record Guide*: (Baroque Fireworks) "the bassoon playing ... is as good as it gets." *Jazz Weekly.com* (on the Capri CD *The OX-MO Incident* with saxophonist Keith Oxman): "Morelli makes the usually unwieldy bassoon work wonders... the team bops with delight...and Morelli glistens...and is elegiac." The Orpheus CD *Shadow Dances*, which features Frank Morelli, won a 2001 GRAMMY® Award. Performer or juror at the most prestigious festivals worldwide, he is a member of Windscape, quintet in residence at Manhattan School of Music. He has numerous published transcriptions, the landmark excerpt book, *Stravinsky: Difficult Passages for Bassoon* (Boosey & Hawkes) and an unmatched edition of the popular bassoon method, *The First Complete Weissenborn Method and Studies*, (Carl Fischer). Frank Morelli plays a Leitzinger bassoon exclusively. | **31st Season at Norfolk** | morellibassoon.com



Tara Helen O'Connor is an Avery Fisher Career Grant recipient, a two-time GRAMMY® Award nominee, and, as a member of the New Millennium Ensemble, a recipient of the Walter W. Naumburg Chamber Music Award. A Wm.S. Haynes artist, she was the first flutist selected to participate in the Chamber Music Society of Lincoln Center's Bowers Program and is a season artist of the Chamber Music Society of

Lincoln Center and a member of the Windscape woodwind quintet. A champion of contemporary music, O'Connor has premiered hundreds of works and has appeared on numerous recordings and film and television soundtracks including *Barbie*, *Respect*, *The Joker*, *The Marvelous Mrs. Maisel*, *Only Murders in the Building* and *Schmigadoon!* to name only a few. An avid chamber musician, O'Connor regularly appears with Chamber Music Northwest, Santa Fe Chamber Music Festival, Spoleto Festival USA, and the Banff Centre among others. O'Connor has appeared on A&E's *Breakfast with the Arts* and PBS' *Live from Lincoln Center*. She has recorded for Deutsche Grammophon, EMI Classics, Koch International, CMS Studio Recordings with the Chamber Music Society of Lincoln Center and Bridge Records. She is Artistic Director of Music from Angel Fire, and serves on the faculty of the Yale School of Music, Bard College Conservatory of Music, and the Manhattan School of Music. She lives with her husband, violinist Daniel Phillips and their two miniature dachshunds, Chloé and Ava from Manhattan's Upper West Side. | **4th Season at Norfolk** | tarahelenoconnor.com

Festival Artists



A native of Pennsylvania, horn player **William Purvis** enjoys a multifaceted career in the US and abroad as soloist, chamber musician, conductor, and educator. A passionate advocate of new music, he has participated in numerous premieres as hornist and conductor. Purvis is a member of the New York Woodwind Quintet, Orchestra of St. Luke's, Yale Brass Trio, and Triton Horn Trio, and is an emeritus member of the GRAMMY®-

Award-winning Orpheus Chamber Orchestra. A frequent guest artist with the Chamber Music Society of Lincoln Center, he has also collaborated with the Tokyo, Juilliard, and Orion string quartets. His extensive list of recordings spans from original instrument performance and standard repertoire through contemporary solo and chamber music to recordings of contemporary music as a conductor. His recording of Peter Lieberman's Horn Concerto (Bridge) received a GRAMMY® and a WQXR Gramophone Award. Purvis is a faculty member at the Yale School of Music where he is coordinator of winds and brass and served as the director of the Morris Steinert Collection of Musical Instruments from 2008-2023. | **40th Season at Norfolk**



Cellist **Raman Ramakrishnan** is a former founding member of the Horszowski Trio and the Daedalus Quartet. With the Daedalus, Ramakrishnan won the grand prize at the 2001 Banff International String Quartet Competition, performed throughout North America, Asia, and Europe. The Daedalus has been in residence at the University of Pennsylvania and Columbia University, where Ramakrishnan

maintains a teaching studio. He has given solo recitals in New York, Boston, Seattle, and Washington, D.C., and has performed chamber music with the Boston Chamber Music Society, and at the Aspen, Charlottesville, Four Seasons, Lincolnshire (UK), Marlboro, Mehli Mehta (India), Oklahoma Mozart, and Vail Music Festivals. He has toured with Musicians from Marlboro, is a member of the East Coast Chamber Orchestra, and has performed, as guest principal cellist, with the Saint Paul Chamber Orchestra. As a guest member of Yo-Yo Ma's Silk Road Ensemble, he has collaborated with musicians from the Iraqi National Symphony Orchestra and performed in India and Egypt. Ramakrishnan was born in Athens, Ohio, and raised in East Patchogue, New York. He is the son of molecular biologist and Nobel Laureate Venkatraman Ramakrishnan and children's book author and illustrator Vera Rosenberry. He holds a bachelor's degree in physics from Harvard University and a master's degree in music from The Juilliard School. He lives in New York City with his wife, violist Melissa Reardon. Ramakrishnan plays a Neapolitan cello made by Vincenzo Jorio in 1837. | **4th Season at Norfolk**



Joshua Rhodes is a double bassist from North Carolina. He has recently graduated from the Yale School of Music receiving his Master of Musical Arts degree under the tutelage of Donald Palma. Equally at home in chamber, orchestral, and solo settings, Rhodes performs regularly with the Yale Philharmonia, Symphony in C, Hartford Symphony, and he recently completed a fellowship with the Fairfax Symphony.

Chamber music collaborations have included performances alongside artists such as Lynn Harrell, Paul Watkins, and Quintet ZaRiah in a variety of projects spanning repertoire from Vivaldi to Schubert. A champion of music as a vehicle for connection with diverse audiences, Rhodes spent much of his time at Yale working and performing as a Teaching Artist in New Haven Public Schools, while also performing recitals at the Collington Retirement Community in Bowie, Maryland, where he served as an Artist-in-Residence curating his 2024 concert series. Following his time at Norfolk this summer, Rhodes will be heading to the airport to catch a flight to China where he will be studying at the Tianjin Juilliard School for the next two years. Please wish him well! | **2nd Season at Norfolk**



Violist **Lesley Robertson** (NCFM '92, '94) hails from Edmonton, Alberta and currently lives in California where she is Artist-in-Residence at Stanford University. A founding member of the St. Lawrence String Quartet (SLSQ), Robertson performed in some of the world's most renowned concert halls including Amsterdam's Concertgebouw, and New York's Lincoln Center, as well as more unusual venues such as Hanoi's The French

Opera House, Luxembourg's Bourglinster Castle, and at the White House for President and Mrs. Clinton. Under exclusive contract with EMI Classics, the SLSQ's recordings have received notable acclaim including two GRAMMY® nominations. Apart from the SLSQ, Robertson has appeared as soloist with the San Francisco Chamber Orchestra and as a guest with the Tokyo String Quartet, the Ying Quartet, the Pacifica String Quartet, the Chamber Music Society of Lincoln Center, and Music from Marlboro. She has served on the jury of several international competitions including the Banff International String Quartet Competition, the Melbourne International Chamber Music Competition, the Wigmore Hall International String Quartet Competition and the *Concours de Genève*. Robertson holds degrees from The Juilliard School, Curtis Institute of Music, and the University of British Columbia where she studied with Gerald Stanick. She plays on a 1995 viola made by fellow Canadian John Newton. Away from the viola, Robertson gleefully enjoys motherhood, the great outdoors and the antics of her extended family. | **Second Season at Norfolk**

Shanghai Quartet

Weigang Li *violin*, Angelo Xiang Yu *violin*
Honggang Li *viola*, Sihao He *cello*



For 40 years, the Shanghai Quartet (NCMF '86, '92) has been one of the world's foremost chamber ensembles. Formed at the Shanghai Conservatory in 1983, following the end of China's Cultural Revolution, the group came to the US to complete its studies; since then, the Quartet has been based in the US while touring throughout North America, Europe, and Asia.

Recent performance highlights include performances at Carnegie Hall, the Metropolitan Museum of Art and the Freer Gallery (Washington, D.C.) The Quartet also frequently performs at Wigmore Hall, the Budapest Spring Festival, and Suntory Hall, and has collaborated with the NCPA and Shanghai Symphony Orchestras. They have performed with the Tokyo, Juilliard, and Guarneri Quartets; cellists Yo-Yo Ma and Lynn Harrell; pianists Menahem Pressler, Peter Serkin, Jean-Yves Thibaudet, and Yuja Wang; and the vocal ensemble Chanticleer. The Quartet appears regularly at many prominent chamber music festivals including Maverick Concerts, the Brevard Music Center, and Music Mountain.

Long-time champions of new music, the Quartet has commissioned works from composers including William Bolcom, Tan Dun, Vivian Fung, Zhou Long, and Krzysztof Penderecki, among others.

The Shanghai Quartet's discography ranges from Schumann and Dvořák piano quintets with Rudolf Buchbinder to Zhou Long's *Poems from Tang* for string quartet and orchestra with the Singapore Symphony. The Quartet has recorded the complete Beethoven string quartets and is currently recording the complete Bartók quartets.

Serving as Quartet-in-Residence at the John J. Cali School of Music at Montclair State University since 2002, the Shanghai Quartet joined the faculty of The Tianjin (China) Juilliard School in 2020. The Quartet also is the Ensemble-in-Residence with the Shanghai Symphony Orchestra and visiting guest professors of the Shanghai Conservatory and Central Conservatory in Beijing.

| **Third Season at Norfolk** | shanghaiquartet.com



In constant demand as an orchestral soloist, recitalist, and chamber music collaborator, clarinetist **David Shifrin** has appeared as a soloist with the Philadelphia, Pittsburgh, Houston, Dallas, Denver, Kansas City, Milwaukee, Calgary, and Edmonton symphony orchestras; l'Orchestre de la Suisse Romande; the Los Angeles Chamber Orchestra; and the New York Chamber Symphony. One of only three wind players to have been

awarded the Avery Fisher Prize since the award's inception in 1975, Shifrin is also the recipient of a Solo Recitalist Fellowship from the NEA. He has received three GRAMMY® nominations—for his 1989 recording of the Copland Clarinet Concerto with the Chamber Music Society of Lincoln Center (Angel/EMI); Ravel's *Introduction and Allegro* with Nancy Allen, Ransom Wilson, and the Tokyo String Quartet (Angel/EMI); and his recording for Delos of the Mozart Clarinet Concerto, which also received a 1987 Record-of-the-Year award from *Stereo Review*. Since 1989, Shifrin has been an artist member of the Chamber Music Society of Lincoln Center, and from 1992-2004, he was its Artistic Director. From 1981-2020, he also led Chamber Music Northwest as music director. At the Yale School of Music, Shifrin is Professor in the Practice of Clarinet and serves as Artistic Director of the Yale School of Music's Chamber Music Society and Yale in New York series. Shifrin performs on MoBa cocobolo wood clarinets made by Backun Musical Services and Légère premium synthetic reeds.

| **24th Season at Norfolk** | davidshifrin.com



Performer, curator and on-stage host, **James Austin Smith** "proves that an oboist can have an adventurous solo career." (*New Yorker*). Praised for his "virtuosic," "dazzling," and "brilliant" performances (*New York Times*), Smith appears regularly at the Chamber Music Society of Lincoln Center, Carnegie Hall, and at leading national and international chamber music festivals; on tour as Co-Principal Oboe of the

conductor-less Orpheus Chamber Orchestra; and as an artist of the International Contemporary Ensemble. As Artistic and Executive Director of Tertulia Chamber Music, Smith creates intimate evenings of food, drink, and music designed to engage audiences hungry for singular cultural experiences in New York, San Francisco and Serenbe, Georgia, as well as an annual weekend festival of food and music in a variety of global destinations. He serves as Artistic Advisor to Coast Live Music, a new home for chamber music in the San Francisco Bay Area. He mentors graduate-level musicians as a professor of oboe and chamber music | *continued on page 52* →

Festival Artists

at Stony Brook University and as a regular guest at London's Guildhall School of Music and Drama. Smith holds a master's degree from the Yale School of Music and bachelor's degrees in political science and music from Northwestern University. He spent a year as a Fulbright Scholar at the Felix Mendelssohn-Bartholdy Conservatory in Leipzig, Germany, and is an alum of Carnegie Hall's Ensemble Connect. Born in New York and raised in Connecticut, Smith's principal teachers are Stephen Taylor, Christian Wetzel, Humbert Lucarelli, and Ray Still.

| **Third Season at Norfolk** | jamesaustinsmith.com



Nahre Sol performs, composes and teaches an eclectic mixture of music that draws from aspects of improvisation, the avant-garde, traditional Western forms and harmony, jazz, and minimalism. She runs a notable series of videos on YouTube that distill her distinct perspective as a classically-trained pianist with an insatiable appetite for new ideas about music theory, harmony, practicing, and composition. She has gained recognition and over 650,000

subscribers through her videos breaking down the stylistic elements of great classical composers and documentaries that share excursions into various genres she explores. Sol's music has been premiered in New York City, Buenos Aires, Paris, Hamburg, and Toronto. She holds degrees from The Juilliard School and The Glenn Gould School of The Royal Conservatory of Music in Toronto. As a soloist and chamber musician, she has performed at venues across North America and Europe. In 2013 she was a recipient of the Harriet Hale Woolley Grant, enabling her to study in Paris under Gabriel Tacchino and Narcis Bonet, pupils of Francis Poulenc and Nadia Boulanger. In 2019-2020, she was the co-host of Sound Field, a music channel by PBS Digital Studios alongside drummer L.A. Buckner. She has contributed to video games such as Rayark's *DEEMO II* and the soundtrack of the film *Boss Baby II* alongside Hans Zimmer and Steve Mazzaro.

| **First Season at Norfolk** | nahresol.com



Stephen Taylor is one of the most sought-after oboists in the country. He holds the Mrs. John D. Rockefeller III Solo Oboe Chair with the Chamber Music Society of Lincoln Center and the Lockwood/Bury Principal Oboe Chair with the Orchestra of St. Luke's. He is solo oboist with the New York Woodwind Quintet, the Orchestra of St. Luke's, the St. Luke's Chamber Ensemble (for which he has served as co-director of chamber

music), the American Composers Orchestra, the New England Bach Festival Orchestra, and is co-principal oboist of the Orpheus Chamber Orchestra. His regular festival appearances have included Spoleto,

Aldeburgh, Caramoor, Bravo! Vail Valley, Menlo, Music from Angel Fire, Norfolk, Santa Fe, Aspen, and Chamber Music Northwest. Among his more than 300 recordings are Bach Arias with Kathleen Battle and Itzhak Perlman, and Elliott Carter's Oboe Quartet, for which he received a GRAMMY® nomination. He has performed many of Carter's works, giving the world premieres of *A Mirror on Which to Dwell*, *Syringa*, and *Tempo e Tempo*; and the US premieres of *Trilogy* for Oboe and Harp, Oboe Quartet, and *A 6 Letter Letter*. He is entered in *Who's Who in American Colleges and Universities* and has been awarded a performer's grant from the Fromm Foundation at Harvard University. Taylor has collaborated with the Vermeer, Shanghai, Orion, American, and Artis-Vienna string quartets, among others. He trained at The Juilliard School and is a member of its faculty, as well as of the Yale and Manhattan schools of music. Taylor plays rare Caldwell model Lorée oboes and, being obsessed with buoyancy, spends as much time as possible on his old wooden boats in Maine. | **18th Season at Norfolk**



Stephanie Venturino's research focuses on 20th- and 21st-century French music, the history of music theory, and aural skills pedagogy. She has contributed scholarship to the peer-reviewed journal *Theoria: Historical Aspects of Music Theory* and the edited collections *Debussy Studies 2* (Cambridge University Press) and *Arabesque Without End: Across Music and the Arts, from Faust to Shabrazad* (Routledge). She regularly presents her

research at leading professional conferences in the United States and abroad. Equally at home on the concert stage, Venturino has extensive ensemble, chamber, and solo experience. She has been a member of the Eastman Saxophone Project, the Eastman Wind Ensemble, and Musica Nova. At the Yale School of Music, Venturino is Assistant Professor, Adjunct, of Music Analysis and Musicianship. From the Eastman School of Music, Venturino holds a performer's certificate in classical saxophone performance and a PhD in music theory. |

Fourth Season at Norfolk

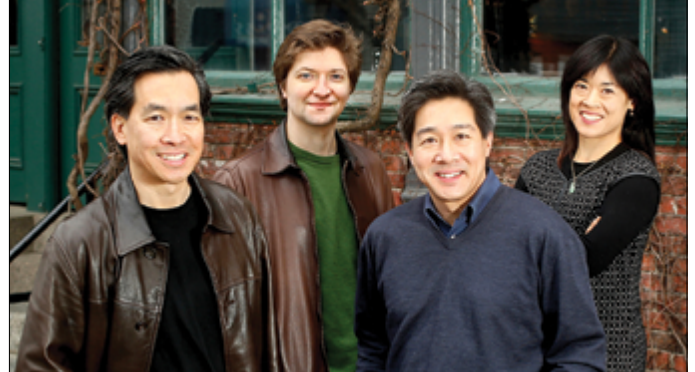


Pianist **Wei-Yi Yang** has received worldwide acclaim for his captivating performances and imaginative programming. Winner of the gold medal at the San Antonio International (now ‘The Gurwitz’) Piano Competition, he has performed at Lincoln Center, the John F. Kennedy Center, and across America, Asia, Europe, and Australia. His Carnegie Hall debut as the soloist in Messiaen’s *Turangalila-*

Symphonie was hailed by *The New York Times* as “sensational.” As an educator, Yang has performed and taught throughout Scotland, Ireland, Austria, Germany, Italy, and Spain, among other countries worldwide. Most recently, his master class teaching has taken him to Northwestern, Manhattan School of Music, New England Conservatory, Tsinghua University, and China Conservatory. A dynamic musician with a diverse repertoire, Yang is a frequent guest artist at festivals in Italy, Spain, Serbia, Mexico, Germany, Holland, and California. He frequently collaborates with ensembles such as the Imani Winds and the Brentano, Miró, Dover, Pacifica, and Tokyo string quartets. Yang’s performances have been featured on NPR, PBS, RAI, ARTE, the ABC (Australian Broadcasting Company), and on recordings for Genuin, Hyperion, Naxos, Albany Records, Renegade Classics, and the Holland-America Music Society labels. Born in Taiwan of Chinese and Japanese heritage, Yang studied first in the United Kingdom and then in the US with renowned Russian pianists Arkady Aronov at the Manhattan School of Music and Boris Berman at the Yale School of Music. Yang has also worked with eminent pianists Claude Frank, Peter Frankl, Vera Gornostaeva, Byron Janis, Lilian Kallir, and Murray Perahia. In 2004, he received his doctorate from Yale, where he joined the School of Music’s faculty in 2005. | **16th Season at Norfolk**

Ying Quartet

Robin Scott *violin*, Janet Ying *violin*
Phillip Ying *viola*, David Ying *cello*



The GRAMMY® Award-winning Ying Quartet is celebrated for its dynamic performance style and visionary approach to chamber music. With more than 30 years of experience, the Quartet blends musical excellence with a mission to make classical music meaningful in a variety of settings — from the world’s major concert halls to schools, workplaces, and prisons.

The Ying Quartet (NCMF ’92, ’94) gained early recognition as the first recipient of the NEA’s Rural Residency Grant, serving as resident quartet in Jesup, Iowa. This formative experience continues to shape their approach to community engagement and musical outreach.

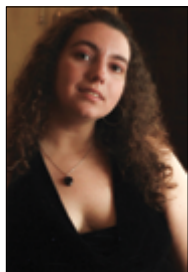
The 2025–26 season includes performances for Chamber Music Hamilton, Chamber Music Society of Williamsburg, Westchester Chamber Music Society, and others. Their LifeMusic commissioning project, developed in partnership with the Institute for American Music, features works by Billy Childs, Lera Auerbach, Lowell Liebermann, and more—reflecting modern American life through music.

Their acclaimed recordings include *American Anthem* and a GRAMMY®-nominated set of Tchaikovsky quartets and *Souvenir de Florence*. A recent collaboration with Zuill Bailey featured transcriptions of Schumann’s Cello Concerto and Beethoven’s Kreutzer Sonata.

The Ying Quartet is quartet-in-residence at the Eastman School of Music, where they lead a comprehensive chamber music program and the “Music for All” community initiative. They are also ensemble-in-residence at the Bowdoin International Music Festival.

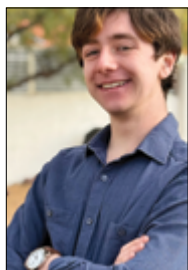
| **Fourth Season at Norfolk** | ying4.com

New Music Fellows



Niyayesh Bagheri is a composer and pianist from Iran who is currently studying composition as an undergraduate student at the Eastman School of Music. She will head to Pennsylvania State University to pursue a master's degree in composition. Her music has been performed in the US, Canada, Germany, Switzerland and Iran. Bagheri has received multiple awards for her compositions, including second place in the

Metropolitan Youth Orchestra of New York's Emerging Composers' Competition, the Wayne Brewster Barlow Prize, and the Louis Lane Award, among others. Since last year, she began working with the Damsselfly Trio, writing a new work for them which they will premiere in the fall. Her new piece for voice and violin, commissioned by the Glass Clouds ensemble, will premiere at the Anita Rogers Art Gallery in NYC on May 14th. She has collaborated with many student ensembles at Eastman, Soundscape music festival, as well as performers from the Feminale Hamburg music festival. Bagheri is very interested in collaborating with singers, all of her recent pieces feature the female voice. Her music is inspired by theater, dance, nature, poetry, Persian folk songs, and mythology. Other than composing, she enjoys dancing, eating Persian food, spending time in nature, playing and improvising on Tanbur (a Persian instrument).



Rory Bricca is a composer from Tucson, Arizona based in New Haven, Connecticut. He is also a classical and jazz pianist, pipe and Hammond B3 organist, choral singer, horn player, and South Indian Karnāṭak musician. As a Yale undergrad, he enjoyed studying subjects like astronomy, cognitive science, linguistics, and philosophy and using concepts in these fields to influence his work. For example, his

award-winning *Active Galactic Nuclei* for orchestra and live projections was inspired by an astrophysics course on Einsteinian relativity and black holes; it was also premiered by the Boston Pops in their 2025 Music of the Cosmos concert. His saxophone quartets have gained recognition from some of the leading classical saxophonists in the country and been published by Murphy Music Press. He has six toes on his left foot, which he uses regularly to climb trees and occasionally to walk 67 miles from New Haven to New York City. His parents are independent documentary filmmakers. | rorybricca.com



Chao-Chih George Chen likes to live life at a slow tempo—but somehow, he's always rushing to the next thing. His laugh is loud—sometimes so loud that it even surprises himself! He loves taking care of plants and animals, though sometimes he cares a little too much... and they don't always survive (the plants!). He is always trying to learn how to live better. His life is full

of amusing contradictions—just like the ones above—but he has learned to embrace them. Perhaps that's why people connect with his music: he strives to be fully present, even when things don't go as planned. Chen has won top prizes at the Taiwan National Music Competition and the Buffet Crampon Asia Pacific Clarinet Competition. He holds a DMA from Stony Brook University and currently teaches at the 92nd Street Y and the Harmony Program.



Cellist **Amy Goto**, born in South Carolina, is currently pursuing an MM at the Yale School of Music under Paul Watkins, after earning her bachelor's degree with honors from the Conservatoire de Paris. At Yale, she was recently named winner of the 2026 Woolsey Concerto Competition. Goto won the AENA Special Prize (Second Prize) at the 2022 Pablo Casals International Award and the Prize for

the Best Performance of the Commissioned Work at the 2025 Dr. Luis Sigall International Competition. She attended the Verbier Festival Academy as a soloist in 2022 and was the youngest member of Gautier Capuçon's Classe d'Excellence de Violoncelle at the Fondation Louis Vuitton from 2020 to 2022. Goto performs on a cello made by Ferdinando Alberti (c. 1750), generously loaned by Christophe Landon, and is endorsed by Thomastik-Infeld Vienna. In her spare time, Goto loves making beaded jewelry and watching ballet and opera. | amygoto.com



Jessica Yaerim Lee is a Korean-Canadian composer, pianist, improviser, producer, and multidisciplinary artist whose work contains a musical voice encompassing vividness, drama, and imagination drawing from varied historical and stylistic palettes. Her works span concert music, film, theatre, and media. At age 14, she presented a solo composition recital at Lotte Concert Hall. Her works have been performed

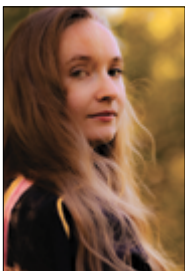
and recorded internationally at venues including Seoul Arts Center, Kumho Art Hall, and venues in New York. As a pianist, Jessica has performed at venues including Lincoln Center and Tishman Auditorium among others. She is currently a member of the Mannes American Composers Ensemble and recent collaborations include music direction and production for the Kia Mobility short advertisement film project, as well as composition and sound design for others. Beyond music, Jessica is an active person who also loves a wide range of sports like from skiing to paragliding (and survived riding a snowmobile despite not knowing where the brake was when she was 4) and loves traveling all over the world!

| jessicayeerimlee.wixsite.com/mysite



Fabian Leung (b. 2005) is a composer from Texas, now based in Baltimore, Maryland. His recent work within the Western classical tradition engages with themes of nostalgia, societal dynamics, climate change, and the relationship between humanity and the natural world. His music emphasizes organic processes and textural/harmonic detail, seeking an immediacy of expression that reframes personal

experiences. Leung has collaborated with ensembles and musicians including the Lorelei Ensemble, TAK Ensemble, Trio Kanon, the Rhythm Method Quartet, the Orlando Philharmonic, and Zachary Good. A new concerto for clarinet and sinfonietta is scheduled for fall 2026 with Good and the Chicago Composer's Orchestra. Leung is currently pursuing an undergraduate degree in music composition and music education at the Peabody Institute of Johns Hopkins University, where he studies with Felipe Lara and Kevin Puts.



Ciara McGuire is a baroque and modern violinist based in Rochester, NY. She holds a BM from Oberlin College and Conservatory and an MM from the Eastman School of Music, where she performed concertos with Eastman's Baroque Collegium and Musica Nova. As an orchestral player, McGuire has been the guest concertmaster of the Genesee Valley Orchestra and Chorus since 2023,

and joined the Binghamton Philharmonic Orchestra as section violinist in May 2025. A dedicated chamber musician, McGuire is the founding violinist of the Vantage Trio, which has competed in several national competitions, including Plowman and Fischoff. McGuire is deeply passionate about contemporary music, and has worked with leading figures including Julian Anderson, Daniel Pesca, and Anssi Karttunen. After Norfolk, she will continue her summer of new music with the Lucerne Festival in Switzerland. In her spare time, McGuire enjoys baking, knitting, and reading.



Matthew Ober is from Silver Spring, Maryland pursuing his MMA at the Yale School of Music. Ober has performed with the Richmond Symphony and York Symphony Orchestras, Annapolis Opera Company, at the Brevard Music Center, and has received prizes from the South Carolina Flute Society, Flute Society of Washington, and the New York Flute Club. A recipient of

the National Federation of Music Club's Beth McAuley Southeast Region Award, Ober is recognized as an Omicron Delta Kappa National Leader in the Arts. Ober graduated with his master's from the Peabody Institute of The Johns Hopkins University and earned a double degree, *magna cum laude*, in flute performance and information science from the University of Maryland. His primary teachers are Tara Helen O'Connor, Marina Piccinini, Sarah Frisof, and Aaron Goldman, with additional mentorship from Erica Peel. In his free time, you can find Ober trying local pizza shops.



Jieun Park is a South Korean pianist whose artistry and depth have been shaped by a rigorous musical education and a distinguished performance career. She is currently pursuing her DMA in piano at the Yale School of Music, where she also earned her MMA and MM under Robert Blocker. Park holds a BM, *summa cum laude*, from Seoul National University. Park has appeared in solo and

chamber music performances across Asia, Europe, and the United States. Her recent highlights include performances at Carnegie's Weill Recital Hall and the Tampa Steinway Gallery. She was also featured in the Yale Chamber Music Competition Winners Concert. She contributes as a concert program editor for the Yale School of Music and actively participates in community-based volunteer concerts.

New Music Fellows



Ignacio Rosado is an American composer, producer, and musician. His compositional work engages with Western classical music by probing its developed traditions through multimodal experimentation. Important to his work are concepts of energy, particularly as it relates to attention and short-term memory; abstraction, to allow a listener's individual experiences influence their perception of the

music; optimism, through exploration of devices that uplift; and sonic accessibility, finding ways to connect general audiences with the avant-garde through the familiar. Rosado's unique approach to the art of music composition results in work that carefully considers both performer and audience experiences. It aims to connect with and highlight various aspects of the human condition, as well as promote outside invitation to the exciting world of contemporary Western classical music. In his free time, he enjoys the outdoors, travel, games, and spending time with friends and family.

| ignaciorosado.com



Julian Seney is a violist from Monrovia, California, based in New York. He has performed in venues such as Walt Disney Concert Hall, Carnegie Hall, the Beijing Concert Hall, and the Seoul Arts Center, under conductors Susanna Mälkki, Michael Tilson Thomas, and Gustavo Dudamel, among others. As a chamber musician, he has collaborated with musicians such as Kim Kashkashian,

Tara Helen O'Connor, Itzak Perlman, and Stephen Drury, and now performs as a member of Trio Animoso with harpist Subin Lee and flautist Sophia Jean. He is an alumni of the Perlman Music Program, and was a fellow at the Bowdoin International Music Festival and the Lucerne Festival Academy. He has participated in residencies through both Perlman Suncoast and Lake Champlain Chamber Music Festival. Seney loves playing new music and collaborating with artists outside of classical music, and has premiered many works for solo viola, mixed chamber ensembles, and full orchestra. | trioanimoso.com



Jiayu Wu is a composer currently pursuing an MM in composition at the Indiana University Jacobs School of Music, where she studies with P. Q. Phan. She holds a bachelor's degree in composition and compositional theory from the Central Conservatory of Music in Beijing. Her works span orchestral, chamber, and electronic music, and have been performed by the Chengdu Symphony Orchestra, the

Central Conservatory of Music, and the Jacobs School of Music. Her compositional practice centers on the relationship between structure and timbre, exploring how the tension between the two can give voice to interior states. Outside of music, she swims, cooks, and visits museums, and takes her tea and wine equally seriously.

Chamber Music Fellows



Lucas Amory is a versatile solo and chamber pianist and conductor based in New York. He holds degrees from The Juilliard School and Harvard College, as well as the 2024 Robert D. Levin Prize in Music Performance. He counts Julian Martin, Hae-Sun Paik, and Shai Wosner among his most important mentors. Outside of top prizes in solo competitions in Milwaukee and

Boston, Amory is a chamber music specialist, having attended the Ravinia Steans Music Institute and the Taos School of Music. He is the pianist in the Marlboro Festival Ross Garon Trio Çava and the Rehms Duo with his violinist sister Leah. In contemporary music, he has collaborated with Matthew Aucoin and the American Modern Opera Company, Bruce Adolphe, Nico Muhly, and Claire Chase. When not playing piano or conducting, Amory looks to further himself in all things music; singing baritone, private teaching, improvisation, and exploring classical fortepiano. | lucasamory.com



Catherine Brenmark is a bassoonist and recent graduate of Vanderbilt University's Blair School of Music, where she studied with Peter Kolkay as a Cornelius Vanderbilt Scholar, Presser Scholar, and Founder's Medalist. She will begin a MM at the Yale School of Music this fall, studying with Frank Morelli. She was a finalist in the 2025 Meg Quigley Vivaldi Competition and received Blair's Elliot and

Ailsa Newman Prize for excellence in woodwind performance. During her time in Nashville, Brenmark worked as a session musician, recording for film, television, and video game soundtracks. Passionate about chamber music, Brenmark has spent past summers performing at the Brevard Music Center, Akropolis Chamber Music Institute, Imani Winds Chamber Music Festival, and the Kinhaven Young Artist Seminar. Outside of music, she enjoys baking, arts and crafts, and learning about psychology.



Canadian-American violinist **Maude Cloutier** is currently pursuing her bachelor's degree at The Juilliard School as a Jerome L. Greene Fellow studying with Laurie Smukler. She made her solo debut with orchestra at age 13 in the Hilbert Circle Theatre in Indianapolis, and most recently, she won Grand Prize at the 2026 Adelphi Orchestra Young Artist Competition, First Place in the Strings

Division at the 2025 Tuesday Musical Scholarship Competition, and was a finalist in Juilliard's 2025 Violin Concerto Competition. A passionate chamber musician, she attended the Perlman Music Program Chamber Music Workshop earlier this summer, is a three-time alumna of the Kneisel Hall Young Artist Program, and

has enjoyed various experiences with both contemporary music and historical performance. Growing up, Cloutier enjoyed alpine ski racing almost as much as playing the violin and still loves spending a lot of time outside in the winter. She also enjoys *Saturday Night Live*, card games, intense philosophical conversations and laying down in the grass. | maudecloutier.com



Oboist **Danny Cruz** is an active performer and teacher serving Greater Houston. He developed his skills as an educator teaching at Zwink Elementary, as a teaching assistant at Louisiana State University, and maintaining a private studio. He holds a bachelor's degree in oboe performance and music education from The Eastman School of Music and an MM from the University of Texas at Austin. Cruz

has participated in the Texas Music Festival orchestra, Banff, the Aruba Symphony Festival. He was a finalist in the recent Assistant Principal oboe audition for the Orquesta Sinfónica de Puerto Rico. He won the Brighton Symphony concerto competition and performed with the orchestra. Currently a freelancer in the Austin area, Cruz is passionate about making music education accessible to any and all. He wants to thank his mother for her incredible and unyielding support.



Priya Fink is a flutist committed to using music as a tool for connection. She has performed with ensembles including the Lyric Opera of Chicago, Civic Orchestra of Chicago, Ballet Indiana, Opera Festival of Chicago, and is a substitute flutist for the New World Symphony. A passionate educator, Fink worked as a Teaching Artist at Sistema Ravinia for four years. She has also taught with the

Chicago Youth Symphony Orchestra and helped develop integrated arts curriculum through the University of South Florida's REACH Grant. Fink is the founder of The Middle, a concert series that collages diverse musical genres through engaging chamber music performances. In the fall, she will move to Pittsburgh to pursue an MM at Carnegie Mellon University. Fink holds a bachelor's degree in flute performance from DePaul University and an MBA in arts innovation from The Global Leaders Institute. Fink enjoys listening to podcasts and trying new recipes.

Chamber Music Fellows



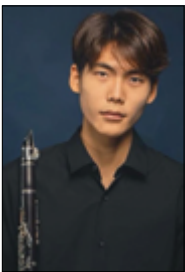
Griffin Frost is an 18-year-old cellist from New York City. He began studying cello with Nicole Johnson and has also studied with Julia Lichten, Astrid Schween, and Sibylle Johner. Frost has attended summer programs at Music@Menlo, Chamber Music Northwest's Young Artists Institute, the Heifetz Institute, the Meadowmount School of Music, and Kaufman Music Center's SummerFest. He has

performed with renowned artists including Charles Yang and Peter Dugan, Curtis Stewart, and the Kronos Quartet. He has played in master classes for the Galvin Cello Quartet, the Balourdet Quartet, Zlatomir Fung, and Hans Jørgen Jensen. Frost is a recent graduate of the Special Music School High School and will attend The Juilliard School in the fall, studying with Zvi Plesser. Apart from music, he enjoys pickup soccer games in his neighborhood and participated in a two-year internship at the 92nd Street Y, focused on increasing teens' access to the arts.



Violinist **Audrey Goodner** is in her second year of study at the Curtis Institute of Music. She has recently garnered numerous accolades, including concertmaster of the Curtis Symphony Orchestra, appearances as soloist with the San Jose Chamber Orchestra, Second Prize at the 38th Irving M. Klein International String Competition, Fourth Prize at the 2022 Thomas and Evon Cooper International Violin

Competition, and concerto competition winner for both the Hilton Head Symphony Orchestra and the United States Army Band Young Artist Competitions. This past August, Goodner was invited to give a solo recital at the Bar Harbor Music Festival with pianist Ann Sears. As concertmaster of the Langley High School Orchestra and the American Youth Philharmonic Orchestra, Goodner has been a featured soloist at Carnegie Hall and in venues throughout the Washington, D.C. area. Her participation in the National Symphony Orchestra's Youth Fellowship Program has further provided numerous solo and chamber music performances.



Noah Jung is a Kovner Fellow at The Juilliard School, where he studies clarinet with Anthony McGill. He has received numerous national and international honors, including being named a National YoungArts Foundation Finalist in Classical Music, winning second prize in the Vandoren Emerging Artists Competition, first prize in the Accademia Italiana del Clarinetto's Clarinet Contest, prizes in the

Silverstein Clarinet Competition, and recognition as a semifinalist in the 6th Lisbon International Clarinet Competition. At age 13, Jung performed Leonard Bernstein's Clarinet Sonata with the Peoria Symphony Orchestra at the Ravinia Festival. At 17, he appeared as

a soloist with the Colburn Sinfonietta, performing Mozart's Clarinet Concerto after winning Colburn's Concerto Competition. As a graduate of the Columbia-Juilliard Exchange Program, Jung also earned a degree in cognitive science from Columbia University and is interested in cognitive neuroscience. Outside of music, he enjoys playing basketball and watching Netflix.



Jessica Kartawidjaja is a 20-year-old violinist from Jakarta, Indonesia, currently studying at the New England Conservatory (NEC) under Soovin Kim. Her previous teachers include Julianne Lee, Peter Zazofsky, and Nicole Jeong. During the 2024–2025 academic year, she was a member of NEC's Honors Chamber Program, performing in Jordan Hall and at the Shalin Liu Performance

Center in Rockport. She has also participated in NEC's Community Performances and partnerships Ensemble Fellowship Program and performed in the First Monday concert series. Recently, she placed as runner-up in the 2026 NEC Concerto Competition and second prize in the NEC Bales Instrument Competition. In past summers, she participated in the Yellow Barn Young Artist Program, Chamber Music Northwest Young Artist Institute, Music@Menlo's Young Performers Program, and the Heifetz Institute. Kartawidjaja enjoys playing cards and board games, sitting by the Charles River, and keeping conversations interesting by playing devil's advocate. She also loves the beach!



Isaac King began his undergraduate studies at Cairn University, where he studied with Rachel Ku. Originally a music education major, he transitioned to a performance degree in his junior year. Following the completion of his bachelor's degree, he continued his studies at the McDuffie Center for Strings under Becca Albers and Victoria Chiang. During this time, he developed a strong commitment to

chamber and orchestral music. King is currently pursuing an MM at The Juilliard School, studying with Hsin-Yun Huang and Heidi Castleman. Orchestrally, King has served as principal violist of the Augusta Symphony, The Juilliard Orchestra, the New Jersey Chamber Orchestra, the Macon-Mercer Symphony Orchestra. He attended the National Repertory Orchestra in 2022 and 2023, serving as principal violist and soloist in his second season. King has collaborated with musicians including Arnaud Sussmann and Lawrence Dutton, as well as attending Kneisel Hall and the Rome Chamber Festival.



Oboist **Will King** is a native of Chattanooga, Tennessee, and a recent graduate of Middle Tennessee State University with a BM in music education and oboe performance where he studied with Keith Sorrels. He will be attending the Eastman School of Music this fall to enter the first year of his MM program under the instruction of Richard Killmer.

When not making reeds or practicing, King

enjoys hiking, crocheting, trying out new vegetarian recipes, and traveling across the globe. Pairing his passion for travel with music, he has recently performed concerts alongside the Competencia Nacional de Bandas “Corazon Verde” in Cartago, Costa Rica, where he also served as an adjudicator of the festival, and alongside Hangzhou Normal University, in Hangzhou, China.



Soohyurn Lee is a 19-year-old violist currently pursuing her bachelor’s degree at the Curtis Institute of Music, where she studies with Hsin-Yun Huang and Misha Amory. She previously studied at the Colburn Music Academy and the Yong Siew Toh Young Artist Program, working with Teng Li and Manchun Zhang. An active and dedicated musician, Lee has recently participated in the Perlman

Music Program, Kneisel Hall, and the Moritzburg Festival Academy. She has a deep love for chamber music and is continually inspired to expand her understanding of repertoire across all musical eras. Beyond her musical pursuits, Lee enjoys taking walks and solving puzzles (especially jigsaw puzzles) and values the meaningful conversations that unfold around the puzzle table. Her curiosity shapes her approach to music-making and collaboration.



Cherilyn Liu is a horn player from Taiwan, currently studying at The Juilliard School with Professor Erik Ralske. Introduced to music at an early age, she continued her musical training in both horn and piano while pursuing biomedical studies in high school. Liu has won top prizes in the National Student Competition of Music in Taiwan in 2021 and 2023. As Principal Horn of the National Symphony

Youth Orchestra of Taiwan (NSYO) in 2024, she toured Singapore and Thailand in chamber music performances and appeared in events including the Presidential Office Concert. Since 2025, Liu has been a member of Juilliard ensembles, where she performs regularly in orchestra, chamber music, and opera productions.



Clarinetist **Jingrui Liu** is a New York-based performer whose artistry spans solo, chamber, orchestral, and contemporary repertoire. Originally from Beijing, she is a First Prize winner of the 4th Buffet Crampon Competition in Nanjing and has appeared with the New York Philharmonic. Her international career includes performances at Carnegie Hall, the Théâtre des Champs-Élysées,

and the National Centre for the Performing Arts. A versatile collaborator, she has held fellowships at the Sarasota and Bowdoin festivals, performed with the New York String Orchestra Seminar, and appears with Juilliard415, the school’s premier historical performance ensemble. Liu holds BM and MM degrees from The Juilliard School. As an artist, she is driven by the belief that music should be a lively, shared experience that creates a deep, personal resonance with every listener. When she isn’t performing, Liu is often found immersed in the world of opera or enjoying the quiet, creative craft of crochet.



Ravani Loushy Kay is known for his memorable connection with the violin.

Currently based in Boston, he established himself as soloist and chamber musician. As part of his professional training, Loushy Kay pursues a BM with prof. Miriam Fried on a Dean’s scholarship at the New England Conservatory (NEC) in Boston. Loushy Kay performed with the Israeli Philharmonic

Orchestra in addition to solo and chamber recitals at major venues across the Netherlands, Germany, Switzerland, as well as in Tel-Aviv and Jerusalem. He was the first violinist of Stern Quartet which has been invited to international festivals and records regularly for live radio broadcasts. As part of his experience, Loushy Kay performed regularly as the concertmaster of the YIPO and other orchestras such as the NEC Symphony. He is an alumnus of chamber festivals such as Four Seasons Chamber Music Festival and more. Loushy Kay plays on a 1799 Lupot from the collection of Yehuda Zisapel.

Chamber Music Fellows



Hailed by *The Dallas Morning News* as “a musician with deeply felt and warmly shaped artistry,” 20-year-old Taiwanese-American violinist **Steven (Kuan-Yun) Lu** is quickly gaining recognition as one of America’s most promising young musicians for his striking musical poeticism and athletic virtuosity. He began studying violin at the age of five, and has since been the recipient of various prizes

including the 2022 silver medal of the Lynn Harrell Competition, making solo appearances performing with orchestras in concert venues such as the Morton H. Meyerson Symphony Center. Festival appearances have included the Heifetz International Summer Institute, the Basically Beethoven Festival, and a residency as the youngest of only 19 young artists at the 62nd Taos Chamber Music Festival. Highlights for the 2026–2027 concert season begin with a residency at the Norfolk Chamber Music Festival, alongside his debut with David Robertson and the Colburn Orchestra performing Elgar’s monumental Violin Concerto in B minor, Op. 61. | stevenluviolin.com



Philadelphia-based pianist **Angeline Callista Ma** studies with Yoheved Kaplinsky and Robert McDonald at The Juilliard School. Recent accolades include Winner of the 2026 Juilliard Concerto Competition and 4th Prize at the 2025 National Chopin Competition. Recently, Ma has performed Brahms’ Concerto No. 2 with the Juilliard Symphony Orchestra under David Robertson; Chopin’s Concerto

No. 1 with the Chopin Competition Symphony Orchestra under Ramón Tabar; Mozart’s Concerto No. 20 with Milwaukee Symphony Orchestra under Yaniv Dinur; and Prokofiev’s Concerto No. 2 with the Fort Worth Symphony Orchestra under Miguel Harth-Bedoya and Northwestern University Symphony Orchestra under Luis Aguilar. Ma has been featured on NPR’s *From the Top*. She has worked with Maria João Pires, Paul Lewis, and Piotr Anderszewski. Ma is from Berwyn, Pennsylvania, where she studied with Susan Starr. She previously attended Northwestern University, studying with James Giles. Ma enjoys running, birdwatching, and literature. She admires Radu Lupu, Sviatoslav Richter, Radiohead, Isamu Noguchi, and Kate Liu. | angelinemapiano.wixsite.com/home



Joey Machin is a violinist and violist from Toronto, Canada. As an avid chamber musician, he has worked with members of renowned ensembles such as the Ébène, Brentano, Borromeo, Emerson, Dover, Juilliard, Jerusalem, and Calidore quartets. He is currently exploring the piano trio repertoire with Ottica Trio, coached by Violaine Melançon. Machin was awarded first prize in the 2025–2026 Golden

Violin Award Competition, one of Canada’s largest privately-funded

music awards. His string quartet, Horatio, won the 2024 McGill Chamber Music Competition and was invited to the 2024 Lyon International Chamber Music Competition. As a soloist, he has performed Mendelssohn’s Violin Concerto in E minor with North York Concert Orchestra and the Hart House Orchestra. In his spare time, Machin enjoys playing word games and shuffling cards. He is also currently investing both time and money in increasing his chocolate intake.



Soumili Mukherjee is currently pursuing her MM in bassoon performance at the Yale School of Music, where she studies with Dr. Frank Morelli. She holds a BM in bassoon performance from the Peabody Institute, where she studied bassoon with Professor Brad Balliett and composition with Dr. Judah Adashi. She is also a member of the Pi Kappa Lambda international honor society for music.

As a bassoonist and composer, Mukherjee seeks to challenge the framework through which we understand cultural norms. Her work aims to make music more accessible to communities outside of the classical conservatory bubble. Her performances as a bassoonist stand out as varied and community-oriented concert programs. Most recently, Mukherjee was invited to perform as a soloist for Peabody’s Voices Unheard program. Performances also include Françaix’s Trio for Oboe, Bassoon, and Piano, performed at Hinds’ Feet Farm, a center for people with brain injuries.

| soumilimukherjee.com



Alex Nam is a pianist from Brooklyn, NY and a recent graduate of Yale University, where he completed a BA in mathematics and philosophy and studied piano with Wei-Yi Yang at the Yale School of Music. At Yale, Nam was awarded the Wrexham Prize in Music, the Sharp Prize, and the Pauli Murray Award for Outstanding Achievement in the Arts. In the 2023–24 season, he appeared as soloist with the Yale

Symphony Orchestra performing Tchaikovsky’s Piano Concerto No. 1 as winner of the 2023 William Waite Concerto Competition. Nam is currently pursuing his master’s degree at The Juilliard School, where he studies with Robert McDonald. He previously studied with Min Kim at the Manhattan School of Music Precollege and has participated in festivals including Kneisel Hall, Yellow Barn YAP, Virtuoso & Belcanto Festival, and Kinhaven Young Artists Seminar. Outside of music, Nam enjoys running, drinking coffee, and all things related to basketball.

New Horizon Brass

Terri Rauschenbach *trumpet*, Jon-Michael Taylor *trumpet*
Aidan Lewis *horn*, Will Roberts *trombone*
Mikal Martin *tuba*



New Horizon Brass is a newly formed ensemble made up of graduate students at the Yale School of Music. We're on a mission to make the "brass quintet" medium into a force for artistic change in our community; through educational initiatives, commissions of new works, and engaging performances. We won the 2026 Honors Chamber Competition at Yale School of Music, and have been selected as finalists in the 2026 Ladies Musical Club of Seattle (LMCS) Frances Walton Chamber Competition and 2026 Music Teachers National Association (MTNA) Chamber Music Competition. Our group has also participated in the Venture Development Program at the Tsai Center for Innovative Thinking, which includes support with branding and commercial development. Members of our ensemble have been finalists and winners of prestigious solo and chamber competitions, including the 2026 MTNA Young Artist Solo Competition; the 2025 Frances Walton LMCS Solo Competition; the 2024 Southeast Trombone Symposium; Tenor Excerpts Competition; the 2024 Wagner Chamber Music Competition; and have presented as clinicians at the Northeastern Regional Tuba Euphonium Conference at Boston University.



Matthew Ober is from Silver Spring, Maryland pursuing his MMA at the Yale School of Music. Ober has performed with the Richmond Symphony and York Symphony Orchestras, Annapolis Opera Company, at the Brevard Music Center, and has received prizes from the South Carolina Flute Society, Flute Society of Washington, and the New York Flute Club. A recipient of the National Federation

of Music Club's Beth McAuley Southeast Region Award, Ober is recognized as an Omicron Delta Kappa National Leader in the Arts. Ober graduated with his master's from the Peabody Institute of The Johns Hopkins University and earned a double degree, *magna cum laude*, in flute performance and information science from

the University of Maryland. His primary teachers are Tara Helen O'Connor, Marina Piccinini, Sarah Frisof, and Aaron Goldman, with additional mentorship from Erica Peel. In his free time, you can find Ober trying local pizza shops.



An award-winning Polish cellist based in New York, **Emil Olejnik** is pursuing a master's degree at The Juilliard School where he previously earned his bachelor's degree. During his time at The Juilliard School he has been studying under the illustrious tutelage of Natasha Brofsky, Nina Lee, Joel Krosnick, and Richard Aaron. Olejnik is a prize winner of more than twenty national and international competitions. Most notably he has been awarded Grand Prix at the ARS Lithuanica SummerFest in Vilnius, Lithuanian and a First Prize at the CEA Polish National Cello Competition in Warsaw. In 2018, Olejnik debuted in Poland with the Rzeszów Symphony Orchestra performing Tchaikovsky's *Rococo Variations*, Op. 33. His international debut followed the next year with a performance of Haydn's Cello Concerto No. 2 in D major with the Pazardzik Philharmonic Orchestra in Bulgaria. Most recently, he had the pleasure of performing the Dvořák Cello Concerto in B minor, Op. 104 with the Warmian-Masurian Symphony Orchestra. | emilolejnik.com



Twenty-year-old human **Ari Peraza-Webb** is the second-prize winner of the 8th Antonio Janigro Competition in Zagreb (2024) and has since made solo appearances with the Dubrovnik Symphony Orchestra and the Savaria Symphony Orchestra. Beyond solo appearances, Peraza-Webb is also a chamber musician, devoted to discovery and enlightenment through the intense study of masterpieces in the repertoire. He currently studies at The Juilliard School under mentorship of Zvi Plesser; his previous teachers include the late Joel Krosnick, Nina Lee, Richard Aaron, Hans Jørgen Jensen, Sarah Kim, and Alan Rafferty. Peraza-Webb has spent most of his summers at music festivals, such as the Perlman Chamber Music Workshop, Kneisel Hall, and Verbier. His music has brought him overseas to participate in the 2022 and 2024 biennial Kronberg Academy Masterclasses, where he studied with Gary Hoffman and Wolfgang Emmanuel Schmidt. Peraza-Webb performs on a 1786 Jose Contreras cello, generously loaned by The Juilliard School.

Chamber Music Fellows



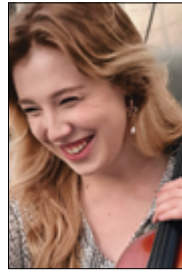
American violist **Lourdes Pinney** grew up in Las Vegas, Nevada and now lives in New Haven, Connecticut, where she is pursuing a master's degree at the Yale School of Music studying under Ettore Causa. In 2025, she received her BM at the Cleveland Institute of Music under the mentorship of Jeffrey Irvine and Lynne Ramsey. Pinney balances her time equally between orchestra and chamber

ensembles, such as her work subbing with the Cleveland Orchestra, being a tenured musician with the Canton Symphony Orchestra, and performing with the New York Classical Players chamber ensemble. She decides to spend her summers at music festivals that have taught her the value of community and collaboration, such as the Norfolk Chamber Festival, Taos School of Music, International Musicians Seminar Prussia Cove, and Pacific Music Festival. Pinney holds first prizes in the Darius Milhaud Competition, Ohio Viola Society Competition, and the Carol Jackson Concerto competition.



Currently pursuing graduate studies with Yeesun Kim at the New England Conservatory, **Kyle Pinzon** began his formal studies with Marion Feldman at the Manhattan School of Music Precollege as a Marion Feldman Endowed Scholar. Pinzon earned his bachelor's from Vanderbilt University, where he was an Anne Potter Wilson Scholar studying with Felix Wang, frequently playing

in the Nashville Symphony and recording for companies like Disney and Sony. Other musical mentors include Edward Arron and the Brentano Quartet. An avid chamber musician, he is currently the cellist of the Ardito Quartet, an Honors Ensemble at New England Conservatory (NEC), and has made numerous appearances across the country since being named a Chamber Music Society of Lincoln Center Young Musician at age 13, most recently performing the Walton Concerto with the NEC Philharmonia as winner of the 2026 Concerto Competition. Pinzon holds deep interests in math and science outside of music, having completed award-winning research on renewable energy catalysts and COVID-19 drug development.



Praised for her verve and sincerity, violinist **Fiona Shea** enjoys regularly performing as a soloist and chamber musician with an interest in both traditional and newer music. She has appeared as concerto soloist with numerous orchestras in Texas as well as with the Pacific Symphony, Aspen Chamber Symphony, and as part of the Colburn Conservatory's 2024 Gala, conducted by Maestro James Conlon.

She received a grant from Rice University's Sviatoslav Richter Fund for Music Outreach for a project shed designed to engage younger audiences through contemporary chamber music. Originally from Lubbock, TX, she completed her BM and MM degrees at the Colburn Conservatory in Los Angeles, CA, and is currently pursuing a DM at Rice University, where she studies with Professor Kathleen Winkler. In her spare time, she enjoys reading, tackling the *New York Times* games, and has developed a surprising stamina for back-to-back movie marathons. | violinistfionashea.com



Violist **Abby Smith** is an accomplished and devoted musician with a passion for chamber music and community engagement. She is the current viola fellow with Carnegie Hall's Ensemble Connect for the 2025-27 seasons. She recently completed her graduate studies at the Yale School of Music, where she studied with Ettore Causa. Previously, she attended the Colburn Conservatory of Music in Los Angeles

where she was a student of Paul Coletti, Yura Lee, Teng Li, and Tatjana Masurenko. Smith has collaborated with and performed alongside renowned artists such as Tai Murray, Stefan Jackiw, Boris Berman, Ani Kavafian, Serena Canin, and members of the Emerson Quartet. As an educator, Smith spent summer 2023 as a teaching artist at the Morse Summer Music Academy. Through Ensemble Connect, she is a teaching artist at the Dr. Daniel Hale Williams School in New York City. She has participated in the Norfolk Chamber Music Festival and The Tanglewood Music Center as an orchestral fellow.



Clark Snavelly has appeared as soloist with the Milwaukee Symphony Orchestra, Madison Symphony Orchestra, Wisconsin Chamber Orchestra, Oistrakh Symphony, SEEN Worldwide Orchestra, and Festival City Symphony. He has performed in venues including the Royal Concertgebouw, Queen Elizabeth Hall, and Parkzaal Muis Sacrum. He also played for twenty thousand at the

Wisconsin Chamber Orchestra's 40th anniversary Concerts on the Square. As a chamber musician, Snavelly won Second Prize at the Fischhoff National Chamber Music Competition, the Gold Medal and Haydn Prize at the Saint Paul String Quartet Competition, and First and Grand Prizes at the A.N. and Pearl G. Barnett Chamber Music Competition. Clark was a Merit Scholar Fellow at the Music Institute of Chicago's Academy, a pre-college training center, where he studied with Almita Vamos and Davis King. He currently studies at the New England Conservatory in Boston with Miriam Fried.



Cristina Vieyetz is a horn player from Long Island, New York. She recently completed her MM at the Yale School of Music and will return this fall to pursue an MMA under the guidance of William Purvis. She received her BM degree and Performer's Certificate from the Eastman School of Music in 2024. In 2025, Vieyetz won the Grand Prize in the Division I Susan Slaughter Solo Competition

at the International Women's Brass Conference and earned First Prize in the University Horn Quartet Competition at the International Horn Symposium with the Yale Horn Quartet. As an orchestral musician, she has recently performed with the New World Symphony, Rochester Philharmonic, Buffalo Philharmonic, and Syracuse Orchestra. In recent summers, she has attended the Chautauqua Institute, Aspen Music Festival, and National Orchestral Institute. Aside from playing the horn, Vieyetz loves to cook, read, hike, and play with her cat Kiki.



Cellist **Lillian Yim** is a versatile musician striving to instill a love for music to her audiences. She has had the privilege to perform in concert halls across the nation, including the Koussevitzky Shed at Tanglewood with the Boston Symphony Orchestra, Seiji Ozawa Hall, and Carnegie Hall. Chamber music remains central to Yim's artistry. As cellist of Trio Tyche, New England Conservatory's

(NEC) 2023-2024 Honors Piano Trio, she performed in Jordan Hall and presented outreach concerts in Boston. She has participated in the Taos School of Music and the Norfolk Chamber Music Festival. Yim earned her MM from The Juilliard School with Clara Kim, and will attend the Yale School of Music to pursue her MMA. In her free time, Yim is a foodie and enjoys ranking new restaurants to her Beli account. While she is not a proficient cook in real life, she enjoys playing "Overcooked" with friends on the Nintendo Switch.

Choral & Choral Conducting Fellows



Bryan Aguilar is currently at Baylor University for his MM in choral conducting where he serves as a Graduate Teaching Assistant for ensembles and undergraduate conducting. He also received his BM in music education from the University of North Texas. He is the Senior Associate Conductor of the Premier Ensemble for the GRAMMY®-Award winning National Children's Chorus in Dallas,

TX. In 2025, Aguilar won first place in the Graduate Classical Division at the Texoma NATS, and was awarded the Liederkrantz award for his interpretation of German Lieder. This past spring Aguilar served as Chorus Master for the Baylor Opera Theater production of *L'Orfeo*. Aguilar presented "Musica sin Barreras: Supporting the Emergent Bilingual in your Music Classroom" at the 2025 TCDA convention on teaching strategies for Emergent Bilingual students. Aguilar spends his free time starting ambitious sewing projects, and ending up with pillowcases!



Even Brock (they/them) is a bass and choral conductor from Barrington, Rhode Island. They currently study choral conducting at the University of Cincinnati's College-Conservatory of Music. This is their third year singing at Norfolk, but their first time participating as a conductor. They have a strong affinity for Baroque music and are especially fond of Charpentier, Monteverdi, and

J.S. Bach. This past March, Brock was the assistant conductor of Cincinnati Vocal Arts Ensemble's staged production of Buxtehude's *Membra Jesu Nostri* and Shaw's *To the Hands*. They were overjoyed to be one of the four Young Artist Fellows in the Blue Hill Bach Festival this July and look forward to pursuing more early music opportunities as a singer. In their free time, Brock is a board game geek, a biker, and an amateur cook.



Nischal Chakravarthi (he/him) is a baritone from Cupertino, California. This fall, he will be begin his fourth year at Northwestern studying music education. At Northwestern, Chakravarthi has had the pleasure of singing with the Bienen Contemporary/Early Vocal Ensemble and leading the student-run Renaissance Singers. Other engagements include the Montreal Symphony Orchestra and

Berkshire Choral International as a Vocal Scholar. Chakravarthi also has a special interest in the interaction between sound and the brain, which he explored at Northwestern's Brainvolts auditory neuroscience lab. Outside of singing, he loves playing the marching snare drum, tea, and exploring the local food scene.



Sophie Choate, conductor, soprano, and violist from Provo, Utah, is eager to return to Norfolk! As a master's student in choral conducting at the University of Michigan, she studies with Dr. Eugene Rogers, associate conducts the Orpheus Singers, and assistant conducts Arts Chorale and Michigan Youth Chamber Singers. Choate previously served as Choir Manager and Ferris Choral Fellow of

the Harvard University Choir and Soprano Section Leader of First United Bloomington. Opera appearances include title roles in *The Merry Widow*, *Dido and Aeneas*, and *Iolanthe*. On viola, Choate's previous engagements include the Next Festival for Emerging Artists, Sarasota Music Festival, Music Academy of the West, and National Youth Orchestra of the USA. She is passionate about new and exploratory music practices, early music, and building musical communities. Choate holds a bachelor's degree in music and government from Harvard University and a master's in viola from Indiana University's Jacobs School of Music.



Baltimore-based tenor **Opal Clyburn-Miller** has performed with most major ensembles in the Washington, D. C. area as either an ensemble member or soloist—sometimes as both. This includes The Thirteen, Washington Bach Consort, the Washington National Cathedral Choir, Handel Choir of Baltimore and Baltimore Choral Arts Society, as well as opera and symphonic

choruses. Particularly interested in oratorio literature and baroque performance practices, Clyburn-Miller has attended several training programs for early music: the Tafelmusik Baroque Summer Institute and Bachakademie Stuttgart were especially notable. They were also named a VOCES8 US Scholar for the 2025/26 season, and performed with the ensemble in February 2026. Clyburn-Miller currently pursues a master's degree in vocal performance at the Peabody Institute. In their free time, they like to jog, read, and go to rock concerts! And they occasionally sketch mathematical patterns: the Fibonacci ratio, fractals, tangents, etc.



Kathryn Davidson is a conductor, singer, and flutist based in Dallas, Texas. She is currently pursuing a DMA in choral conducting at the University of North Texas where she serves as a Teaching Fellow, conductor of Camerata, and Assistant Conductor of the University Singers. Davidson is also Associate Conductor of the Dallas Symphony Chorus, Director of Music at St. Andrew Presbyterian

Church, and Chorus Master for Opera Arlington in Arlington, Texas. Davidson holds an MM in choral conducting from the Indiana University Jacobs School of Music, also serving as Choir Director at St. Thomas Lutheran Church while in Bloomington. Davidson earned dual bachelor's degrees in choral music education and flute performance from the University of North Texas. As a soloist and professional choral singer, she has performed across the United States and internationally in Italy, Germany, and the the Czech Republic. In her spare time, Davidson likes to explore coffee shops in Dallas and read Stephen King novels.



Susie Falconer is native to Houston, Texas, where she grew up with five sisters and two dogs. She now has one brother-in-law and three nieces whom she adores. She has lived in Utah, Virginia, and currently resides in Greenville, North Carolina. Since moving to the east coast five years ago Falconer has fallen in love with the scenery and the temperate seasons, especially the Blue Ridge Mountains in the fall. In her

spare time, she enjoys baking, watching video essays, and re-reading novels from her teen years. In another life she would have been an etymologist, and though she can only speak fragments of other languages she is fascinated by their evolutionary history. Her hobbies include calligraphy, cake and sugar cookie decorating, and sending handwritten letters in the mail.



Baltimore based soprano **Caitlin Glastonbury** is a freelance performer, storyteller, ensemble collaborator, and arts administrator. As a recitalist, Glastonbury is passionate about featuring new music, especially by nonbinary and transgender composers. They frequently collaborate with current composers to commission, workshop, and premiere new works, and value

opportunities to contribute to this creative process. This season, Glastonbury presented a series of recitals, including works by Poulenc, Brahms, Saariaho, Ros sa Crean, Schumann, and Katherine Balch, including the premiere of Crean's unaccompanied song cycle, *Grotesque*. Glastonbury recently completed a master's degree in vocal performance and pedagogy at the Peabody Institute of Johns Hopkins University. | caitlinglastonbury.com



Justin "IJ" Han, an American Prize Finalist, conductor, pianist, and singer based in Atlanta, is Artistic Director of the Athens Master Chorale, Director of Music and Organist at Emory Presbyterian Church, and Artist Affiliate in Piano at Oglethorpe University. Praised by *EarRelevant* for his "well-paced and sensitive reading" of Mozart, he has a passion for Baroque music and the works of Mozart

and Ravel. In June 2023, he performed as soloist in an all-Mozart recital featuring Piano Concerto No. 21. He has guest conducted the Alpharetta Symphony Orchestra and sings with ensembles including Kinnara Ensemble and Coro Vocati. A sought-after accompanist and clinician, Han works with schools, universities, and ensembles including Georgia Institute of Technology and the Georgia Youth Symphony Orchestras. He is also a Lecturer of Biology at Georgia State University Perimeter College.



Hyejin Jung is a Korean choral conductor based in California. She serves as Music Director of the Santa Ynez Valley Chorale and Choir Conductor at Miracle LA Church, working with ensembles across professional, collegiate, and community settings. She earned her DMA from the University of Southern California, where her research focused on the music of Younghi Pagh-Paan and themes of

suffering and hope. She was a Conducting Fellow at the Chorus America Choral-Orchestral Conducting Academy. Outside of conducting, she enjoys exploring Los Angeles through Korean cuisine (some, she insists, rival those in Korea) and cooking Korean food at home. | hyejinjung.com

Choral & Choral Conducting Fellows



Ömer Aziz Kayhan started his journey in choral music with award-winning choir Rezonans, in Istanbul Turkey. Kayhan is a Cincinnati-based conductor and baritone, who is starting his new role as Operations Coordinator at WFAC. He is the founder, artistic and executive director of early-music ensemble Ars Audax and professional vocal organization Ensemble O₂. He works with concertnova

as Assistant Operations Manager. Most recently, he served as Visiting Lecturer of Choral Studies at the University of Redlands. An Eastman School of Music alum, he has worked with notable ensembles and festivals including GRAMMY®-award winning Gil Rose at Artpark Festival, Seraphic Fire at Aspen, and Norfolk Festival. He was assistant conductor with Choral Arts Initiative and led the 2025 PREMIERE|Project Festival. Currently performing with the Los Angeles Master Chorale, Kayhan will join the Los Angeles Philharmonic in June 2026 for the historic farewell concert of Music & Artistic Director Gustavo Dudamel. | omerazizkayhan.com



Obsa Kedir graduated in May from St. Olaf College with a BA in music and a concentration in race and ethnic studies. He has been a member of the St. Olaf Choir for three years, with highlights including touring South Africa and a performance at Carnegie Hall. He has had the joy of being the Artistic Director of Spiritus Novus, a student-led choir dedicated to premiering student compositions.

This past year he served as the Cantanti Singers Intern with Angelica Cantanti Youth Singers, worked with the 9–12 SATB ensemble with Dr. Joseph Kemper, and recently conducted the choir at Orchestra Hall in Minneapolis. Kedir will move to Philadelphia in the fall to pursue a master's in choral conducting at Temple University, studying with Dr. Rollo Dilworth. For fun, he enjoys singing barbershop and doo-wop with his quartet, The BonaFide Four, playing Minecraft, watching football, and being outside.



Elliot Kloninger-Stever is a dynamic choral conductor and tenor working and studying in Baltimore. He is currently pursuing an MM in choral conducting with Dr. Beth Willer at the Peabody Institute, where he assists with vocal ensembles including the Peabody Camerata and various chamber projects. Kloninger-Stever also sings in the choir at Old St. Paul's Episcopal Church,

and is excited to be joining the Handel Choir of Baltimore as a Conducting Fellow. He previously earned his BA in music at Vassar College, where he founded the chamber vocal ensemble Vassar First Inversion. Kloninger-Stever leads with a focus on how music can be a vessel for connection, helping us better understand each other, our

world, and ourselves. He is deeply passionate about uplifting queer voices in the arts, and believes music can be a vessel to tell unheard stories. | elliotkloningerstever.com



Charlotte Knutsen is a Baltimore-based classical soprano and educator, and is most passionate about choral singing. As a child, she started out in the acclaimed Brooklyn Youth Chorus, performing at venues such as Lincoln Center, Carnegie Hall, BAM, National Sawdust, and Eindhoven, and as a soprano soloist with the New York Philharmonic, the Kronos Quartet, and Caroline Shaw. Most

recently, she has performed with Lorelei Ensemble, Ensemble Altera, and at the Yale Institute of Sacred Music. She received her BA in music from Brown University in 2025, awardee of the prestigious Brown University Madeira Award, and is pursuing her MM in voice (pedagogy track) at Peabody Conservatory, under Ah Young Hong. Knutsen is also a performing classical violinist and violist, and teaches private violin and viola lessons to students ages 7–15, in styles ranging from classical to bluegrass to jazz. In her free time, she enjoys cartooning and improv comedy



Viacheslav Kozlenko is a choir director and pianist specializing in classical and contemporary repertoire. He is a graduate of the Boston Conservatory at Berklee in Choral Conducting and holds a BM in artistic direction of opera, symphony orchestra, and academic choir from the Viktor Popov Academy of Choral Art. His training provides a strong foundation in music theory, vocal coaching, and ensemble

leadership. He previously served as Choirmaster at a major opera and ballet theater, where he led rehearsals, coordinated repertoire, and conducted performances. Kozlenko has collaborated with Russia's most prominent orchestras, performing under the direction of internationally recognized conductors. As a singer, he performed with professional vocal ensembles specializing in early music, touring internationally. He has also been working as a collaborative pianist with European and American opera singers. Fluent in Russian, English, and German, he brings a broad artistic perspective.



Soprano **Alissa Magee** is a rising artist-researcher of 17th- and 18th-century music. A participant in the Boston Early Music Festival (BEMF) Young Artists Training Program, she appeared in Desmarest's *Circé* and as Procris in Jacquet de La Guerre's *Céphale et Procris*. Her recent work centers on the six-voice cantatas of Marco Marazzoli, which she transcribed, performed in concert with BEMF, and

recorded for the CPO label. In addition to her work with BEMF, Magee has collaborated with Apollo's Fire, The Publick Pleasure, and cathedral choirs across the United States. Her research explores the relationship between music, declamation, and gesture. She holds an MA in historical performance practice from Case Western Reserve University and an MM in early music from the Eastman School of Music.



Carolyn Mielke is a conductor, singer, and teacher originally from Phoenix, Arizona. Mielke recently completed her MM in choral conducting at Georgia State University (GSU) in Atlanta, Georgia where she currently resides. At GSU, she regularly conducted the Treble Choir and Repertory Singers and led performances of pieces by J.S. Bach, Felix Mendelssohn, and Fanny Hensel Mendelssohn.

An active singer and teacher, Mielke is on the music staff at North Decatur Presbyterian Church where she is a staff singer and director of the children's choir. Outside of school and music, Mielke enjoys exploring Atlanta, cooking, and experimenting with various textile arts (mainly crochet and embroidery!). She is thrilled to be a part of the choral workshop this year at Norfolk and thanks her teachers, Deanna Joseph and Meghan Stoll for their support and encouragement throughout her time at Georgia State.



Soo Jin Min is a DMA student in choral conducting at the University of Notre Dame and serves as Assistant Conductor of the South Bend Symphony Orchestra. Originally from Seoul, South Korea, she has worked with the Concordia Vocal Ensemble, South Bend Youth Symphony Orchestra, Notre Dame Children's Choir, and the SMND Chamber Choir. She has been selected as a conducting fellow for the

Chorus America Choral-Orchestral Conducting Academy, National Collegiate Choral Organization, and the Midwestern ACDA Conducting Masterclass. She was annually appointed Distinguished Student Conductor at the Seoul Oratorio Festival (2016–2020) and won third prize at the 2020 National Chorus of Korea Choral Conducting Competition. She holds an MM from Louisiana State University and an AD in organ from the Brno Conservatory in the Czech Republic (Korean Campus).

She loves animals and, in her free time, enjoys assembling furniture and building LEGO sets. She lives with her husband, Peter, and their five-year-old cat, Milk.



Tanner Munson, tenor, sings as a chorister and soloist spanning vast eras of repertoire. From the Baroque era to 21st century compositions, Munson is highly sought after in his home region of Southwest Missouri, and is an emerging artist on both domestic and global stages. Recent engagements include Handel's *Messiah*, the *Chichester Psalms* quartet, Benjamin Britten's *St. Nicholas Cantata* and *Rejoice in the*

Lamb. Munson can be heard on recordings of new choral music published through Walton Music and as a soloist alongside Brandon Michael Nase on the Missouri State University Chorale's upcoming commercial album. Currently, Munson is on faculty at Missouri State University teaching voice, directing opera, and preparing to present at the World Choral Symposium in Macau, China. Munson is a proud father to his cat, Mr. Jo, a home cook, and avid reader of all things fantasy. | TannerMunson.com



Gayle Rhodes is a conductor and soprano from Greenville, SC, currently pursuing an MSM in choral conducting at the University of Notre Dame, where she directs for Seraphim, the high-school-age ensemble of the Notre Dame Children's Choir. She holds a BM in vocal performance from Furman University, where she served as Student Conductor of the Furman University Chamber Choir and toured

the US and Europe with Furman Singers, Furman's flagship choral ensemble. She also founded Furman's American Choral Directors Association (ACDA) Student chapter. Rhodes has studied both conducting and vocal performance with esteemed artists like Dr. Jerry Blackstone, Martin Katz, and Jaquelyn Stucker. Equally at home on stage as on the podium, performance highlights include Lucy in *The Telephone* (Menotti), Zerlina in *Don Giovanni* (Mozart), and Eurydice in *Orpheus in the Underworld* (Offenbach). Outside of music, she enjoys being outdoors, baking, and listening to 80s music.

Choral & Choral Conducting Fellows



Hailing from Newport Beach, CA, **Evan Richards** is rapidly establishing himself within the international operatic and choral-orchestral spheres. Recently appointed Conductor of the Opera Seme Festival in Arezzo, Italy, he returned in July 2026 to lead Mozart's *Così fan tutte*. At Chapman University's Hall-Musco Conservatory, Richards serves as Assistant Conductor for

Opera Chapman. This season, he prepared *Rusalka* and conducted a program featuring Mahler's *Lieder eines fahrenden Gesellen* and Vaughan Williams' *Serenade to Music*. A sought-after ensemble artist, Richards sings with St. Wilfrid of York and Vox Ardens, and serves as Conducting Scholar of the Laguna Beach Chamber Singers. As a former soloist and current faculty member of the All-American Boys Chorus, he has performed in over 700 events worldwide. A fourth-generation Disneyland cast member and avid sailor, Richards draws continuous inspiration for his music from travels and time outdoors. | solo.to/evanrichards



Kristina Rodel Sorum is an in-demand Minneapolis-based mezzo soprano with a breadth of experience as a soloist and chorister. Praised as "lovely" in the *Minnesota Star Tribune* for her performance as the alto soloist in J.S. Bach Cantata 147 with Bach Society of Minnesota, she lends a clear, approachable sound and a warm and inviting artistry to every performance. Rodel Sorum is a frequent

recitalist through presenters including Schubert Club and Thursday Musical and is a two-time award winner at SongSlam Minneapolis, collaborating with leading composers of vocal music on contemporary art song. She's appeared with ensembles including VocalEssence, Bach Society of Minnesota, Bach Roots Festival, Consortium Carissimi, The Singers: Minnesota Choral Artists, The Minnesota Chorale, Twin Cities Early Music Festival, Lyra Baroque Orchestra, and more. Rodel Sorum is a boba tea connoisseur, plays in a summer volleyball league, and if you've seen a ghost, she wants to hear all about it. | kristinarodelsorum.com



Connor Stockam, tenor, resides in Kansas City, Missouri, where he performs while completing his student teaching. He is a student at Missouri State University, pursuing a degree in vocal music education, studying voice with Dr. Chris Thompson and performing under the direction of Dr. Cameron LaBarr. As a member of the Missouri State University Chorale, Connor performs repertoire spanning

a wide range of musical eras, from Renaissance works to 21st-century compositions, appearing both as a chorister and soloist on domestic and international stages. His academic journey reflects a deep commitment to musical excellence, collaboration, and inspiring future generations of musicians. Beyond his work in music, he has a deep passion for the outdoors. Whether running scenic trails, backpacking through national parks, or enjoying quiet mornings fishing with a cup of coffee, he values the balance that nature brings to his musical life, his faith, and his relationships with others.



Soeul Yoon is a choral conductor currently pursuing her master's degree at the Korea National University of Arts (K-ARTS). She graduated from Daejeon Arts High School as a mezzo-soprano and earned her bachelor's in Choral Conducting from K-ARTS. She has conducted various ensembles, including choirs for people with disabilities, amateurs, and seniors. Although each group had a

different environment, their shared passion for music allowed her to experience the transformative power of choral singing firsthand, which solidified her path as a conductor. While her daily life is filled with complex scores and diverse voices, Soeul's most cherished hobby is "absolute silence." Paradoxically, spending time in complete stillness provides the energy she needs to rediscover the beauty of sound on stage. At Norfolk, she looks forward to collaborating with fellow musicians and sharing meaningful musical moments.

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We wish to thank the many individuals and organizations who, through their support, have made this season possible.

Listed contributions are from June 1, 2025 through June 1, 2026.

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