

This afternoon's concert is co-sponsored by JEFFREY N. MEHLER CFP® LLC,
ESSEX MEADOWS, and FRIENDS OF MIHAEE LEE'S 10TH

Celebrating Mihae Lee's Tenth Anniversary as Artistic Director
with Ani Kavafian and Fenton Brown Emerging Artist Alumni*

Appalachian Spring Suite for 13 instruments (1944) Aaron Copland (1900-90)

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|-----------------------|--------------------------------|
| 1. <i>Very Slowly</i> | 6. <i>Theme and Variations</i> |
| 2. <i>Allegro</i> | 7. <i>Rather slow</i> |
| 3. <i>Moderato</i> | 8. <i>Molto Allegro</i> |
| 4. <i>Fast</i> | <i>ed agitato</i> |
| 5. <i>Allegro</i> | 9. <i>Moderato</i> |

Yoobin Son, *flute* (2012) Romie de Guise-Langlois, *clarinet* (2013)

Adrian Morejon, *bassoon* (2012) Mihae Lee, *piano*

Ani Kavafian and Edson Scheid (2018), *violin I*

Katie Hyun (2011 & 2018) and Keiko Tokunaga (2015), *violin II*

Andy Lin (2011) and Luke Fleming (2015), *viola*

Joann Whang (2017) and Mihai Marica (2011), *cello*

Joe Magar (2018), *double bass*

~ INTERMISSION ~

Piano Quintet in A major, D. 667, "Trout" Franz Schubert (1797-1828)

Allegro vivace

Andante

Scherzo: Presto

Andantino – Allegretto


Allegro giusto

Ani Kavafian, *violin* Luke Fleming, *viola*

Mihai Marica, *cello* Joe Magar, *double bass*

Mihae Lee, *piano*

*Year after name indicates the year that the performer
was a Fenton Brown Emerging Artist

A woman with dark hair, smiling, wearing a dark purple sleeveless dress with floral embroidery. She is standing in front of a black grand piano. Her hands are clasped in front of her.

*“Music is the divine way
to tell beautiful, poetic
things to the heart.”*

— Pablo Casals

*Thank you,
Mihae,
for being the
heart and soul of
Essex Winter Series
for the past 10 years.*

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Program Notes by Barbara Leish

Aaron Copland: *Appalachian Spring*, Suite for 13 Instruments (1944)

How did an early twentieth-century Modernist – admirer of Stravinsky, experimenter with serialism, composer of the daunting Piano Variations – come to write the iconic Americana classic *Appalachian Spring*? To Aaron Copland, both styles had their place. Throughout his life he was intrigued by twelve-tone music, and in the 1920s and 1930s he was a leading American composer of angular, dissonant works. Increasingly, though, he began to feel that it also was important to write simpler music that appealed to a wider audience – to find, as he put it, “a musical vernacular, which, as language, would cause no difficulties to my listeners.” In his search for a more popular style that would reflect the lives and aspirations of everyday Americans, he looked to folk music for inspiration, finding material in cowboy songs, minstrel songs, Shaker hymns and dances, fanfares, and the like. By the early 1940s he had developed his distinctively American sound, in classics such as *Billy the Kid*, *Rodeo*, *Fanfare for the Common Man*, and his masterpiece, *Appalachian Spring*.

In 1942 the arts patron Elizabeth Sprague Coolidge commissioned Copland to write music for a Martha Graham ballet. The story Copland and Graham settled on revolved around two young people about to marry and move into their newly built house in rural western Pennsylvania at the end of the 19th century. Copland’s title for his score was “Ballet for Martha.” But shortly before the premiere, Graham came across the words “Appalachian spring” in a Hart Crane poem, and she decided that would be the work’s title. (Crane’s spring was actually a body of water, not a season.)

From Copland’s opening chords, with their wide-open intervals that suggest both sunrise and the vastness of the land, his music evokes youth, spring, optimism, hope, and the pioneer spirit. Scene follows evocative scene. A burst of unison strings sets a mood of celebration. A duo for the bride and her intended is filled with tenderness and passion. A Revivalist preacher and his flock dance ecstatically to music that suggests square dances and country fiddlers. The bride dances as she faces her new life with joy, wonder, and some trepidation. In the music’s emotional high point, Copland offers five variations on the Shaker melody “Simple Gifts” – variations filled with the same joy and grace that infuse the entire work. The Suite ends with a hushed, prayer-like chorale passage and a deeply satisfying return to the serenity of the opening chords. Throughout the Suite, Copland creates an aura of simplicity from a score rich in elegant harmonies and brilliant orchestration.

Copland’s original score for *Appalachian Spring* called for 13 instruments. The year after the ballet’s premiere, he made the full orchestral version that is so familiar to listeners. While that version is exciting, there’s an intimacy to the 13-instrument score that is particularly appealing. As Copland himself later commented, “I have come to think that the original instrumentation has a clarity and is closer to my original conception than the more opulent orchestrated version.”

Franz Schubert: Quintet for Piano and Strings in A Major, D. 667, “Trout” (1819)

Schubert wrote the Trout Quintet during a happy time in his life, before he had begun to suffer from the syphilis that would kill him at the age of 31. In the summer of 1819 the singer Johann Michael Vogl invited Schubert to vacation with him in Steyr, his picturesque hometown in Upper Austria. Schubert was enchanted by the town and the surrounding countryside. In a letter to his brother he wrote, “At the house where I am lodging there are eight girls, nearly all pretty. So you see, one is kept busy.” In addition, “The country around Steyr is inconceivably lovely.”

During his stay Schubert met the wealthy music patron Sylvester Paumgartner, an enthusiastic amateur cellist who hosted musical evenings in his home. Paumgartner loved Schubert’s popular song “Die Forelle” (The Trout), a charming story of a fish that darts and splashes to escape a cunning angler. Paumgartner asked Schubert to write a piano quintet in which one of the movements would be variations on the song. Schubert agreed, began the quintet in Steyr, and finished it when he returned to Vienna in the fall. Thus was born one of chamber music’s best-loved works. The carefree weeks spent in Steyr, Schubert’s delight in the romantic landscape, the playful song about the nimble fish – all combined to inspire Schubert’s melodious and effervescent Trout Quintet, which Charles Osborne aptly calls “an enchanting youthful effusion.”

There are many reasons for the Quintet’s enduring popularity. Like the song itself, the Quintet flows joyfully along, its texture enriched by the unusual instrumental combination. Each of the five movements overflows with melodic invention and harmonic color. An unusual feature of three of the movements – the Allegro vivace, the Andante, and the Finale – is that the second half of each is the same as the first, except in a different key. Among the many highlights of the Quintet are the high-spirited interplay among piano and strings from the very beginning of the opening Allegro vivace; the three wonderful contrasting themes of the songlike Andante; the unusual modulations of the rhythmic Scherzo; and the rambunctious Finale that brings the Quintet to its good-natured close. The heart of the piece, of course, is the delectable fourth movement, with its set of six variations on “The Trout.” Each of the instruments gets a chance to shine, in variations that range from subdued to brilliant to tempestuous to lyrical. Teasingly, Schubert saves for the last variation the leaping arpeggios found in the original song, which paint a picture of the trout darting around in the sparkling water.

Like so much of Schubert’s music, the Trout Quintet disappeared during his lifetime. After his death his brother found the manuscript and in 1829 sold it to a publisher, who declared it a masterpiece. It has remained a popular and beloved work ever since. And in Steyr today, at Paumgartner’s former house, there is a plaque that commemorates his role in bringing the Quintet to life.



Praised by *Boston Globe* as “simply dazzling,” Artistic Director and pianist **Mihae Lee** has captivated audiences throughout North America, Europe, and Asia in solo recitals and chamber music concerts, 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, Mihae is a founding member of the Triton Horn Trio and was an artist member of the Boston Chamber Music Society for three decades. Her recordings of Brahms, Shostakovich, Bartok, 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.” Mihae

has appeared frequently at numerous international chamber music festivals including Dubrovnik, Amsterdam, Groningen, Medellin Festicamara, Great Woods, Seattle, OK Mozart, Mainly Mozart, Music from Angel Fire, El Paso, Arizona Friends of Chamber Music, Chamber Music Northwest, Rockport, Sebago-Long Lake, Bard, Norfolk, Mostly Music, Music Mountain, and Chestnut Hill Concerts. Mihae has been a guest artist with the Chamber Music Society of Lincoln Center, St. Paul Chamber Orchestra, Bargemusic in New York and Speculum Musicae; has collaborated with the Juilliard, 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. Mihae is often heard over the airwaves on National Public Radio’s “Performance Today,” and on WNYC and WQXR in New York City, WGBH in Boston, and other stations around the country. A native of Korea, she is a graduate of The Juilliard School and the New England Conservatory studying with Martin Canin and Russell Sherman. Mihae has released recordings on the Bridge,



Etcetera, EDI, Northeastern, and BCMS labels, and since 2016 she serves as Music Director of the Sebago-Long Lake Music Festival in Maine.

Violinist **Ani Kavafian** enjoys a prolific career as a soloist, recitalist, and chamber musician. She has performed with virtually all of America’s leading orchestras, including the New York Philharmonic, Philadelphia Symphony Orchestra, Cleveland Symphony Orchestra, Los Angeles Chamber Orchestra, Detroit Symphony Orchestra, San Francisco Symphony Orchestra, and many others. She is a renowned chamber musician, and has performed with the Chamber Music Society of Lincoln Center since 1979. Her numerous solo recital engagements

include performances at New York's Carnegie and Alice Tully halls, as well as in major venues across the country.

Ani Kavafian continues her association as an artist member of the Chamber Music Society of Lincoln Center with a number of appearances in NYC and around the United States. She also serves as concertmistress of the New Haven Symphony Orchestra, with whom she has recorded the Mozart Violin Concertos. She has participated in the Heifetz International Music Institute, Bravo! Vail Valley Music Festival, Norfolk Chamber Music Festival, Great Lakes Festival, the Bridgehampton Chamber Music Festival, and Music from Angel Fire Festival.

Kavafian appears frequently with her sister, violinist and violist Ida Kavafian. Together they have performed with the symphonies of Detroit, Colorado, Tucson, San Antonio, and Cincinnati, and have recorded the music of Mozart and Sarasate on the Nonesuch label. They celebrated the 25th anniversary of their first performance together at Carnegie Hall in the fall of 2008 with a concert at Lincoln Center, which featured their students and colleagues. With violist Barbara Westphal and cellist Gustav Rivinius, she is a member of the Trio da Salo, and has teamed with clarinetist David Shifrin and pianist Andre-Michel Schub to form the Kavafian-Schub-Shifrin Trio, with whom she tours frequently as violinist and violist. Along with cellist, Carter Brey, she is co-artistic director of the New Jersey 5 concert chamber music series "Mostly Music."

Kavafian has premiered and recorded a number of works written for her, including Henri Lazarof's *Divertimento for Violin and String Orchestra* with the Seattle Symphony; Tod Machover's concerto, *Forever and Ever*, for computerized violin and orchestra, with the Boston Modern; and Michelle Ekizian's *Red Harvest* with the Brooklyn Philharmonic. In addition, Kavafian gave the west coast premiere of Aaron Kernis' *Double Concerto for Violin and Guitar*, with Sharon Isbin and the Los Angeles Chamber Orchestra. Ani Kavafian has received the Avery Fisher Career Grant and the Young Concert Artists International Auditions award, has appeared at the White House on three separate occasions, and has been featured on many network and PBS television music specials. Her recordings can be heard on the Nonesuch, RCA, Columbia, Arabesque, and Delos labels. Kavafian and Kenneth Cooper have recorded Bach's *Six Sonatas for Violin and Fortepiano* on Kleos Classics of Helicon Records. A recording of string trios by Mozart and Beethoven by the Trio da Salo has been released, also on Kleos. *Mozart Piano and Violin Sonatas* with pianist Jorge Federico Osario was recently released by Artek.

Born in Istanbul, Turkey of Armenian heritage, Kavafian began piano lessons at the age of three. At age nine, in the United States, she began the study of the violin with Ara Zerounian and eventually with Mischa Mischakoff. She went on to study violin at The Juilliard School with Ivan Galamian, eventually receiving a master's degree with highest honors. Ms. Kavafian is Professor of Violin at Yale University. She plays the 1736 Muir McKenzie Stradivarius violin.

Fenton Brown Emerging Artist Alumni



Praised as “extraordinary” and “a formidable clarinetist” by *The New York Times*, **Romie de Guise-Langlois** has appeared as soloist and chamber musician on major concert stages throughout the U.S., Canada, Europe, and Asia. She won Astral Artists’ 2011 National Auditions and was awarded First Prize in the 2009 Houston Symphony Ima Hogg Competition, and was the recipient of the Canadian Broadcasting Corporation award. An avid chamber musician, Romie joined the roster of Chamber Music Society Two in 2012. She has appeared on the concert series of the Metropolitan Museum of Art, Philadelphia Chamber Music Society, Musicians from Marlboro, Chamber Music Society of Lincoln Center, Chamber Music Northwest,

Boston Chamber Music Society, Astral Artists, Ottawa Chamber Music Festival, the Kennedy Center, the Royal Conservatory, Ravinia Festival, the 92nd Street Y, Bridgehampton Chamber Music Festival, and the Salt Bay Chamberfest. She has collaborated with such distinguished artists as Mitsuko Uchida, Yo-Yo Ma, Jeremy Denk, David Shifrin, Peter Wiley, Scott St. John, Viviane Hagner, Larry Combs, Tara O’Connor, and the Silk Road Ensemble. Romie has performed as principal clarinetist for the Orpheus Chamber Orchestra, the New Haven and Stamford symphony orchestras, the Orchestra of St. Luke’s and The Knights Chamber Orchestra. She is a founding member of the Pivot Chamber Soloists, Atria Ensemble, and Sospiro Winds. A native of Montreal, Romie received a Bachelor of Music degree from McGill University. She also holds a Master of Music degree and an Artist Diploma from the Yale School of Music, where she received the Nyfenger Memorial Prize for excellence in woodwind playing. Her principal teachers include David Shifrin, Michael Dumouchel, and André Moisan. Romie recently completed her fellowship at The Academy - A Program of Carnegie Hall, The Juilliard School, and The Weill Music Institute. A devoted educator, Romie is currently Assistant Professor of Clarinet at UMass/Amherst.



A winner of Astral’s 2016 National Auditions, violinist **Katie Hyun** has appeared as soloist with NOVUS Trinity Wall Street, the Houston Symphony, Dallas Chamber Orchestra, The Philadelphia Orchestra, and the Columbia Festival Orchestra, among others. Praised for her “sensitivity and top shelf artistry” (Cleveland.com), she has also been featured as concerto soloist with South Korea’s Busan Sinfonietta and Incheon Philharmonic. On Baroque violin, Ms. Hyun frequently performs and records with Trinity Baroque Orchestra, the Helicon Foundation, and New York Baroque Incorporated. Passionate about both modern and period performance, in January of 2020, she launches her self-curated program entitled “Two Min-

strels”, incorporating programming for her modern and Baroque violins. Ms. Hyun has appeared in numerous festivals, most recently at the Birdfoot Festival in New Orleans, Montana’s Tippet Rise Arts Center, Chamber Music Northwest, and the OBX Chamber Music Series in North Carolina’s Outer Banks. She has also appeared at Bravo! Vail, Mostly Mozart (NY), the American Bach Soloists Academy (CA), and the OBX Chamber Music Series (NC). Previous festival appearances include Chamber Music Northwest Winter Festival in Portland, Oregon, Bright Sheng’s “The Intimacy of Creativity” festival in Hong Kong, and the “New York in Chuncheon” and Busan Chamber Music festivals, both in South Korea. Ms. Hyun is the founder and director of Quodlibet Ensemble, a small chamber orchestra that debuted to great acclaim in 2008. The Ensemble, scheduled to appear at the Baryshnikov Arts Center in December 2018, has also appeared on the Tri-Noon Recital Series at Rockefeller University (NYC), the Essex Winter Series (CT), the Shepherd Music Series in Collinsville (CT), the Yale British Arts Center (CT), and at Drew University (NJ). Quodlibet Ensemble made its New York debut in March 2016, and released its debut album of Corelli Concerti Grossi in the spring of 2014. Ms. Hyun was also a founding member of the award-winning Amphion String Quartet, which won the Concert Artists’ Guild auditions in 2011, and a spot on the roster of The Chamber Music Society of Lincoln Center’s CMS Two Program. The quartet’s debut CD was also featured among The New York Times’ “Best of 2015.” The ASQ has performed in Carnegie Hall, Alice Tully Hall, and the Phillips Collection in Washington, D.C., and at Chamber Music Northwest, La Jolla Music Society’s SummerFest, the OK Mozart International Music Festival, the Chautauqua Institution, and the Caramoor Summer Music Festival. The quartet has collaborated with such eminent artists as the Tokyo String Quartet, Ani Kavafian, David Shifrin, Carter Brey, Edgar Meyer, Michala Petri, James Dunham, and Deborah Hoffman. Ms. Hyun received an Artist Diploma from the Yale School of Music, where she studied Baroque violin with Robert Mealy, and modern violin with Ani Kavafian. She holds a Master’s degree from SUNY Stony Brook, where she studied with Pamela Frank, Ani Kavafian, and Philip Setzer. She also studied with Aaron Rosand and Pamela Frank at the Curtis Institute of Music, where she earned a Bachelor of Music degree.



Praised by *The Philadelphia Inquirer* for his “glowing refinement,” violist **Luke Fleming’s** performances have been described by *The Strad* as “confident and expressive...playing with uncanny precision,” and lauded by *Gramophone* for their “superlative technical and artistic execution.” His festival appearances include the Marlboro Music School and Festival, the Steans Institute at Ravinia, Perlman Music Program, the Norfolk and Great Lakes chamber music festivals, the Melbourne Festival, Bravo! Vail, and Festival Mozaic. Formerly the violist of the internationally acclaimed Attacca Quartet, Luke has served as Artist-in-Residence for the Metropolitan Museum of Art and received the National Federation of Music Clubs Centennial Chamber Music Award. He was awarded First Prize at the Osaka Inter-

national Chamber Music Competition and top prizes at the Melbourne International Chamber Music Competition. In 2015, Luke became the Founding Artistic Director of both the Manhattan Chamber Players, a New York-based chamber music collective, and the Crescent City Chamber Music Festival. He has performed as a guest artist with the Pacifica, Solera, and Serafin string quartets, the Eroica and Lysander piano trios, the Chamber Music Society of Lincoln Center, Sejong Soloists, Ensemble Connect, the Orchestra of St. Luke's, and the New York Classical Players, and has given master classes at UCLA, Louisiana State University, Ithaca College, Columbus State University, Syracuse University, Melbourne University, and the New Orleans Center for Creative Arts, among others. He has served on the faculties of the Innsbrook Institute, Renova Music Festival, Festival del Lago, and Houston ChamberFest, and Fei Tian College, and is Lecturer-in-Residence for the concert series Project: Music Heals Us. Luke holds the degrees of Doctor of Musical Arts, Artist Diploma, and Master of Music from The Juilliard School, a Postgraduate Diploma with Distinction from the Royal Academy of Music in London, and a Bachelor of Music summa cum laude from Louisiana State University. lukefleming.com



Taiwanese born violist and erhuist (Chinese violin), **Andy Lin**, is recognized as one of the most promising and the only active performers who specialized in both western and eastern instruments. Praised by *The Strad* “The great Molto adagio.....elicited some of the night’s most sensitive work, especially from Andy Lin on viola,” and *The New York Times* “Taiwanese-born violist Andy Lin.....is also a virtuoso on the erhu, and he gave a brilliant performance.” Andy is the artistic director and co-founder of the New Asia Chamber Music Society. He holds his bachelor’s and master’s degrees from The Juilliard School and received his Doctor’s degree in Musical Arts from SUNY Stony Brook. He has won numerous competitions

including Taiwan National Viola Competition and the First Prize in the 2008 Juilliard Viola Concerto Competition. He has also appeared as a viola and/or erhu soloist with orchestras such as the Busan Metropolitan Traditional Music Orchestra, Chamber Orchestra of Philadelphia, Children’s Orchestra Society, Grant Park Symphony Orchestra, Incheon Philharmonic, the Juilliard Orchestra, Milwaukee Symphony, New York Classical Players, Orford Academy Orchestra, Solisti Ensemble and Yonkers Philharmonic Orchestra. Andy is also a founding member of the award-winning string quartet, the Amphion String Quartet, and a member of the Musicians of Lenox Hill and serves as principal violist of the New York Classical Players and the Solisti Ensemble. He has been invited to perform chamber music with Itzhak Perlman where *The New York Times* described “Mr. Perlman, playing first violin... answered in kind by the violist Wei-Yang Andy Lin.” He has also been invited by the Metropolitan Museum to give recitals at their Gallery Concert Series and Patrons Lounge Concert, as well as a recital at the Caramoor Center for the Music and the Arts. Andy plays on a viola made by one of his best friends Jacob Ho. (andylinviola.com)



Joe Magar has spent his career exploring the versatility of the double bass as both a chamber musician and a rhythm section player. Joe tours nationally with the Mari Black World Fiddle Ensemble, a multi-style fiddle band performing a wide range of musical styles. Joe is also part of the Quodlibet Ensemble, a chamber orchestra dedicated to exploring the repertoire of the past present. Joe has dressed up for appearances at venues like Carnegie Hall, the Kennedy Center, and the Strathmore Center for the Performing Arts, untucked his shirt for One World Café, City Winery and Rams Head On Stage and sweat it out at the Charm City Folk and Bluegrass Festival, North Texas Irish Festival and Appaloosa Music Festival. Joe grew

up in the metro Detroit area and after attending the University of Michigan and Yale University found his way to Baltimore, MD. When not performing Joe spends his time cooking, tinkering and engaged in political advocacy on a variety of issues, but most recently water affordability and fair housing.



Romanian-born cellist **Mihai Marica** is a First Prize winner of the “Dr. Luis Sigall” International Competition in Viña del Mar, Chile and the Irving M. Klein International Competition, and is a recipient of Charlotte White’s Salon de Virtuosi Fellowship Grant. He has performed with orchestras such as the Symphony Orchestra of Chile, Xalapa Symphony in Mexico, the Hermitage State Orchestra of St. Petersburg in Russia, the Jardins Musicaux Festival Orchestra in Switzerland, the Louisville Orchestra, and the Santa Cruz Symphony in the US. He has also appeared in recital performances in Austria, Hungary, Germany, Spain, Holland, South Korea, Japan, Chile, the United States, and Canada. A dedicated chamber musician, he has performed at the Chamber Music Northwest,

Norfolk, and Aspen music festivals where he has collaborated with such artists as Ani Kavafian, Ida Kavafian, David Shifrin, André Watts, and Edgar Meyer, and is a founding member of the award-winning Amphion String Quartet. A recent collaboration with dancer Lil Buck brought forth new pieces for solo cello written by Yevgeniy Sharlat and Patrick Castillo. Last season, he joined the acclaimed Apollo Trio. Mr. Marica studied with Gabriela Todor in his native Romania and with Aldo Parisot at the Yale School of Music where he was awarded a master’s degree and artist diploma. He is an alum of The Bowers Program (formerly CMS Two).

Praised by *The New York Times* for his “teeming energy” and “precise control,” bassoonist **Adrian Morejon** has established himself as a solo, chamber, and orchestral musician. As a soloist, Adrian has appeared throughout the U.S. and Europe with the Talea Ensem-



ble, IRIS Orchestra, Boston Modern Orchestra Project (BMOP), and the Miami Symphony. Recordings of Harold Meltzer's Concerto for 2 Bassoons "Full Faith and Credit" and Joan Tower's Bassoon Concerto "Red Maple" featuring Adrian will be released on the BMOP/Sound label. An active chamber musician, he is a member of the Dorian Wind Quintet, Talea Ensemble, and Radius Ensemble, and has appeared with the Chamber Music Society of Lincoln Center, the Boston Chamber Music Society, Chamber Music Northwest, the Portland Chamber Music Festival, Sebago-Long Lake Music Festival, among others. Adrian is co-principal bassoonist of IRIS Orchestra and performs regularly with several ensembles such as the Orchestra of

St. Luke's and Orpheus Chamber Orchestra. He was a recipient of the Theodore Presser Foundation Grant, 2nd prize of the Fox-Gillet International Competition, and a shared top prize at the Moscow Conservatory International Competition. An alum of the Curtis Institute and Yale School of Music, Adrian is currently on the faculty at the Curtis Institute of Music, SUNY Purchase College, CUNY Hunter College and Brooklyn College.



Edson Scheid has been praised for his "polished playing" (*The Strad*), and for being "both musically and technically one of the most assured and accomplished of today's younger period violinists" (*The Boston Musical Intelligencer*). His performance of Strauss's song *Morgen* at Carnegie Hall alongside Joyce DiDonato and Il Pomo d'Oro was described as follows: "The concertmaster, Edson Scheid, proved a worthy foil as violin soloist" (*The New York Times*). A native of Brazil, Edson Scheid is based in New York City and frequently performs with such ensembles as Les Arts Florissants, Il Pomo d'Oro, the Trinity Baroque Orchestra, Juilliard415, NOVUS NY, New York Baroque Incorporated, the Clarion Orchestra, the

Aston Magna Music Festival, Seraphic Fire, and the American Baroque Orchestra, an ensemble for which he serves as concertmaster. Edson's many performances of Paganini's *24 Caprices*, on both period and modern violins, have been received with enthusiasm around the world. He has been featured live in-studio on In Tune from BBC Radio 3 and his recording of the *Caprices* on the baroque violin for the Naxos label has been critically acclaimed: "Far from being mere virtuoso stunts, Scheid's *Caprices* abound in the beauty and revolutionary spirit of these works..." (*Fanfare Magazine*). His newest album "On Paganini's Trail... H. W. Ernst and more" was released in October 2019 under the Centaur Label – the first recording ever of this repertoire on a period violin. Edson holds degrees from the Universität Mozarteum Salzburg, the Yale School of Music and The Juilliard School, where he was the recipient of a Kovner Fellowship. He is a two-time winner of the Historical Performance Concerto Competition at Juilliard, and a recipient of the Broadus Erle Prize at Yale. (edsonscheid.com)



Flutist **Yoobin Son** became a member of the New York Philharmonic in November 2012, the first Korean to join the Orchestra's woodwind section. She has also served as principal flute of Lincoln Center's Mostly Mozart Festival Orchestra and principal flute of the New Haven Symphony Orchestra. In addition to performing with the New York Philharmonic, Yoobin is an active soloist. She has performed with notable ensembles all over the world, including the Seoul Philharmonic, Prime Philharmonic, New Haven Symphony, New Jersey Symphony Orchestra, and Bay Atlantic Symphony. She has also appeared in recitals throughout the world, including the Dame Myra Hess Memorial Concert Series in Chicago and the

Young Artist Series of the Kumho Asiana Cultural Foundation in Seoul, South Korea. A passionate chamber musician, Yoobin has appeared in many notable chamber music festivals, including the Marlboro Music Festival in Vermont and Music from Angel Fire in New Mexico. As a firm believer in the importance of music education, Yoobin served as a member of Ensemble Connect, formerly known as Ensemble ACJW, in which she actively participated in music education across New York City. She continues to pursue her passion as a mentor, holding an adjunct professor position at New York University. She also teaches privately and gives master classes around the world. Yoobin's honors and awards include Grand Prize at the Florida Orchestra Young Artist Competition, First Prize at the National Flute Association Soloist Competition, Second Prize at the Koussevitzky International Winds Competition, and the Conductor's Award at the New Jersey Symphony Orchestra Young Artist Auditions. Yoobin received her bachelor of music degree from the Curtis Institute of Music, master of music degree from Yale University, and professional studies certificate and artist diploma from the Manhattan School of Music. Her principal teachers have included Philharmonic Principal Flute Robert Langevin, Ransom Wilson, Jeffrey Khaner, and Bradley Garner.



Praised by *Strings Magazine* for possessing a sound “with probing quality that is supple and airborne” and for her “pure, pellucid bow strokes,” violinist **Keiko Tokunaga** spends most of her days touring and performing globally as a soloist and chamber musician. A passionate advocate of chamber music of all eras, Keiko performed, recorded and toured extensively with the internationally acclaimed Attacca Quartet from 2005 to 2019. She has soloed with various orchestras including the Spanish National Orchestra, Orquestra Simfònica de Barcelona i Nacional de Catalunya and Virginia Arts Festival Chamber Orchestra. She has appeared in such major venues as Carnegie Hall, Alice Tully Hall, Kennedy Center, the Library of Congress,

the Metropolitan Museum of Art, the Rubin Museum, the Museum of Modern Art in New York City, the Banff Centre in Canada, Sociedad Filarmonica de Bilbao in Spain,

Ohji Hall and Suntory Hall in Tokyo, and Izumi Hall in Osaka among others. Keiko released her debut album, *Jewels*, from New York Classics Label in 2016. As a member of the Attacca Quartet, Keiko won numerous prestigious awards, including the First Prize of the 7th Osaka International Chamber Music Competition in 2011. When she is not on the road, Keiko enjoys her career as an educator. She has been on faculty at The Juilliard School's Pre-College Ear Training Division since 2008, and she has been a violin instructor at Fordham University since 2013. Her past positions include guest faculty at Hunter College of New York; the Port Townsend Chamber Music Festival; and Boston University's Tanglewood Institute. Keiko's private students range from absolute beginners to winners of international competitions, and she welcomes students from all ethnic and cultural background. She holds Bachelor's and Master's degrees as well as Artist Diploma from The Juilliard School. Keiko's partner-in-crime are a Stefano Scarampella violin from 1900 and Nicolas Maire bow from circa 1850.



First Prize and Audience Prize winner at the Amsterdam Cello Biennale Competition, **Joann Whang** has performed as a soloist with the Amsterdam Sinfonietta, NJO New Music Ensemble, and the Dutch Youth String Orchestra, as well as performed in numerous festivals including Ravinia, Birdfoot, Delft, Domaine Forget, Giverny, and Storioni. She has also been broadcasted in the Netherlands on Radio 4 and public television station VPRO's Vrije Geluiden. Joann is the founding member of the Argus Quartet. They have held residencies at The Juilliard School, Yale School of Music, and Caramoor Center for Music and the Arts, and are First Prize winners at the M-Prize Chamber Arts Competition and the Concert Artists Guild Victor Elmaleh Competition.

Joann began her studies with Metta Watts and Orlando Cole in Pennsylvania and with Nancy Green in Arizona. After studying with Ronald Leonard at the Colburn Conservatory, she pursued graduate studies with Aldo Parisot at the Yale School of Music and with Michel Strauss at the Royal Conservatorium of The Hague. In 2009, she was awarded a Fulbright Grant to study in France. Joann has taught chamber music at The Juilliard School and Yale University as well as cello and chamber music master classes and workshops at various institutions such as Princeton University, the Colburn School, University of Michigan, University of Illinois, University of Kansas, James Madison University, and Cal State University Long Beach and Northridge. She is a registered cello teacher at the Suzuki Association of the Americas and has recently completed cello pedagogy (Books 1-8) with Pamela Devenport at The School for Strings.