



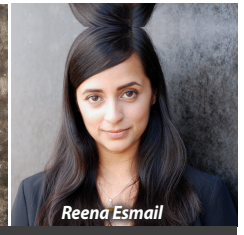
Anita Graef



V3NTO Brass Trio



Balourdet Quartet



Reena Esmail



Green Lake Festival of Music *Hemispheres Uniting*

JUNE-AUGUST 2023



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Hemispheres Uniting

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Green Lake Festival of Music, Inc. is a tax-deductible 501c3 non-profit corporation whose mission is to entertain, inspire, and educate through musical performances and activities of the highest quality. Comments and questions about the Festival and its programs are always welcome. Please contact Green Lake Festival of Music office at:

PO Box 569, Green Lake, WI 54941

920-748-9398, Info@GreenLakeFestival.org or GreenLakeFestival.org

Green Lake Festival of Music, Inc. is a member of Chamber Music America, the Green Lake Area Chamber of Commerce, the Ripon Area Chamber of Commerce, Create Wisconsin, and the Wisconsin Presenters Network. Green Lake Festival of Music is supported in part by the Arts Midwest Touring Fund, a program of Arts Midwest, funded by the National Endowment for the Arts, with additional funding from the Wisconsin Arts Board, the Crane Group, and General Mills Foundations. Other funding comes from the Horicon Bank, Oshkosh Area Community Foundation, and private/corporate donations. Wisconsin Public Radio has provided promotional support.

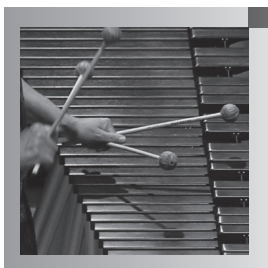


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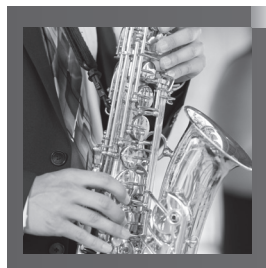
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Greetings from the President

Dear Green Lake Festival of Music family,

This is now the second year that we have been able to organize a Festival season based on our goal to create opportunities to enjoy fine music *together*—face to face. Although things will never be quite the same as they were pre-pandemic, it has been great for us that things have settled back down enough to make the Staff and Board's planning simpler and more dependable.

Thinking about planning, I recently cleaned out some of my old personal files and came across the plans for my very first festival—in 1968, back in the U.K. That brought back so many memories, but I was particularly interested in the costs. The music concerts ranged around £65-£75 (about \$100) and Elizabeth Lutyens presented her latest composition for £85 (\$130). A 3-day ballet was less than £200 (\$300) while an operatic triple bill came in at £500 (\$750) for two performances.

But most intriguing was to realize the high prices commanded by poetry events. We paid £150 for a poetry and jazz session and £200 for the Apollo Society to present their poetry and classical music program. Looking back, I now realize that it was a time of resurgence for poetry, especially the English beat poets—after all it was the Beatles era.

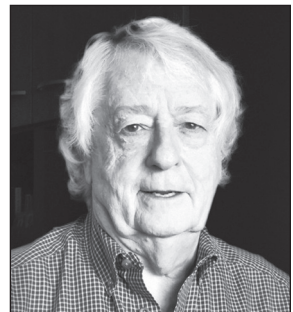
If you have difficulty recalling details of the British art scene from over fifty years ago and cannot remember the Beat Poets, they also came from Liverpool. My personal favorite is Roger McGough's "Let Me Die a Youngman's Death." Look up his works online and I think you will see why he is still one of Britain's favorite poets.

But times have certainly changed, and today we definitely do not pay our artists just those amounts. So, on behalf of the Board of Trustees, I want to thank all of you who contribute to our Festival. Your support not only enables us to bring so many excellent musicians to this area but also to present their concerts free of charge, enabling many more people to enjoy the fine music and to become part of our community.

And talking of planning, as you think about your own future plans, please consider joining the GLFM Encore Society. This is a group of devoted supporters who have added the Festival to their estate plans. They have done this in order to ensure that the Festival continues to delight musicians and audiences for at least another 40 years. If this could be of interest to you, please contact Sam Handley or me.

Finally, please join me in thanking our dynamic staff, including Choral Director John Hughes, Chamber Music Institute Director Beth Oakes, Deb MacKenzie, and this year's interns Kylar Kinyon and Phillip Frafjord.

Lloyd Hughes, *Festival President*



Greetings from the Festival Director

“I hate squash,” one of my cousins might say. Granny’s response: “We don’t hate in this house.” At the very sound of the word “hate,” Granny’s shoulders would tense, her head would turn to the side, and her face would squinch and shake like she’d just eaten a rotten lemon. That was one of the four letter words we weren’t to use—really the worst. Not only did she fill every corner of her life with love, she allowed no room for hate. All were welcome around the table. We had to at least try everything, and if we didn’t like it, we filled up on our other favorites. Everyone always left Granny’s filled with food and love.

Our Festival, too, is filled with too much great music and friendship to allow any room for hate. While we may not always love every single piece we hear, we must acknowledge every piece was once new—foreign, even—to us. More importantly, we will spend these 58 days together hearing new pieces and familiar ones as we meet new people, renew friendships, and continue the inclusive history of GLFM redefining “standard.”

GLFM’s 44th season from June 8 to August 4, *Hemispheres Uniting*, will present over 23 concerts showcasing world-renowned artists right here in our own community—some even from right here! Bach Dancing and Dynamite Society opens our season at Thrasher Opera House in a dynamic concert featuring a new piece by John Wineglass.

A week later we’ll hear our Children’s Chorus in collaboration with the Boys and Girls Club of the Tri-County Area, led by Magdalena Delgado of Uniting Voices (formerly Chicago Children’s Choir) sponsored by the Kohler Foundation. Pianist Wynona Wang will appear in both recital and masterclass in Oshkosh June 19 and 20. The Choral Institute will perform Carl Orff’s secular cantata *Carmina Burana*, a piece bridging sacred form with secular texts. 2023 Composer-in-Residence Reena Esmail will join us to prepare and perform a concert entirely of her music, including a new piece for GLFM, on June 25th. Balourdet Quartet will astound on June 28th and 29th. Chamber Music Institute Program Director Beth Oakes has curated an amazing CMI faculty and gathered participants from around the world to join us for two weeks in July. Our season will finish August 4th with our annual Fundraising Gala, featuring a final buffet of international guitar duets, violin, and international cabaret!

Please keep coming back to the table. Take a listen with an open ear. Trying new things with your loved ones is how great memories are made. All are welcome, and we promise you’ll leave full!

Welcome back!



Sam Handley, *Festival Director*



Distinguished Friend of the Festival

In 1990 we established this award to recognize individuals who have given outstanding service to the Festival through the donation of their time, expertise, in-kind, or financial contributions.

The following individuals have received this honor:

- **1990** – Dr. Burton Kilbourne & Lucile Morton-Grams
- **1991** – Virginia Kraut
- **1992** – George Miller
- **1993** – Nancy Vandervelde
- **1994** – Elizabeth Blodgett
- **1995** – Roberta Boismenuue
- **1996** – Sylvia Richards
- **1997** – Shirley Sather
- **1998** – Douglas Morris
- **1999** – Sir David Willcocks
- **2000** – John Roesch
- **2001** – Robert House
- **2002** – Jonathan Willcocks
- **2003** – Kirin Nielsen
- **2004** – Constance Koehne
- **2005** – Robert W. Dott
- **2006** – Maria Dietrich
- **2007** – Thatcher Peterson
- **2008** – Jim & Nancy Hynes
- **2009** – Gladys Veidemanis
- **2010** – Todd & Betty Berens
- **2011** – Jeannette & Jim Kreston
- **2012** – Julie Ann Lickteig & Tom Gnewuch
- **2013** – Anthea Kreston & Jason Duckles
- **2014** – John & Jane Chapman
- **2015** – Jan White-Moon
- **2016** – Mary Lehwald Lofgren
- **2017** – Thomas E. Caestecker
- **2018** – Betsey & Larry Miller
- **2019** – David Woods
- **2020** – Laura Deming & Jack Stubbs
- **2021** – Maria & Kurt Dietrich
- **2022** – Randy & Teleane Zieth
- **2023** – Riley Icenogle



Photo courtesy of Ric Damm.

2023: Riley Icenogle

You won't see him onstage, but one of the most important musicians associated with the Green Lake Festival of Music is Riley Icenogle, recording technician and overall sound wizard.

Riley spent what he calls his “unremarkable” childhood in small towns in Illinois and Wisconsin. He “mowed the grass, shoveled the snow, fixed small gasoline engines, learned to

shoot, had a paper route. I received a copy of *Tom Sawyer* for Christmas when I was in third grade. I read that book until the cover fell off.”

Riley's mother had a good ear and some piano skills, and arranged for Riley to have piano lessons, but he “was always too busy playing ball or building car models or some other thing to practice, though.” When band was offered in fifth grade, he wanted to be in the percussion section. “I recall the band director telling my parents that with all of this new rock music being popularized, all the kids wanted to play drums. I guess that included me. In the summer after eighth grade, I bought a used drum set with paper route money. My parents never once complained about all the noise coming from my bedroom.”

In high school Riley participated in several extracurricular activities including

forensics, choir, band, theater, basketball, wrestling, baseball, football, and during the summers he worked at various agricultural jobs. Leaving with only one year of college under his belt, Riley spent the next few years playing music, traveling around the US, and working at various odd jobs. Those were productive, educational, and rewarding times. A friend and bandmate told him about a new Music Merchandising program at UW-Oshkosh that had an option for a recording emphasis. Riley enrolled, and this time around, college clicked: “Those years were well spent with great education and direction from the Music Department faculty including Wally Messner, Charles Isaacson, Carl Chapman, and George Schaefer.

During that time my lovely girlfriend Pamela Nelson became my lovely wife.” They continued to live in Oshkosh for a time and had two children, Rachel and Adrian. After some searching and researching, they moved their family to Ripon. That proved to be a good move, providing Riley the opportunity to develop long relationships with the Ripon Channel and the Thrasher Opera House. Meanwhile, Pam found work with the Green Lake Festival of Music, serving as the GLFM’s first marketing specialist. She provided the initial connection to Riley, who was hired to record many of the Festival concerts, particularly the choral finale concerts with choir and orchestra. That soon expanded to include the Chamber Music Institute programs as well as most of the regular concerts by visiting artists.

Riley is able to communicate well with performers, arts administrators, and board members. He is always cool and calm in what can sometimes be tense situations. Riley’s talents were especially valuable in the pandemic summer of 2020 when interim director Maria Dietrich and incoming director Sam Handley had to somehow produce a series of virtual events for the Festival. Riley was extremely helpful in making professional quality video recordings of several vocalists performing to an empty Thrasher Opera House. He subsequently polished up and made “ready for prime time” the season-ending “virtual cabaret gala” that Maria and Sam had created by piecing together various video interviews, testimonials, and the performance videos.

In his dealings with many different constituencies, Riley continually has an eye out for supporting the arts and making connections between organizations, often creating win-win situations via the use of space, time, talent, and equipment.

Riley says, “The Green Lake Festival of Music has been an important part of our Ripon story. Pam helped in an administrative role for several years, both of our children, Rachel especially, took part in Festival-supported music programs, and every season I have the opportunity to record good music and support a fine organization. Under the direction of Sam Handley, the Green Lake Festival of Music provides a broad mix of high-level serious music performances every year, engages the wider community with outreach programs in varied locations, creates educational opportunities for young musicians, supports composers, and generates large and exciting choral performances each season with the Composer Residency. I consider myself fortunate to be so closely associated with this organization.” The GLFM considers itself fortunate to have Riley and his many talents in our midst, and we are happy to salute him as this year’s Distinguished Friend of the Festival!

Thomas E. Caestecker Free Family Concerts

This summer the Festival presents three free Green Lake concerts for families! This decade-old series is endowed by the late Tom Caestecker to provide outstanding music to the next generation of music lovers.



See page 16 for more information.

SATURDAY, JUNE 10

Kaydenn Engagement Concerts

10:00 a.m. Ripon Public Library

1:00 p.m. Caestecker Public Library

3:00 p.m. Oshkosh Public Library

Kaydenn is a string quartet based out of Iowa. All four members are graduate-level students at The University of Iowa School of Music. Additionally, all four were participants in GLFM's 2022 Chamber Music Institute. Kaydenn was the first Quartet-In-Residence with the Knox-Galesburg Symphony in 2023.



See page 40 for more information.

THURSDAY, JUNE 29

Balourdet QUARTET Engagement Concerts

@Caestecker Public Library, Green Lake | 10:00 a.m.

Sponsored by the Caestecker Fund

@Evergreen Retirement Community, Oshkosh | 3:00 p.m.

The Balourdet Quartet, based in Boston, Massachusetts, is currently in residence at the New England Conservatory's Professional String Quartet Program. The quartet received the Grand Prize at the 2021 Concert Artists Guild Victor Elmaleh Competition.



See page 42 for more information.

THURSDAY, JULY 6 | 7:30 p.m.*

Anita Graef, Cello

@Town Square Ballroom, Green Lake

Described as a musician of "superb artistry" (Pasadena Now) who plays with "high energy and polish" (WQXR), cellist Anita Graef has earned recognition for her music making as an artist who is equally at home exploring traditional as well as contemporary works, along with a deep commitment to service, outreach, and education.

**Pre-concert talk 30 minutes before*

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The Foxgloves

Paul Dietrich's 5 + 4

August 25 • \$25 • jazz

Yarn

September 09 • americana

\$75/table \$26/row seat

Party for the Arts

September 16 • 80's Rewind

\$750/table \$75/person

Coco Montoya

September 30 • \$34 • blues

Brit Pack

October 14 • \$37 • tribute

The Arcadian Wild

October 20 • \$25 • acoustic

Barnaby Bright

November 04 • \$27 • songwriters

Damn Tall Buildings

November 11 • \$25 • bluegrass

Reverend Peyton's Big Damn Band

December 09 • \$30 • blues/rock

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Bach Dancing and Dynamite Society

THURSDAY, JUNE 8 | 7:30 P.M.

7:00 p.m. Pre-Concert Talk

Thrasher Opera House | 506 Mill Street, Green Lake, WI

Sponsored by Lynn Grout-Paul

Stephanie Jutt, flute; Jeffrey Sykes, piano; Axel Strauss, violin; Leanne League, violin; Madlen Breckbill, viola; Bion Tsang, cello; Randy Hodgkinson, piano; John Wineglass, composer

Wolfgang Amadeus Mozart (1756-1791)

Piano Concerto no. 12 in A Major, K. 414 for piano, flute, and string quartet

- I. Allegro
- II. Andante
- III. Allegretto

John Wineglass (b.1973)

“And the summer was over” for piano and string quartet

INTERMISSION

Guillaume Connesson (b.1970)

Le Rire de Sarai for flute and piano

Dora Pejačević (1885-1923)

Piano Quartet in D minor, Op. 25

- I. Allegro
- II. Adagio
- III. Minuetto. Allegretto – Trio
- IV. Rondo. Allegro

Bach Dancing and Dynamite Society

What's the common thread that makes BDDS performances so memorable? The material? Nobody programs more compelling and diverse music than BDDS. We combine dyed-in-the-wool masterpieces of the repertoire with the best music, new and old, by composers who've never had the chance to wear the crown. Is it the performers? Yes, the performers need to have the sound, the poise, the confident energy, the sense of musical architecture, and the feeling for nuance—and BDDS artists come to the party dressed to the nines.

What really sets BDDS apart is that we've rolled up our sleeves and combined music and artists so masterfully that the result seems smooth as silk. Effortless. Spontaneous. Our 32nd season, **OFF THE CUFF**, is in celebration of the thrill of spontaneity. We're thrilled to be welcomed back by the Green Lake Festival of Music. Tomorrow, you can join us for the rest of our festival comprised of nine programs this summer. No dress code!

The centerpiece of this program is the world premiere of the piano quintet we commissioned from composer John Wineglass, "And the summer was over." This quintet was inspired by Pulitzer Prize-winning author Alice Walker's powerful short story *The Flowers*. We round out the program with a sparkling piano concerto of Mozart and the sensuous "Le rire de Sarai" of French composer Guillaume Conneson. We close with the dramatic and unjustly neglected Piano Quartet in D minor of the great Croatian composer Dora Pejačević.



Stephanie Jutt | ARTISTIC DIRECTOR & FLUTIST

Artistic Director and flutist STEPHANIE JUTT's performances of new music, transcriptions, and traditional repertoire have made her a model for adventurous flutists everywhere. Her transcriptions of Brahms sonatas were published by International Music Publishing, and an all-Brahms recording with pianist Jeffrey Sykes, "Stolen Moments," was released in 2005

on Centaur. Trained at the New England Conservatory of Music, Ms. Jutt won the Concert Artist Guild and Pro Musicis International Soloist awards and received solo recitalist grants from the National Endowment for the Arts and the Rockefeller Foundation. Ms. Jutt has performed in recital throughout the U.S., Europe, South America, and Asia. She has served as a board member and program chair for the National Flute Association. Ms. Jutt is principal flute of the Madison Symphony Orchestra and was awarded the Margaret Rupp Cooper Award in honor of her years of service, commitment to the orchestra, and musicianship. A recipient of a grant by the Kauffmann Foundation for Entrepreneurship, she is the founder of UW-Madison Arts Enterprise, a multi-faceted initiative that enables student artists to survive and thrive in today's creative economy. Ms. Jutt recently retired from the faculty of the University of Wisconsin-Madison and resides in New York City.

Bach Dancing and Dynamite Society *(cont'd)*



Jeffrey Sykes | ARTISTIC DIRECTOR & PIANIST

Artistic Director and pianist JEFFREY SYKES has performed throughout the U.S., Canada, Mexico, and Western Europe. He made his Carnegie Hall debut with oboist Gerard Reuter and flutist Stephanie Jutt under the auspices of the Pro Musicis Foundation. He holds degrees with honors from the University of North Carolina at Chapel Hill, the Franz-Schubert-Institut

in Baden-bei-Wien, Austria, and the University of Wisconsin-Madison, where he received his doctorate. He has garnered numerous awards, including the Jacob Javits Fellowship from the U.S. Department of Education and a Fulbright grant to study at the Hochschule für Musik und Darstellende Kunst in Frankfurt am Main. Dr. Sykes serves on the music faculty of the University of California-Berkeley and California State University East Bay. He is a member of the San Francisco Piano Trio and resides in San Francisco.



Madlen Breckbill | VIOLIST

Violist MADLEN BRECKBILL learned to play the violin in the Madison music scene—with the Suzuki Strings of Madison, the Wisconsin Youth Symphony Orchestra, and Gene Purdue of the Buddy Conservatory of Music. She continued her studies at the University of Wisconsin-Madison and then at the Glenn Gould School of Music in Toronto, Ontario. For four years, Ms. Breckbill

lived in Berlin (Germany) working as an orchestral trainee with Konzerthaus Berlin, as the violist of the TAIGA String Quartet in Denmark, and as a chamber music player for Villa-Musica in Rheinland Pfalz. Since her early years, Madlen has developed a love for the many-layered, communicative world of chamber music. She has participated in the Jupiter String Quartet at Madeline Island Music Camp, performed with violist Steve Dann at Domaine Forget (Quebec), and with Music by the Sea (British Columbia). In the summer of 2019, Ms. Breckbill started the Stoughton Chamber Music Festival. She enjoys working with both children and adults as a Suzuki teacher.

Bach Dancing and Dynamite Society (cont'd)



Randall Hodgkinson | PIANIST

Pianist RANDALL HODGKINSON, grand prize winner of the International American Music Competition sponsored by Carnegie Hall and the Rockefeller Foundation, has performed with orchestras in Atlanta, Philadelphia, Buffalo, Boston, and Cleveland, and abroad in Italy and Iceland. In addition, he has performed numerous recital programs spanning the repertoire from J.S. Bach to Donald Martino. He is an artist member of the Boston Chamber Music Society and performs four-hand and two-piano repertoire with his wife, Leslie Amper. Festival appearances include Blue Hill (Maine), Bargemusic, Chestnut Hill Concerts (Madison, Connecticut), Seattle Chamber Music Festival, Chamber Music Northwest (Portland, Oregon), and Mainly Mozart in San Diego. Mr. Hodgkinson recently released a CD of solo piano music on the Ongaku label. Other recordings include a live world premiere of the Gardner Read Piano Concerto for Albany records. Mr. Hodgkinson is on the faculties of the New England Conservatory of Music in Boston and the Longy School in Cambridge, Massachusetts.



Leanne Kelso League | VIOLINIST

Violinist LEANNE KELSO League is the assistant concertmaster of the Wisconsin Chamber Orchestra and associate concertmaster of the Madison Symphony Orchestra. She also teaches at the University of Wisconsin-Whitewater and is a member of the Ancora String Quartet. Ms. League was a fellow at the New World Symphony under Michael Tilson Thomas for three seasons, where she served as concertmaster and principal second violin. During that time, she also performed at the Spoleto Festival dei Due Mondi in Italy for two summers. Ms. League enjoys playing the Baroque violin and has performed regularly with the Madison Bach Musicians, the Wisconsin Baroque Ensemble, and the Tallahassee Bach Parley.

Bach Dancing and Dynamite Society (cont'd)



Axel Strauss | VIOLINIST

In 1998, violinist AXEL STRAUSS became the first German artist ever to win the Naumburg Violin Award. Mr. Strauss made his American debut at the Library of Congress in Washington, D.C., and his New York debut at Alice Tully Hall in 1998. Since then, he has given recitals in major North American cities, including Boston, Chicago, Cleveland, Los Angeles, and San Francisco.

In 2007 he was the violinist in the world premiere performance and recording of *Two Awakenings* and a *Double Lullaby*, written for him by Pulitzer Prize-winning composer Aaron Jay Kernis. Mr. Strauss's discography includes the Brahms violin concerto, the three last violin concertos by Kreutzer, the complete *Caprices* for solo violin by Pierre Rode, and the complete works for violin and piano by George Enescu. Mr. Strauss has performed as soloist with orchestras in Budapest, Hamburg, New York, Seoul, Shanghai, Bucharest, and Cincinnati, and has served as guest concertmaster of the Berlin Philharmonic and the Montreal Symphony. In 2012 Mr. Strauss was appointed professor of violin at the Schulich School of Music at McGill University in Montreal. Before moving to Canada, he was professor of violin and chamber music at the San Francisco Conservatory of Music.

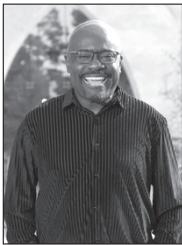


Bion Tsang | CELLIST

Cellist BION TSANG is the winner of an Avery Fisher Career Grant and bronze medal in the International Tchaikovsky Competition. Mr. Tsang has appeared with the New York, Mexico City, Moscow, Busan, and Hong Kong Philharmonic Orchestras, the Atlanta, Pacific, Civic, American and National Symphony Orchestras, the Hollywood Bowl Orchestra, the Saint Paul and Stuttgart

Chamber Orchestras, and the Taiwan National Orchestra. He has been a guest of the Chamber Music Societies of Boston, Brooklyn and Fort Worth, Chamber Music International (Dallas), Da Camera of Houston and Camerata Pacifica (Los Angeles), and has performed at the festivals of Marlboro, Portland, and Tucson, the Bard Festival, Bravo! Colorado, and the Laurel Festival of the Arts, where he served as Artistic Director for ten years. Mr. Tsang's discography includes three live recordings: Beethoven: *Sonatas and Variations for Cello and Piano* (Artek), Brahms: *Cello Sonatas and Four Hungarian Dances* (Artek), and Bion Tsang and Adam Neiman: *Live at Jordan Hall* (BHM). Mr. Tsang released *The Blue Rock Sessions* (BHM) in 2017, featuring eighteen virtuoso cello and piano miniatures, Dvořák and Enescu Cello Concertos (Sony) in 2019, and *Bach Cello Suites* (Sony) in 2021. Mr. Tsang holds the Long Chair in Cello at the University of Texas-Austin.

Bach Dancing and Dynamite Society^(cont'd)



John Wineglass | COMPOSER

Composer JOHN WINEGLASS has written several scores for shows on MSNBC, CNN, NBC, CBS, and ABC as well as documentaries. He is a recipient of three Emmy Awards for outstanding achievement in music direction and composition for a drama series, and three ASCAP Film and Television Music Awards. He has received commissions from the National Endowment for the Arts, the Pittsburgh Foundation, and The Alfred P. Sloan Foundation, along with a wide cadre of private sponsors. Recent commissioned works in the 2018-2019 season included four symphonic works, two with full chorus. His latest symphonic 2019 premiere of three movements, “Unburied, Unmourned, Unmarked: Requiem for Rice,” was dedicated to the lives of African and African-American forced laborers who cultivated the rice economy in the Lowcountry and based on research in South Carolina, Senegal, Guinea-Bissau, and The Gambia. Mr. Wineglass is currently serving as composer-in-residence with the Monterey Symphony, where both of his pandemic response works, “Alone for Solo Violin, Live EFX and Electronica” and “Alone Together for Percussion, Harp and Strings,” have been curated to be included in the permanent collection of COVID-19 response art at the Library of Congress.

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V3NTO Brass Trio Engagement Concerts

FRIDAY, JUNE 9

- 10:00 a.m. **Fond du Lac Public Library**
- 1:00 p.m. **Evergreen Retirement Community**
- 3:00 p.m. **Oshkosh Public Library**

Catie Hickey, trombone; Anna Jacobson, French horn; Jessica Jensen, trumpet

Dona Nobis Pacem	Traditional
Metal Work	Evan Williams (b. 1988)
Song and Fanfare	Paul Dietrich (b. 1988)
Scenes from the Bayou	Gina Gillie (b. 1981)
Down By the Riverside	Traditional

V3NTO Brass Trio Engagement Concerts



Since its establishment in 2010, the Chicago-based brass trio V3NTO has made it their mission to expand the boundaries of a relatively small repertoire. They bring brass trio music to life through the performance of obscure works, the commissioning and arranging of new ones, and through educational outreach. V3NTO received the Grand Prize in the 2012 Chicago Brass Festival Ensemble Competition and finished as a quarter finalist in the 2013 Fischhoff National Chamber Music Competition. In 2015, they released their debut album, S.O.S.



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Kaydenn Engagement Concerts

SATURDAY, JUNE 10

- 10:00 a.m. **Ripon Public Library**
- 1:00 p.m. **Caestecker Public Library**
- 3:00 p.m. **Oshkosh Public Library**

*Junhong Zhou, violin; ShengHo Wang, violin; Dominique Archambeau, viola;
Adrian Gomez, cello*

String Quartet No. 12 in F major, Op. 96 “American” First movement	Antonin Dvořák (1841-1904)
I. Allegro ma non troppo	
Dance De Panama	William Grant Still (1895-1978)
String Quartet No. 2 in A minor, Op.13	Felix Mendelssohn (1809-1847)
I. Adagio – Allegro vivace	
II. Adagio non lento	
III. Intermezzo. Allegretto con moto – Allegro di molto	
IV. Presto – Adagio non lento	

Kaydenn Engagement Concerts



Junhong Zhou | VIOLIN

Junhong Zhou, born in China, received his first violin lesson at age 4. Junhong received professional training at the Middle School affiliated with the Sichuan Conservatory of Music when he was 15. In 2009, he enrolled at the Shanghai Conservatory of Music under Professor Jiamin Yuan, and received his M. M. degree in Violin Performance from the University of Central Oklahoma in 2020. Currently, Junhong is the fellowship recipient at the University of Iowa, and is pursuing the Doctor of Musical Arts degree under the guidance of Dr. Scott Conklin.

Junhong has won numerous awards and recognitions for his exceptional talent in violin performance. In 2016, he won the Excellent Performer Award at the Hong Kong International String Competition. In 2018, he was invited to perform at CollabFest at the University of North Texas. He was also one of the three concertmasters of the Sewanee Summer Music Festival, where he collaborated with renowned conductors such as JoAnn Falletta, Oriol Sans, Gemma New, and Jacomo Bairos.

Junhong has an extensive experience in performing as a first violin player in various orchestras. He served as the first violin player in the Guiyang Symphony Orchestra from Jan. 2013 to Nov. 2017, where he worked with prominent conductors like Ricco Saccani, Matthew Kasper, Zuohuang Chen, and Joshua Tan. Junhong has performed in several cities across China, including Beijing, Hong Kong, Shanghai, and Guiyang, as well as in the United States, South Korea, and beyond.

Currently, Junhong is a Doctoral Candidate, having passed all necessary exams and is in the ABD (All But Dissertation) stage, conducting research and writing his dissertation. With his exceptional talent and dedication to music, Junhong Zhou has become an accomplished violinist and continues to inspire others with his performances.

Kaydenn Engagement Concerts (cont'd)



ShengHo Wang | VIOLIN

ShengHo Wang has been a graduate assistant at the University of Iowa since January 2021 and has served as concertmaster of the University of Iowa Symphony since January 2022. He taught violin lessons for Non-Major classes, as needed, since January 2020. His teaching experience includes a five-student private studio in Non-Major every semester assignment and leading sectionals for the University of Iowa Symphony. During this time, Wang has had several solo recitals during his Doctoral Program. He also played concerts with Quad City Symphony, Omaha Symphony, Des Moines Symphony, Ottumwa Symphony, Sioux City Symphony.

Wang graduated in 2020 from the University of South Dakota with a master's degree in Violin Performance. He studied with Dr. Ioana Galu. During his time at the university, Wang participated in many concerts including playing with South Dakota Symphony and Sioux City Symphony. In April 2018, Wang was featured as a soloist with the University of South Dakota Symphony with the Pyotr Ilyich Tchaikovsky Violin Concerto as one of the winners of the USD Concerto Competition. Wang's future plans include participation in American music camps, a tour in California, and auditioning in professional orchestras.

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Kaydenn Engagement Concerts *(cont'd)*



Dominique Archambeau | VIOLA

Dominique began her musical training in Chicago, where she attended New Music School. While in Chicago, she played in the Chicago Youth Symphony Orchestras and was a featured artist in the Grant Park Music Festival's Young Artist Showcase. Dominique has since been playing in orchestras in the US and abroad, including performances of a viola concerto during an international tour with the Gabrovo Chamber Orchestra (Bulgaria). As an avid chamber musician, Dominique was a founding member of Siren Duo, an award-winning clarinet and viola ensemble that played contemporary works by living composers. Dominique is currently the violist of Kaydenn String Quartet, which was the first Quartet-In-Residence with the Knox-Galesburg Symphony in 2023. Dominique is also an active teacher: in January 2023, Dominique accepted a faculty position at Knox College (Galesburg, IL), where she teaches violin and viola and is the director of the string ensemble. She also is on faculty at the Preucil School of Music, Kirkwood Community College, and Monmouth College. Dominique is currently completing a doctoral degree in Viola Performance and Pedagogy with a secondary area in Chamber Music Entrepreneurship from the University of Iowa. At UI, Dominique studies with Professor Christine Rutledge and is the teaching assistant of the viola studio. Most recently, Dominique was honored to be selected as the 2023 Artist-In-Residence with the Southeast Iowa Symphony Orchestra.



Adrian Gomez | CELLO

Adrian Gomez started his musical studies in Sevilla (Spain) at the Elementary Conservatory of Triana. After finishing the conservatory studies in Granada, Adrian has worked in numerous orchestras in Spain and United States, including the Spanish "Film Symphony Orchestra," Missouri Symphony, Waterloo-Cedar Falls, and Southeast Iowa Symphony Orchestras, to name a few. He was also the co-founder of the Southside Philharmonic Orchestra and string Quartet in Jefferson City (MO).

During his master's studies at University of Missouri-Columbia he was the recipient of the Graduate String Quartet Teaching Assistantship, giving the opportunity to receive masterclasses from musicians like Michael Stern or Joel Krosnick. Adrian is in his last year of DMA program at the University of Iowa, where he received a research assistantship for the Center for New Music Ensemble, as well as a teaching assistantship in the orchestral department. He is currently on the faculty at the Preucil School of Music in Iowa City. In addition, he is the orchestra manager for the Missouri Symphony Orchestra.

Children’s Chorus with Boys and Girls Club

THURSDAY, JUNE 15 | 4:30 P.M.

Demmer Recital Hall, Ripon College Rodman Center for the Arts

Sponsored by the Kohler Foundation

Magdalena Delgado, conductor; Sarah Wheeler, piano

Ani Ma’amin	Traditional Jewish Folk Song, arr. Paul Caldwell & Sean Ivory
When I Rise Up	J. David Moore (b. 1962)
Jubilate Deo	Michael Praetorius (1571-1621)
Old Abram Brown	Benjamin Britten (1913-1976)
Crayons	Chieko Garling
Corner of the Sky	Stephen Schwartz (b. 1948), arr. Teena Chinn, from the musical <i>Pippin</i>

Children's Chorus with Boys and Girls Club



Magdalena Delgado | CONDUCTOR

Choral conductor, singer, and music educator from the Dominican Republic, Magdalena Delgado currently serves as the conductor of the Hyde Park Neighborhood Choir as well as school programs at Uniting Voices Chicago.

Prior to her move to Chicago, Magdalena served as artistic director of the children and youth choir, Voces del Mar, based in Veracruz, Mexico, and was the founder and artistic director of Audimus, a professional chamber ensemble based in Xalapa, Mexico. While in Mexico, she also worked as an adjunct faculty member on the choral and voice faculties of Instituto Superior de Música Esperanza Azteca and the Centro de Estudios de Jazz of the Universidad Veracruzana (JazzUV), where she taught voice and voice techniques classes, courses in choral literature, and conducted the preparatory vocal jazz ensemble.

In 2014, Magdalena earned her Master of Music in Choral Conducting, with distinction, from Westminster Choir College where she studied with Drs. Joe Miller, James Jordan, and Amanda Quist. During her master's studies, she served as Assistant Conductor of the Westminster Chapel Choir, was an integral member of the Westminster Symphonic Choir, and served as a section leader for the world-renowned Westminster Choir. While at Westminster, she performed on tours throughout the U.S., and alongside some of the greatest orchestras in the world under the direction of conductors of the highest stature. Prior to her master's studies, Magdalena studied vocal performance at the Conservatory of Music of Puerto Rico and has served as a guest conductor for choirs of all ages throughout the United States, Mexico, Puerto Rico, and the Dominican Republic. Magdalena received her bachelor's degree in music education from the Universidad Autónoma de Santo Domingo where she graduated magna cum laude.

As a native of Santo Domingo, Magdalena began her musical study at age five where she studied piano, recorder, and most importantly was a member of the children's choir at her area music school, which served as her initial inspiration for her career path.

Children's Chorus with Boys and Girls Club *(cont'd)*



Sarah Wheeler | PIANO

Sarah enjoys collaborating in musical theater, vocal, choral, and instrumental music. She currently serves as a staff pianist at the Lawrence University Conservatory of Music, accompanies area choirs and theater, and freelances in the Fox Valley. She is also a certified pharmacy technician.

Sarah has held staff positions at Boston Ballet School, Interlochen Arts Camp, and College Light Opera Company. While based in New York City, she worked with New York Opera Exchange, Village Light Opera Group, Adelphi University music department, and several Manhattan voice studios. She has worked as a pianist with regional theaters including Rocky Mountain Repertory Theatre and The Little Theatre On The Square. She has also performed in many student vocal and instrumental recitals at Lawrence and Boston Universities.

Originally from Waterville, Maine, Sarah received her Master of Music in Collaborative Piano from Boston University in 2010. She received her Bachelor of Music in Piano Performance and Bachelor of Arts in Chemistry from Lawrence University in 2007. Sarah lives in Appleton with her husband, Aaron, and her dog, Lacey.



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Wynona Wang

MONDAY, JUNE 19 | 7:30 P.M.

7:00 p.m. Pre-Concert Talk

First Congregational Church | 137 Algoma Blvd., Oshkosh, WI

TUESDAY, JUNE 20 | 3:00 P.M.

Evergreen Retirement Community | 1130 N. Westfield St.
Oshkosh, WI

Wynona Wang, piano

Sonata X. 1905 “From the Street”	Leoš Janáček (1854-1928)
Prelude VI “Me cansé de vivir me caso”	Aristea Mellos (b. 1987)
Prelude X “Go to sleep my beloved, whilst I sing you a lullaby...”	
Sonata No. 23 in F minor, Op. 57, “Appassionata”	Ludwig van Beethoven (1770-1827)
I. Allegro assai	
II. Andante con moto	
III. Allegro ma non troppo-Presto	
INTERMISSION	
Selection from <i>Le Tombeau de Couperin</i>	Maurice Ravel (1875-1937)
Prelude	
Rigaudon	
Menuet	
Toccata	
Daisies, Op. 38, No. 3	Sergei Racmaninoff (1873-1943)
Dante Sonata	Franz Liszt (1811-1886)

Wynona Wang



Wynona Wang | PIANO

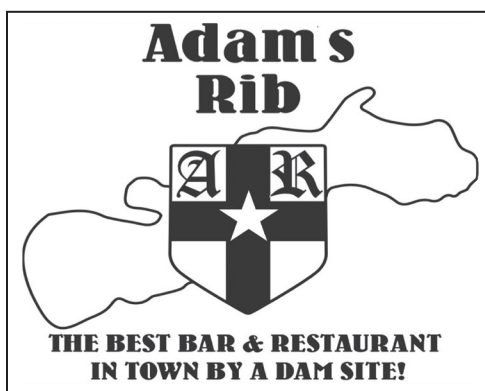
Pianist Wynona Wang was selected as First Prize winner of the 2018 Concert Artists Guild International Competition, which is just the latest in a series of impressive first prize performances, along with the 2017 Wideman International Piano Competition in Louisiana. Wynona was also awarded the 2019 “Charlotte White” Career Grant awarded by the Salon de Virtuosi in New York City.

An active performer in China, Europe and the United States, Wynona’s recent performances include appearances with the Northwest Florida Symphony Orchestra, the Meadows Symphony Orchestra of SMU

in Dallas, and such major festivals as PianoTexas, Morningside Music Bridge in Calgary, Canada, the International Keyboard Institute & Festival in New York City, and the Chautauqua Institution. Internationally, Wynona has been a featured soloist with the Academic Symphony Orchestra of the National Philharmonic Society of Ukraine, and the Romanian Mihail Jora Philharmonic Orchestra in Italy. She has also given numerous solo piano recitals in China—including cities such as Beijing, Qingdao, Hangzhou, Wuhan, Shenzhen, Kunming, Ningbo, and Dalian—as well as in Spain (Madrid) and Indonesia (Jakarta).

Born in Beijing, Wynona Wang began playing piano at age 4, and went on to study at both the Music Elementary and Secondary schools at the prestigious Central Conservatory of Music (CCOM) in Beijing. In fall 2016, she was awarded a full scholarship for her Performer’s Diploma at Southern Methodist University in

Dallas, and she now lives in New York while pursuing her undergraduate degree at The Juilliard School as a student of Dr. Robert McDonald.



Choral Institute-Festival Chorus Concert

THURSDAY, JUNE 23 | 7:30 P.M.

7:00 p.m. Pre-Concert Talk

Demmer Recital Hall, Ripon College Rodman Center for the Arts

John C. Hughes, Director of Choral Programs & Conductor; Ryan Fellman, Choral Conducting Apprentice; Howard Eckdahl, Artistic Associate

*Alisa Jordheim, soprano; James Judd, tenor; Jonathan Lasch, baritone
Martin Vajgrt, piano; Sarah Wheeler, piano*

*Percussion: Victoria Daniel, Marisol Kuborn, Colin O'Day, Paul Ristau, Jim Robl,
Terry Smirl*

Carmina Burana

Carl Orff (1895–1982)

Fortuna imperatrix mundi

1. O Fortuna
2. Fortune plango vulnere

I. Primo vere

3. Veris leta facies
4. Omnia sol temperat
5. Ecce gratum

Uf dem anger

6. Tanz
7. Floret Silva
8. Chramer, gip die varwe mir
9. Reie/Swaz hie gat umbe/Chume, chum geselle min/Swaz hie gat umbe
10. Were diu werlt alle min

II. In taberna

11. Estuans interius
12. Olim lacus colueram
13. Ego sum abbas
14. In taberna quando sumus

III. Cour d'amours

15. Amor volat undique
16. Dies, nox et omnia
17. Stetit puella
18. Circa mea pectora
19. Si puer cum puellula
20. Veni, veni, venias
21. In trutina
22. Tempus est iocundum
23. Dulcissime

Blanziflor et Helena

24. Ave formosissima

Fortuna imperatrix mundi

25. O Fortuna

Choral Institute-Festival Chorus Concert



John C. Hughes | CONDUCTOR

John C. Hughes, D.M.A. enjoys a multifaceted career as a professional conductor based in Chicago. In addition to serving as Director of Choral Programs at the Green Lake Festival of Music, he is Music Director of the Chicago Master Singers. He also frequently serves as a guest conductor, clinician, and adjudicator.

Hughes is dedicated to performing a wide variety of repertoire, ranging from choral-orchestral masterworks to world premieres. He is recognized as an expert in pre-1600 Lutheran music, specifically Leonhard Lechner's 1593 Passion setting, and also serves as a strong advocate for

living composers. He has commissioned new works from Elaine Hagenberg and Dale Trumbore, and has premiered additional pieces by Tim Blickhan and Wayland Rogers. Since the Green Lake Composer Residency's inception in 2018, he has collaborated with Ola Gjeilo, Shawn Kirchner, Morten Lauridsen, and Elaine Hagenberg.

Accompanying his busy performance schedule, Hughes is passionate about choral literature and scholarship. He has authored peer-reviewed articles in the *Choral Journal*, *The Choral Scholar*, and *The Diapason*, as well as numerous reviews of choral music, books, and recordings. For several years, he hosted *Choir Chat*, a weekly podcast of interviews with conductors and composers.

Previously, Hughes taught at Ripon College, where he served as Director of Choral Activities and chaired the Music Department. He also has experience as a church musician and a K-12 music teacher.

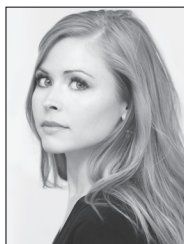


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Hughes earned his undergraduate degree from Augustana College, M.M. from Northern Illinois University, and D.M.A. from the University of Iowa. He is grateful to his teachers Timothy Stalter, Eric Johnson, Jon Hurty, and Michael Zemek.

For more information, please visit his website: www.johnchughes.com.

Choral Institute-Festival Chorus Concert (cont'd)



Alisa Jordheim | SOPRANO

Lauded by the *San Francisco Chronicle* as “vocally resplendent” and possessing “impeccable coloratura,” in the 22/23 season soprano Alisa Jordheim returns to the role of Gilda in *Rigoletto* with both the Pacific Symphony and Amarillo Opera, sings *Carmina Burana* with Green Lake Festival of Music, and makes her Thailand Philharmonic

Orchestra debut singing Mahler’s *Symphony No. 4* and Prangcharoen’s *Endless Tears*. Last season, Ms. Jordheim sang her first performances of Susanna in *Le nozze di Figaro* in her debut with Virginia Opera, joined the Enescu Festival as First Maid in *Der Zwerg*, returned to San Diego Opera as Despina in *Così fan tutte*, and returned to Central City Opera for Adele in *Die Fledermaus* and for further performances of Gilda in *Rigoletto*. Recent credits include: 1st Knappe in *Parsifal* (Paris Opera); Clothilde in Pacini’s *Maria, regina d’Inghilterra* (Odyssey Opera); Hannah in *The Merry Widow* (New Philharmonic); Gilda in *Rigoletto* (San Diego Opera); Ninetta in Rossini’s *La Gazza* (Teatro Nuovo); Cunegonde in *Candide* (Palm Beach Opera); Venus in *Venus and Adonis*, Belinda in *Dido and Aeneas*, Lola in Aldridge’s *Sister Carrie* (Florentine Opera); Marzelline in *Fidelio* (Madison Opera); Satirino in *La Calisto* (Cincinnati Opera); and Constance in *Dialogues des Carmélites* (Caramoor Festival). Her recent concert credits include: Rossini’s *Stabat Mater* (Bach Collegium San Diego); a concert of Rachmaninoff and Gershwin (Bochumer Symphoniker); Mozart’s *Exultate Jubilate* (Milwaukee Symphony); Mozart’s *Mass in C minor* (Bel Canto Chorus); Torke’s *Book of Proverbs* (Grant Park Music Festival); Otto Bull’s *Letters from Ruth* (New York Opera Society); Mozart’s *Requiem* and Haydn’s *Insanae et vanae curae* (Ensemble Pygmalion); Brahms’s *Ein deutsches Requiem* (Las Vegas Philharmonic); Mahler’s *Symphony No. 4* (Madison Symphony Orchestra); Handel’s *Messiah* and Bestienne in *Bastien und Bestienne* (Milwaukee Symphony); and Bach’s *Cantata No. 29* (Dayton Philharmonic). Ms. Jordheim is the 2016 Rose Bampton Award winner by The William Matheus Sullivan Musical Foundation, and an American Scandinavian Foundation Fellow and US Student Fulbright Foundation recipient.



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Choral Institute-Festival Chorus Concert *(cont'd)*



James Judd | TENOR

James Judd is an active interpreter of concert and stage repertoire. He was born in Unadilla, NY, and currently lives in Chicago, IL. Recent credits include Rodgers & Hammerstein II's *South Pacific* with New Philharmonic, Puccini's *La Bohème* with Niagara Arts and Cultural Center, the Midwest premiere of Verdi's *Il Corsaro* with Opera Festival of Chicago, WNED-PBS television broadcasts of Carlisle Floyd's *Susannah* with Buffalo Opera Unlimited, and Handel's *Messiah* with the Buffalo Philharmonic Orchestra.

Mr. Judd has been a professor at SUNY Fredonia and Buffalo State College, and has been a masterclass clinician at SUNY Adirondack, Goshen College, and Western Carolina University. He also enjoys collaborating with his academic colleagues in recital, having recently presented the entirety of Schubert's song cycles with Joe Dan Harper and Dr. Anne Kissel Harper, and a community outreach series featuring Barber's *Hermit Songs* and several selections by the late Stephen Sondheim with Dr. Leonidas Lagrimas.

James participated as a Young Artist at the Tafelmusik Baroque Summer Institute, The American Institute of Musical Studies in Graz, Austria, Opera Saratoga, and Cedar Rapids Opera Theatre. He holds an MA in Vocal Performance from The University of Iowa and BM in both Music Education and Vocal Performance from SUNY Fredonia.

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Choral Institute-Festival Chorus Concert *(cont'd)*



Jonathan Lasch | BARITONE

Jonathan Lasch has been described by critics as possessing a voice of “arresting color and heft,” that is “smooth and flexible,” “thrillingly resonant and firm-lined,” a singer able to “balance a big, powerful sound with a light-handed facility with which he makes every note of the fast passagework perfectly clear,” a performer who is a “master of the stage” and a “tour de force.”

Most recently, Mr. Lasch performed the roles of The Vicar in *Albert Herring* with the Princeton Music Festival, Alcindoro in *La Boheme* with Detroit Opera, Sam in *Trouble in Tahiti* with Great Lakes Chamber Music Festival, and Hannah Before in *As One* with Aepe Contemporary Performance at Kerrytown Concert Hall. Additional performances include Beethoven’s 9th *Symphony* with the Michigan Philharmonic, Handel’s *Messiah* with the Toledo Symphony, Orff’s *Carmina Burana* with the Adrian Symphony, the title role in Mendelssohn’s *Elijah* with Chorus America in Hill Auditorium and has performed Schubert’s *Schwanengesang* several times in venues across Michigan on the concert stage. Later this season Dr. Lasch will perform a recital and teach in Athens, Greece at the Musical Horizons Conservatory.

An accomplished concert artist, Lasch has sung the premiere of Rene Clausen’s *Passion* at Minnesota Orchestra Hall, Mozart’s *Requiem* at Carnegie Hall with Manhattan Concert Productions; Händel’s *Messiah* with Houston Symphony, Milwaukee Symphony, Toledo Symphony, and Calvin Orotorio Society, Beethoven’s 9th *Symphony* with Adrian Symphony, and *Dover Beach* with The Emerson String Quartet. This season Mr. Lasch will sing Copland’s *Old American Songs* with the Dearborn Symphony, sing and record Jocelyn Hagen’s *Amass* with Eugene Rogers and the University of Michigan in Hill Auditorium Ann Arbor, *Messiah* with Fort Street Chorale in Detroit, *Elijah* with Dover Choral Society, and *Brahms Requiem* with Christ Church Grosse Pointe.

Mr. Lasch was fortunate to learn from some of the best training programs in the United States, having participated in the Young Artist Programs at Glimmerglass Opera, Seattle Opera, Portland Opera, Chautauqua Opera, Connecticut Opera, and the Aspen Opera Center. Dr. Lasch holds Bachelor and Master of Music degrees from The Hartt School at University of Hartford, an Artist Diploma in Opera from The University of Cincinnati College-Conservatory of Music, and a Doctorate of Musical Arts from The University of Michigan School of Music, Theatre, and Dance.

Dr. Lasch has taught voice at Concordia College in Moorhead, MN, Adrian College, University of Michigan, and returns to Wayne State University in Detroit as Assistant Professor. Jonathan enjoys living in Ferndale, Michigan with his wife and three kids, and is the co-founder and director of Detroit Song Collective with his wife, world-renowned soprano Caitlin Lynch.

Choral Institute-Festival Chorus Concert *(cont'd)*



Sarah Wheeler | PIANO

Sarah enjoys collaborating in musical theater, vocal, choral, and instrumental music. She currently serves as a staff pianist at the Lawrence University Conservatory of Music, accompanies area choirs and theater, and freelances in the Fox Valley. She is also a certified pharmacy technician.

Sarah has held staff positions at Boston Ballet School, Interlochen Arts Camp, and College Light Opera Company. While based in New York City, she worked with New York Opera Exchange, Village Light Opera Group, Adelphi University music department, and several Manhattan voice studios. She has worked as a pianist with regional theaters including Rocky Mountain Repertory Theatre and The Little Theatre On The Square. She has also performed in many student vocal and instrumental recitals at Lawrence and Boston Universities.

Originally from Waterville, Maine, Sarah received her Master of Music in Collaborative Piano from Boston University in 2010. She received her Bachelor of Music in Piano Performance and Bachelor of Arts in Chemistry from Lawrence University in 2007. Sarah lives in Appleton with her husband, Aaron, and her dog, Lacey.



Martin Vajgrt | PIANO

Martin Vajgrt has always had a passion for collaborative piano, beginning with his earliest musical memories of accompanying his father at Sunday evening Mass. While pursuing his Bachelor's degree in Instrumental Performance at the University of Wisconsin-Oshkosh, he served as pianist for the University's Chamber Choir, a position he continued after his graduation

for a total of ten years. Martin's teachers have included Dr. Eli Kalman, Mr. Frank Rippl, and Dr. Dylan Chmura-Moore. He has performed under the batons of many choral directors, including Carl Chapman, Eric Barnum, John Hughes, and Herb Berendsen. A highly sought-after accompanist, Martin has accompanied dozens of students at UW-Oshkosh, with a repertoire ranging from Schubert to Sondheim. He is currently the pianist and organist for the MacDowell Male Chorus of Appleton, WI, and is an active collaborator for schools and churches in the Fox Valley area and beyond.

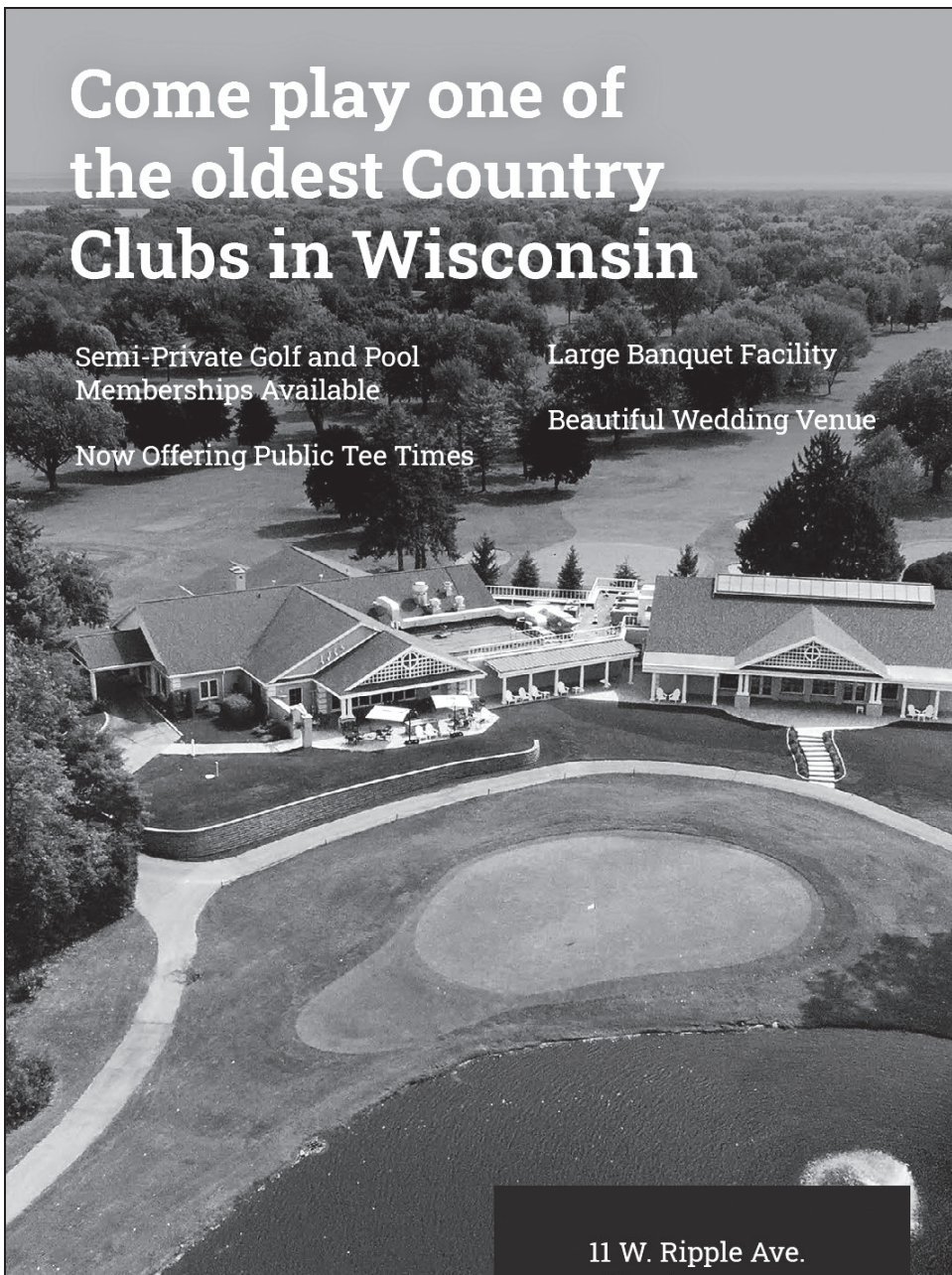
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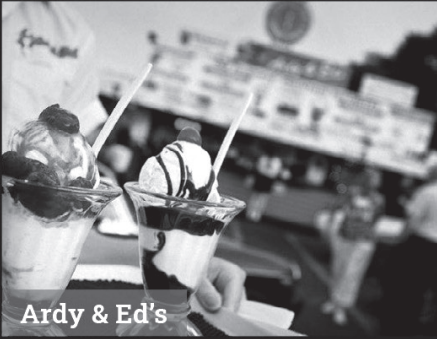


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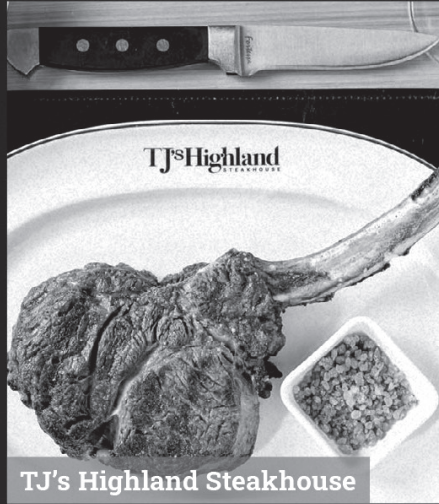
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Sunday	Mon.	Tuesday	Wednesday	Thursday	Friday	Saturday
				1	2	3
4	5	6	7	8 Bach Dancing and Dynamite Society Thrasher Opera House, Green Lake 7:30 p.m.*	9 V3NTO Engagement Concerts Fond du Lac Public Library 10:00 a.m. Evergreen Retirement Community 1:00 p.m. Oshkosh Public Library 3:00 p.m.	10 Kaydenn Engagement Concerts Ripon Public Library 10:00 a.m. Caestecker Public Library, Green Lake 1:00 p.m. Oshkosh Public Library 3:00 p.m.
11	12	13	14	15 Children's Chorus with Boys and Girls Club Demmer Recital Hall, Ripon College Rodman Center for the Arts 4:30 p.m.	16	17
18	19 Wynona Wang, Piano First Congregational Church, Oshkosh 7:30 p.m.*	20 Wynona Wang, Piano Master Class First Congregational Church, Oshkosh 10:00 a.m. Mini-concert Evergreen Retirement Community, Oshkosh 3:00 p.m.	21	22	23 Choral Institute performs Carmina Burana Demmer Recital Hall, Ripon College Rodman Center for the Arts 7:30 p.m.*	24
25 Composer Residency Concert, featuring Reena Esmail Demmer Recital Hall, Ripon College Rodman Center for the Arts 3:15 p.m.*	26	27	28 Balourdet Quartet First Congregational Church, Ripon 7:30 p.m.*	29 Balourdet Quartet Engagement Concerts Caestecker Public Library, Green Lake 10:00 a.m. Evergreen Retirement Community, Oshkosh 3:00 p.m.	30	



No Charge for Tickets – Donations Welcome!

Concerts are subject to change; check the website or scan the QR code for the most up-to-date information.

**Pre-concert talk 30 minutes before*

JULY 2023

Sunday	Mon.	Tue.	Wednesday	Thursday	Fri.	Saturday
						1
2	3	4	5	6 Anita Graef, Cello Town Square Ballroom, Green Lake 7:30 p.m.*	7	8
9	10	11	12 Chamber Music Institute Faculty Concert #1 Demmer Recital Hall, Ripon College Rodman Center for the Arts 7:30 p.m.*	13	14	15
16 David Woods Family Concert First Congregational Church, Ripon 6:00 p.m. Charcuterie Boxes and Cash Bar 7:30 p.m.* Concert	17	18	19 Chamber Music Institute Faculty Concert #2 Demmer Recital Hall, Ripon College Rodman Center for the Arts 7:30 p.m.*	20	21	22 Chamber Music Institute Participants Final Recital Demmer Recital Hall, Ripon College Rodman Center for the Arts 2:00 p.m.*
23	24	25	26	27	28	29
30	31					

AUGUST 2023

Sunday	Mon.	Tuesday	Wednesday	Thursday	Friday	Saturday
		1	2	3	4 Gala Fundraiser Thrasher Opera House, Green Lake 6:00 p.m.	5
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25 Paul Dietrich's 5+4 Thrasher Opera House, Green Lake	26
27	28	29	30	31		

Performance Locations

- Caestecker Public Library – 518 Hill St., Green Lake, WI 54941
- Demmer Recital Hall – C.J. Rodman Center for the Arts, Ripon College
Union St. and West Thorne St., Ripon, WI 54971
- Evergreen Retirement Community – 1130 N. Westfield St., Oshkosh, WI 54902
- First Congregational Church – 137 Algoma Blvd., Oshkosh, WI 54901
- First Congregational Church – 220 Ransom St., Ripon, WI 54971
- Fond du Lac Public Library – 32 Sheboygan St., Fond du Lac, WI 54935
- Oshkosh Public Library – 106 Washington Ave., Oshkosh, WI 54901
- Ripon Public Library – 120 Jefferson St., Ripon, WI 54971
- Thrasher Opera House – 506 Mill St., Green Lake, WI 54941
- Town Square Ballroom – 492 Hill St., Green Lake, WI 54941

Composer Residency Concert

SUNDAY, JUNE 25 | 3:15 P.M.

2:45 p.m. Pre-Concert Talk

Demmer Recital Hall, Ripon College Rodman Center for the Arts

Sponsored by the Willcocks Fund & Sylvia Richards

Reena Esmail, Composer in Residence

The Love of Thousands (2023)	Reena Esmail (b. 1983)
------------------------------	------------------------

*World premiere of SATB voicing, commissioned by Green Lake Festival of Music
Reena originally composed this work for treble voices in 2019.*

Curiosity (2014)	Esmail
------------------	--------

This is the third movement of a larger work called Earth Speaks.

The Tipping Point (2020)	Esmail
--------------------------	--------

TaReKiTa (2016)	Esmail
-----------------	--------

Composer Residency Concert



Reena Esmail | COMPOSER IN RESIDENCE

Reena Esmail works between the worlds of Indian and Western classical music, to bring communities together through the creation of equitable musical spaces. Esmail holds degrees from The Juilliard School and the Yale School of Music. A resident of Los Angeles, Esmail is the 20-23 Swan Family Artist in Residence with Los Angeles Master Chorale, and the 20-21 Composer in Residence with Seattle Symphony. She currently serves as Co-Chair of the Board of New Music USA, and Co-Founder and Artistic Director of Shastra, a non-profit organization that promotes cross-cultural music connecting musical traditions of India and the West.

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Balourdet Quartet

WEDNESDAY, JUNE 28 | 7:30 P.M.

7:00 p.m. Pre-Concert Talk

First Congregational Church | 220 Ransom St., Ripon, WI

Angela Bae, violin; Justin DeFilippis, violin; Benjamin Zannoni, viola;
Russell Houston, cello

String Quartet Op. 76, No. 5

Joseph Haydn (1732-1809)

- I. Allegro
- II. Largo
- III. Menuetto Allegro
- IV. Finale Presto

Strange Machines

Karim Al-Zand (b. 1970)

- I. Alberti Machine
- II. Goldberg Machine
- III. Mannheim Machine

INTERMISSION

Italian Serenade

Hugo Wolf (1860-1903)

String Quartet No. 4, Sz. 91

Béla Bartók (1881-1945)

- I. Allegro
- II. Prestissimo, con sordino
- III. Non troppo lento
- IV. Allegretto pizzicato
- V. Allegro molto

Balourdet Quartet



The Balourdet Quartet, based in Boston, Massachusetts, is currently in residence at the New England Conservatory's Professional String Quartet Program. The quartet received the Grand Prize at the 2021 Concert Artists Guild Victor Elmaleh Competition, as well as prizes in international competitions including the Banff, Paolo Borciani, and Carl Nielsen competitions. They were also awarded the Gold Medal at the 2020 Fischhoff National Chamber Music Competition and the 2021 Chamber Music Yellow Springs Competition.

Highlights of the Balourdet's 2022-23 season include appearances at Chamber Music Detroit, the Grand Piano Series in Naples, FL, NEC's Jordan Hall, Merkin Hall, and Wigmore Hall. Summer 2022 also saw the Balourdet performing at festivals including at Bravo! Vail, Music Mountain, and Strings Music Festival. Additionally this season, the quartet is thrilled to premiere a new commissioned work by celebrated composer Karim Al-Zand, made possible through Chamber Music America's Classical Commissioning Grant.

Continued on page 41



Caren Reich, Agent
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Berlin, WI 54923
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caren@carensreich.com



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Balourdet Quartet (cont'd)

THURSDAY, JUNE 29

Caestecker Public Library, Green Lake | 10:00 a.m.

Sponsored by the Caestecker Fund

Evergreen Retirement Community, Oshkosh | 3:00 p.m.

*Angela Bae, violin; Justin DeFilippis, violin; Benjamin Zannoni, viola;
Russell Houston, cello*

String Quartet Op. 76, No. 5

Joseph Haydn (1732-1809)

- I. Allegro
- II. Largo
- III. Menuetto Allegro
- IV. Finale Presto

Strange Machines

Karim Al-Zand (b. 1970)

- I. Alberti Machine
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INTERMISSION

Italian Serenade

Hugo Wolf (1860-1903)

String Quartet No. 4, Sz. 91

Béla Bartók (1881-1945)

- I. Allegro
- II. Prestissimo, con sordino
- III. Non troppo lento
- IV. Allegretto pizzicato
- V. Allegro molto

Balourdet Quartet *(cont'd)*

The Balourdet has performed at festivals and series including Amelia Island Chamber Music Festival, the Aspen Music Festival, La Jolla Music Society Summerfest, the Dame Myra Hess Concerts, Montgomery Chamber Music, Santa Fe ProMusica, and the Schneider Concert Series. Committed to sharing their musical values with the next generation, the quartet has given masterclasses and coachings at New England Conservatory Preparatory Department, Fischhoff Chamber Music Academy, Upper Valley Chamber Music, Wright State University, as well as a residency teaching and performing at the Green Mountain Chamber Music Festival.

The Balourdet Quartet was formed in 2018 at Rice University in Houston, Texas under the tutelage of James Dunham, Norman Fischer, and Cho-Liang Lin. It currently works primarily with Paul Katz at the New England Conservatory, as well as Miriam Fried and members of the Cleveland and Borromeo Quartets. The quartet takes its name from Antoine Balourdet, chef extraordinaire at the Hotel St. Bernard and beloved member of the Taos School of Music community.



Angela Bae | VIOLIN



Justin DeFilippis | VIOLIN



Benjamin Zannoni | VIOLA



Russell Houston | CELLO

Anita Graef, Cello

THURSDAY, JULY 6 | 7:30 P.M.

7:00 p.m. Pre-Concert Talk

Town Square Ballroom | 492 Hill St., Green Lake, WI

Anita Graef, cello

Songs and Poems for Solo Cello <i>Song V</i>	Phillip Glass (b. 1937)
El Choclo (2020)	Teagan Faran/orig A. Villoldo
Varsha (2019)	Reena Esmail (b. 1983)
Seven Tunes Heard in China (1995) <i>No. 1 Seasons</i> <i>No. 7 Tebetan Dance</i>	Bright Sheng (b. 1955)
Lamentations: Black/Folk Song Suite <i>Fuguing Tune: resolute</i> <i>Song Form: plaintive</i> <i>Calvary Ostinato</i> <i>Perpetual Motion</i>	Coleridge-Taylor Perkinson (1932-2004)

INTERMISSION

Cajòn (2016)	Nina Shekhar
Shades (2019)	Daijana Wallace
Suite for Solo Cello No. 3 in C Major, BWV 009 <i>Prelude</i> <i>Allemande</i> <i>Courante</i> <i>Sarabande</i> <i>Bourrée I / II</i> <i>Gigue</i>	J.S. Bach (1685-1750)

Anita Graef, Cello



Described as a musician of “superb artistry” (Pasadena Now) who plays with “high energy and polish” (WQXR), cellist Anita Graef has earned recognition for her music making as an artist who is equally at home exploring traditional as well as contemporary works, along with a deep commitment to service, outreach and education. Notable appearances include features in *Strings Magazine*, as well as Carnegie Hall’s Weill Recital Hall, the Dame Myra Hess Memorial Concert series, and “Concerts from the Library of Congress.” She has also performed as a guest of various radio programs, including WQXR, WFMT, WGTE, WUOL, WOSU, WVPB, NPR and others. Ms. Graef has performed as a soloist with orchestras across the United States, with recent and upcoming engagements including the Louisville Orchestra, Arkansas Philharmonic Orchestra and others. Highlights from recent seasons include her New York debut with the Riverside Symphony, as well as recital appearances at the Museum of Fine Arts St. Petersburg, Ojai’s Chamber on the Mountain, the Charlotte Warner Concert Series at Kenyon College, the Nielsen Concert Series, and return appearances on “Live from WFMT” and “Temecula Presents,” among others.

She completed her Bachelor’s studies at the University of Michigan’s School of Music, Theatre, and Dance. Following this, she obtained a Master’s Degree at the University of Cincinnati College-Conservatory of Music.

Anita performs on a modern Italian cello by Ferdinando Gariboldi, dated 1923.

First CMI Faculty Concert

WEDNESDAY, JULY 12 | 7:30 P.M.

7:00 p.m. Pre-Concert Talk

Demmer Recital Hall, Ripon College Rodman Center for the Arts

Kyu-Young Kim, violin; Salley Koo, violin; Ayane Kozasa, viola; Elizabeth Oakes, viola; Kyle Price, cello; Pitnarry Shin, cello

Serenade	Ernesto Dohnanyi (1877-1960)
Varsha	Reena Esmail (b. 1983)
Dhipli Ziya	Iannis Xenakis (1922-2001)
Jig & Pop	Tessa Lark
Take What You Need	Reena Esmail (b. 1983)
Nighttime Illuminations	Vache Sharafyan (b. 1966)
Midnight Child	Charles Washington

First CMI Faculty Concert



Kyu-Young Kim | VIOLIN

Artistic Director and Principal Violin of The Saint Paul Chamber Orchestra, Kyu-Young Kim is one of the most versatile and accomplished musicians of his generation. His appointment as the SPCO’s Artistic Director in January 2016 marks the first time a playing member has been tapped to take the artistic helm of a major American orchestra. Previously, Kim served as Director of Artistic Planning with the SPCO while continuing to perform in the orchestra. Since assuming his dual role in 2013, the SPCO has named many new Artistic Partners, opened its new Concert Hall at the Ordway Center for the Performing Arts to great critical acclaim, toured throughout the U.S. and to Europe, and won a Grammy Award in 2018 for its disc of Schubert’s *Death and the Maiden* with violinist Patricia Kopatchinskaja.

Kim has also toured throughout the world as a founding member of the Daedalus Quartet with whom he won the Grand Prize at the 2001 Banff International String Quartet Competition and was a member of Chamber Music Society of Lincoln

Center’s Chamber Music Two Program. As a former member of the Pacifica String Quartet, Mr. Kim won the prestigious Naumburg Chamber Music Award. He has appeared as soloist with the Korea Broadcasting System (KBS) Symphony Orchestra, The Saint Paul Chamber Orchestra, the Amadeus Chamber Orchestra of Poland and the Bloomington Symphony Orchestra. He has served as guest concertmaster of the Pittsburgh Symphony, the Minnesota Orchestra, and the Mostly Mozart Festival Orchestra, and is an Emeritus Member of the Orpheus Chamber Orchestra. Kim is on the violin faculty of the University of Minnesota School of Music and has done guest master classes in violin and chamber music throughout the United States and Canada.

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MAKING A DIFFERENCE BY MAKING MUSIC

First CMI Faculty Concert *(cont'd)*



Salley Koo | VIOLIN

A violinist of great range and energy, Salley Koo has performed internationally as a solo, chamber, and orchestral musician. Her recent calendar includes engagements as soloist, recitalist, chamber musician, orchestral guest, and faculty in California, Minnesota, New Hampshire, and Wisconsin. Salley has appeared in concert at the Musikverein in Vienna, Carnegie Hall, Town

Hall, Central Park, Music from Salem, the Kimmel Center in Philadelphia, the National Cathedral and National Gallery in Washington D.C., Columbia Museum of Art, the Harris Theater in Chicago, the Nasher Series in Dallas, the Peoples Symphony Concerts, the Ojai, Tanglewood, Ravinia, Skaneateles, and Caramoor Festivals, and on tour alongside artists ranging from Bela Fleck to Dawn Upshaw to Gil Shaham. She soloed with the Lebanese Philharmonic Orchestra and recently returned a third time to Lebanon as artist in residence with the IMAGINE Workshop and Concert Series at the Lebanese American University in Beirut, Lebanon. She is regularly invited as a guest artist with groups such as the Minnesota Orchestra, Orchestra of St. Luke's, East Coast Chamber Orchestra, Saint Paul Chamber Orchestra, the International Contemporary Ensemble, and the Knights.

Dr. Koo's engagement with the chamber music community, in particular, has yielded collaborations with world-renowned musicians including Peter Frankl, Yo Yo Ma, and Simone Dinnerstein, as well as with members of the Orpheus Chamber Orchestra, Peabody Trio, Emerson, Takacs, Jupiter, and Aizuri String Quartets. Her expansive musical interests range from early music to contemporary compositions. In the former vein, she has performed in period groups and recorded for Centaur; in the latter, she has worked closely with composers like Caroline Mallonee, Paul Wiancko, Julia Wolf, Mario Davidovsky, Steven Mackey, Osvaldo Golijov, as well as members of the So Percussion Quartet. Salley is also a familiar face at numerous festivals including the Chamber Music Silicon Valley, Yellow Barn Music Festival, Taos School of Music, the Tanglewood Music Center, Pacific Music Festival, and Thy Chamber Festival in Denmark.

Despite a performance itinerary that has covered North America, Europe, the Middle East, and East Asia, Dr. Koo has established a thriving teaching career. She was thrilled to join old friends and new colleagues at the School of Music at the University of Illinois at Urbana-Champaign as assistant professor of violin in the Fall of 2022. Previously, Dr. Koo has served as violin professor at both Adelphi University in NY, Montclair State University in NJ, visiting lecturer at UIUC, and violin professor and coordinator of chamber music at the University of Connecticut, in Storrs, CT; other faculty appointments include Apple Hill Center for Chamber Music in New Hampshire, Dwight-Englewood String Society in New Jersey, Vermont's Young Artist Program at Yellow Barn, the Opus 118 We

First CMI Faculty Concert *(cont'd)*

Want Music! program in East Harlem, New York, Elm City ChamberFest, and the Neighborhood Music School in New Haven, Connecticut.

Hailing from Chicago, where she studied with Almita and Roland Vamos at the Music Center of the North Shore (now Music Institute of Chicago), Salley earned her undergraduate degree from Harvard University in English and American Literature, continuing her violin studies with Lynn Chang. She subsequently received a Master of Music and pursued Artist Diploma work from the Yale School of Music under the tutelage of Peter Oundjian. She completed her Doctor of Musical Arts in violin performance at Stony Brook University under Pamela Frank and Philip Setzer. Over the course of her extensive training, Dr. Koo has studied with numerous other luminaries, including David Taylor, Sylvie Koval, and Dorothy Kitchen.

Salley currently performs on a violin made for her by Mario Miralles. When she's not playing the violin, she's likely to be found cooking or planning where to eat next with her husband, Alex, or playing with their dogs in Brooklyn's Prospect Park.

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First CMI Faculty Concert *(cont'd)*



Ayane Kozasa | VIOLA

Hailed for her “magnetic, wide-ranging tone” and her “rock solid technique” (*Philadelphia Inquirer*), violist Ayane Kozasa is a sought-after chamber musician, collaborator, and educator. Since winning the 2011 Primrose International Viola Competition—where

she also captured awards for best chamber music and commissioned work performances—Ayane has appeared on stages across the world, from Carnegie, Wigmore, and Suntory Hall to Ravinia, Aspen, and the Marlboro Music Festival. She is a passionate advocate for the expansion of viola repertoire, and has commissioned multiple new works featuring the viola, including “American Haiku” by Paul Wiancko and “K’Zohar Harakia” by Judd Greenstein.

Ayane Kozasa is a founding member of the Aizuri Quartet, which was the 2018 quartet-in-residence at the Metropolitan Museum and the grand prize winner of both the Osaka String Quartet Competition and MPrize Chamber Arts Competition. The Aizuri Quartet’s debut album, *Blueprinting*—which features the music of five American composers, all commissioned by the quartet—was nominated for a Grammy Award and named one of NPR’s top 10 classical albums of 2018. The Aizuri Quartet is devoted to education as well, working with young musicians from around the world and regularly leading student composer workshops at institutions such as the University of Southern California, Princeton University, and New York Youth Symphony. In 2020, the quartet launched *AizuriKids*, an interactive web series for children that explores relationships between music and themes ranging from astrophysics to cooking.

Ayane is also a member of the duo *Ayane & Paul* with composer and cellist Paul Wiancko, with whom she performed on Norah Jones’ recent album “Pick Me Up Off the Floor.” A seasoned orchestral performer as well, Ayane has performed with the Orpheus Chamber Orchestra, A Far Cry, Jupiter Symphony Chamber Players, Philadelphia Orchestra, East Coast Chamber Orchestra, the Saint Paul Chamber Orchestra, as well as the Chamber Orchestra of Philadelphia, where she served as principal violist from 2012 to 2016.

Much of Ayane’s current work involves mentoring aspiring young musicians through programs like Green Lake Festival of Music’s Chamber Music Institute, Olympic Music Festival and Musikiwest Summer Festival. She is currently on the viola faculty at Adelphi University in Long Island. Ayane is a graduate of the Curtis Institute of Music, Kronberg Academy in Germany, and Cleveland Institute of Music, where she studied viola with Misha Amory, Roberto Diaz, Nobuko Imai, and Kirsten Docter. Aside from music, she enjoys baking, running, camping, and creating animation.

First CMI Faculty Concert *(cont'd)*



Elizabeth Oakes | VIOLA

Elizabeth Oakes, violist, is an active chamber musician, chamber music coach and performer. A dedicated teacher, Ms. Oakes currently runs the Chamber Music Residency Program at The University of Iowa and serves as the director of The University of Iowa String Quartet Residency Program (UISQRP). For twenty-two years, Ms. Oakes was the violist of the Maia Quartet and as a member of the Quartet, she performed throughout the United States, Asia, Canada, and Europe and concertized in major venues including Alice Tully Hall, Merkin Hall, the 92nd Street Y and Washington DC's Kennedy Center. Ms. Oakes has taught at numerous summer music festivals including the Interlochen Advanced String Quartet Program, the Great Wall International Music Academy in Beijing, China, and the Rocky Mountain Summer Conservatory in Steamboat Springs, Colorado. She currently directs the Green Lake Festival of Music Chamber Music Institute.

Ms. Oakes' programming and interdisciplinary interests have led her to coordinate and program many large-scale projects. In 1997, Ms. Oakes co-founded and then subsequently served for nine years as a co-artistic director of the Foothills Music Festival in Winston-Salem, North Carolina. In her current role as the director of UISQRP, Ms. Oakes has created multi-dimensional artist-residencies with artists from across the US and abroad, including the Brentano Quartet, JACK Quartet, the Cavani Quartet, the Parker Quartet, Orion Weiss, the Elias Quartet, Anne-Marie McDermott, the Dalí Quartet, Soyeon Kate Lee, the Daedalus Quartet, Anthony McGill, the Ariel Quartet, the Jupiter Quartet, the Jasper Quartet, the Pacifica Quartet, the Miró Quartet and the Castalian Quartet. She has been the recipient of numerous grants from major granting organizations, such as Chamber Music America, the Iowa Arts Council, Humanities Iowa, The University of Iowa's Ida Cordelia Beam Distinguished Professorship Program and the John and Anna Hanes Foundation.

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Ms. Oakes has received repeated recognition for her work at The University of Iowa. In 2016, she was awarded the Dean's Distinguished Lecturer award in the College of Liberal Arts and Sciences and in 2021-2022, she was awarded the President & Provost Award for Teaching Excellence. Most recently, she was awarded the Distinguished Professor of Instruction upon her promotion to full professor.

First CMI Faculty Concert *(cont'd)*



Kyle Barrett Price | CELLO

Kyle Barrett Price, cellist, and member of the Cavani and KASA Quartets, is nationally recognized for his multifaceted musical career, innovative leadership style, and his advocacy for collaborative programming in the arts and humanities. His profound love of chamber music began as part of a family of dynamic musicians at The Chamber Music Connection, (Columbus) where he had the opportunity to work with some of the most respected and acclaimed musicians of our time, including members of The Cleveland, Cavani, Emerson, Guarneri, St. Lawrence, and Brentano String Quartets. He has performed at internationally renowned music festivals such as The Perlman Music Program, Banff School of the Arts, and has made recital appearances around the U.S. and abroad. Honors and prizes include Grand Prize Winner of the 2018 Schubert Club Competition (MN), Grand Prize Winner of the Coltman Chamber Music Competition, Grand Prize Winner of the 2015 Yamaha Young Performing Artists Competition, Honorable Mention recipient in the 2017 Gershwin International Music Competition and solo engagements with LaCrosse Symphony Orchestra, Wisconsin Philharmonic and Waukegan Symphony. In addition to his cello studies, Kyle has been composing from the age of 10, and has distinguished himself with an original voice, receiving commissions from the Johnstone Fund for New Music, Chamber Music Connection and performances by Calidore Quartet, Carpe Diem String Quartet, KASA Quartet, UW-Madison Orchestra, National Summer Cello Institute and Caroga Arts Ensemble. Kyle completed his Masters and Doctorate of Music Degree at the University of Wisconsin-Madison as full Fellowship Teaching Assistant under renowned pedagogue cellist and Feldenkrais practitioner, Uri Vardi. Kyle received his Bachelor of Music from the Cleveland Institute of Music under the tutelage of cellist and former Cavani Quartet member, Merry Peckham.



First CMI Faculty Concert *(cont'd)*



Pitnarry Shin | CELLO

Cellist Pitnarry Shin has been praised in *Strad* magazine for her beautiful tone and passionate interpretations in her New York debut recital at Weill Hall, Carnegie Hall. She has toured throughout the United States, Europe, and her native Korea. Ms. Shin was the recipient of a Fulbright Grant to Germany, which allowed her to participate and perform in several European festivals such as the Manchester Festival, the Kronberg Festival, and the Ensemble InterContemporain Summer Festival, where she played solo cello under Pierre Boulez. Ms. Shin was a member of the Minnesota Orchestra from 2001 to 2006 and returned as a full time member again in 2012. In addition to her orchestral work, she serves as an artistic director of the Bakken Ensemble. Previously, she has served as guest co-principal cellist with the London Symphony Orchestra and as acting principal of the Singapore Symphony Orchestra. She has also played with the New York Philharmonic on their historic tour to North Korea, and with the Orpheus Chamber Orchestra. Ms. Shin received her musical education at the Curtis Institute of Music, Yale University Music School, where she received the Aldo Parisot-Yo Yo Ma Prize upon graduation.

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David Woods Family Concert

SUNDAY, JULY 16 | 7:30 P.M.

6:00 p.m. Charcuterie Boxes (\$25) and Cash Bar

7:00 p.m. Pre-Concert Talk

First Congregational Church | 220 Ransom St., Ripon, WI

Concert by Chamber Music Institute faculty and students. This convivial Festival tradition brings concertgoers and musicians together to mix and mingle before the lively performance begins.

Second CMI Faculty Concert

WEDNESDAY, JULY 19 | 7:30 P.M.

7:00 p.m. Pre-Concert Talk

Demmer Recital Hall, Ripon College Rodman Center for the Arts

Kyu-Young Kim, violin; Salley Koo, violin; Ayane Kozasa, viola; Kyle Price, cello; Pitnarry Shin, cello; Elizabeth Oakes, viola (See bios on pages 45-51)
Alexander Solomon, piano (See bio on page 53)

When the Violin	Reena Esmail Reena Esmail (b. 1983)
Sonata #3 for violin and harpsichord in E Major, BWV 1016	J.S. Bach (1685-1750)
I. Adagio	
II. Allegro	
III. Adagio ma non tanto	
IV. Allegro	
Fly Away Moon	TJ Cole (b. 1993)
Unlikely Stories	Reena Esmail (b. 1983)
Piano Quartet No. 3, Op. 60	Johannes Brahms (1833-1897)
I. Allegro non troppo	
II. Scherzo	
III. Andante	
IV. Allegro comodo	

Second CMI Faculty Concert



Alexander Solomon | PIANO

Alexander Solomon, pianist, has performed in concerts across the globe. Highlights of overseas performances include soloing with a touring orchestra in Ibiza, Spain, and a recital at the Chopin house in Valdemosa, Spain. An avid chamber musician, he has participated in the Taos, Verbier, Norfolk, Ravinia, and Sarasota music

festivals. Mr. Solomon has also been a resident artist at the Banff Centre in Banff, Canada. More locally, alongside concerts in the New York area and elsewhere in the United States, he has been featured on WQXR's program, Young Artists Showcase. Most recently, Mr. Solomon soloed with the Waterloo/Cedar Falls Orchestra in Iowa and can often be heard in collaboration with his wife, violinist Salley Koo. His achievements include recognition and prizes in the Concert Artist Guild audition, the first International e-Piano Competition, the San Antonio International Piano Competition, Kingsville International Music Competition, the National Federation of Music Clubs Competition, the William Waite Concerto Competition, the Bergen County Philharmonic Concerto Competition, and the Stanford Symphony Orchestra Competition. Mr. Solomon studied with renowned pianist and pedagogue Leon Fleisher as part of his doctoral studies at the Peabody Conservatory. Prior to his time in Baltimore, he worked with Peter Frankl, Claude Frank, and Boris Berman at the Yale School of Music, where he earned a master's degree and Artist Diploma. Mr. Solomon began his studies with Peter Frankl as an undergraduate at Yale University, graduating cum laude with a bachelor's degree in Biology. At Yale, he was also awarded the New Prize for exemplary representation of Jonathan Edwards College. He previously studied with Olegna Fuschi at the Juilliard Pre-College Division, where he was recognized as one of six outstanding graduates. Mr. Solomon also graduated with distinction from Stanford Law School, where he was managing editor of the Law Review. Mr. Solomon is currently a prosecutor with the United States Attorney's Office for the Eastern District of New York.

Chamber Music Institute Final Concert

SATURDAY, JULY 22 | 2:00 P.M.

1:30 p.m. Pre-Concert Talk

Demmer Recital Hall, Ripon College Rodman Center for the Arts

Chamber Music Institute students and faculty conclude their nearly two weeks together with a spirited grand finale to showcase all they've learned.



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Cabaret Gala Fundraiser

FRIDAY, AUGUST 4 | 6:00 P.M.

Thrasher Opera House | 506 Mill Street, Green Lake, WI

The annual gathering of the Green Lake Festival of Music community to raise funds for our educational programs with international flavor and a celebrated alumna of the Chamber Music Institute.

Global Guitar Duo

Hanoi Pho	Carlo Basile and Chihsuan Yang
Malifarka	Carlo Basile and Morikeba Kouyate
Chan Chan	Cuban Traditional
Chicago	Ya Wahrane by Cheb Khaled

Amelia Korbitz, violin; Sarah Wheeler, piano

Sonata No. 2 in A minor	Johann Sebastian Bach (1685-1750)
III. Andante	
IV. Allegro	
Romance for Violin and Piano	Amy Beach (1867-1944)
Zigeunerweisen	Pablo de Sarasate (1844-1908)

Emily Fons, voice; Janna Ernst, piano

Willkommen from <i>Cabaret</i>	John Kander (b. 1927) and Fred Ebb (1928-2004)
Surabaya Johnny from <i>Happy End</i>	Kurt Weill (1900-1950) and Bertolt Brecht (1898-1956)
La vie en Rose	Louiguy (1916-1991) and Édith Piaf (1915-1963)
La Reine de cœur	Francis Poulenc (1899-1963) and Maurice C (1899-1978)
Les Anges Musiciens	
Il ciel in una tanza	Gino Paoli (b. 1934)
El vito	Fernando Obradors (1897-1945)
Miłość ci wszystko wbaczy	Henryk Wars (1902-1977) and Julian Tuwim (1894-1953)
Love is Here to Stay	George (1898-1937) and Ira Gershwin (1896-1983)
Almost Like Being in Love from <i>Brigadoon</i>	Frederick Loewe (1894-1953) and Alan Jay Lerner (1918-1986)

Cabaret Gala Fundraiser (cont'd)



Emily Fons

Mezzo-soprano Emily Fons is a Wisconsin native and is happy to still call Wisconsin home. Emily has been traveling the globe as a professional opera singer for over a decade working with such renowned organizations as the Berlin Philharmonic, International Handel Festival, Seiji Ozawa Music Academy, Canadian Opera Company, The Cleveland Orchestra, The

Santa Fe Opera, Seattle Opera, and many more. Emily most recently returned to San Diego Opera for the world premiere of *Ghosts* by Nicolas Reveles followed by her company debut singing Rosina in *Il Barbiere di Siviglia* with Cincinnati Opera, and Opera in the Park with Madison Opera. This fall Emily will make her company debut singing Hansel in *Hansel and Gretel* with Opera San Antonio. While Emily enjoys the large-scale opera productions that make up most of her work as a singer, her true passion is for the intimate cabaret performances that allow her to share some of her favorite music and stories up close and personal with the audience.



Janna Ernst

Janna Ernst has worked continuously as a vocal coach, life coach and music director for over 25 years. With her help and guidance, her clients excel both on and off the stage. She has performed with such opera houses as New Orleans Opera, Virginia Opera, Cincinnati Opera, Milwaukee Opera Theater and Skylight Music Theatre. A dedicated educator, she has held teaching and

coaching positions at Southern Methodist University, the University of Oklahoma and the University of Wisconsin Milwaukee. Janna has a Bachelor of Music degree in Piano Performance from San Diego State University, a Master of Music in Collaborative Piano from the University of California, Santa Barbara, and a Vocal Specialist degree from the University of Michigan where she studied with renowned collaborative pianist and teacher, Martin Katz. She recently earned her Certification as a Life Coach in Positive Psychology through the Wholebeing Institute.

Cabaret Gala Fundraiser *(cont'd)*



Carlo Basile

Carlo Basile (www.carlobasileguitar.com) has travelled to over 40 countries to study, perform and teach Spanish guitar styles with a global influence. Carlo has received numerous awards and grants along the way to his bringing a message of collectiveness and cultural unity. Carlo is a co-leader and co-producer for the Surabhi Ensemble. The Surabhi Ensemble most recently completed tour of peace and artistic collaboration to Vietnam, Spain, Portugal, Senegal and Mexico. Carlo has most recently co-produced Covid safe livestream performances, workshops, and videos with members of Surabhi and guest artists. The award-winning work of Juan Dies and Sones de Mexico over the past 25 years is well known in the Chicago area and nationally. Carlo is currently planning a tour to India with the Surabhi Ensemble for 2024.

Fran Banish

Fran Banish (www.franbanish.com) is a Chicago-born, formerly LA based Blues-Rock guitar legend. After receiving radio play in Chicago in the late 80's with the progressive pop-rock band Security, he toured and recorded internationally, earning a Gold Record award playing lead guitar and co-writing on Duncan Sheik's 1996 debut for Atlantic Records. Fran also did guitar session work for TV, films, and radio. He's done stage and session work with Keb' Mo', Rami Jaffe of The Wallflowers and The Foo Fighters, Dan Lavery of Tonic and The Fray, Berry Oakley Jr., Chris Stills (son of Stephen of CSN&Y), and Kofi Baker (son of Cream's Ginger Baker) among others.

Cabaret Gala Fundraiser (cont'd)



Amelia Korbitz

Amelia Korbitz is an American violinist with a passion for new music and collaboration through chamber music. She has performed several works by living composers and co-founded the Antigone Quartet Prize. Amelia is committed to performing the music of underrepresented composers and advancing the role of women in classical music.

Amelia is a prizewinner of the UC College-Conservatory of Music Concerto Competition, Elmhurst Symphony Competition, and the New Philharmonic Young People's Competition. She has also been recognized through the Matinée Musicale Scholarship Competition, Three Arts Scholarship Fund, and the CCM Power Scholarship organization.

Solo performance highlights include Vivaldi's *le Quattro Stagioni: Primavera* with the West Suburban Symphony, *L'Inverno* with the Southern Illinois Music Festival Orchestra and Piazzolla's *Los Cuatros Estaciones Porteñas* with the CCM Philharmonia Orchestra. Summer of 2023 will mark her fifth season with the Southern Illinois Music Festival Orchestra and her second season at *Musica Le Mans* in France. As a freelance performer she has performed in the Richmond Symphony Orchestra, the Green Lake Festival Orchestra, the Immaculata Chamber Music Series, and the Solaris Chamber Music Series.

Amelia is a student of Dr. Won-Bin Yim and a recent graduate of the University of Cincinnati College-Conservatory of Music where she was a member of the CCM Philharmonia Orchestra as well as Musica Nova. She was previously a student at the Western Springs School of Talent Education from 2005-2019. She has also attended the Merit School of Music in Chicago and performed in the Chicago Youth Symphony Orchestra. ameliakorbitz.com

Cabaret Gala Fundraiser *(cont'd)*



Sarah Wheeler

Sarah enjoys collaborating in musical theater, vocal, choral, and instrumental music. She currently serves as a staff pianist at the Lawrence University Conservatory of Music, accompanies area choirs and theater, and freelances in the Fox Valley. She is also a certified pharmacy technician.

Sarah has held staff positions at Boston Ballet School, Interlochen Arts Camp, and College Light Opera Company. While based in New York City, she worked with New York Opera Exchange, Village Light Opera Group, Adelphi University music department, and several Manhattan voice studios. She has worked as a pianist with regional theaters including Rocky Mountain Repertory Theatre and The Little Theatre On The Square. She has also performed in many student vocal and instrumental recitals at Lawrence and Boston Universities.

Originally from Waterville, Maine, Sarah received her Master of Music in

Collaborative Piano from Boston University in 2010. She received her Bachelor of Music in Piano Performance and Bachelor of Arts in Chemistry from Lawrence University in 2007. Sarah lives in Appleton with her husband, Aaron, and her dog, Lacey.



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We would love to have you join us for any amount of time and talent you can give. Please call the Festival office at 920-748-9398, send an email to info@greenlakefestival.org, or apply online at GreenLakeFestival.org.

Thank you, Friends of the Festival!

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The Encore Society is made up of people who have chosen to support the Festival by making gifts to the endowment or naming the Festival as a beneficiary in their wills. We salute and thank these forward-thinking donors. (Named gifts are \$50,000 and above.)

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The Green Lake Festival of Music strives to honor and uplift Green Lake’s history of human reverence, inspiration, and celebration dating back to the 1500’s when the Winnebago tribe began to settle in the area. “The Winnebago Native Americans believed that Daycholah (the Native name for Green Lake) was the home to the Water Spirit, making it a very important place to worship and celebrate.” Our organization recognizes the forced ceding of these lands, and is beginning to understand the impact of colonization and erasure of native music and cultures in the area.

Our organization brings music and musicians to Green Lake from many places, traditions, and perspectives around the world. We commit to understanding the various impacts of this practice and to growing a community that values global and local music-making.



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History of Green Lake Festival of Music

In 1979, under the leadership of Ripon College choral conductor Doug Morris, a group of community leaders founded the Green Lake Festival of Music. Civic leader Jerry Grout conceived the idea of a summer concert series and joined the first board of directors. At the time, no other presenting organization in this area offered summer chamber music, which made the Festival's mission both important and unique. In the ensuing years the Festival evolved into a comprehensive program, which was recognized in 2004 with a Governor's Award in Support of the Arts for its outstanding record of bringing cultural enrichment to Central Wisconsin. The Festival's current programs comprise a series of concerts featuring top quality artists from throughout the United States and beyond, a two-week chamber music workshop for high school and college students, two choral workshops, and the Thomas E. Caestecker series of free family concerts with related programs in area libraries. Presently the Festival concerts range from classical chamber and choral concerts to jazz and cabaret.

One of the more notable accomplishments of the Festival's founder, Douglas Morris, was luring the world-renowned musician, Sir David Willcocks, conductor of the London Bach Choir, and later his son Jonathan, Director of the Junior Division of the Royal College of Music, to spend a week each summer directing a choral workshop. This successful arrangement began in 1982 and lasted for twenty years. The Festival then selected Stephen Alltop, conductor of the famed Apollo Chorus of Chicago and a member of the conducting faculty at Northwestern University, to conduct the Festival's present Choral Institute. It is a four-day Institute open to talented high school and adult singers, culminating in a finale performance with orchestra. Dr. Alltop led the Choral Institute from 2004-2019.

In 2018, Dr. John Hughes, Director of Choral Activities at Ripon College, Ripon, WI, founded the "Composer Residency," funded by donor Justus Paul. This four-day workshop performs music of the composer-in-residence, with local and national singers forming the choir and a professional string quartet, conducted by Dr. Hughes. Since 2020, Dr. Hughes has also directed the Choral Institute.

In 1999, Executive Director Jeannette Kreston founded the Chamber Music Workshop. Anthea Kreston (violin, viola) and Jason Duckles (cello), members of the Amelia Piano Trio, provided leadership from 1999 — 2012. Cellist Thomas Rosenberg (on the faculties of Carleton and Macalester Colleges in MN and Artistic Director of the Fischhoff National Chamber Music Competition) was artistic director from 2013 – 2017, followed in 2018 by concert pianist Andrew Armstrong, and since 2021, by Beth Oakes. This program provides an intensive, high-quality experience for string and piano students, ages 12 to college-aged and graduate students, to play in small ensembles with the internationally-renowned faculty. Workshop activities include daily coaching, master classes, and performances, along with numerous free outreach events for the general public and senior centers, libraries, and service groups.

In 2006, Jeannette Kreston also initiated the Thomas E. Caestecker series of free family concerts with related programs in area libraries. These concerts, provided through the generosity of Mr. Caestecker, make the Festival's musical events more readily available to families and reach the youngest and oldest members of the audience. In 2017, Mr. Caestecker endowed this concert series.

In 2017, the Festival's board of directors initiated a three-year 40th Anniversary Legacy Campaign to add to its endowment with the goal of offering free concerts, augmented by donations, sponsorships, and grants. To date, the Green Lake Festival of Music has received Legacy Fund donations and pledges of almost \$574,000 (with three named gifts from Thomas E. Caestecker, David Woods, and Sylvia and Bill Richards), to add to its endowment.

In 2017, the Festival Board of Directors elected to make all concerts free of charge and to invite free-will donations and sponsorships. This has more than doubled attendance and broadened the financial support of the Festival. Committed to excellence and accessibility, the Festival presents traditional and new works, sponsoring numerous commissions. It reaches a larger audience with Wisconsin Public Radio broadcasts and has achieved international recognition through eight concert tours by the Festival's Chamber Choir, to Poland, England, Wales, Scotland, Ireland, Italy, Austria, Hungary, the Czech Republic, and Canada's Maritime Provinces.

Festival Directors in our 40-year history: Douglas Morris, 1979 – 1997; Jeannette Kreston, 1997- 2011; Jeffrey Harkins, 2011-2014; Laura Deming, 2014-2019; Maria Dietrich (Interim), 2019-2020; Sam Handley, 2020-present.

– Sylvia Richards, Green Lake Festival Historian



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