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The Juilliard String Quartet

Joseph Lin, *violin*
Ronald Copes, *violin*
Roger Tapping, *viola*
Joel Krosnick, *cello*
with
Mihae Lee, *piano*

String Quartet No. 19 in C major, K. 465,
"Dissonance" (1785)

Adagio — Allegro
Andante cantabile
Menuetto and Trio. Allegro
Allegro

Wolfgang Amadeus Mozart
(1756-91)

String Quartet No. 16 in F major,
Op. 135 (1826)

Allegretto
Vivace
Lento assai, cantante e tranquillo (Quite slow, singing and tranquil)
Grave, ma non troppo tratto. Allegro

Ludwig Van Beethoven
(1770-1827)

INTERMISSION

Piano Quintet in F minor, Op. 34 (1865)

Allegro non troppo
Andante, un poco Adagio
Scherzo. Allegro
Finale. Poco sostenuto—Allegro non troppo

Johannes Brahms (1833-97)



The Juilliard String Quartet

The Juilliard String Quartet, widely known as the quintessential American string quartet, celebrates the 2015/16 season, the Quartet's 70th, with concert tours in North America, Europe and Asia; performances of Elliott Carter's String Quartet No. 1 and a new work by Richard Wernick commissioned for them by the Philadelphia Chamber Music Society; and concerts honoring cellist Joel Krosnick at New York's Alice Tully Hall, the Ravinia Festival and the Chamber Music Society of Detroit, featuring the Schubert Cello Quintet with guest cellist Astrid Schween who succeeds Mr. Krosnick in the fall of 2016. The Quartet also celebrates a ground-breaking new interactive app on Schubert's "Death and the Maiden" Quartet, released in 2015 by Touchpress and the Juilliard School.

Founded in 1946, the Juilliard String Quartet was the first ensemble to play all six Bartók quartets in the United States, and its performances of Schoenberg's quartets helped establish the works as cornerstones of the modern string quartet literature. The Quartet's recordings of the Bartók and Schoenberg Quartets, as well as those of Debussy, Ravel and Beethoven won Grammy Awards, and in 2011 the Quartet became the first classical music ensemble to receive a Lifetime Achievement Award from the National Academy of Recording Arts and Sciences. In 2014 Sony Classical reissued the Quartet's landmark recordings of the first four Elliott Carter String Quartets together with the recently recorded Carter Quartet No. 5, making a complete historical document.

Over its seven decades, the Quartet has made manifest the credo of its founders to “play new works as if they were established masterpieces and established masterpieces as if they were new.” In addition to Carter and Wernick, the Quartet’s 2015/16 season repertoire features Schubert’s Quartettsatz, Mozart’s “Dissonance” Quartet, the Debussy Quartet, and Beethoven’s Quartet Op. 135. Their collaborations also include the Brahms Piano Quintet with Mihae Lee, as well as the Brahms G major Sextet with cellist Marcy Rosen and former Juilliard Quartet violist Samuel Rhodes. Last season they toured North America, Asia, and Europe with typically varied programming including Shulamit Ran’s Quartet No. 2, “Vistas”, works by Webern, Berg, Martinu, and Elgar, as well as Schubert’s “Death and the Maiden” Quartet. In 2013 they premiered the String Quartet No. 3, “Whereof man cannot speak . . .” by Jesse Jones.

Devoted master teachers, the members of the Juilliard String Quartet offer classes and open rehearsals when on tour. At The Juilliard School, where they are the String Quartet in Residence, all are sought-after members of the string and chamber music faculty. Annually in May, they are hosts of the five-day internationally recognized Juilliard String Quartet Seminar.

In performance, recordings and incomparable work educating and training the major quartets of our time, the Juilliard String Quartet has carried the banner of the United States and The Juilliard School throughout the world.

Joseph Lin, *violin*

An active solo and chamber musician, Joseph Lin has performed at such venues as Symphony Hall in Boston, Suntory Hall in Tokyo, the National Concert Hall in Taipei, the National Centre for the Performing Arts in Beijing, Wigmore Hall in London, the Concertgebouw in Amsterdam, and Town Hall in Auckland. He has appeared as soloist with the Boston Symphony, the New Japan Philharmonic, the Tokyo Philharmonic, the Taiwan National Symphony, the Auckland Philharmonia, and the Ukraine National Philharmonic. His regular festival appearances include Marlboro, the Seattle Chamber Music Festival, and the Tucson Winter Festival.

Since joining the Juilliard String Quartet in 2011, Mr. Lin has been on the violin and chamber music faculty of the Juilliard School. From 2007 to 2011, he was an assistant professor at Cornell University. There, he organized the inaugural Chinese Musicians Residency in 2009. The following year, Mr. Lin led a project with Cornell composers to study the violin Sonatas and Partitas of Bach, and to create new music inspired by Bach. This culminated in a series of concerts in the spring premiering the new works alongside Bach’s Sonatas and Partitas.

Mr. Lin was a founding member of the Formosa Quartet, winner of the 2006 London International String Quartet Competition. In 1996, Mr. Lin was awarded First Prize at the Concert Artists Guild International Competition, and was named a Presidential Scholar in the Arts the same year. In 1999, he was selected for the Pro Musicis International

Award, and in 2001, he won First Prize at the inaugural Michael Hill World Violin Competition in New Zealand. His recordings include the music of Korngold and Busoni on the Naxos label, the unaccompanied works of Bach and Ysaÿe on the N&F label, and the Formosa Quartet's debut CD released by EMI. Most recently, he was part of the JSQ's recording of Elliot Carter's Quartet No. 5 released by Sony Classical.

Joseph Lin's violin teacher ave included Mary Canberg, Shirley Givens and Lynn Chang. Mr. Lin graduated magna cum laude from Harvard in 2000. In 2002, he began an extended exploration of China, spending 2004 studying Chinese music in Beijing as a Fulbright Scholar.

Ronald Copes, *violin*

Praised by audiences and critics alike for his insightful artistry, violinist Ronald Copes has received international acclaim as concerto soloist, recitalist and chamber musician. Having appeared as a featured performer in the Marlboro, Tanglewood, Bermuda, Cheltenham, Colorado and Olympic music festivals, Mr. Copes has toured extensively with Music From Marlboro ensembles, the Los Angeles and Dunsmuir Piano Quartets, and, since 1997, with the Juilliard String Quartet in concerts throughout Europe, Asia, Australia and North America. During the 2011-13 seasons, he and Seymour Lipkin performed cycles of the complete Beethoven Sonatas for Piano and Violin at the Kneisel Hall Chamber Music Festival and the Juilliard School.

He has recorded numerous solo and chamber music works for radio and television broadcast as well as for labels including Sony Classical, Orion, CRI, Klavier, Bridge, New World Records, ECM and the Musical Heritage Society. Devoting considerable energy to the development and presentation of contemporary string literature, he has worked closely with composers including Stephen Hartke and Donald Crockett, and has given the first performances of solo and chamber works by Stephen Dembski and Robert Kraft, among others. With the New York New Music Ensemble, he recorded Ralph Shapey's Three for Six, and was presented in solo recital by the International Society of Contemporary Music in New York.

Mr. Copes has garnered prizes in several national and international competitions including the Artists' Advisory Council International Competition, the Merriweather Post Competition and the Concours International d'Exécution Musicale in Geneva. For two decades, he served as Professor of Violin at the University of California, Santa Barbara, and, in 1997, joined the faculty of The Juilliard School, where he serves as chair of the violin department. With the JSQ and individually, Mr. Copes has coached string quartets and given master classes at Juilliard, Tanglewood and on tour. During the summer he is on the artist-faculty of the Kneisel Hall Chamber Music Festival.

Roger Tapping, *viola*

Roger Tapping joined the Juilliard Quartet and the Juilliard School viola faculty in 2013. Previously, he had moved from London to the USA in 1995 to join the Takács Quartet. During his decade with them, their career included many Beethoven and Bartók cycles in major cities all over the world. Their Decca/London recordings, including the complete quartets of Bartók and Beethoven, placed them in Gramophone Magazine's Hall of Fame and won three Gramophone Awards, a Grammy and three more Grammy nominations, among many other awards. Mr. Tapping taught regularly at the Aspen Festival, the Taos Quartet School, and London's Guildhall School of Music.

In recent years he has been on the viola faculty of the New England Conservatory, where he also directed the Chamber Music program. He also taught at the Longy School in Cambridge and the Boston Conservatory.

In the summers he has served on the faculties of Itzhak Perlman's Chamber Music Workshop, the Tanglewood String Quartet Seminar and Yellow Barn, and he has given viola master classes at Banff. He has also given viola and chamber music master classes at other festivals and conservatories in the USA and Canada.

Born in England in 1960, Mr. Tapping played in a number of London's leading chamber ensembles, making several highly acclaimed CDs, before joining Britain's longest established quartet, the Allegri Quartet. He taught at London's Royal Academy of Music, was principal viola of the London Mozart Players, a member of the English Chamber Orchestra and a founding member of the Chamber Orchestra of Europe.

He has performed frequently as a guest with many distinguished quartets from the U.S. and Europe, and he was a member of the Boston Chamber Music Society.

His teachers were Margaret Major, of Britain's Aeolian Quartet, and Bruno Giuranna, and he participated in master classes with William Primrose. He holds degrees from the University of Cambridge.

Mr. Tapping is a member of the Order of the Knight Cross of the Hungarian Republic, has an Honorary Doctorate from the University of Nottingham, and is a Fellow of the Guildhall School of Music in London.

Joel Krosnick, *cello*

Joel Krosnick has performed as soloist, recitalist, and chamber musician around the world. As a member of the Juilliard String Quartet since 1974, he has performed the great quartet literature throughout North America, Europe, Asia, and Australia. With his sonata partner of more than 30 years, pianist Gilbert Kalish, Mr. Krosnick has performed recitals throughout the U. S. and Europe. Since 1976, they have given annual series of recitals in New York City and in 2007 presented the series "American Milestones of the Last 100 Years" at The Juilliard School.

With Mr. Kalish, Mr. Krosnick has recorded the complete sonatas and variations of Beethoven and the sonatas of Brahms as well as works by Poulenc, Prokofiev, Carter, Hindemith, Debussy, Janáček and Cowell for the Arabesque label. Especially noteworthy is their CD devoted to the cello and piano music of Ralph Shapey. Released in January 2012 is a CD, *Forgotten Americans*, featuring the music of Ernst Bacon, Otto Luening, Hall Overton, and Ben Weber..

Mr. Krosnick completed his Bachelor of Arts degree at Columbia College where he began his lifelong commitment to contemporary music. He has performed and premiered a large number of new works by composers including Donald Martino, Ralph Shapey and Richard Wernick. Joel Krosnick's recording of the Sonata for Solo Cello by Artur Schnabel appears on the CP2 label, and his CD of Roger Sessions' Six Pieces for Solo Cello is presented on Koch Classics.

A dedicated teacher, Mr. Krosnick is chair of the cello department of The Juilliard School and is a member of the faculty of Kneisel Hall Chamber Music Festival in Maine. He has been associated with the Aspen, Marlboro and Tanglewood music festivals, and appeared for the third time as a member of the artist-faculty of the Piatigorsky Seminar at the University of Southern California. A recipient of the Chevalier du Violoncelle Award from the Eva Janzer Memorial Cello Center at the Indiana University School of Music, Mr. Krosnick holds honorary doctoral degrees from Michigan State University, Jacksonville University, and the San Francisco Conservatory of Music.

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Mihae Lee, *piano and artistic director*

Praised by Boston Globe as “simply dazzling,” Artistic Director and pianist Mihae Lee has been captivating audiences throughout North and South America, Europe, and Asia in solo recitals and chamber music concerts with her poetic lyricism and scintillating virtuosity. She has performed in such venues as Lincoln Center, the Kennedy Center, Jordan Hall, Berlin Philharmonie, Academia Nazionale de Santa Cecilia in Rome, Warsaw National Philharmonic Hall, and Taipei National Hall.

An active chamber musician, Ms. Lee is a founding member of the Triton Horn Trio with violinist Ani Kavafian and French hornist William Purvis and was an artist member of the Boston Chamber Music Society for three decades.



Her recordings of Brahms, Shostakovich, Bartók, and Stravinsky with the members of BCMS were critically acclaimed by High Fidelity, CD Review, and Fanfare magazines, the reviews calling her sound “as warm as Rubinstein, yet virile as Toscanini.”

Ms. Lee has appeared frequently at numerous international chamber music festivals including Dubrovnik, Amsterdam, Groningen, Festicamara (Colombia), Great Woods, Seattle, OK Mozart, Mainly Mozart, Music from Angel Fire, Chamber Music Northwest, Rockport, Sebago-Long Lake, Bard, Norfolk, Mostly Music, Music Mountain, Monadnock, and Chestnut Hill Concerts. In addition to many years of performing regularly at Bargemusic in New York, she has been a guest artist with the Chamber Music Society of Lincoln Center, St. Paul Chamber Orchestra, and Speculum Musicae; has collaborated with the Tokyo, Muir, Cassatt, and Manhattan string quartets; and has premiered and recorded works by such composers as Gunther Schuller, Ned Rorem, Paul Lansky, Henri Lazarof, Michael Daugherty, and Ezra Laderman.

In addition to her concert career, Ms. Lee maintains her commitment to give back to her community and help many worthy charities. At the invitation of the Prime Minister and the First Lady of Jamaica, she has organized and performed in concerts in Kingston and Montego Bay to benefit the Jamaica Early Childhood Development Foundation. For many years she brought world-class musicians, both classical and jazz, to perform in fund-raising concerts for the Hastings Education Foundation outside of New York City, and she recently launched an annual Gala Concert for the Community Health Clinic of Butler County, a free health clinic outside of Pittsburgh.

Born in Seoul, Korea, Ms. Lee made her professional debut at the age of fourteen with the Korean National Orchestra after becoming the youngest grand prizewinner at the prestigious National Competition held by the President of Korea. In the same year, she came to the United States on a scholarship from The Juilliard School Pre-College,

and subsequently won many further awards including First Prize at the Kosciuszko Foundation Chopin Competition, the Juilliard Concerto Competition, and the New England Conservatory Concerto Competition. Ms. Lee received her bachelor's and master's degrees from The Juilliard School and her artist diploma from the New England Conservatory, studying with Martin Canin and Russell Sherman. She has released compact discs on the Bridge, Etcetera, EDI, Northeastern, and BCMS labels. Most recently, Ms. Lee was appointed Music Director of the Sebago-Long Lake Music Festival in Maine.

Program Notes

By Barbara Leish

Wolfgang Amadeus Mozart (1756-91)

String Quartet No. 19 in C major, K. 465, "Dissonance" (1785)

Mozart knew that in order to make a living as a freelance musician in Vienna, he had to appeal to a wide audience. Sometimes he succeeded in charming the public – but not always. More than once he went beyond what was acceptable to his listeners, as he did in the six great string quartets that he wrote between 1782 and 1785 and dedicated to Haydn, from whom, he said, he had first learned the art of quartet writing. To many, the quartets were too revolutionary – experimental in style, harmonically complex, and filled with difficulties for both performers and listeners. The *Magazin der Musik* grouched that they were “too highly seasoned – and whose palate can endure this for long?” Musicians in Italy thought there were mistakes in the score of the last of the six, the so-called “Dissonance,” and returned the music to the publisher.

In fact Mozart's genius is nowhere more evident than in these six quartets. Inspired by Haydn's transformative ideas about thematic development and the important role of each instrument, Mozart took the string quartet to new heights. Today's C Major Quartet is a triumphant climax to the ground-breaking set. It is also a marvelous example of the deft ways in which Mozart found a balance between tradition and innovation. Each movement is in a conventional form, but each is filled with riches for the connoisseur.

The Quartet opens with a radically unconventional and disturbing Adagio, from which it gets its nickname. Maynard Solomon describes this harmonically audacious, tonally ambiguous opening as “an unprecedented network of disorientations, dissonances, rhythmic obscurities, and atmospheric dislocations.” The cello's insistent repetitions, the ascending entry of each instrument one after another, the violin's startling first note – all contribute to a sense of unease. And then that mood is banished by a sunny Allegro, in sonata form, that launches one of Mozart's most radiant works. Notice, here and throughout the rest of the Quartet, the many intricate ways in which the four instruments interact; the surprising harmonic twists and turns; and the bril-

liance of the contrapuntal activity. Notice, too, how elements from the Adagio – such as the cello’s repeated notes, or the staggered entrance of the instruments – recur throughout the Quartet.

From the sparkling Allegro, Mozart moves on to one of his most eloquent Andantes, whose highlights include a tender conversation between the first violin and the cello, and a short coda that, unusually, introduces a new theme -- one that, as it turns out, arises from the violin-cello conversation. (Alfred Einstein cites this brief ending as an example of Mozart’s effortless blending of the older “learned” polyphonic style with the newer galant focus on melody and accompaniment.) Next comes an energetic Menuetto that is filled with amusing dynamic contrasts, with the minor-key Trio adding a note of melodrama. High spirits propel the harmonically adventurous rondo finale, a movement distinguished by an abundance of dancelike themes, rhythmic verve, witty fortes and silences, and contrapuntal virtuosity -- a perfect conclusion to an exhilarating work.

Ludwig van Beethoven (1770-1827)

String Quartet No. 16 in F major, Op. 135 (1826)

On the surface, there doesn’t seem to be that great a distance between Mozart’s “Dissonance” Quartet and Beethoven’s Opus 135, written more than 40 years later. Beethoven’s last quartet is an affable work, Classical in form and in a sunny key. The New Grove calls it “a brilliant study in Classical nostalgia.” But why, in his final string quartet, did Beethoven return to his Viennese Classical roots, after having just composed four monumental, emotionally intense quartets that pushed the genre into undreamed-of territory? One alternate – and persuasive -- point of view is that the F Major Quartet is a summation of Beethoven’s musical journey and “a fitting end to his great series of explorations,” as J.W.N. Sullivan suggests. “It is the work of a man who is fundamentally at peace.... If we may judge from this quartet, it would appear that at the end of his life the inner Beethoven, the Beethoven who expressed himself in music, was content.”

In each of the movements, Beethoven packs a density of ideas into a short time span. The genial Allegretto is a study in concentrated thematic development. Beethoven builds the movement from several short, pithy motifs, which evolve through playful instrumental repartee and inventive new melodic and rhythmic combinations. The zany second-movement scherzo is packed with comic moments, including a middle section in which the first violin goes berserk over an endless loop of an ostinato. The hymn-like third movement – a breathtakingly beautiful theme and variations -- is one of Beethoven’s great late-period slow movements.

Three enigmatic inscriptions that head the last movement have generated torrents of discussion. At the top of the score Beethoven wrote, “Der schwer gefasste Entschluss” (The difficult resolution), followed by two three-note phrases, each with a text: “Muss

es sein?” (Must it be?), and its response: “Es muss sein!” (It must be.) Speculation about what Beethoven meant has ranged from “Must I die?” to “Must an acquaintance pay a fee he owes me?” Beethoven’s publisher reported that the difficult resolution had to do with Beethoven’s problems writing the last movement while preoccupied with health worries and despair over his nephew Karl’s attempted suicide. All we can know for sure is what the music tells us: The somber three-note motif, marked Grave, that intones the question is inverted to become a joyful affirmative answer in the jovial, carefree Allegro. Although the gloomy opening question reappears, it is banished for good by the exultant ending.

As Louis Lockwood eloquently summarized Beethoven’s achievement, “In its four movements four categories of feeling prevail: in the first, wit, dislocations, and incongruities that surprise and please; in the Scherzo, manic comic energy bordering on the burlesque; in the slow movement, lyrical reflection; in the finale, the dialectic of darkness and light, of deep questioning followed by its transformation into joyous, brilliant resolution. For Beethoven, as for the greatest literary artists, above all his beloved Shakespeare, comedy is not a lesser form than tragedy but is its true counterpart, the celebration of the human in all things.”

Johannes Brahms (1833-97)

Piano Quintet in F minor, Op. 34 (1865)

Like the other works on today’s program, Brahms’s Piano Quintet is the work of a master at the height of his powers. It didn’t start out as a piano quintet, however. Brahms first wrote it as a string quintet; but Joseph Joachim questioned the scoring, telling Brahms that “the instrumentation is not energetic enough to convey the powerful rhythmic convulsions.” So Brahms turned the music into a sonata for two pianos. Now it was Clara Schumann who had objections. “It is masterly from every point of view,” she wrote to Brahms, but “it is not a sonata, but a work whose ideas you might – and must – scatter as from a horn of plenty over an entire orchestra.” Brahms wasn’t yet ready to undertake a symphony, though, so instead he prepared a third and final rescoring, for piano and strings. This time Clara approved. Brahms finally had found the right combination of instruments to bring out the exceptional richness and complexity of his magnificent creation. (Brahms allowed the two-piano version to be published as Opus 34b but destroyed the string quintet version.)

The Piano Quintet is considered by many to be Brahms’s crowning chamber-music achievement. It is a work of powerful lyricism, in which small motivic ideas play key roles in carrying out a grandly conceived formal design. All of the characteristic Brahmsian traits are here: the dramatic intensity, the lush lyricism, the rhythmic adventurousness, the intricate thematic and tonal innovations. What is added is a sense of dramatic progression that links the four movements and gives the work an overall unity. From the opening measures of the majestic first movement, Brahms indicates

how he will handle his material to achieve both unity of form and great emotional impact. After a quiet beginning, in stark octaves, the music explodes as Brahms speeds up the theme – one of the many rhythmic devices he uses to great effect throughout the movement. The opening theme also introduces the falling halftones that become a unifying motive throughout the Quintet. A wealth of melodic ideas follows, in sharply contrasting moods and varied rhythms. The movement ends with a striking coda that begins quietly and ends, fortissimo, with the same explosive energy and passion that opened the Quintet.

The Andante that follows is as lyrical and tender as the first movement is stormy and tense, and as relatively straightforward as the first movement is complex. It's a respite before the return of intensity and passion in the Scherzo. Another richly inventive movement, driven by syncopation and displaced downbeats, the Scherzo is built from three successive themes: the first shadowy, the second energetically rhythmic, the third bold and vehement. A lyrical trio provides a brief island of calm. Among the highlights of the Finale are a trove of thematic ideas, starting with the Slavic-sounding dance theme that Brahms introduces after a strange, somber opening. There's an energetic Presto, and an extended coda that's a whirlwind of verve and powerful sound – a big, orchestral-like ending that must have delighted Clara.



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Paul Midiri — *vibraphone, trombone*

Vince Giordano — *string bass, bass sax, tuba, vocals*

Jim Lawlor — *drums*

Selections will be announced from the stage



Jeff Barnhart is an internationally renowned pianist, vocalist, arranger, band leader, recording artist, composer (member of ASCAP), educator and entertainer. Jeff began his professional career at age 14 playing and entertaining four nights a week in a restaurant in his home state of Connecticut. Here he began to learn the classic swing, jazz and ragtime repertoire of the early twentieth century. The twenty-first century has found Jeff constantly appearing as a soloist and band pianist at parties, festivals, clubs and cruises throughout the world. In addition, he leads two bands in the UK: the Fryer-Barnhart International Jazz Band, which concentrates on hot music of the 1920s, and Jeff Barnhart's British Band, which performs small group swing of the 30s. Due to his versatility, vast repertoire

and vibrant energy, Jeff is in increasing demand as a participant in international jazz events as either a soloist or as pianist in All-Star Jazz ensembles. In addition to his widely acclaimed solo and band appearances, Jeff is enjoying great success performing with smaller groups, most notably Ivory&Gold®, a group he co-leads with his talented wife, flutist/vocalist Anne Barnhart. Ivory&Gold® has become a mainstay at many jazz and ragtime festivals throughout the US, the UK and Europe.

Jeff enjoys playing dual piano and has done so with such jazz luminaries as Ralph Sutton, Neville Dickie, Louis Mazetier, John Sheridan and Brian Holland. In addition to his own label, Jazz Alive Records, Jeff plays piano and sings on the international labels GHB, Summit-World Jazz Records, Music Minus One, and the two largest jazz labels in the UK, Lake Records and P.E.K. Sound. In 2006, Jeff joined the roster of artists featured on the Arbors Records label, with 4 recordings currently available: the most recent featuring jazz legends Bob Wilber and Bucky Pizzarelli. Jeff has recorded as both pianist and vocalist on over 100 full-length albums. He averages 40 weeks a year on the road, bringing his music to all corners of the globe. Music composer, performer and reviewer Jack Rummel, recently summed up the reason for Jeff's popularity, averring, "When it comes to talent, speed, versatility, creativity, mastery of multiple genres and just plain entertaining zaniness, Jeff Barnhart stands alone".

In addition to his active performance and recording schedule, Jeff is a dedicated and enthusiastic educator. His double BA in Music and English, combined with his MA in Education, make Jeff a formidable and entertaining force in the clinic, master class and inspirational speaking forums. In the first quarter of 2015, he and Anne have appeared as clinicians at Lone Star College in Kingwood, TX, The University of Colorado Denver and Mississippi State University.



Flutist and vocalist **Anne Barnhart**'s musical experiences with Ivory&Gold® have taken her around the world. Her performances have been enjoyed from coast to coast in the US and abroad in places such as England, Scotland, Ireland, Russia, French Polynesia, South America, Canada, Switzerland, Rwanda and France just to name a few. Audiences are dazzled by her technique, awed by her tone and enthralled with her timing when bantering with her husband, pianist Jeff Barnhart.

Anne is a magna cum laude graduate of the Benjamin T. Rome School of Music at the Catholic University of America in Washington, D.C. and holds both bachelor and masters degrees in music. As a result of extensive master-class experience performing for such world famous artists as Jeffrey Khaner and Goran Marcussen, Anne was invited to participate in the Acadmie International d'ete de Nice held in Nice, France. Anne is a member of the International Who's Who in Music and Musicians in the Classical and Light-Classical Fields. Anne's teachers include Vanita Hall-Jones, John Wion and Ransom Wilson.

Anne makes her home in Mystic, CT, which she and Jeff rarely enjoy as they are on the road over 40 weeks of the year!



Nominated for "New England Jazz Musician of the Year" a few years ago, **Scott Philbrick** has made known his presence on the New England jazz scene since his first steady professional gigs at the age 14 in Boston area nightclubs including the infamous "Lenny's on the Pike." At the age of 19 he began a thirty-year run in television, appearing on the Dave Garroway Show and performing on-air many times playing trumpet with the likes of Arthur Fiedler and B.B. King. His gigs have

taken him all over the northern hemisphere including St. Bartffs, all up and down the East and West coasts in at least 20 US states, Canada, and Bermuda. Jazz festival appearances include, among hundreds of concerts; The Great Connecticut, Hot Steamed Jazz, Down East, Sacramento, San Diego, New York, Bar Harbor, Boothbay Harbor. Scott is honored to have performed with incredible musicians including Doc Cheatham, «Big Chief» Russel Moore, Buzzy Drootin, Tommy Newsome, Bob Havens, Leon Redbone, Dave McKenna, Cy Laurie, B.B King, Vince Giordano, Jimmy Mazzy, Turk Murphy, Banu Gibson, Jerry Fuller, Ted Goddard, Spiegel Wilcox, Nevil Dickie, George Masso, Eddie Hubble, Bob Crosby Bobcats, Major Holley, Eddie Davis, Cynthia Sayer, and Grey Sargent. Scott has performed on more than a dozen albums on both cornet and guitar and was recently honored by the Royal Academy of Music when they named a four-year chair in his name for jazz trumpet.



Mr. Joseph Midiri is an instrumentalist on the clarinet, alto, baritone and soprano saxophones. Not only featured as a classical soloist in several orchestra performances, he is also the leader of the Midiri Brothers Orchestra. The Midiri Brothers Orchestra is a sixteen piece big band featuring authentic yet creative performances of the music of Benny Goodman, Artie Shaw, Fletcher Henderson, and the Dorsey Brothers, including the orchestra's own special arrangements in the tradition of the swing era, all under the direction of Mr. Joseph Midiri

In the classical world, Mr. Midiri has performed as soloist with the Concerto Soloists of Philadelphia, the Tri State Philharmonic, and the Bucks County Symphony Orchestra.

Also, Mr. Midiri has performed at various music festivals including the Pensacola Jazz Festival, the Trenton State College Jazz Festival, the Pennsylvania Jazz Festival, and most recently, at Musikfest 2000 one of the largest music festivals in the country.

Recent jazz concerts include Mr. Joseph Midiri featured in several sold out performances as Benny Goodman in recreations of the historic 1938 Benny Goodman Carnegie Hall concert, part of Jazz at the Music Hall series at various venues including the Gorden Center in Baltimore, MD. And also to enthusiastic crowds for Benny 2000 sponsored by the Watchung Arts Center in Watchung, NJ. He has also performed as guest soloist and conductor of the Disneyworld Big Band at Epcot Center.

The Midiri Brothers latest independent recordings "Avalon" and "Finger Bustin" are featured as part of the regular programming of nationally syndicated radio programs such as "Swing Thing", hosted by Fred Hall. Not to mention on worldwide web broadcasts through Swanktown Radio and Bo Lewis' Big Band Dance Party. WBUD 1260 AM Radio in Trenton, NJ (which features the popular "Juke Box Saturday Night" program) and WPEN 950 AM radio in Philadelphia, PA (Station of the Stars, features Big Band radio format) are just a few of the many radio stations that include the Midiri recordings on their regular playlist. Since 1990, the Midiri Brothers various jazz ensembles have performed at the East Coast's premier venues including the Rainbow Room in New York, Atlantic City's Trump Taj Mahal, Sands, and Ceasars casinos, as well as their Orchestra performing for thousands each year at Philadelphia's Penn's Landing. From 1996 - 1998, the Midiri Brothers Orchestra was featured in a very successful series of big band broadcasts through WRDR radio (104.9 FM). From the Grand Theatre of the Atlantic City Hilton Casino, The Midiri Brothers Orchestra performed for capacity crowds and hundreds of swing dancers as the resident band for the only live big band broadcast on the East Coast! Since 1995, Joe and Paul's swinging Sextet has been featured on the New Orleans Square Bandstand at the Showboat Casino in Atlantic City, NJ - also featured at the Pennsylvania Jazz Festival (1997 & 1999), due to popular demand.



Mr. **Paul Midiri**, along with his brother Joe, co-lead the 16 piece Midiri Brothers Orchestra as well as various small group ensembles. The Midiri Brothers Sextet performs jazz arrangements of standards, classical music, as well as originals, many of them arranged by Paul.

Paul's many instrumental talents lend a special versatility to the Midiri Brothers unique sound. While he excels on the trombone with the big band his specialty is jazz vibraphone with the sextet. Paul's love of the vibes, and xylophone, has led him to arrange numer-

ous pieces for the sextet, to give these instruments a proper setting. His extended virtuosity includes playing drums with the sextet where his brush work is often featured.

Mr. Midiri can be heard performing with the sextet across the country in many jazz festivals including the Mammoth Lakes Jazz Jubilee, Sun Valley Jazz Jubilee, the Great Connecticut Jazz Fest, The Central Illinois Jazz Festival and Many more.

"In The Garden", a CD of Hymns in a jazz setting, is Paul's first self-produced CD and has enjoyed considerable success, including an A+ rating from jazz reviewer Cam Miller. He can be heard playing vibes on all the Midiri Brothers Sextet CDs as well as trombone and drums on the Midiri Brothers' "Finger Bustin'" CD. He has been featured on two recent CDs with the Brooks Tegler Orchestra, one with Harry Salotti (featuring Mr. Salotti on the tuba), and many more. Along with his busy playing schedule Mr. Midiri enjoys teaching music both at his home and at Black Horse Music in Runnemede N.J.

Mr. Midiri and his wife Elizabeth currently live in Delaware. Many [concert](#) and [CD reviews](#) as well as [audio samples](#) can be found at www.midiribros.com or contact Paul personally via e-mail at midiri_vibes@comcast.net.



Grammy Award winner, New York native and multi-instrumentalist **Vince Giordano** formed his band, the Nighthawks in 1976. Together they have played in New York nightclubs; appeared in films such as The Cotton Club, The Aviator, Finding Forrester and Revolutionary Road; presented concerts at the Town Hall, Jazz At Lincoln Center, Newport Jazz Festival, Music Mountain; and performed at 92Y on the Jazz in July and Lyrics & Lyricists series for the past three decades. They can be heard every Monday and Tuesday at Iguana NY, located at 240 W. 54th St., NYC.

In 2011, they performed an original score accompanying Buster Keaton's silent film The Cameraman at the historic Egyptian Theater in Hollywood for the Turner Classic Movies Film Festival. In 2012, Vince Giordano and the Nighthawks won a Grammy

Award for Best Compilation Soundtrack for Visual Media for their work on Boardwalk Empire, Volume 1 – Music from the HBO Original Series; they can both be seen and heard on the series, performing with such vocalists as Elvis Costello, Patti Smith, Regina Spektor, Leon Redbone, Liza Minnelli, Catherine Russell and Rufus Wainwright. Mr. Giordano and his band have also recorded for Terry Zwigoff’s Ghost World, Tamara Jenkins’ The Savages, Robert DeNiro’s The Good Shepherd, Sam Mendes’ Away We Go, Michael Mann’s Public Enemies, and John Krokidas’ feature debut, Kill Your Darlings, along with HBO’s “Grey Gardens” and “Mildred Pierce.”

The band’s most recent recording projects are HBO’s “Bessie”, starring Queen Latifah, which premiered this past May; Cinemax’s “The Knick,” starring Clive Owen and the Todd Haynes’ film Carol, starring Rooney Mara and Cate Blanchett. Other projects include a Barry Levinson film for HBO: “Wizard of Lies”, starring Robert DeNiro and Michelle Pfeiffer, a pilot for Amazon called “Z” about Zelda Fitzgerald and a new Woody Allen movie. The Nighthawks are also seen and heard in the USA Network series “Royal Pains” and in the PBS series “Michael Feinstein’s American Songbook.” Hudson West Productions recently completed a feature documentary titled Vince Giordano – There’s a Future in the Past.

More than a performer and bandleader, Mr. Giordano is a renowned historian and collector of big-band music. His interest was sparked when he discovered a slew of 78 rpm records in his grandmother’s attic. He has since amassed a renowned collection of more than 60,000 band arrangements, 1920s and ‘30s films, 78 rpm recordings and jazz-age memorabilia. He studied with such major figures from the period as Paul Whiteman’s legendary arranger Bill Challis and drummer Chauncey Morehouse, as well as bassist Joe Tarto.

His website is www.vincegiordano.com



Philadelphia born **Jim Lawlor** began his musical career in 1979 in Atlantic City, N.J., where he had ready access to some of the greatest musical legends and other world class musicians. His first teacher was Chris Columbo, long time drummer with Louis Jordan’s Tympani Five, and the father of Count Basie drumming legend Sonny Payne. He grew up in a musical family. His mother sang in a radio chorus in the late 40’s, his sister, Joan studied piano, and his brother John, is a renowned jazz tenor guitarist. Jim spent his time playing every casino lounge, showroom, and nightclub at the Jersey Shore with the

popular and eclectic Sooy Swing Band, and since 1989 has enjoyed a traveling the festival circuit here and overseas with the Midiri Brothers, as well as various other bands.