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1 Up Close: Once upon a time...
with Mika Sasaki and Elizabeth Schumann, piano
Sunday, March 19, 2023, 4 PM at Goethe-Institut, Boston

Wolfgang Amadeus Mozart Sonata in D Major for piano four hands, K. 381
Maurice Ravel *Ma mère l'Oye* for piano four hands
George Crumb "Alpha Centauri" from *Celestial Mechanics, Makrokosmos IV*
Igor Stravinsky *Petrushka* for piano four hands

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Saturday, March 4, 2023, 8 PM
Sunday, March 5, 2023, 4 PM

First Church in Boston

program

Suite from *Much Ado About Nothing*, Op. 11 — **Erich Korngold** (1897-1957)

I. Maiden In the Bridal Chamber
II. March of the Watch (Dogberry and Verges)
III. Garden Scene
IV. Masquerade. Hornpipe

Claire Bourg *violin*
Miki Sawada *piano*

Six Studies in English Folk Song — **Ralph Vaughan Williams** (1872-1958)

Adagio: *Lovely on the water*
Andante sostenuto: *Spurn Point*
Larghetto: *Van Dieman's Land*
Lento: *She borrowed some of her mother's gold*
Andante tranquillo: *The lady and the dragon*
Allegro vivace: *As I walked over London Bridge*

Nancy Dimock *English horn*
Mika Sasaki *piano*

***Terrible Beauty*, Op. 104** — **David Matthews** (born 1943)

Mary Mackenzie *soprano*
Deborah Boldin *flute*
Gary Gorczyca *clarinet*
Stephanie Zyzak *violin*
Claire Bourg *violin*
Scott Woolweaver *viola*
Sarah Rommel *cello*
Ina Zdorovetchi *harp*

intermission

"Court Studies" from *The Tempest* — **Thomas Adès** (born 1971)

Gary Gorczyca *clarinet*
Elizabeth Fayette *violin*
Sarah Rommel *cello*
Miki Sawada *piano*

Piano Quintet in a minor, Op. 84 — **Edward Elgar** (1857-1934)

I. Moderato - Allegro
II. Adagio
III. Andante - Allegro

Elizabeth Fayette *violin*
Stephanie Zyzak *violin*
Scott Woolweaver *viola*
Sarah Rommel *cello*
Mika Sasaki *piano*

With special thanks to

Chameleon's 25th anniversary season programs are supported in part by the Massachusetts Cultural Council, a state agency and by the Boston Cultural Council, administrated by the Mayor's Office of Arts and Culture.

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texts & translations

David Matthews, *Terrible Beauty*, Op. 104

Homer, *Iliad*, Book 14, lines 159-169

Translation by David Matthews

Then the ox-eyed queen Hera considered how she might distract the mind of shield-bearing Zeus. And it seemed to her that her best plan was to go to Mount Ida, seductively dressed, and see if he might want to make love to her, and then she would pour soft, sweet sleep on to his eyes and his cunning mind. So she went to her bedroom, which her dear son Hephaistos had made for her and fitted strong doors to the door-posts, with a secret lock that no other god could open. Then she entered and closed the splendid doors.

William Shakespeare, *Antony and Cleopatra*, Act II, Scene 2

When she first met Mark Antony, she
pursed up his heart upon the river of Cydnus.

The barge she sat in, like a burnished throne,
Burned on the water. The poop was beaten gold,
Purple the sails, and so perfumed that
The winds were lovesick with them. The oars were silver,
Which to the tune of flutes kept stroke, and made
The water which they beat to follow faster,
As amorous as their strokes. For her own person,
It beggared all description: she did lie
In her pavilion—cloth-of-gold of tissue—
O'erpicturing that Venus where we see
The fancy outwork nature. On each side her
Stood pretty dimpled boys, like smiling Cupids,
With divers-colored fans, whose wind did seem
To glow the delicate cheeks which they did cool,
And what they undid did.

O, rare for Antony!

Her gentlewomen, like the Nereides,
So many mermaids, tended her i' th' eyes,
And made their bends adornings. At the helm
A seeming mermaid steers. The silken tackle
Swell with the touches of those flower-soft hands
That yarely frame the office. From the barge
A strange invisible perfume hits the sense
Of the adjacent wharfs. The city cast
Her people out upon her; and Antony,
Enthroned i' th' market-place, did sit alone,
Whistling to th' air, which but for vacancy,
Had gone to gaze on Cleopatra too
And made a gap in nature.

Upon her landing, Antony sent to her,
Invited her to supper. She replied
It should be better he became her guest,
Which she entreated. Our courteous Antony,
Whom ne'er the word of "No" woman heard speak,
Being barbered ten times o'er, goes to the feast,
And for his ordinary pays his heart
For what his eyes eat only.

I saw her once
Hop forty paces through the public street,
And having lost her breath, she spoke and panted,
That she did make defect perfection,
And, breathless, power breathe forth.

Now Antony must leave her utterly?

Never. He will not.

Age cannot wither her, nor custom stale
Her infinite variety.

program notes

Erich Wolfgang Korngold (1897-1957) was born in Brünn, in Moravia (now Brno, Czechoslovakia), the son of the eminent music critic Julius Korngold. As such, his obviously prodigious talent was recognized before his age reached double digits. Gustav Mahler pronounced him a genius and recommended that he be sent to Alexander von Zemlinsky for instruction. By the time he was thirteen he'd had a ballet performed at the Vienna Court Opera, and his second piano sonata had no less a champion than Artur Schnabel. The peak of Korngold's early fame came with his opera *Die tote Stadt*, completed when he was just 23 and premiered to rave reviews in Hamburg and Cologne. Nicolas Slonimsky proclaimed him to be "the very last breath of the romantic spirit of Vienna." Early success came with certain difficulties, however; Julius Korngold's obvious and outspoken bias towards his son caused conflicts with more established composers such as Strauss and Schoenberg, even at times alienating the larger musical community.

In part to establish himself separately from his father, Korngold accepted an invitation to conduct and arrange music at the Vienna State Theater, where he met and collaborated with Max Reinhardt. Reinhardt soon invited him to Hollywood to work on his famous film of Shakespeare's *A Midsummer Night's Dream*, and he worked steadily there for several years, establishing the standard for the symphonic film score with *Captain Blood*, *The Prince and the Pauper*, and *Anthony Adverse* (his first Academy Award). He went home to Vienna in 1937, but the annexation of Austria into Nazi Germany in 1938 forced him back to Hollywood, where he resumed writing film scores that stand today among the finest ever produced, including *The Adventures of Robin Hood*, for which he was awarded another Oscar.

Korngold exerted a profound influence on film composers for generations to follow by treating each score as, in his words, "an opera without singing," with a *leitmotif* for each major character. He fully intended that his densely contrapuntal, richly romantic scores would be able to stand on their own in the concert hall. After the war he returned again to Austria but received a chilly reception from the musical community, in part because of his success in American films and in part because his style, deeply rooted in late Romanticism, was so far out of fashion. Even his father berated him, accusing him of having sought commercial success over artistic integrity. Once again, he went back to California, where he died at the age of 60, believing himself

forgotten. Fortunately for us, over the last couple of decades more and more musicians have discovered the high quality and unique character of Korngold's concert music, and his rightful place on concert stages is being restored.

In 1920, Max Reinhardt directed a production of Shakespeare's *Much Ado About Nothing* at the Schönbrunn Palace in Vienna and engaged the young Erich Korngold to compose incidental music. When the run was extended and the original chamber orchestra musicians were no longer available, Korngold re-arranged the music for violin and piano and performed the piano part himself. Later he also created a version for solo piano, but what we will hear today is the concert suite extracted from the duo version.

The four movements of the suite are drawn from particularly pictorial moments in the play, and deliberately not presented in the order of events. The first depicts Hero on her wedding morning, blissfully unaware that her groom is about to be tricked into doubting her faithfulness. The second movement is a mocking portrait of the pompous constable Dogberry and his crony Verges. The scene of overheard conversations in the garden leading to Beatrice and Benedick falling in love is the setting of the third movement. The final movement of the suite is actually the earliest scene in the play, a masquerade ball with clever wordplay and lively dancing.

Ralph Vaughan Williams (1872-1958), despite a rather slow start, became the most prominent British composer of his generation. He came from a distinguished English family; his paternal grandfather was the first Judge of Common Pleas, and his mother's parents were Josiah Wedgwood III and a sister of Charles Darwin. His early musical education was in keyboard instruments, harmony, violin and viola, and he considered a career as an orchestral player. Composition always attracted him, however, and despite technique that he himself described as "amateurish," he determinedly pursued his ambition. He enrolled twice at the Royal College of Music, and traveled to Berlin in 1897 to study with Bruch and Paris in 1908 to work with Ravel.

It soon became clear to the young Vaughan Williams that the most fertile material for inspiration lay not in imitating continental composers but in the music of his own land, and he pursued a study of English foksong, as well as Elizabethan and Jacobean music. Along with his good friend and trusted colleague Gustav Holst (until Holst's death in 1934 the two composers met regularly to critique each other's work), he developed a philosophy of musical citizenship that would become a central facet of his public persona. Over the course of his long and distinguished career, Vaughan Williams would earn fame not only for the deeply expressive, visionary music he wrote for the concert hall, but also for choral music intended to be sung by amateurs and incidental music for film and other occasions. And despite his own personal atheism, his deep and sincere consideration of the common people of Great Britain led him to compose a great deal of church music and devote many months to work on *The English Hymnal*.

Vaughan Williams gained international fame as a symphonist and conductor, traveling widely to perform his *A London Symphony*. He also taught at the Royal College of Music, mentoring such composers as Gordon Jacob. By the time of his death in 1958, he had clearly earned the love of the English people, and his ashes were interred at Westminster Abbey in front of a large crowd.

The Six Studies in English Folksong were composed after years of musicological research into the traditional music of Vaughan Williams' homeland. They are not simply transcriptions, but lovingly set fantasies on the source materials, freely yet sparingly ornamented in a manner that leaves the original songs entirely recognizable.

The first performance of the set was given on June 4, 1926 by cellist May Mukle, for whom they were written. Vaughan Williams and others transcribed it for various other instruments, however, as the charmingly lyrical qualities of the piece are suitable for virtually any instrumental color. We will hear it today in a popular version for English horn and piano.

With a singular body of work spanning almost 60 years, **David Matthews** has established an international reputation as one of the leading symphonists of our time. Born in London in 1943, he began composing at the age of sixteen. He read Classics at the University of Nottingham – where he has more recently been made an Honorary Doctor of Music – and afterwards studied composition privately with Anthony Milner. He was also helped by the advice and encouragement of Nicholas Maw and spent three years as an assistant to Benjamin Britten in the late 1960s. In the 1970s a friendship with the Australian composer Peter Sculthorpe (leading to collaboration and numerous trips to Sydney) helped Matthews find his own distinctive voice.

The natural world provides Matthews with a constant source of inspiration, and his scores often evoke strong feelings of place and are filled with birdsong. As well as growing out of his English background, his musical

language is also strongly connected to the central European tradition – back through Mahler to Beethoven. He has been preoccupied with working in the great inherited forms of the past – symphony, string quartet, and oratorio – and the task of finding new ways to renew them. Matthews's music unashamedly embraces his own brand of tonality, and he retains a firm commitment to a music that is grounded in song and dance and is connected to the vernacular.

Matthews has been the recipient of numerous BBC Proms commissions, including *Cantiga*, his dramatic 1988 scena for soprano and orchestra, and the *Concerto in Azzurro* for cellist Steven Isserlis, which was nominated for a 2003 BBC Radio 3 Listeners' Award. Matthews has written prodigiously for string quartet and in his vocal music has set poets from e.e. cummings and Rilke to Housman and D.H. Lawrence, Hill, Eliot and Auden to Sappho (in the original Greek). Choral music is equally important; Matthews composed his most ambitious work to date, Vespers for soloists, chorus and orchestra, for the Huddersfield Choral Society in 1994, and his 2014 anthem *To what God shall we chant our songs of battle?* was broadcast live on BBC Television as part of a vigil at Westminster Abbey commemorating the outbreak of the First World War.

Since 1985 Matthews has split his time between London and Deal, where from 1989 to 2003 he was Artistic Director of the Deal Festival. Matthews has largely avoided teaching but has undertaken editorial work to support his composing career, collaborating with Deryck Cooke on the performing version of Mahler's Tenth Symphony, editing the music of Vaughan Williams, and orchestrating film music (most notably for Carl Davis). He has written books on the music of Tippett and Britten, and penned numerous reviews for music journals. A collection of writings by and about Matthews was published by Plumbago Books to mark his 70th birthday in 2014.

Longtime Music Advisor to the English Chamber Orchestra, Matthews also enjoys particularly close relationships with the BBC Philharmonic Orchestra, the Nash Ensemble, and the Britten Sinfonia, with whom he was Composer in Residence from 1997-1999. His music has been recorded extensively, with his symphonic output attracting particularly appreciative reviews: "one of our leading composers" wrote Calum MacDonald in *BBC Music Magazine*, "a leading 21st-century exponent of the form" wrote Arnold Whittall in *Gramophone*. In 2011, the Dutton recording of his Second and Sixth Symphonies with the BBC National Orchestra of Wales was awarded a prestigious BBC Music Magazine Award.

Composer's program note:

> When I was asked to choose a text from Shakespeare, I looked for a passage of description, appropriate to either a woman's or a man's voice, and decided on Enobarbus's eulogy of Cleopatra from *Antony and Cleopatra*. Enobarbus paints a dazzling picture of Cleopatra in her gilded barge, as she progresses down the River Cydnus attended by her gentlewomen dressed as sea nymphs, and watched by the citizens of Tarsus. Only Antony stays away, but he invites her to supper; she responds by inviting him, and that evening her plan of seduction is accomplished. Shakespeare's text is closely modelled on a passage from Plutarch's life of Antony; Plutarch in turn quotes from Homer's account of Hera's seduction of her husband Zeus in the Iliad. In my piece a few lines from this episode of Homer, in the original Greek, set the scene for Cleopatra's entrance. This prologue is written for voice and harp in a style somewhat similar to Cretan folk music, which may still have a link to the music of Ancient Greece.
>
> The main part of the piece is in the form of an operatic scena, with a mixture of recitative and arioso. A central instrumental interlude reflects on Antony and Cleopatra's love. The music is mostly slow and sensuous, but there is a brief fast aria ("I saw her once / Hop forty paces . . ."), which leads to the work's climax, a passionate outburst on the famous lines: "Age cannot wither her, nor custom stale / Her infinite variety." The music dies down, then returns swiftly to the opening of the piece. The final, decisive G minor chord hammers home the dramatic and tragic consequences of both seductions: in one case, the fall of Troy – for Hera succeeds in distracting Zeus from his support of the Trojans; in the other, Antony's downfall and death followed by Cleopatra's suicide.
>
> My title *Terrible Beauty* – which comes from Yeats's poem "Easter, 1916," another kind of tragedy – was suggested to me by my composer friend Julian Broughton. The beauty of both goddess and queen is indeed terrible, yet irresistible; and my piece does not attempt to weigh love and death in the balance, but acknowledges the power of each to give our lives meaning.

Born in London in 1971, **Thomas Adès** studied piano at the Guildhall School of Music & Drama, and read music at King's College, Cambridge. A prodigious composer, conductor and pianist, Adès was described by *The New York Times* in 2007 as one of today's "most accomplished overall musicians."

Adès's chamber opera *Powder Her Face* (1995) has been performed worldwide while *The Tempest* (2004) was commissioned by London's Royal Opera House and has since been taken up by international houses including New York's Metropolitan Opera, where it was recorded for a Deutsche Grammophon DVD which subsequently won a Grammy Award. Adès's third opera, after Luis Buñuel's *The Exterminating Angel*, premiered at the Salzburg Festival in July 2016 before travelling to London, New York and Copenhagen.

Between 1993 and 1995, Adès was Composer in Association with the Hallé Orchestra, producing *These Premises Are Alarmed* for the opening of the Bridgewater Hall in 1996. *Asyla* (1997) was written for Sir Simon Rattle and the CBSO. In 2005 Adès premiered his Violin Concerto *Concentric Paths*, with Anthony Marwood and the Chamber Orchestra of Europe, at the Berlin Festspiele and the BBC Proms. His chamber music includes the clarinet quintet *Alchymia* (2021), two string quartets *Arcadiana* (1994) and *The Four Quarters* (2010), a Piano Quintet (2000), and *Lieux retrouvés* for cello and piano (2009).

Tevot (2007), was commissioned by the Berlin Philharmonic and Carnegie Hall while *In Seven Days* (a concerto for piano with moving image) was premiered in 2008 in London and Los Angeles. *Polaris* (2011) was premiered by the New World Symphony with Michael Tilson Thomas in Miami and was later choreographed to acclaim by Crystal Pite as part of an all-Adès evening at Sadler's Wells. In addition to Wayne McGregor and Pite, other choreographers who have worked with his music include Karole Armitage, Kim Brandstrup, and Ashley Page. *Totentanz* for mezzo-soprano, baritone and large orchestra was premiered at the 2013 Proms by the BBC Symphony Orchestra.

As a conductor, Adès appears regularly with the Los Angeles Philharmonic, London Symphony Orchestra, Royal Concertgebouw, and Finnish Radio Orchestra. He was the inaugural Artistic Partner with the Boston Symphony Orchestra, with whom he premiered a Concerto for Piano and Orchestra with Kirill Gerstein as soloist in March 2019. Other recent works include *Dawn*, a chacony for orchestra at any distance (2020), *Shanty – over the Sea* for strings (2020) and *Märchentänze* for solo violin and piano/orchestra (2021). *Air – Homage to Sibelius* for violin and orchestra was premiered at the 2022 Lucerne Festival, where Adès was Composer-in-Residence.

Adès has won numerous awards, including the 2015 Léonie Sonning Music Prize, the Leos Janácek Award, and the Grawemeyer Award (2000), of which he was the youngest ever recipient. He was awarded a CBE in the 2018 Queen's Birthday Honours. Adès was Artistic Director of the Aldeburgh Festival from 1999 to 2008 and coaches piano and chamber music at the International Musicians Seminar, Prussia Cove.

Composer's program note:

> For this series of *Court Studies* I have extracted six solo numbers for members of the Court of Naples from my and Meredith Oakes's opera *The Tempest* and transcribed them freely for four instruments (violin, clarinet, cello and piano). The first three form a sequence in the opera. Antonio: "Sir, I saw him in the water/Striking bravely for the land;" Sebastian: "Milan, your vanity, your self-promotion/Have brought us to this godforsaken shore;" and the King of Naples: "Oh Prince of Naples and Milan/What fish has made its meal on you?" Ariel's ventriloquistic interjections are omitted here, so the argument between Antonio and Sebastian is purely human and musical in origin.
>
> The next two numbers are presented out of sequence. Antonio: "You'll forgive at no cost/You've won I've lost" is this last of the court arias, from near the end of the opera; whereas Gonzalo: "Sir, be cheerful/This is remarkable/Please don't weep/Your Majesty" is the first, sung when they've only just come onto the shore.
>
> The final number – The King of Naples: "The sea mocks/Our search on land/He's lost/Whom we strain to find/Vain/He's gone" – was composed, coincidentally, in a room on the front at Aldeburgh.

Sir Edward Elgar (1857-1934) grew up in the central English city of Worcester, where his father was organist at a Catholic church and had a business tuning pianos. One of 7 children, Edward capitalized on his musical talents to establish himself as a busy freelance musician in Worcester by his mid-teens, performing on violin, piano, organ, and even bassoon. Worcester had an active musical culture for a city its size, especially as it was one of three rotating locations, with Gloucester and Hereford, for the annual Three Choirs Festival. By about 1882 Elgar was also building a career as a conductor and composer, as well as working in the nearby larger city of Birmingham. While

the early compositions from his mid-twenties are not particularly memorable, Elgar was developing fluency and craft, able to write quickly for upcoming performance demands. He was also beginning to look beyond his local musical community, trying to make plans to study in Leipzig or elsewhere but stifled for lack of resources.

In 1889 Elgar met and married Alice Roberts, eight years older and from a higher social class, born in India to a Major-General, fluent in German, and generally more worldly than her husband. Alice's encouragement, support, and partnership proved crucial to his eventual success. Together they moved to London, but it was difficult going to build enough of a career, and by June 1891 they returned to the midlands where he was better known. Over the next decade he gained momentum, composing several cantatas and oratorios, conducting the newly-formed Worcestershire Philharmonic Society from 1897 until 1904, and finally achieving widespread national recognition in 1899 for his Variations on an Original Theme ("Enigma"), Op. 36. The premiere was conducted by Hans Richter at St. James's Hall in London, and it was quickly apparent that this was the most ambitious and successful work for symphony orchestra yet by an Englishman.

The "Enigma" Variations was followed quickly by a commission for a large-scale cantata for the Birmingham Triennial Choral Festival of 1900, which was to be *The Dream of Gerontius*. Despite his growing acclaim, however, the Elgars were still struggling to make enough money, and it was a few years yet before his income would catch up to his reputation, with an endowed professorship at Birmingham University. Real success and many commissions did come though, and by 1912 they were able to move back to London and live in comfort.

Alice passed away in 1920 after a long illness, and Edward's creative output suffered considerably with her loss. Their only daughter Carice helped him manage his affairs for the rest of his life, as he continued to compose at a slower pace and enjoy the renown as England's most prominent musician. He died in 1934 and was laid to rest next to Alice in Little Malvern. Her collection of press clippings, preserved letters, manuscript sketches, and the like constitutes an unusually extensive archive, and there is a museum dedicated to Elgar's memory at the site of the cottage where he was born in the village of Broadheath.

From the second half of 1918 through the beginning of 1919, Edward and Alice rented a cottage in Sussex called Brinkwells in order to have a restful stay in the country following the exhausting trauma of the first World War. He worked simultaneously on three major chamber works there: the Violin Sonata and String Quartet, both in e minor, and the Piano Quintet in a minor. The Quintet was the most ambitious of the three; as Elgar wrote to a friend it "runs gigantically and in a large mood." Alice suggested at least the hint of a programmatic inspiration in her diaries, recounting a local legend about a group of sacrilegious Spanish monks who had been struck by lightning and turned into a grove of withered trees near their cottage. She speculated that the "wonderfully weird beginning" of the first movement represented those trees. Elgar himself described the opening of the work as "ghostly stuff." Whatever the truth behind the story or how specifically programmatic the initial idea may have been, the Quintet was, like so much of Elgar's work, clearly inspired by the natural beauty of his beloved English countryside. Compositionally, the Quintet is distinguished by a wonderful palette of ensemble textures, ranging from the simple, clear serenity of the middle movement Adagio to the dense, Brahmsian counterpoint of the outer movements, sounding almost symphonic in breadth and sonority.

- Gabriel Rice

Matthews and Adès biographies and notes provided by the composers, edited by Gabriel Rice

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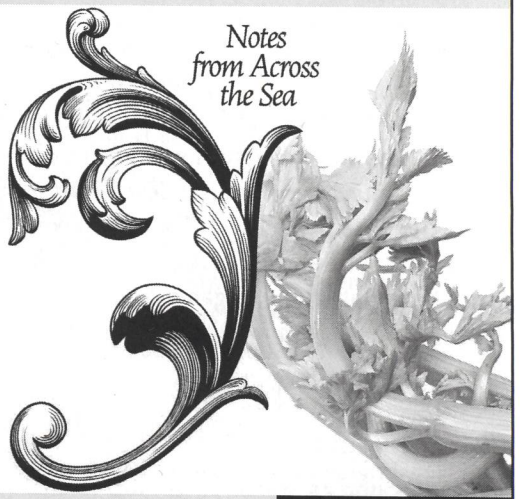
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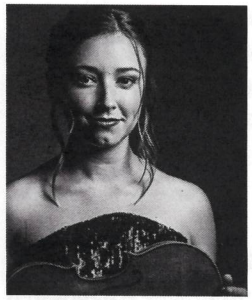
meet the artists



Praised by *The Boston Globe* for her "surpassingly beautiful contributions" and the *Boston Musical Intelligencer* for a "stunning virtuosic display," flutist and Artistic Director **Deborah Boldin** enjoys an active and diverse career as a recitalist, chamber musician and entrepreneur. Recent engagements include the Rockport Chamber Music Festival, the Martha's Vineyard and IBIS Chamber Music Societies, Pentangle Arts Annual Mozart Festival in Woodstock VT, Alea III, Boston GuitarFest, the Saco River Chamber Music Festival, First Monday at Jordan Hall Boston, Trinity College Chamber Music Series, and the Wellesley Composers Conference. She has collaborated with such noted artists as Robert Spano, Paula Robison, Kenneth Cooper, and the Borromeo String Quartet. Ms. Boldin has been a featured soloist on radio programs on WJHU, Baltimore, and WQXR, New York, and has made numerous appearances on WGBH Boston's Classical Performances Live. She has also appeared with the New World Symphony, Opera Boston, the Boston Philharmonic, the Rhode Island Philharmonic, and the Vermont and Portland Symphonies, among others.

Under her leadership, Chameleon has grown from a fledgling organization into a force on Boston's classical music scene. Ms. Boldin's innovative concert programming and artistic philosophy have garnered unanimous critical acclaim, and the Ensemble has earned two CMA/ASCAP awards for adventurous programming. Her programs offer an inimitable mix of the witty and the sublime, the adventurous and the beloved. *The Boston Globe* praised her for "knowing what goes with what on a program," hailed "planning a good chamber music program is a delicate art unto itself, and few in town have mastered it as persuasively," and remarked, "Boldin is continually looking for big but little-known works – new, recent, and old – and putting them together in intriguing, organic combinations. The cross-references are not just intellectual; you can feel them in your body."

Ms. Boldin holds a B.M. from the Peabody Conservatory, where she received the Alice & Leary Taylor Prize in Performance, and a Graduate Diploma from the New England Conservatory, where she studied with Paula Robison. She can be heard on Argo and Albany Records.



Claire Bourg has been praised for being in "total command of music and instrument with an excellent sense of style and character" (Maestro Lawrence Rapchak). She has appeared as a soloist with several orchestras in such venues as Chicago's Orchestra Hall, Pritzker Pavilion in Millennium Park, and Jordan Hall in Boston. Most recently, she was a soloist with the Camerata Bern, as part of the Joachim International Violin Competition. A laureate of many competitions, Ms. Bourg has appeared on NPR and Chicago's WFMT radio programs, and was awarded the second prize at the 2020 Lillian and Maurice Barbash JS Bach Competition, as well as the 2021 Luminarts Fellowship. An avid chamber musician, Claire has attended festivals such as Marlboro Music, Yellow Barn, Ravinia, Taos, IMS Prussia Cove, and Gstaadt Menuhin Festival Academy where she has performed with Kim Kashkashian, Jorg Widmann and Frans Helmerson, among others. She performs regularly with Jupiter Symphony Chamber Players, Orpheus Chamber Orchestra and has been a part of Curtis on Tour several times. She currently serves as the concertmaster of Symphony in C in Philadelphia. A native of Chicago, Ms. Bourg holds an artist diploma from the Curtis Institute studying with Pamela Frank and Arnold Steinhardt, and as well as a bachelor's degree from New England Conservatory studying with Miriam Fried. She is currently a student of Joseph Lin at the Juilliard School where she holds a Kovner Fellowship.



Nancy Dimock, artist-member of the Chameleon Arts Ensemble, is also principal oboist of the Boston Ballet Orchestra, the Boston Lyric Opera, the Springfield and Vermont Symphonies, and the Pro Arte Chamber Orchestra, and is oboist and English horn player with the Glimmerglass Opera Orchestra. She has been featured as a soloist with the Albany Symphony, the Vermont Symphony, the Pro Arte Chamber Orchestra, and the Indian Hill Symphony, and has performed the Bach Concerto for Violin and Oboe on tour with renowned violinist Jaime Laredo. She has collaborated with such artists as the Jacques Thibaud Trio and the Lydian String Quartet, been an artist at the Carolina Chamber Music Festival, and performs frequently as a guest with ensembles in Boston and throughout New England, including the Portland Symphony, Rhode Island Philharmonic, BMOP, and Odyssey Opera. During her tenure as principal oboist of the Honolulu Symphony Orchestra, she performed on the Grammy

nominated recording *Rosemary Clooney: The Final Concert*. Ms. Dimock has also appeared on the *Prairie Home Companion* radio show, NPR's *Performance Today,* and PBS's *Great Performances*, and she frequently performs live on WGBH. She has recorded for Concord, Albany and Chandos records, and BMOP/Sound.



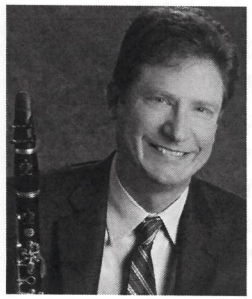
Violinist **Elizabeth Fayette**, praised by *The New York Times* for her "alluring, lustrous sound and seasoned virtuosity," made her Carnegie Hall solo debut with conductor Alan Gilbert and the Juilliard Orchestra. She regularly concertizes across North America and Europe as a soloist, chamber musician and orchestral leader.

An in-demand chamber musician, Ms. Fayette is a member of several dynamic musical collectives, including the Manhattan Chamber Players, the New York Classical Players, and the Marinus Ensemble. This past season, she served as a guest concertmaster with the Milwaukee Symphony and the Princeton Symphony. From 2016-2020 Ms. Fayette was the first violinist of the Vega String Quartet, Quartet-in-Residence at Emory University. Highlights of her time with the Quartet include performances in Mexico, Alaska and Denmark, as well as their recital debut at Amsterdam's famed Concertgebouw.

In past seasons, Ms. Fayette has appeared as a soloist with the Houston Symphony as a prizewinner in the Ima Hogg Competition, won Second Prize in the Young Concert Artists International Auditions, and was awarded the 2014 Musical Fund Society of Philadelphia Career Grant, as well as the 2015 Juilliard/Tel Aviv Museum of Art Sanders Prize. She has given recitals at Rockefeller University, the Tel Aviv Museum of Art, and at Philadelphia's American Philosophical Society with pianist Adam Golka, presented by the Philadelphia Chamber Music Society. As a founding member of the Sheridan Piano Trio, Ms. Fayette performed throughout Denmark, Germany and Austria.

Ms. Fayette's festival appearances include Ravinia's Steans Music Institute, the Kneisel Hall Chamber Music Festival, and Music from Angel Fire, and she has performed both as a soloist and chamber musician at the Aspen Music Festival and School. Ms. Fayette was a participant at the Marlboro Music Festival and School from 2014 - 2016, and again in 2021. Of her Marlboro performance of the Suite from Stravinsky's *L'histoire du Soldat*, *The Boston Globe* wrote that "the playfully sinister tale centers in large part around a soldier's violin, and Elizabeth Fayette's incisive playing bristled with character." Ms. Fayette has collaborated with pianists Mitsuko Uchida, Jonathan Biss and Bruno Canino, violists Samuel Rhodes and Michael Tree, cellists Peter Stumpf and Peter Wiley, and innovative contemporary ensemble eighth blackbird.

Ms. Fayette was born into a family of musicians, all string players. She received her B.M. from the Curtis Institute of Music, where she studied with Pamela Frank, Shmuel Ashkenasi, and Arnold Steinhardt, and a M.M. from the Juilliard School as a student of Sylvia Rosenberg. She completed additional studies with Ms. Rosenberg in the Juilliard School's esteemed Artist Diploma program. Ms. Fayette was the recipient of a two-year fellowship with Ensemble Connect (formerly Ensemble ACJW), a program administered by Carnegie Hall and the Juilliard School that supports young professional musicians in building careers as top-quality performers, innovative programmers, and dedicated teachers who fully engage with the communities in which they live and work.



Gary Gorczyca enjoys a varied career of clarinet artistry. *The Boston Globe* praised him as having made "...an altogether outstanding contribution..." and "...playing of spectacular agility and imagination." He has appeared as a soloist with the Angelica International Festival, Boston University and New England Conservatory Wind Ensembles, Jordan Winds and twice with the Grammy award winning Boston Modern Orchestra Project and conductor Gil Rose.

In addition to being a founding member of the Chameleon Arts Ensemble, Mr. Gorczyca performs regularly with BMOP, VentiCordi, Boston Midsummer Opera, and Odyssey Opera. Formerly a member of Boston Musica Viva and Harvard's Fromm Players, he has also appeared with NEC's First Monday Series, Collage New Music, Callithumpian Consort, Firebird Ensemble, and the Rockport Chamber Music Festival.

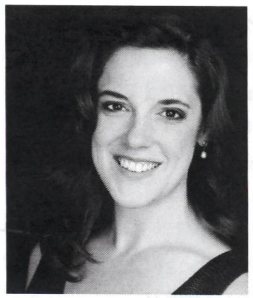
This season's highlights include appearances at the International Clarinet Association's inaugural Low Clarinet Festival with the bass clarinet supergroup Improbable Beasts, a recital on Sergey Schepkin's Glissando series, and an Up Close recital with fellow Chameleons violinist Francesca dePasquale and pianist Vivian Chang-Freiheit.

After studies at New England Conservatory, Boston University and Indiana University of Pennsylvania (graduating Magna Cum Laude), Mr. Gorczyca won fellowships to attend the Norfolk Chamber and Contemporary Festivals where he performed with Joan Tower and received coachings from Yale Faculty, as well as the Tanglewood Music Center, where he received a Jackson Prize for outstanding musical achievement.

During this period, he also became a first call substitute with the Boston Symphony and Boston Pops, working with conductors Seiji Ozawa, Bernard Haitink, David Robertson and John Williams; composers Elliot Carter and John Adams; and Jessye Norman, Chick Corea and "Blue" Lou Marini, among many others. He is honored to be on the soundtrack to *Saving Private Ryan* with John Williams conducting, as well as numerous other recordings including Bernard Rands' *Canti Trilogy*, Lee Hyla's *Lives of the Saints*, Marti Epstein's *Hypnagogia*, and as a soloist on Elliott Schwartz's *Chamber Concerto*.

A master clarinet technician, Mr. Gorczyca spent much of his time during the lockdown overhauling orphaned instruments and donating them, with the help of his teacher Michael Webster, who paid the cost of shipping to Orquesta Sinfónica de Puerto Rico's principal clarinetist Kathy Jones. These instruments are being distributed by her to Puerto Rico's El Sistema, Conservatorio de Música de Puerto Rico and other students in need. To date, close to 40 clarinets have found new homes free of charge.

Gary Gorczyca is a proud father of two, one of whom is an Eagle Scout and the other a Life Scout. He has led a high adventure hiking, canoeing and camping trip to the Alaska wilderness and volunteers for as many causes as possible. He resides in historic Hingham, Massachusetts.



Acclaimed as "a soprano of extraordinary agility and concentration" by *The New York Times*, **Mary Mackenzie** has emerged as one of contemporary music's most compelling storytellers. She is particularly known for her evocative chamber music performances and has appeared in concert across the United States. She was praised for her "sensational, epically unsettling" rendition of George Crumb's *Apparition* by *The Boston Globe* and for her "mystifying" vocal effects by *The Financial Times*.

Examples of some of her most immersive work include several "one-woman" productions, such as the United States premiere of Héctor Parra's *Hypermusic: Ascension* at the Guggenheim Museum, a monodrama based on modern theoretical physics with a libretto by Harvard physicist Lisa Randall. At the Bravo! Vail Festival, Ms. Mackenzie performed and designed the storyline for a cabaret-style, costumed, and staged rendition of *De Leeuw - Im wunderschoenen Monat mai*, a Pierrot-style "recomposed" adaptation of works by Schumann and Schubert, with new music collective Le Train Bleu. She has since performed the work with the Redlands Symphony and with The Knights ensemble. Chamber music collaborations include work with the American Contemporary Music Ensemble, the Chameleon Arts Ensemble, Ekmeles, the Da Capo Chamber Players, Collage New Music, Fulcrum Point, the Talea Ensemble, and many others.

In keeping with her contemporary bona fides, she has performed leading roles in world premieres of numerous operas, including as Sister Leonide (*Mata Hari* by Matt Marks), Despina (*Cosi faran tutti* by Jonathan Dawe), and Angelica (*Cracked Orlando* by Jonathan Dawe). Ms. Mackenzie finds particular enjoyment in the collaborative element of designing new work with the fresh ideas of emerging composers, and in that vein has performed more than 20 premieres.

Ms. Mackenzie's discography includes five albums featuring a bevy of modern composers. For Albany Records, she collaborated with composer John Harbison on *Vocalisms: Songs of Daniel Crozier, John Harbison, James Primosch, and Ned Rorem*; *Closer to My Own Life* with the Albany Symphony; and *Songs After Hours* (a world premiere). Her other recording work includes *Cathedral Music* with The 21st Century Consort, *Louis Karchin: To the Sun and Stars* on Bridge Records, and *The Opera America Songbook*.

As a soloist, Ms. Mackenzie has performed with the Albany Symphony, Phoenix Symphony, American Symphony Orchestra, the Juilliard Percussion Ensemble, and the Borromeo String Quartet. Of particular note are performances of Boulez's *Improvisations sur Mallarmé Nos. 1 & 2* for the composer's 85th birthday celebration at Columbia University's Miller Theatre, and Elliott Carter's *Warble for Lilac Time* with the American Symphony Orchestra at Carnegie Hall. She made her professional opera debut as Despina (*Così fan tutte*) at Madison Opera, and has appeared as the soprano soloist (*Carmina Burana*) with both the Grant Park Symphony Orchestra and the Phoenix Symphony.

Originally from Madison, WI, Mary Mackenzie holds degrees from The Manhattan School of Music (M.M.) and the Cleveland Institute of Music

(B.M., Professional Studies Certificate). She lives with her husband Barry in Worcester, MA, where she enjoys running, baking, and photography.



Cellist **Sarah Rommel** is a top prizewinner of the 2014 George Enescu International Cello Competition. She has been the recipient of several awards and grants including a Frank Huntington Beebe Fund Grant and Jack Kent Cooke Young Artists Award.

Ms. Rommel has given recitals at Caramoor's Evnin Rising Stars Showcase and at the Los Angeles County Museum of Art, in addition to solo performances in Philadelphia, New York City, Boston, Chicago, Seattle, France, Italy, England, and Romania. She has participated in classes at the Piatigorsky International Cello Festival, Academie Musicale de Villecroze, and IMS Prussia Cove where she has worked closely with distinguished professors such as David Geringas, Gary Hoffman, and Frans Helmerson.

An enthusiastic chamber musician, Ms. Rommel was a founding member of the cello quintet SAKURA, regularly appears with the Chameleon Arts Ensemble of Boston, and has toured with the East Coast Chamber Orchestra (ECCO), Orpheus Chamber Orchestra, and Musicians from Marlboro. She has been invited to perform at festivals such as the Kingston Chamber Music Festival, Music from Angel Fire, NM, Music in May Festival, Santa Cruz Chamber Players, Chamber Music Palisades, Chamber Music Sedona, as well as Caramoor's Evnin Rising Stars Series, Chamber Music New Zealand, Yellow Barn, Ravinia's Steans Music Institute and Marlboro Music Festival. She has collaborated with composers John Adams, Sofia Gubaidulina, Jennifer Higdon, Steve Mackey, and Kaija Saariaho, pianists Jonathan Biss and Gil Kalish, violinists Lucy Chapman, Pamela Frank, Joseph Lin, Scott St. John, and Don Weilerstein, violists Atar Arad, Kim Kashkashian and Nobuko Imai, and cellists Peter Wiley and Ralph Kirshbaum.

Ms. Rommel began her musical studies on the piano at age nine and was later introduced to the cello at age twelve. She is a graduate of the Curtis Institute of Music, where she pursued a Bachelor of Music studying with Peter Wiley. Previous teachers include Efe Baltacigil and Hans Jørgen Jensen. She received her master's degree from the USC Thornton School of Music in Los Angeles under the tutelage of Ralph Kirshbaum. Sarah Rommel is currently based in Seattle where she is Artist-in-Residence and cello instructor at the University of Washington.



Pianist **Mika Sasaki** is an imaginative and versatile soloist, chamber musician, and educator whose performances and teaching have taken her to the U.K., Italy, Japan, Switzerland, and throughout the U.S. Her debut album, *Obsidian: Mika Sasaki plays Clara Schumann*, released on Yarlung Records in 2016, was highly acclaimed by the *Online Merker* as "illuminat[ing] the artistic inspiration and creative exchange between three Romantic souls," Clara Schumann, Robert Schumann, and Johannes Brahms. Her performances have been broadcasted on WQXR, WFMT, All Classical Portland, and Radio Sweden. She has appeared as concerto soloist with the Sinfonia of Cambridge (U.K.), New Jersey Symphony Orchestra, 92Y Orchestra, and more recently, with the InterSchool Symphony Orchestra of New York, performing Amy Beach's Piano Concerto in February 2019.

Ms. Sasaki is the pianist of the multi-genre sextet Ensemble Mélange and appears regularly with the Chameleon Arts Ensemble of Boston, Manhattan Chamber Players, and Carnegie Hall's Ensemble Connect. Together with violinist Becky Anderson as the Anderson-Sasaki Duo, she has presented interactive performances at schools and community venues around Chattanooga, TN, for a residency with String Theory at the Hunter (2022) as well as in Portland, OR, for a three-year residency with Chamber Music Northwest (2022-2025). Her festival appearances include Tanglewood, Chigiana, Taos, Yellow Barn, Aspen, Focus!, Icicle Creek, Mannes Beethoven Institute, Caramoor, Shandelee, Weekend of Chamber Music, and Central Vermont Chamber Music Festival, and she has been invited to teach and perform at pianoSonoma, Rushmore, Omaha Conservatory SoundWaves, Taubman Piano Festival, WCYO Charles Ives Music Festival, Summer Performing Arts with Juilliard in Geneva, Switzerland, and Music@Menlo, where she will continue as Chamber Music Institute faculty in 2023.

She is an alumna of the Peabody Conservatory (B.M., M.M.), Ensemble Connect – a two-year fellowship program of Carnegie Hall, Juilliard, and the Weill Institute, in partnership with the NYC Department of Education – and The Juilliard School (D.M.A.), where she was a two-year recipient of the Juilliard Career Advancement Grant upon graduation. Her teachers have included Benjamin Pasternack, Gilbert Kalish, and Joseph Kalichstein.

Based in New York City, Mika Sasaki is a faculty member at The Juilliard School, where she supervises the secondary piano department in the College Division and teaches keyboard skills, piano, and chamber music courses in

the College, Pre-College, and Extension Divisions. When not at the piano, she can be found tending to her houseplants, hiking, or chasing after her cat.



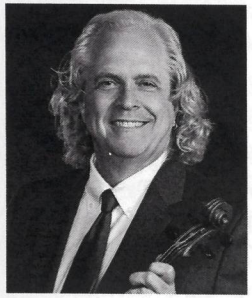
Pianist **Miki Sawada**, whose performance made *The Boston Globe's* Best of Arts 2021 list "The classical concerts that made me fall in love with live music again," is known as a fearless musician who is taking classical music where others are not.

Through her signature project "Gather Hear Tour," Ms. Sawada is traveling the country state-by-state with a piano in a van to perform in community gathering spaces instead of concert halls. The mission is to connect with Americans across socioeconomic and political boundaries through music; Gather Hear attempts to find what unites us as humans in this nation of deep divide. She has given more than 70 free concerts in Alaska (2017), West Virginia (2018), Massachusetts (2021), Utah (2021), and Louisiana (2022), very often in rural communities where no live classical music is available.

When not trucking around with her own piano, Ms. Sawada enjoys a career of solo and chamber music, with a special affinity for contemporary music. She has been featured at venues and occasions such as: Weill Hall at Carnegie Hall, Helsinki Music Centre, The Arctic Philharmonic (Norway), the Metropolitan Museum of Art, Joe's Pub at the Public Theater (NYC), Roulette (Brooklyn), MATA Festival (NYC), Toronto Summer Music Festival, Music on Main (Vancouver), Chicago Symphony Center's Macy's Day of Music, the Banff Centre, New Music New Haven, PianoFest in the Hamptons, Art Base (Belgium), and Moulin d'Andé (France). She has been featured for live interviews and performances on WQXR (NYC), WFMT (Chicago), KUAC (Fairbanks), West Virginia Public Broadcasting (Charleston), and All Classical Portland (Oregon). In the summers, Ms. Sawada is a faculty member of Heifetz Institute in Virginia. She has commissioned several solo pieces with support from New Music USA, and in 2021 released her debut album "A Kind of Mirror" featuring music for piano and electronics by composer Brendon Randall-Myers.

Ms. Sawada holds degrees from Yale School of Music (Artist Diploma) with Wei-Yi Yang, Eastman School of Music (Master of Music) with Natalya Antonova and Northwestern University (Bachelor of Music) with James Giles. She was named one of "22 Outstanding Women of 2020" by The Eastman School of Music.

Miki Sawada is an ultramarathon runner and raced 80 miles through the Idaho mountains this summer. She lives in Boston with her husband Kristopher Tong of the Borromeo Quartet and their rescue German Shepherd mix named Shakira. She is a running coach for classical musicians through her business, Più Mosso Running.



Scott Woolweaver, viola, graduated with distinction from the University of Michigan School of Music, where he won the Joseph Knitzer and Earl V. Moore awards for outstanding participation in chamber music. After moving to Boston for graduate studies with Walter Trampler, he founded the Boston Composers String Quartet, which won the silver medal at the 1993 String Quartet Competition and Chamber Music Festa in Osaka, Japan. He was also a founding member of the Vaener String Trio, Grand Prize winners at the Joseph Fischoff Chamber Music Competition. From 1999-2006 he was a member of the Ives Quartet, based in San Francisco, CA, and for over 25 years he was a member of the New England Piano Quartette.

A champion of the music of our time, Mr. Woolweaver has premiered many new works, including pieces written especially for him. Since 1980 he has been a member of Alea III, a contemporary music ensemble in residence at Boston University. He has been soloist or guest artist with numerous organizations across the United States, including the Boston Chamber Music Society, Bay Chamber Concerts, the Cape & Islands Festival, Chamber Artists of Washington DC, Collage New Music, the Bangor (ME) Symphony, Les Violons du Roy (Quebec), the Handel & Haydn Society, and the Vermont Symphony Orchestra. In 1985 he was a founding member of Chamber Music East (faculty, alumni and friends of the New England Conservatory) and the First Monday Series at Jordan Hall. Mr. Woolweaver has recorded for Orion, Koch International, TelDec, Audiofon, Albany, Decca, and Northeastern Records.

Mr. Woolweaver is Lecturer in Viola and Chamber Music at Tufts University in Medford, MA, and serves as principal viola of the Ann Arbor Symphony and the Boston Pops Esplanade Orchestra. He is a regular guest of the Martha's Vineyard Chamber Music Society and is Director of the Adult Chamber Music Institute at Kneisel Hall in Blue Hill, ME. He plays a Johan Georg Thir viola made in Vienna, 1737.



Praised for her sensitive musicianship and heartfelt playing, violinist **Stephanie Zyzak** is quickly gaining a reputation as one of the most soulful and profound musicians of her generation.

At the age of seven, Ms. Zyzak made her first solo appearance with the Starling Chamber Orchestra at the Aspen Music School and became the youngest recipient ever to be awarded the Aspen Music School New Horizon Fellowship. The following year, she performed in Germany as an invited guest of the Internationale Kunst – Akademie Liechtenstein (IKAL). Since making her debut in 2004 with the Louisville Orchestra, Ms. Zyzak has performed as soloist throughout Germany, Russia, Austria, Sweden, Spain, Italy, France, and with orchestras including the Cincinnati Symphony, Dayton Philharmonic, Southeast Missouri Symphony, and the UC Davis Symphony Orchestra. Recent and upcoming season highlights include performances at Caramoor, Carnegie Hall, the Dame Myra Hess Memorial Concert series, Philadelphia Chamber Music Society, and the Phillips Collection, among many others.

A deeply passionate chamber musician, Ms. Zyzak has had the privilege of collaborating with renowned musicians including Jonathan Biss, Kim Kashkashian, Ida Kavafian, Alice Neary, Danny Phillips, Marcy Rosen, and Mitsuko Uchida. She has also performed at the Marlboro Music Festival, Ravinia's Steans Music Institute, the Four Seasons Chamber Music Festival, as well as on tour with Musicians From Marlboro.

Born in South Carolina, Ms. Zyzak is a graduate of New England Conservatory where she studied with Miriam Fried. Currently, she is studying at CUNY The Graduate Center with Mark Steinberg. She is also a founding member of ensemble132, a roster-based chamber music collective. Stephanie Zyzak performs on a 1778 Joseph and Antonio Gagliano violin, generously on loan from Ravinia's Steans Music Institute, and a bow by François-Nicolas Voirin.



Ina Zdorovetchi is an American harpist of Eastern European descent. Over the past 25 years she has been blessed with hundreds of concerto performance opportunities, from world/continental premieres to more traditional staples, appearing with numerous orchestras around the world including The Boston Pops, Westdeutscher Rundfunk Sinfonieorchester Köln, Jerusalem Symphony, Haifa Symphony, Portland Symphony Orchestra, Long Beach Symphony, Boston Modern Orchestra Project, Cincinnati Chamber Orchestra, Seattle Chamber Orchestra, Brevard Music Center Orchestra, and many others. Highlights include giving the European Premiere of John Williams' "On Willows and Birches" Harp Concerto, World Premiere of Thomas Oboe Lee's "... bisbigliando..." Harp Concerto (dedicated to her) and being featured as one of five soloists in the American Harp Society National Conference Gala Concert alongside some of the world's most celebrated harpists.

As a recitalist and chamber musician she has been presented by Carnegie Hall, Kennedy Center, World Harp Congress, Celebrity Series of Boston, Savannah Music Festival, and Rockport Chamber Music, and was honored to give a solo recital at the residence of John Kerry, 68th Secretary of State of the United States, in front of a crowd of the world's preeminent leaders. Her performances have been broadcast live on WDR Köln (Germany), Israel Broadcasting Authority, National Public Radio (USA), WGBH Radio Boston, Moldova National TV & Radio, and recorded for Sony, Naxos, Albany Records, BMOP/Sound and Portland Symphony TV, among others.

Over the years, Ms. Zdorovetchi has been privileged to receive numerous awards and honors for her work, including the Alien with Extraordinary Abilities in the Arts title from the United States government, Outstanding Music Faculty of the year from Boston Conservatory, Henry Cabot Award for Special Commitment of Talent from the Boston Symphony Orchestra, top prize and multiple special awards at the 17th International Harp Contest in Israel and second prize at Cite des Arts Competition in Paris, France. Currently, she maintains a busy schedule performing as a guest with various organizations across the country and serves as the principal harpist of the Boston Pops Esplanade Orchestra, Portland Symphony Orchestra, Boston Modern Orchestra Project, and Boston Lyric Opera.

As a former faculty member at Boston Conservatory at Berklee (Department Chair and Associate Professor), Brevard Music Center (Department Director),