



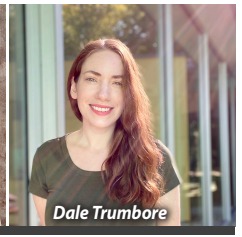
Jaeden Izik-Dzurko



V3NTO Brass Trio



Balourdet Quartet



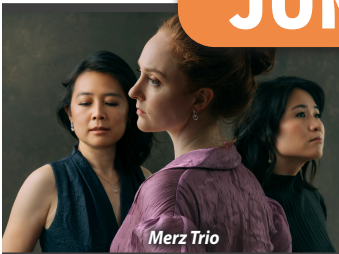
Dale Trumbore

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A Place for All

JUNE-AUGUST 2024



Merz Trio



Festival Chorus Concert



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Green Lake Festival of Music is committed to making performances accessible to everyone. We're proud that since 2017 we have not charged admission. Instead, we are grateful for all donations. Thank you in advance for your generosity.

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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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Greetings from the President

Dear Green Lake Festival of Music family,

We have now reached our 45th year. How amazing, and how delightful.

That means we have been entertaining and educating at least three generations of attendees. Over the 45 years there have only been six Festival directors. I think that continuity probably helps explain the Festival's considerable growth. And there have only been a handful of Board presidents in that time, but I suspect that is a much less important factor.

The 1970s were the time when the appeal of pop music had grown to the extent that the rumors about the terminal decline of classical music, which had been rumbling around for decades, really started to reverberate. I suspect that might have been one of the factors leading to the creation of our Festival. Well, our longevity has proved the doom-sayers wrong.

Not surprisingly, the Festival has evolved over time. It has always found ways to weave together choral, chamber music, and educational experiences, but in new forms. Although each season continues to include works by familiar classical composers, we have also deliberately expanded the breadth of the fine music we feature. An ever-changing mix of old favorites and new experiences.

A couple of aspects in particular are worth highlighting: support for modern composers, especially up-and-coming living composers, and the showcasing of female composers, both historical and contemporary. It has been a delight for me to see attendees who clearly love the classical classics then start to visibly relish some of the modern classics.

If one of the motives for starting the Festival was concern that classical music was at risk of dying out, then I must admit that those concerns are still being heard. For example, according to the NEA the percentage of adults attending at least one classical music concert per year declined from 13% in 1982 to 9.3% in 2008. That is disappointing, but not as dramatic as it sounds. It is only 0.14% per year and does not take into account the vast increase in the availability of music of all types and other forms of entertainment during that period. So, the percentage might have gone down but that does not really mean that interest has withered.

To counteract that example, when I listen to radio programs that offer youngsters the chance to call in with their musical requests, I am delighted that so many choose their classical favorites from movie scores or gaming themes. The appreciation for more intricate music is still alive and kicking among the next generation.

A final thought about our endurance. There are so many of you, our patrons and supporters, who have attended for more years than I can count. Friendships have formed and lasted, not just between attendees, but with the artists as well.

Thank you all, and I look forward to seeing you throughout our 45th season.

Lloyd Hughes, Festival President



Greetings from the Festival Director

For over 10,000 years, Green Lake (Daycholah) has been a welcoming place for humans. Its temperate summer climate due to the lake's deep, cool waters and its abundance of plants and wildlife are a natural wonder. One need only take a few minutes to be amazed by the beautiful songs of birds chirping above the percussive splashes of fish and frog jumps; the calming arpeggios of rhythmic water drops after a thunderous summer afternoon storm.

Green Lake has always been a musical place—magical, even. One of the magics of music is its ability to bring people together. 45 years ago, some music lovers came together to officially form Green Lake Festival of Music. They engaged Mirecourt Trio (violin, cello, and piano) for a few concerts in the area, building the great community within Green Lake upon its natural musicality.

Over the decades, Green Lake Festival of Music has evolved and grown into the multi-faceted gem we adore now: over 24 concerts throughout a summer-long season including community-engaged programs focusing on entertainment, education, and inspiration through musical experiences of the highest quality.

GLFM's 45th season from June 6 to August 16—*A Place for All*—will present over 24 concerts showcasing world-renowned artists right here in our own community—some even from right here! Merz Trio (violin, cello, and piano) opens our season as a 21st century reflection to our first concerts nearly half a century ago. Yet again honoring our local relationships, we'll begin our season at the beloved Thrasher Opera House.

Our evolution includes responsible responses to climate changes, so our Chamber Music Institute will begin right after that (June 9-22) before heat makes dorm living unbearable for participants and their instruments. During that time (June 13 and 14), V3NTO brass trio will perform at local libraries. June 24-27 will be our Children's Chorus Camp 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 in part by the Herb Kohl Foundation. Balourdet Quartet will astound July 11 and 12 and pianist Jaeden Izik-Dzurko will appear in both recital and masterclass in Ripon July 15 and 16, with an additional performance at Evergreen Community July 16.

The Choral Institute will perform Randall Thompson's *Frostiana* and Dominick Argento's *Walden Pond*, two pieces highlighting nature's importance. 2024 Composer-in-Residence Dale Trumbore will join us to prepare and perform a concert entirely of her music with "soaring melodies and beguiling harmonies," including a new piece for GLFM August 11. Our season will finish August 16 with our annual Fundraising Gala—an evening of fun to support GLFM's mission and its educational programs!

Events are open to the public and there's no charge for admission. For the most up-to-date information on locations and times, please visit our website at www.GreenLakeFestival.org. Come join us—all are welcome here!



Sam Handley, Festival Director



Distinguished Friends 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 Boismenu

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

2024 – Scott Booras & Jodie Miller

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2024: Scott Booras & Jodie Miller

By Laura Deming

Imagine flying with your expensive instrument into a city several hours from the festival you'll be a part of for the next couple of weeks and trusting that someone will be there to meet you. Enter Scott Booras and Jodie Miller, our 2024 Distinguished Friends of the Festival.

This last decade, Scott and Jodie have made countless trips for the Green Lake Festival to meet musicians arriving from all over the country — indeed, all over the world. Scott organizes all the pickups and deliveries, sometimes juggling as many as ten arrivals or departures — to Chicago, Milwaukee, Madison, and Appleton, not necessarily at the same times or same airports. It may mean setting out at 4 a.m. for early-morning flights, or back-to-back round trips to Madison and then Milwaukee or Chicago. He uses a trailer for luggage so the instruments can stay with the musicians.

Scott and Jodie responded to the GLFM's need for transportation for faculty and students. They were familiar with the Festival through Jodie's parents, Betsey and Larry Miller, long-time, generous supporters of the Festival. Over the years, they enjoyed performances, especially when Betsey sang with the Choral Institute. Scott was co-owner of a Madison pizza restaurant and began a tradition of bringing large pans of lasagna to the chamber music students who were guests for the evening at the Millers' home overlooking Green Lake. Their property sits on a bluff and includes wetlands, aquatics, prairies, forests, and bird sanctuaries. Larry gave history and nature tours, Betsey prepared and served gracious dinners, and, like Jeeves, Jodie shimmered to wherever she was needed. These outings became a favorite part of the Chamber Music Camp, now the Chamber Music Institute.

Scott says he prefers being an under-the-radar kind of guy. He's not looking for accolades, and doesn't ask for remuneration, though sometimes he has paid some of his drivers for gas money. What he and Jodie do for the Festival is a labor of love, a magnanimous example of the hospitality the Green Lake Festival provides for its performers and audience members.

Scott remembers driving one of the musicians, a new mom with a fussy baby, to the airport: "Some people might sing a lullaby to comfort a crying baby, but this woman suddenly gave a full-throated, concert-quality performance of *Moon River* right there in the car. The baby stopped crying."

Jodie recalls that several years ago, she was asked to pick up a 12-year-old violinist and her mother who had just arrived from China. Neither spoke much English, and Jodie didn't speak Mandarin, but they had no difficulty communicating when Jodie detoured to Kelley's Country Creamery, south of Fond du Lac, for ice cream cones. Jodie says she likes to give the faculty and students a treat, something special. If time allows, she shows them around Milwaukee and other interesting places.

Scott began his business about 23 years ago, becoming a driver for some of the area's major companies whose leaders or clients need airport transportation. Scott's business offers personally tailored travel. He's driven people to and from concerts in Chicago. He and Jodie drive people to vacation flights and collect them when they return.

Green Lake Festival audience members will remember an outstanding Festival student pianist, Caleb Borick, who turned 13 while at the Festival, still too young to fly on his own. Scott drove him to the airport and arranged to get a pass to accompany Caleb to the gate where Scott waited with him until he was safely on the plane. Caleb now studies at the Eastman School of Music and is winning international competitions.

The Green Lake Festival of Music is pleased to name Scott Booras and Jodie Miller as Distinguished Friends of the Festival. Thank you, Scott and Jodie, for your invaluable contributions and generous spirits.



Thomas E. Caestecker Free Family Concerts

This decade-old series is endowed by the late Tom Caestecker to provide outstanding music to the next generation of music lovers.



See page 20 for more information.

THURSDAY, JUNE 13

V3NTO Brass Trio Engagement Concerts

10:00 a.m. Oshkosh Public Library
1:00 p.m. Fond du Lac Public Library

FRIDAY, JUNE 14

V3NTO Brass Trio Engagement Concerts

10:00 a.m. Caestecker Public Library, Green Lake
1:30 p.m. Ripon Public Library
3:00 p.m. Evergreen Retirement Community, Oshkosh

This Chicago-based brass trio will offer free daytime performances throughout the area. V3NTO expands the boundaries of a relatively small repertoire, bringing brass trio music to life in a variety of settings.



See page 32 for more information.

FRIDAY, JULY 12

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 38 for more information.

FRIDAY, JULY 19 | 7:30 p.m.*

An Evening of Opera

@Thrasher Opera House, Green Lake

An Evening of Opera" will feature soprano Vanessa Becerra, mezzo-soprano Ashley Dixon, tenor Carlos E. Santelli, and pianist Laurann Gilley in an enticing mix of arias, duets, and trios.

**Pre-concert talk 30 minutes before*

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Mary Mack

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October 04 • \$30 • country/rock

Ana Popovic

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John McEuen & The Circle

November 02 • \$34 • americana

William Elliott Whitemore *

November 16 • \$35 • folk

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Merz Trio

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

7:00 p.m. Pre-Concert Talk

Thrasher Opera House, Green Lake

► *Sponsored by Lynn Grout-Paul, in memory of Jerry Grout*

Amy Yang, piano; Julia Yang, cello; Stephanie Zyzak, violin

The Complete Brahms Piano Trios

Hear the Merz Trio bring their “stunning virtuosity” and “evocative musicianship” to these cornerstones of the trio repertoire. Whether coming to these pieces for the first or fiftieth time, the Brahms Trios are an unparalleled experience for the listener in their beauty, emotional intensity, and depth of feeling. Together, all three works create a compellingly contrasting program and a rare opportunity to hear the pieces side by side.

Piano Trio No. 2 in C Major, Op. 87 (1880-82) Johannes Brahms (1833 - 1897)

Piano Trio No. 3 in C Minor, Op. 101 (1886) Brahms

INTERMISSION

Piano Trio No. 1 in B Major, Op. 8 (rev. 1889) Brahms

Merz Trio



Amy Yang | PIANO

Praised by the Washington Post as a “jaw-dropping pianist who steals the show...with effortless finesse,” pianist Amy Yang joined forces with the Curtis Symphony Orchestra under Osmo Vänskä playing Schumann’s Piano Concerto at Verizon Hall at the Kimmel Center in 2023. Additionally, she gave the world premiere of Richard Danielpour’s “Four Portraits” for solo piano at the Curtis Institute of Music, where she is a faculty member and the Associate Dean of Piano Studies and Artistic Initiatives.

Her commitment to artistry and leadership is expressed on and off stage, as she appears as soloist, chamber musician, and pedagogue passionate about empowering young artists who will uphold our art form. She has appeared as a soloist with the Houston Symphony, and presented recitals for Philadelphia Chamber Music Society, Texas Music Festival, Kosciuszko Foundation and Coastal Concerts. She has premiered and recorded music by Caroline Shaw, Avner Dorman, Michael Hersch, Ezra Laderman, and commissioned works from Alistair Coleman, Edward Babcock, and Hua Yang. Among the countless joyful moments of sharing the stage are treasured recitals with Roberto Díaz, Yefim Bronfman, Miriam Fried, Richard Goode, Ani and Ida Kavafian, Bomsori Kim, Patricia Kopatchinskaya, Tessa Lark, Anne-Marie McDermott, Tito Muñoz, Paul Neubauer, Tara Helen O’Connor, David Shifrin, Joseph Silverstein, Arnold Steinhardt, Philippe Tondre, Michael Tree, Peter Wiley, Danbi Um; the St. Paul and Mahler chamber orchestras; Third Coast Percussion; A Far Cry; and the Dover, Jasper, and Aizuri string quartets.

She has performed in venues such as Wigmore Hall and Carnegie Recital Hall; at the Marlboro, Ravinia, Aldeburgh, Bravo! Vail, Chelsea, Olympic, and Ojai music festivals; Verbier Academy; Cal Performances; Caramoor; IMS Prussia Cove; Music from Angel Fire; and Chamber Music Northwest, among others. An episode on her by Emmy® Award-winning producer Jim Cotter’s Articulate show aired on PBS in 2021.

Ms. Yang is an alumna of the Curtis Institute of Music, the Juilliard School, and the Yale School of Music, where she received the Parisot Award for Outstanding Pianist and the Alumni Association Prize. Her past teachers include Li Qing, Timothy Hester, Claude Frank, Robert McDonald, and Peter Frankl. Ardent to champion young voices on this pedagogical legacy, her own students have soloed with the Philadelphia Orchestra and entered Oberlin Conservatory of Music, Bard Conservatory, Vanderbilt University Blair School of Music, Eastman School of Music, Peabody Institute, and Indiana University. She has given masterclasses at

Merz Trio (cont'd)

UCLA, Mannes College of Music, University of Oklahoma, The Suzuki School, and for New York Youth Symphony. She won the 2018 Musical Fund Society prize and the Kosciuszko National Chopin Piano Competition.

When not serving the various keyboards related to her roles, her intentionally incognito presence may be revealed by a quivering Micron pen as she sketches from the back of concert halls. The work of a lifetime is where she hopes to question, explore, and linger every day.



Julia Yang | CELLO

Praised for “her sense of joyful virtuosity” (South Florida Classical Review) as a concerto soloist, Julia Yang is a dynamic and versatile cellist, founding member of the Merz Trio and former member of Carnegie Hall’s Ensemble Connect and the New World Symphony.

As a soloist, Ms. Yang was featured in spring 2019 on Performance Today as a Young Artist in Residence and has garnered top prizes at numerous competitions such as the Lennox International Competition and the Union League of Chicago’s Young Artist Competition. She has performed as a concerto soloist with orchestras including the New World Symphony Orchestra, Central Florida Symphony Orchestra, and Northwestern University Symphony Orchestra.

An avid chamber musician, Julia has been noted for her “ecstatic solos” (Reading Eagle), “deep tone,” and “precision,” (South Florida Classical Review) and has performed throughout the United States and internationally in Europe, Australia and Canada. Festival appearances include Marlboro, Lake Champlain Chamber Music Festival, Yellow Barn, Perlman Chamber Music Program, Britten-Pears’ Young Artist residencies, and Poland’s Krzyzowa-Music. Her solo and chamber performances have been broadcast throughout the United States as well as in Germany, and she can be heard on CD with the Aldeburgh Strings (Linn Records).

As an orchestral leader, Ms. Yang has toured as principal cellist of the New World Symphony, and has performed as principal under conductors such as Michael Tilson Thomas, Susanna Malkki, James Gaffigan, John Adams, and Leonard Slatkin and many others in halls ranging from New York’s Carnegie Hall and Boston’s Symphony Hall to D.C.’s Kennedy Center and Miami’s New World Center and Arsht Center.

Merz Trio *(cont'd)*



Stephanie Zyzak | VIOLIN

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

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

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

Born in South Carolina, Stephanie is a graduate of New England Conservatory where she studied with Miriam Fried. Currently, she is studying at CUNY The Graduate Center with Mark Steinberg. She is also a founding member of ensemble132, a roster-based chamber music collective and was a 2020-22 Ensemble Connect fellow at Carnegie Hall.

Stephanie performs on a 1778 Joseph and Antonio Gagliano violin, generously on loan from Ravinia's Steans Music Institute, and a bow by François-Nicolas Voirin.

First CMI Faculty Concert

TUESDAY, JUNE 11 | 7:30 P.M.

7:00 p.m. Pre-Concert Talk

Demmer Recital Hall, Rodman Center for the Arts, Ripon

*Victoria Chiang, viola; Andrew Janss, cello; Salley Koo, violin;
Elizabeth Oakes, viola; Alexander Solomon, piano; Yiheng Zhou, violin*

Theme: Rebirth & Renewal

Three Bagatelles from China West

Chen Yi

Salley Koo, violin
Andrew Janss, cello

Trio in A minor, Op. 114

Johannes Brahms

- I. Allegro
- II. Adagio
- III. Andantino grazioso
- IV. Allegro

Victoria Chiang, viola
Andrew Janss, cello
Alexander Solomon, piano

Piano Quartet in E flat major, K. 493

Wolfgang Amadeus Mozart

- I. Allegro
- II. Larghetto
- III. Allegretto

Salley Koo, violin
Victoria Chiang, viola
Andrew Janss, cello
Alexander Solomon, piano

First CMI Faculty Concert



Victoria Chiang | VIOLA

Victoria Chiang has performed as soloist, recitalist, and chamber musician across North America, Europe and Asia. Her most recent recording of the viola concertos of Stamitz and Hoffmeister was released by Naxos to critical acclaim. Other recordings include Pleyel Sinfonia Concertante for Violin and Viola also on Naxos as well as a recording of Shostakovich and Roslavets Viola sonatas. She has performed as soloist with the National Philharmonic Orchestra, The National Gallery of Art Orchestra, the Cincinnati Chamber Orchestra, the Romanian State Philharmonics of Constanta and Tirgu Muresh, the Duluth Superior Symphony Orchestra, the Acadiana Symphony (Lafayette, LA) and the Baltimore Chamber Orchestra. Chiang has collaborated as guest artist with Guarneri, Takacs, Tokyo, American, Arianna and Pro Arte String Quartets, and with members of the Emerson, Cleveland, and Juilliard String Quartets. She has been a regular guest artist at the Amelia Island Chamber Music Festival, a frequent guest on the Bargemusic series, and has given solo performances in Carnegie Hall's Weill Recital Hall and at the XXV, XXXVIII and XL International Viola Congresses.

Chiang is a founding member of The Aspen String Trio. The group concertizes internationally, and was Ensemble in Residence at the University of Baltimore for six seasons. In addition to being on the faculty of the Peabody Conservatory of Music and the Aspen Music Festival, Chiang has recently joined the viola faculty at the McDuffie Center at Mercer University. Formerly on the faculty of The Juilliard School and the Hartt School of Music, and a former member of the board of the American Viola Society, her students hold significant positions in orchestras, in string quartets, and on conservatory faculties across the US and in Europe. Additionally, Chiang has taught at the Perlman Music Program: Winter Residency in Sarasota, Madeline Island Chamber Music Festival, Heifetz International Music Institute, Domaine Forget, Great Wall Festival (Beijing) among others.

Chiang earned a Master of Music degree and Performer's Certificate from the Eastman School of Music, and a Bachelor of Music degree from the Cincinnati College-Conservatory of Music. Her principal teachers include Heidi Castleman and Masao Kawasaki, viola; and Dorothy DeLay and Kurt Sassmannshaus, violin.



First CMI Faculty Concert (cont'd)



Andrew Janss | CELLO

The New York Times has hailed cellist Andrew Janss for his “glowing tone,” “insightful musicianship,” and “sumptuous elegance.” Janss began his career as founding cellist of the Escher Quartet, winning the 2010-12 Bowers residency at the Chamber Music Society of Lincoln Center. Since then, Janss has performed and recorded around the world alongside legendary

classical artists including Leon Fleisher, Richard Goode, Itzhak Perlman, and Pinchas Zukerman; as well as chart-topping artists Norah Jones, Paul McCartney, Lana del Rey, and Bruce Springsteen. His principal teachers include Andrew Cook, David Geber, Clive Greensmith, and David Soyer.

As a non-profit arts leader for nearly two decades, Janss has spearheaded and launched multiple groundbreaking music education and music medicine initiatives, most recently while executive and co-artistic director of the non-profit organization *Project: Music Heals Us*. These initiatives include *Music For The Future*, a college-accredited music composition program for incarcerated individuals; and the *Vital Sounds Initiative*, a one-on-one virtual bedside concert (VBC) program for isolated hospital patients, the first iteration of which produced over 15,000 individual VBC concerts across the country during the COVID-19 pandemic (for which he was nominated by Yo-Yo Ma for a prestigious Emerson Collective Fellowship). He continues to develop VBC work in his dual roles as president of the Amplify Foundation and music advisor to the Stanford School of Medicine.

Finally, in an effort to combat deforestation issues created by the flood of cheap, single-use bows in music education (bows that can't be re-haired, and have to be thrown out after a single school year), Janss teamed up with a New York City bowmaker and a Stanford University engineer to launch the world's first viable self-rehairable bow, utilizing a cartridge-based re-hair system that allows a player or teacher to change out old hair for new in under 60 seconds. To learn how you can get these into your local schools, visit Janssbow.com.



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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. Koo 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.

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. Koo 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, 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 2022. Previously, Koo has served as violin professor at both Adelphi University (NY) and Montclair State University (NJ), visiting lecturer at UIUC, and violin professor and coordinator of chamber music at the University of Connecticut, in Storrs. Other faculty appointments include the Green Lake Festival of Music, Apple Hill Center for Chamber Music in New Hampshire, Dwight-Englewood String Society

First CMI Faculty Concert *(cont'd)*

in New Jersey, Vermont's Young Artist Program at Yellow Barn, the Opus 118 We 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), Koo then 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, Koo has studied with numerous other luminaries, including David Taylor, Sylvie Koval, and Dorothy Kitchen.

Koo 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)*



Elizabeth Oakes | VIOLA

Elizabeth Oakes, violist, is an active chamber musician, chamber music coach and performer. A dedicated teacher, 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, Oakes was the violist of the Maia Quartet with which

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. 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.

Oakes' programming and interdisciplinary interests have led her to coordinate and program many large-scale projects. In 1997, 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, 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.

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.

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First CMI Faculty Concert *(cont'd)*



Alexander Solomon | PIANO

Guest Artist

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. 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, 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. 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. 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. Solomon also graduated with distinction from Stanford Law School, where he was managing editor of the Law Review. Solomon is currently a prosecutor with the United States Attorney's Office for the Eastern District of New York.



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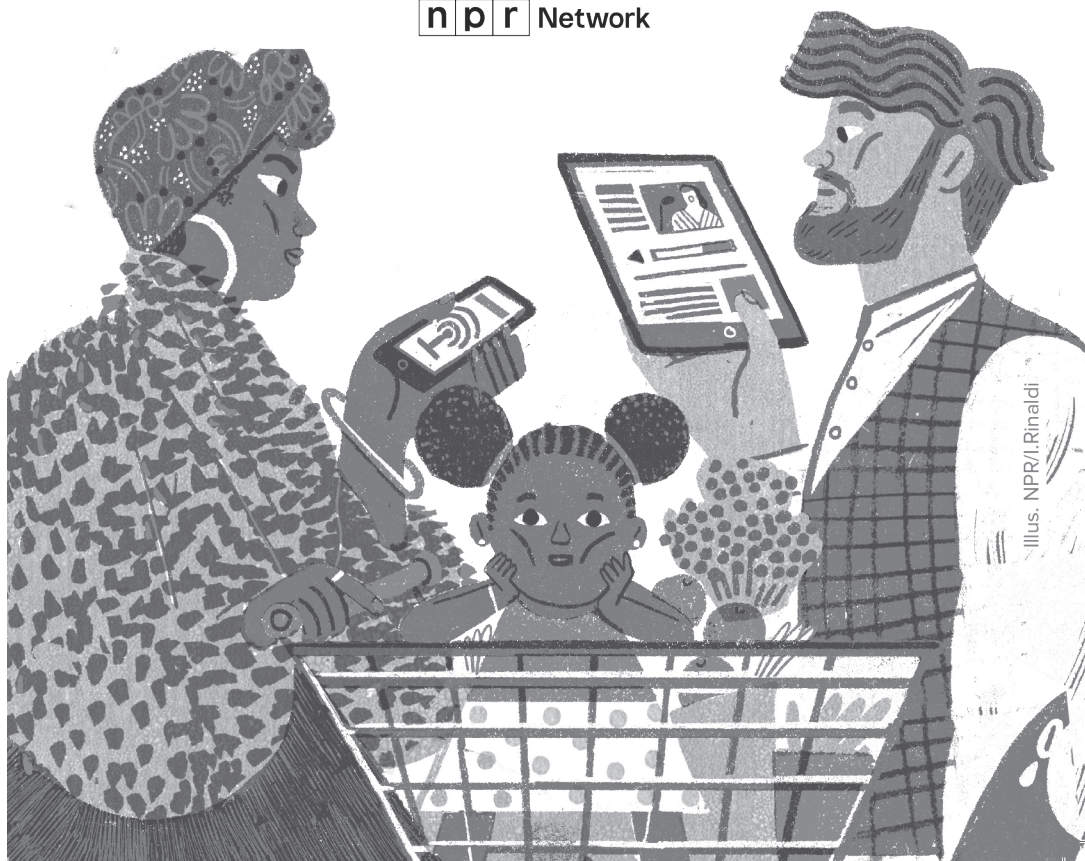
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V3NTO Brass Trio Engagement Concerts

THURSDAY, JUNE 13

10:00 a.m. Oshkosh Public Library

1:00 p.m. Fond du Lac Public Library

FRIDAY, JUNE 14

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

1:30 p.m. Ripon Public Library

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

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

Wand' ich in dem Wald des Abends by Fanny Mendelssohn (1805-1847), arr. James Boldin (2.5")

Moirai by John Stevens (b. 1951)

- I. Clotho
- II. Lachesis
- III. Atropos

Petite suite en 15 images by Jacques Ibert (1890-1962), arr. Jessica Jensen

- I. Prélude
- II. Ronde
- III. Le gai vigneron
- IV. Berceuse aus étoiles
- V. Le cavalier Sans-Souci
- VI. Parade
- XIV. Premier bal
- XV. Danse du cocher

Major Arcana by Joe Clark (b. 1986)

- I. The Emperor
- II. The Hermit
- III. The Fool

Trio for Brass by Gina Gillie (b. 1981)

- III. Tango

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 quarterfinalist in the 2013 Fischhoff National Chamber Music Competition. In 2015, they released their debut album, *S.O.S.*



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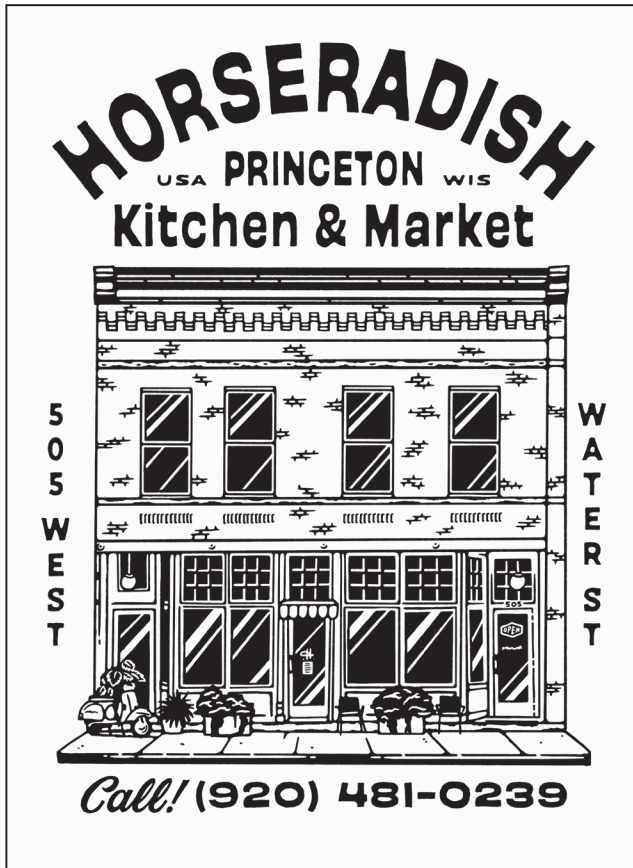
David Woods Family Concert

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

6:00 p.m. Heavy hors d'oeuvres and cash bar

7:00 p.m. Pre-Concert Talk

Location to be announced.



Second CMI Faculty Concert

TUESDAY, JUNE 18 | 7:30 P.M.

7:00 p.m. Pre-Concert Talk

Demmer Recital Hall, Rodman Center for the Arts, Ripon

Denise Djokic, cello; Jesse Holstein, viola/violin; Salley Koo, violin (see bio on page 15); Elizabeth Oakes, viola (see bio on page 17); Alexander Solomon, piano (see bio on page 18); Yiheng Zhou, violin

Theme: Friendship

Divertimento

Adolphus Hailstork

Salley Koo, violin
Jesse Holstein, viola

Duo for Violin and Cello

Jessie Montgomery

- I. Meandering
- II. Dirge
- III. Presto

Salley Koo, violin
Denise Djokic, cello

Piano Quintet in F minor

Johannes Brahms

- I. Allegro non troppo
- II. Andante, un poco adagio
- III. Scherzo: Allegro
- IV. Finale: Poco sostenuto

Salley Koo and Yiheng Zhou, violins
Jesse Holstein, viola
Denise Djokic, cello
Alexander Solomon, piano

Second CMI Faculty Concert (cont'd)



Denise Djokic | CELLO

Instantly recognized by her “arrestingly beautiful tone colour” (*The Strad*), Canadian-American cellist Denise Djokic captivates audiences with her instinctive artistry and natural combination of strength and sensitivity. Acclaim for her powerful interpretations and command of her instrument has earned her world-wide recognition and appearances in some of the most

venerable concert halls.

As a soloist, Djokic has performed with most of Canada’s major orchestras, including the Toronto, Vancouver, Quebec, Calgary, and Edmonton symphonies, as well as Montreal’s Orchestre Metropolitain and the National Arts Centre Orchestra. Internationally, she has performed with the North Carolina Symphony, Buffalo Philharmonic, Portland Symphony, Omaha Symphony, Syracuse Symphony, Charlottesville Symphony, San Diego Chamber Orchestra, the Philharmonic Orchestra of the Americas, Orquesta Filharmónica de la UNAM (Mexico), Sinfonieorchester Aachen (Germany) The Academic Orchestra of Zürich (Switzerland), Amazonas Philharmonic (Brazil), among others.

Djokic has received numerous distinctions and accolades over the course of her versatile career. A recipient of various grants and prizes from the Canada Council for the Arts, she was recently nominated for the Oskar Morawetz Award for Excellence in Music Performance by the Ontario Arts Council. Djokic has been named one of the top “25 Canadians Who Are Changing Our World” by Maclean’s Magazine, one of “Canada’s Most Powerful Women” by Elle Magazine, and won first prize at the Irving M. Klein International String Competition. A natural leader and advocate for classical music, Djokic is equally at home on the podium as a keynote speaker, having presented at forums such as IdeaCity in Toronto and the Women In Leadership Conference at Queen’s University. Djokic was a featured performer at the 2002 GRAMMY Awards, where she opened for pop rock band Train with solo Bach and then joined the group in a performance of their hit song, “Drops of Jupiter.”

Djokic is deeply committed to exploring music of our time and representing different perspectives and voices on the stage. Her Lincoln Center debut featured Arturo Marquez’s “Espejos en la Arena” with the Philharmonic Orchestra of the Americas and Alondra de la Parra conducting. Her Carnegie Hall debut featured a performance of John Estacio’s Triple Concerto with pianist Angela Cheng and violinist Juliette Kang, and the Edmonton Symphony Orchestra with William Eddins conducting. Djokic joined cellists Paul Marleyn and Tsuyoshi Tsutsumi for the premiere performance of Vincent Ho’s “3 Warriors” Concerto for Cello Trio and String Orchestra at the International Cello Festival of Canada. Recent collaborations have showcased works of Texu Kim (*Pali-Pali!!*), Augusta Read

Second CMI Faculty Concert *(cont'd)*

Thomas (*Cantos for Slava* at the 2022 Bowdoin International Music Festival), and Steven Mackey (*Through Your Fingers*, Bowdoin 2019). During the COVID-19 pandemic in 2021, Djokic recorded a video performance of the first movement of composer Robert Rival's Sonata for Cello and Piano with pianist David Jalbert (a work they co-commissioned with Scotia Festival of Music), which was funded by the Canada Council through a "Digital Originals" grant awarded to Rival.

Djokic enjoys multi-disciplinary work and is a member of Ensembl'Arts, founded by her brother, Marc, and sister-in-law, Avery Zhao-Djokic: Canada's first cultural organization with the mission of bringing together music, dance and visual arts on stage. In 2010, she performed all of Benjamin Britten's Cello Suites in Seattle with Seattle's Spectrum Dance in a production of Donald Byrd's LOVE. The Seattle Times commended her playing, declaring that her performance itself was "reason enough to go." She performed a segment of LOVE again in 2021 with the University of Illinois Department of Dance at the Krannert Center in Urbana, IL. Djokic has collaborated with Ballet Victoria and the Atlantic Ballet Theatre, and has made several performance videos for Mécénat Musica, featuring projects with dancers and visual artists.

Djokic's award-winning discography features a disc of Chopin and Rachmaninov sonatas with her long-time recital partner, pianist David Jalbert (ATMA), the complete Britten Solo Suites for Cello also for ATMA which has received consistent accolades: "young Canadian cellist Denise Djokic does them proud here with breathtaking technique and a wide dynamic sweep" (Toronto Star). Her debut CD, featuring works by Barber, Martinu and Britten received the 2002 East Coast Music Award and her subsequent album Folklore (*Allegro/Endeavor*) received a JUNO nomination as well as an East Coast Music Award, hit the Billboard Chart's top 15 Classical CD's and was featured on NPR's "All Things Considered". Djokic was recently appointed to the faculty of music at the University of Illinois at Urbana-Champaign, where she enjoys the opportunity to mentor a diverse group of young cellists and instrumentalists. She has been a visiting professor at the University of Ottawa and spends her summers teaching and coaching chamber music at festivals and institutes such as the Emerald Coast Chamber Music Festival, Scotia Festival of Music, the National Youth Orchestra of Canada, and Bowdoin International Festival of Music.

Djokic comes from a large musical family and began her early training in her hometown of Halifax, Nova Scotia, with Olive Shaw and Shimon Walt. She moved to Cleveland, Ohio, during her high school years to study at the Cleveland Institute of Music with Richard Aaron and is a graduate of its Young Artist Program. Djokic furthered her training at the New England Conservatory, where she completed her Undergraduate Diploma with Laurence Lesser and Paul Katz. She now resides in Urbana, Illinois, with her family.

Second CMI Faculty Concert *(cont'd)*



Jesse Holstein | VIOLA/VIOLIN

Jesse Holstein graduated from Oberlin where he studied with Marilyn McDonald and then received his Master's with James Buswell at the New England Conservatory. Prior to Oberlin, he studied violin with Philipp Naegele in Northampton, Massachusetts. Holstein would be remiss if he did not send a huge thank you to his wonderful Suzuki teacher Diana Peelle who started him at age 5 and was extremely patient with his slouching posture for years.

An active recitalist, orchestral and chamber musician, Holstein is currently concertmaster of the New Bedford Symphony. In recent summers, he has performed at the Bravo! Festival in Vail Colorado, the Montana Chamber Music Festival in Bozeman, the Bay Chamber Concerts in Rockport, Maine, the Apple Hill Festival in Sullivan, New Hampshire, and the South Coast Chamber Music Series, among others.

While an undergraduate, Holstein taught for the Oberlin Preparatory Program in the Lorain, Ohio, public schools. Also at Oberlin, he served as assistant concertmaster and later as music director of the Royal Farfissa Disco Juggernaut, the premier disco orchestra in the greater-Cleveland area in the mid-1990s.

Currently, Holstein is a teacher and resident musician for Community MusicWorks and was a founding member of the Providence String Quartet. Holstein performed with the Muir, Borromeo, Miro, Apple Hill, Orion, Turtle Island, and St. Lawrence quartets, as well as pianists Jonathan Biss and Emanuel Ax, cellist Matt Haimovitz; Cleveland Orchestra Principal Oboe Frank Rosenwein, and violist Kim Kashkashian, among many others. Holstein also has attended the Violin Craftsmanship Institute in Durham, New Hampshire, where he learned about instrument repair. He manages all of the instruments at Community MusicWorks and the program's 150 students.

Holstein has been a violin professor at L'Ecole de Musique, Dessaix Baptiste in Jacmel, Haiti, and is currently on the faculty at Brown University. Some of his life forces are mindfulness, running, animals, and visiting Donegal, Ireland, with his wife, violinist Ealaín McMullin.

He has a cat, Lord Nelson, who is an ordained on-line minister (this is true) and is available for weddings and services (this is probably not true).

Chamber Music Institute Final Concert

FRIDAY, JUNE 21 | 4:00 P.M.

3:30 p.m. Pre-Concert Talk

Demmer Recital Hall, Rodman Center for the Arts, Ripon

Lucille Grams Concert

After two weeks of intense exploration and collaboration, CMI participants and faculty will share what they've learned in a thrilling showcase concert.

CMI Participants

Andrea Allen-Olathe, Kansas
Holly Bennett-Bedford, Ohio
Adrian Bostian-Iowa City, Iowa
Oliver Bostian-Iowa City, Iowa
Mateo Calderon-Boca Raton, Florida
Evan Campbell-Oak Park, Illinois
Ella Coon-Lenexa, Kansas
Yeon Woo Cho-Champaign, Illinois
Finn Cruit-Longmont, Colorado
Nathaniel Grohmann-New York, New York
Yestyn Griffith-Iowa City, Iowa
Jacy Jacobus-Saint Charles, Illinois
Heejung Kang-Bloomington, Indiana
Hugo Kaut-Iowa City, Iowa
Kylie Little-Iowa City, Iowa
Landon Ngo-Collierville, Tennessee
Vincent Ramirez-Boyce-Arvada, Colorado
Andres Perez Rangel-Annandale-on-Hudson, New York
Indya Reed-Bedford, Ohio
Renee Santos-Iowa City, Iowa
Allie Schumacher-Iowa City, Iowa
Mikhal Terentiev-Red Hook, New York
Hunter Turner-Topeka, Kansas
Michelle West-Fountain Inn, South Carolina
Catherine Winsor-St. Charles, Illinois
Yiheng Zhou-Champaign, Illinois

Schedule of Events

JUNE 2024

Sunday	Mon	Tuesday	Wed.	Thursday	Friday	Sat.
						1
2	3	4	5	6 Merz Trio Thrasher Opera House, Green Lake 7:30 p.m.*	7	8
9	10	11 Chamber Music Institute Faculty Concert #1 Demmer Recital Hall, Ripon College Rodman Center for the Arts 7:30 p.m.*	12	13 V3NTO Engagement Concerts Oshkosh Public Library 10:00 a.m. Fond du Lac Public Library 1:00 p.m.	14 V3NTO Engagement Concerts Green Lake (Caestecker) Public Library 10:00 a.m. Ripon Public Library 1:30 p.m. Evergreen Retirement Community 3:00 p.m.	15
16 David Woods Family Concert Location TBA 6:00 p.m. Heavy hors d'oeuvres and cash bar 7:30 p.m.* Concert	17	18 Chamber Music Institute Faculty Concert #2 Demmer Recital Hall, Ripon College Rodman Center for the Arts 7:30 p.m.*	19	20	21 Chamber Music Institute Final Concert – Lucille Grams Concert Demmer Recital Hall, Ripon College Rodman Center for the Arts 4:00 p.m.*	22
23	24	25	26	27 Children's Chorus Concert Rodman Center for the Arts, Ripon College 4:30 p.m.	28	29
30						

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 – 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

JULY 2024

Sun.	Monday	Tuesday	Wed.	Thursday	Friday	Sat.
	1	2	3	4	5	6
7	8	9	10	11 Balourdet Quartet First Congregational Church, Ripon 7:30 p.m.*	12 Balourdet Quartet Green Lake (Caestecker) Public Library 10:00 a.m. Evergreen Retirement Community 3:00 p.m.	13
14	15 Jaeden Izik-Dzurko Demmer Recital Hall, Ripon College Rodman Center for the Arts 7:30 p.m.*	16 Jaeden Izik-Dzurko – Masterclass Rodman Center for the Arts, Ripon College 10:00 a.m. Jaeden Izik-Dzurko – Recital Evergreen Retirement Community, Oshkosh 3:00 p.m.	17	18	19 An Evening of Opera Thrasher Opera House, Green Lake 7:30 p.m.*	20
21	22	23	24	25	26	27
28	29	30	31			

AUGUST 2024

Sunday	Mon.	Tues.	Wed.	Thurs.	Friday	Saturday
				1	2	3
4	5	6	7	8	9	10 Festival Chorus Concert Demmer Recital Hall, Ripon College Rodman Center for the Arts 7:30 p.m.*
11 Composer Residency Choral Ensemble Concert, featuring Dale Trumbore Demmer Recital Hall, Ripon College Rodman Center for the Arts 3:15 p.m.*	12	13	14	15	16 Festival Gala Thrasher Opera House, Green Lake 6:00 p.m.	17
18	19	20	21	22	23	24
25	26	27	28	29	30	31



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*

Children's Chorus Concert

THURSDAY, JUNE 27 | 4:30 P.M.

Rodman Center for the Arts, Ripon College, Ripon

Magdalena Delgado Vargas, conductor; Sarah Wheeler, piano

Be Like the Bird	Abby Betinis (b.1980)
A La Tierra	Rafael Cameras & Meztli Moyer, arr. Julio Morales (b.1987)
Dobbin's Lament	Robert Applebaum (b.1941)
My Favorite Things	Richard Rodgers (1902-1979)
Salaam	Mosh Ben Ari (b.1970), arr. Dan Nichols (b.1969)
Hakuna Matata	Elton John (b.1947), arr. Roger Emerson (b.1950)



Magdalena Delgado Vargas | 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 the Chicago Children's Choir.

Prior to her move to Chicago, Vargas 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.

Children's Chorus Concert

In 2014, Vargas 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-renown 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, Vargas 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. Vargas 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, Vargas 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.



Sarah Wheeler | PIANO

Sarah Wheeler 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.

Wheeler 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, Wheeler 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 degrees from Lawrence University in 2007. Wheeler lives in Appleton with her husband, Aaron, and her dog, Lacey.

Balourdet Quartet

THURSDAY, JULY 11 | 7:30 P.M.

7:00 p.m. Pre-Concert Talk

First Congregational Church, Ripon

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

String Quartet No. 23 in F Major, K. 590 (1790)

Wolfgang Amadeus Mozart

Allegro moderato

(1756-1791)

Andante

Menuetto: Allegretto

Allegro

String Quartet No. 4 “Strange Machines”

Karim Al-Zand

(CMA Commission) (2022)

(b. 1970)

Alberti Machine

Goldberg Machine

Mannheim Machine

INTERMISSION

String Quartet No. 16 in F Major, Op. 135

Ludwig van Beethoven

Allegretto

(1770-1827)

Vivace

Lento assai, cantante e tranquillo

Der schwer gefaßte Entschluß. Grave, ma non troppo tratto – Allegro

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 included 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.

Balourdet Quartet *(cont'd)*

FRIDAY, JULY 12

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 (See page 32 for titles of pieces. The quartet will play selections from this program.)



Angela Bae | VIOLIN



Justin DeFilippis | VIOLIN



Benjamin Zannoni | VIOLA



Russell Houston | CELLO

Balourdet Quartet

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.



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Jaeden Izik-Dzurko

MONDAY, JULY 15 | 7:30 P.M.

7:00 p.m. Pre-Concert Talk

Demmer Recital Hall, Rodman Center for the Arts, Ripon

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Jaeden Izik-Dzurko, piano

Etude No. 5 Arc-en-ciel György Ligeti
Etude No. 6 Automne à Varsovie (1923-2006)

Miroirs Maurice Ravel (1875-1937)
I. Noctuelles
II. Oiseaux tristes
III. Une barque sur l'océan
IV. Alborada del gracioso
V. La Vallée des cloches

INTERMISSION

Sonata No. 1 in F-sharp Minor, op. 11 Robert Schumann (1810-1856)
Introduzione: Un poco Adagio – Allegro vivace
Aria
Scherzo e Intermezzo: Allegrissimo – Lento
Finale: Allegro un poco maestoso

Scherzo No. 1 in B Minor, op. 20 Frederic Chopin (1810-1849)

Mr. Izik-Dzurko is represented by Monica Felkel Creative Partners for worldwide general management. www.monicafelkelcreativepartners.com

Jaeden Izik-Dzurko — Recital

TUESDAY, JULY 16 | 3:00 P.M.

Evergreen Retirement Community, Oshkosh

Jaeden Izik-Dzurko, piano (See page 36 for titles of pieces. Izik-Dzurko will play selections from this program.)

Celebrated by the Canadian Broadcasting Corporation in 2021 as one of “30 hot Canadian classical musicians under 30,” pianist Jaeden Izik-Dzurko is earning a reputation as a promising young artist. Recognized by audiences, conductors, composers, and critics alike for the exceptional communicative power and thoughtfulness of his



interpretations, “...he projects a distinctive musical personality that imbues even the most routine passagework with character and individuality” (*Calgary Herald*).

Izik-Dzurko is a First Prize winner at the 2022 Hilton Head International Piano Competition and the 2022 Maria Canals International Music Competition. Most recently, he was awarded the First Prize, the Canon Audience Prize, and the Chamber Music Award at the 20th Paloma O’Shea Santander International Piano Competition.

Izik-Dzurko has appeared as a featured soloist with the Calgary Philharmonic Orchestra, the Hilton Head Symphony Orchestra, the Okanagan Symphony Orchestra, the Kamloops Symphony, the Jove Orquestra Nacional de Catalunya, the Lions Gate Sinfonia, and the Orquesta Sinfónica de RTVE. His playing has been broadcast on CBC Radio’s *In Concert*, WQXR’s *Young Artists Showcase* and APM’s *Performance Today*. An experienced recitalist, Izik-Dzurko has appeared in such venues as the Wigmore Hall in London, Weill Recital Hall in New York, Salle Cortot in Paris, and the Auditorio Nacional de Música in Madrid.

Born in Salmon Arm, British Columbia, Izik-Dzurko earned his Bachelor of Music at The Juilliard School under Dr. Yoheved Kaplinsky. He currently studies with Dr. Corey Hamm at the University of British Columbia.

An Evening of Opera

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

7:00 p.m. Pre-Concert Talk

Thrasher Opera House, Green Lake

Vanessa Becerra, soprano; Ashley Dixon, mezzo-soprano; Laurann Gilley, piano; Carlos Santelli, tenor

In memory of Gladys Veidemanis

Gladys Veidemanis loved opera, and she loved the Green Lake Festival of Music. I can think of no better tribute to Gladys's more than 30 years of involvement with the Festival Board than an evening devoted to opera. Many of us know about Gladys's love of and involvement with English literature and plays – especially Shakespeare – and about the thousands of students she influenced in her 38 years as a teacher of high-school English. But what most people don't know is that she graduated from UW Madison with a minor in music; and spent years accompanying singers, directing high-school choirs, and singing in Latvian choral festivals. Although Gladys never sang professionally, she was blessed with an especially beautiful singing voice. Finally, Gladys was a great supporter of my operatic career, and got bitten by the opera bug as a result. "An Evening of Opera" is a perfect memorial to a remarkable woman, and extremely loyal supporter of the Green Lake Festival of Music.

Gail Dobish, Daughter-in-Law



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An Evening of Opera



Vanessa Becerra | SOPRANO

Peruvian & Mexican American soprano Vanessa Becerra began the 23/24 season as the featured soloist at Fort Worth Opera's annual gala. Additional engagements include a debut with Sacramento Philharmonic & Opera in *Die Fledermaus* (Adele) and returns to Opera Omaha for *Don Pasquale* (Norina), Minnesota Opera for *L'elisir d'amore* (Adina), Arizona Opera for *Don Giovanni* (Zerlina), and Opera Theatre of Saint Louis for *Galileo Galilei* (Maria Celeste/Eos). On the concert stage she debuted with The Phoenix Symphony for *Messiah*.

Last season she made debuts with Florida Grand Opera for *El matrimonio secreto* (Carolina), and Opera Theatre of Saint Louis for *Così fan tutte* (Despina) along with returns to Minnesota Opera for *La fille du régiment* (Marie), Opera Omaha for *Le nozze di Figaro* (Susanna), and Houston Grand Opera for *El Milagro del Recuerdo* (La Mujer). On the concert stage, she debuted with the newly formed San Antonio Philharmonic.

Vanessa made debuts at The Metropolitan Opera in *Cendrillon* (Noémie), Boston Lyric Opera for *Roméo et Juliette* (Juliette), Intermountain Opera Bozeman for *Il barbiere di Siviglia* (Rosina), and returned to Washington National Opera for Sankaram's *Rise* (Alicia Hernández), part of the world premiere tetralogy *Written in Stone*, and debuted with Austin Opera for *Fidelio* (Marzelline) and Opera Parallèle for *La Belle et la Bête* (Belle). In concert, she debuted with Minnesota Opera for *Ópera Afuera* and returned to Fort Worth Opera for *Entre Amigos*.

She returned to Opera San José for the title role in *Il segreto di Susanna* by Wolf-Ferrari, debuted with Arizona Opera for the feature-length film adaptation and world premiere of *The Copper Queen* (Julia Lowell), and debuted with St. Croix Valley Opera in a concert of popular arias entitled *Opera on the River*. Vanessa debuted at Houston Grand Opera in the world premiere of *El Milagro del Recuerdo* (La Mujer) and Washington National Opera in *Don Giovanni* (Zerlina). Additional recent appearances include Francesca Zambello's *West Side Story* (Maria) with Lyric Opera of Kansas City, The Glimmerglass Festival, and Atlanta Opera. She also joined the roster of The Metropolitan Opera and returned to Opera Omaha for Glass's *Les enfants terribles* (Lise).

Vanessa debuted with the Los Angeles Philharmonic under the baton of Gustavo Dudamel in *Die Zauberflöte* (Papagena), San Francisco Symphony with Michael Tilson Thomas in *Candide* (Paquette), Lyric Opera of Chicago in *Fellow Travelers* (Miss Lightfoot), Opera Delaware and Baltimore Concert Opera in *Werther* (Sophie), Opera Omaha in *Medea* (Glauce), and Atlanta Opera in *Sweeney Todd* (Johanna). The winter of 2017 saw Ms. Becerra's return to Opera San José as the

An Evening of Opera (cont'd)

title role in Alma Deutscher's *Cinderella* (featured internationally on Medici.tv) conducted by Jane Glover.

Ms. Becerra is a graduate of the Young Artist Program at the Los Angeles Opera. During her time with LAO, she appeared in *Le nozze di Figaro* (Barbarina), *Die Zauberflöte* (Papagena), *La traviata* (Annina), Gossip 2 in the GRAMMY Award-winning recording of Corigliano's *The Ghosts of Versailles*, and as a featured soloist in a concert with bass-baritone Erwin Schrott. Vanessa enjoys a long relationship with The Glimmerglass Festival where she has been seen in *Oklahoma!* (Laurey), *La bohème* (Musetta), and in their Young Artist performances of *The Magic Flute* (Pamina). Other training programs include Wolf Trap Opera Company, Des Moines Metro Opera, and Seagle Music Colony. She received her master's degree from The Boston Conservatory, her bachelor's degree from Texas Christian University in her hometown of Fort Worth, TX and is a graduate of the Fort Worth Academy of Fine Arts.



Ashley Dixon | MEZZO-SOPRANO

Mezzo-soprano Ashley Dixon is a Grand Finals Winner of The Metropolitan Opera National Council Auditions and a former Adler Fellow with San Francisco Opera. She made her critically acclaimed debut with LA Opera in *Roberto Devereux* (Sara) under the baton of Eun Sun Kim and alongside bel canto veterans Ramon Vargas and Angela Meade.

This season, Ashley makes debuts with Palm Beach Opera and the Boston Youth Symphony in *Norma* (Adalgisa), returns to San Francisco Opera for *Die Zauberflöte* (Zweite Dame), and joins the roster of Houston Grand Opera for the world premiere production of Jake Heggie and Gene Scheer's *Intelligence*. On the concert stage she debuted with the Chicago Symphony Orchestra for *Elijah* conducted by James Conlon, The Coastal Symphony of Georgia for Elgar's *Sea Pictures*, and Fort Wayne Philharmonic for Mozart's *Requiem*.

Last season, Ashley made debuts with Amarillo Opera in *Il barbiere di Siviglia* (Rosina), participated in the final workshop of Heggie's new opera *Intelligence* (Elizabeth Van Lew), and embarked on a duet recital tour with her husband, tenor Carlos Santelli. On the concert stage she made debuts with Erie Philharmonic in Mozart's *Requiem* and Boston Philharmonic for performances of Beethoven's *Symphony No. 9* at Symphony Hall in Boston and Carnegie Hall, and returned to the Ravinia Festival for Beethoven *Symphony No. 9* and *Die Zauberflöte* (Zweite Dame).

Recent engagements include debuts at Opera Louisiana in the title role of Bolcom's *Lucrezia*, Hawaii Opera Theatre in *The Tragedy of Carmen* (Carmen), Festival

An Evening of Opera (cont'd)

Opera in *Norma* (Adalgisa), and Tel Aviv Summer Opera in *Carmen* (title role), and returned to the Ravinia Festival for *La clemenza di Tito* (Annio) conducted by James Conlon and San Francisco Opera for a Schwabacher Debut Recital.

Ashley made her San Francisco Opera mainstage debut in the world premiere of Heggie's *It's a Wonderful Life* (Angel First Class). During her two-year tenure as an Adler Fellow, she was seen in *Carmen* (Mércèdes), *Rusalka* (Third Wood Sprite), *Manon Lescaut* (Italian Singer), and *Hansel and Gretel* (Sandman). Ms. Dixon continued to perform amid the pandemic joining The Atlanta Opera for her house and role debut as *Carmen*, was also a soloist in San Francisco Opera's Holiday Gala alongside Michael Fabiano and Sondra Radvanovsky, appeared as a featured guest artist with Opera San José, and joined West Edge Opera for *Elizabeth Cree* (Doris).

Ms. Dixon has cultivated a passion for French repertoire ranging from Baroque to Berlioz, with roles including Gluck's *Orphée*, *Cendrillon*, *Marguerite* (*La damnation de Faust*), and *Carmen*. Additional roles in her formidable arsenal include the title roles of *Ariodante*, *Giulio Cesare*, and *Angelina* (*La cenerentola*).

As a two-year participant in the Merola Opera Program, she was seen in *Gianni Schicchi* (La Ciesca), Menotti's *The Medium* (Mrs. Nolan), Walton's *The Bear* (Popova), and ended her summer season on the stage of the War Memorial Opera House, singing an aria from *Cendrillon* as part of the Merola Grand Finale concert.

Ashley made debuts with Detroit Opera (née Michigan Opera Theatre) in Copland's *The Tender Land* (Mrs. Splinters) and Ravinia Festival in Ravel's *Shéhérazade*. She workshopped Laura Kaminsky's *Hometown to the World: Postville* (Linda Larsen) and participated in San Francisco Opera's "Opera for all Voices."

Ms. Dixon earned her Bachelor of Music at the Louisiana State University and Master of Music at the University of Michigan, where she was seen in Handel's *Giulio Cesare* (title role) and Heggie's *Dead Man Walking* (Sister Helen Prejean).



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An Evening of Opera (cont'd)



Laurann Gilley | PIANO

Laurann Gilley has been a coach and pianist with the Ryan Opera Center at Lyric Opera of Chicago for the past 17 years, performing frequently with members of the ensemble, coaching upcoming repertoire, playing for the final stage auditions, recording for WFMT, and playing with the Lyric Opera Orchestra. She served in the same capacity with Glimmerglass Opera for 15 seasons, having prepared several operas, including three world premieres. Other companies she has worked with include San Francisco Opera, Seattle Opera, San Diego Opera, Vancouver Opera, Opera Omaha, Tulsa Opera, Kentucky Opera, Sacramento Opera, Mississippi Opera, and the American Symphony Orchestra, with whom she has also recorded. Conductors with whom she has worked include Enrique Mazzola, Sir Andrew Davis, Richard Bonyng, Edoardo Müller, and Stewart Robertson.

An avid chamber musician, Ms. Gilley has collaborated on recitals at Carnegie Hall's Weill Recital Hall, the Chicago Cultural Center, on the San Francisco Opera Schwabacher Series, and in other venues throughout the U.S. and Canada, joining forces with artists such as Will Liverman, J'nai Bridges, Amanda Majeski, Nicole Cabell, Eric Ferring, Alyson Cambridge, William Burden, and Mark Oswald. She is an accompanist for the Central Region Metropolitan Opera National Council auditions.

As a conductor, Gilley recently paced *Jason and the Argonauts* at Lyric Opera of Chicago. She has also led *Così fan tutte* at Florentine Opera, *Suor Angelica* and *The Impresario*, and a virtual *La Bohème* with Midwest Opera Theater, and *Bertha* (Rorem), *Broken Pieces* (Hagen), and *The Promise of Living* with Roosevelt University's Opera Theater. In 2018, Gilley was selected to be an observer at The Hart Institute for Women Conductors.

Ms. Gilley holds degrees from The Eastman School of Music, The Manhattan School of Music, and Southern Methodist University.

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An Evening of Opera (cont'd)



Carlos Santelli | TENOR

A Winner of the 2018 Metropolitan Opera National Council Auditions, tenor Carlos Enrique Santelli is a graduate of Los Angeles Opera's Domingo-Colburn-Stein Young Artist Program. Notable appearances have included Count Almaviva in San Diego Opera's production of *The Barber of Seville*, Pong and Tybalt with Houston Grand Opera's productions of *Turandot* and *Romeo et Juliette*, as well as Valcour in the rarely performed *Anonymous Lover* with the Minnesota Opera.

Projects with LA Opera include performances in *Salome*, conducted by James Conlon, and *Wonderful Town*, conducted by Grant Gershon. Additionally, Mr. Santelli appeared as a guest soloist in a special gala celebrating the ten-year anniversary of LA Opera's Domingo-Colburn-Stein Young Artist Program. Further collaborations on the West Coast include numerous projects with LA Opera's Artist-in-Residence Matthew Aucoin.

In the summers of 2016 and 2017, Mr. Santelli was a member of Santa Fe Opera's distinguished Apprentice Artist Program where he worked with such noted conductors as Harry Bicket, Emmanuel Villaume, and Corrado Rovaris. The summer of 2017 was a particularly notable season for Mr. Santelli as he made his principal role debut with the company as Arturo in a new production of *Lucia di Lammermoor*. His scene work there included Nemorino in *L'elisir d'amore* and Arnold in *Guillaume Tell*.

Carlos Enrique Santelli's concert engagements have included appearances as the tenor soloist in Handel's *Messiah* (with the Binghamton Philharmonic Orchestra), Mozart's *Coronation Mass* (with the Rochester Symphony Orchestra), and Mozart's *Requiem* (with the University of Michigan/Yale Alumni Glee Club).

Mr. Santelli received his Bachelor of Music degree from the Oberlin Conservatory of Music, his Master of Music from the University of Michigan where he had the distinction of holding a Jessye Norman Graduate Fellowship, and a doctorate from Louisiana State University. He currently resides in Memphis, TN where he serves as Assistant Professor of Voice at the University of Memphis Rudi E. Scheidt of Music.

Festival Chorus Concert

SATURDAY, AUGUST 10 | 7:30 P.M.

7:00 p.m. Pre-Concert Talk

Demmer Recital Hall, Rodman Center for the Arts, Ripon

► *Sponsored by Sylvia Richards, in memory of William G. Richards, and in honor of the Green Lake Festival of Music staff and Board Members*

John C. Hughes, Director of Choral Programs & Conductor; Rachel Bottner, cello; Walter Preucil, cello; Zachary Preucil, cello; Sarah Wheeler, piano (see bio on page 31); Johanna Wienholts, harp

Walden Pond (1996)

Dominick Argento (1927–2019)

- I. The Pond
- II. Angling
- III. Observing
- IV. Extolling
- V. Walden Revisited

Frostiana (1959)

Randall Thompson (1899–1984)

- I. The Road Not Taken
- II. The Pasture
- III. Come In
- IV. The Telephone
- V. A Girl's Garden
- VI. Stopping by Woods on a Snowing Evening
- VII. Choose Something Like a Star

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.

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.

Festival Chorus Concert (cont'd)



Rachel Bottner | CELLO

Cellist Rachel Bottner is a Midwest native originally hailing from La Crosse, Wisconsin. After leaving Wisconsin, Bottner pursued her musical studies at Interlochen Arts Academy, Eastman School of Music and University of Wisconsin, Madison where she studied with Crispin Campbell, Steven Doane and Uri Vardi, respectively. During that time Bottner also participated in masterclasses for highly respected cellists such as Peter Wiley, Mark Kosower, Timothy Eddy and Amir Eldan. Bottner has spent her summers at festivals such as Bowdoin International Music Festival, Lakes Area Music Festival, Meadowmount School of Music and Northern Lights Chamber Music Institute. Currently, Bottner performs as the principal cellist of the Rochester Symphony Orchestra as well as the Mankato Symphony Orchestra as associate principal.



Walter Preucil | CELLO

Walter Preucil was born in Iowa City, Iowa, and studied cello with Janos Starker at Indiana University. Walter also studied at the Eastman School of Music with the cellist of the Cleveland Quartet, Paul Katz. Walter has been a member of the Lyric Opera of Chicago Orchestra since 1988. In July 2018, he was awarded the Golden Solstice Award for performing in 500 consecutive Midsummer's Music Festival concerts, dating back to the festival's first concert in 1991. As a soloist, he has performed with many orchestras, including twice with the Peninsula Music Festival in Fish Creek. As a chamber musician, along with his wife Stephanie, (violin), and pianist William Koehler, he is a member of the Classic Arts Trio. In 1993, he performed in a nationally broadcast concert at the Celebrating Dvořák Festival in Spillville, Iowa, and he has also toured Europe, Scandinavia and the Middle East as a member of the New American Chamber Orchestra.

In Chicago, he was Principal Cellist of Lyric for the 2013-2014 season and has also played with the Grant Park Festival Orchestra, the Ravinia Festival Orchestra and the Chicago Philharmonic. He has been heard several times on live broadcasts from WFMT.

As an active teacher, Walter has taught at Lawrence University, Interlochen Arts camp, and is a frequent judge of music competitions.

Walter's playing in a solo recital in New York's Weill recital hall at Carnegie Hall was praised in the New York Concert Review as "beautifully expressive" and having "warmth and color." His cello was made in Italy in 1781 by Giovanni Fiorillo.

Festival Chorus Concert (cont'd)



Zachary Preucil | CELLO

Dr. Zachary Preucil enjoys a variety of activities as a performer, teacher, and administrator. Currently, Dr. Preucil serves as principal cellist of the La Crosse Symphony, and has performed with the Dubuque Symphony, Quad Cities Symphony, Central Wisconsin Symphony and the Wisconsin Philharmonic. He is also a founding member of the clarinet-cello-piano Trio des Éléments, which has recently appeared at the Rush Hour Concert Series in Chicago, Mackinac Arts Council Series in Michigan, and the International Clarinet Association in Denver, in addition to residencies at multiple midwestern universities. Dr. Preucil's teaching experience has included collegiate positions at Carroll University and the University of Wisconsin-Stevens Point, as well as pre-college positions at the Music Institute of Chicago and the Kanack School of Musical Artistry, and guest masterclasses at programs around the country. In the summers, Dr. Preucil teaches at the International Cello Institute in Northfield, Minnesota, and directs its iConnect Program for middle-school aged cellists. Dr. Preucil holds a D.M.A.

in Cello Performance with a minor in Arts Administration from the University of Wisconsin-Madison, a M.M. in Cello Performance and Arts Leadership Certificate from the Eastman School of Music, and B.M. in Cello Performance with honors from the New England Conservatory of Music. His primary cello teachers have included Uri Vardi, David Ying, Yeesun Kim, and Walter Preucil.

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Festival Chorus Concert (cont'd)



Johanna Wienholts | HARP

Johanna Wienholts is a harpist and educator known for her enthusiasm about the harp and all the versatility the instrument offers. She is currently on the string faculty at University of Wisconsin-Madison's Mead Witter School of Music and Lawrence University Conservatory of Music. Johanna is Principal Harpist of the Madison Symphony Orchestra and regularly performs

with Wisconsin Chamber Orchestra and Madison Opera and is often featured on Wisconsin Public Radio.

Johanna holds a bachelor's degree in classical harp performance from University of Toronto and a graduate degree in performance from Manhattan School of Music. She attended Interlochen Arts Academy where she studied with Joan Holland, professor of harp at University of Michigan. Johanna studied in Toronto with the renowned Judy Loman, one of the last pupils of Carlos Salzedo, a founder of the modern harp technique.

Before moving to Wisconsin in 2017, Johanna was a freelance harpist in New York City and Toronto and has had opportunities to travel as a soloist all over the United States and Canada. She is an avid performer of both the standard symphonic repertoire as well as contemporary music, having played with numerous contemporary ensembles in New York. She has recorded for musical artists of many genres and has been featured on hip-hop, pop, and folk albums. Johanna recently completed a transcription and recording project with harpist Angelica Hairston of Challenge the Stats and Diné composer, Connor Chee.

When Johanna isn't behind a harp, you can find her outside in the vegetable garden with her husband, Jeremy and rescue dog, Laney.



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Composer Residency Choral Ensemble Concert

SUNDAY, AUGUST 11 | 3:15 P.M.

2:45 p.m. Pre-Concert Talk

Demmer Recital Hall, Rodman Center for the Arts, Ripon

► *Sponsored by Justus Paul*

John C. Hughes, Director of Choral Programs & Conductor (see bio on page 45); Dale Trumbore, Composer-in-Residence; Sarah Wheeler, piano (see bio on page 31)

<i>Threads of Joy (2018)</i>	Dale Trumbore (b. 1987)
<i>Like Something Newly Freed (2017)</i>	Trumbore
<i>The Sallow Harp (2022)</i>	Trumbore
<i>Where Go the Boats? (2012)</i>	Trumbore
<i>Relinquishment, from How to Go On (2017)</i>	Trumbore
<i>Butterfly Lullaby (2013)</i>	Trumbore
<i>Measured Sands (2024)</i>	Trumbore
<i>World premiere performance, commissioned by the Green Lake Festival of Music</i>	
<i>You Find Yourself Here (2018)</i>	Trumbore
<i>Returning (2016)</i>	Trumbore

Composer Residency Choral Ensemble Concert



Dale Trumbore | COMPOSER-IN-RESIDENCE

Dale Trumbore (b. 1987) is a Los Angeles-based composer and writer whose music has been called “devastatingly beautiful” (*The Washington Post*) and praised for its “soaring melodies and beguiling harmonies deployed with finesse” (*The New York Times*). Trumbore’s compositions have been performed widely in the U.S. and internationally by the Chicago Symphony’s

MusicNOW ensemble, Conspirare and the Miró Quartet, soprano Liv Redpath, Los Angeles Children’s Chorus, Los Angeles Master Chorale, Modesto Symphony, Pasadena Symphony, Phoenix Chorale, and Tonality. Recently, she released *The Gleam*, her second album with soprano Gillian Hollis, and *She Only Remembers*, a ballet for solo piano about memory loss and forgetting.

The recipient of the American Choral Directors Association (ACDA)’s inaugural Raymond W. Brock Competition for Professional Composers, an ASCAP Morton Gould Award, and a Chamber Music America Classical Commissioning Grant, Trumbore has also been awarded artist residencies at Copland House, the Helene Wurlitzer Foundation, and Ucross. Her choral works have been commissioned for premieres at the national conferences of ACDA, American Guild of Organists, Chorus America, and National Collegiate Choral Organization, and her music is available through Boosey & Hawkes, G. Schirmer, and Graphite Marketplace.

Trumbore has written extensively about working through creative blocks and establishing a career in music in essays for *Cantate Magazine*, the Center for New Music, and NewMusicBox. Her short stories are featured or forthcoming in *Southern Indiana Review*, *PRISM International*, *New Delta Review*, and *F(r)iction*, among other journals. Trumbore’s first book, *Staying Composed: Overcoming Anxiety and Self-Doubt Within a Creative Life*, was hailed as a “treasure trove of practical strategies for moving your artistic career forward” (Angela Myles Beeching, author of *Beyond Talent*).

Trumbore holds a dual degree in Music Composition (B.M.) and English (B.A.) from the University of Maryland, as well as a Master of Music degree in Composition from the University of Southern California. Originally from New Jersey, Trumbore currently lives in Azusa, CA with her spouse and their three cats. Learn more about Trumbore’s music and writing at daletrumbore.com.

Festival Gala

FRIDAY, AUGUST 16 | 6:00 P.M.

Thrasher Opera House, Green Lake

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The Friends/Volunteers group helps distribute Festival literature, assists at concerts, and organizes special activities. Over the years, they have planned parties, receptions, dances, and tours of homes, which support the many artists and educational programs of the Green Lake Festival.

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!

Office Contact | PO BOX 569 | Green Lake, WI 54941
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The Encore Society

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.)

Todd I. and Betty J. Berens

Thomas E. Caestecker – The Thomas E. Caestecker Free Family Concert Series

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The Kreston Chamber Music Fund and The Willcocks Vocal Fund are designations to honor Former Festival Executive Director and Chamber Music Institute founder, Jeannette Kreston, and Sir David Willcocks and Jonathan Willcocks, father and son conductors and composers who led the Choral Institute and Green Lake Festival Children’s Chorus between 1983 - 2003. Designated donations to these programs are used for annual expenses.



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Land Acknowledgment

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, 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 students, ages 18 and above 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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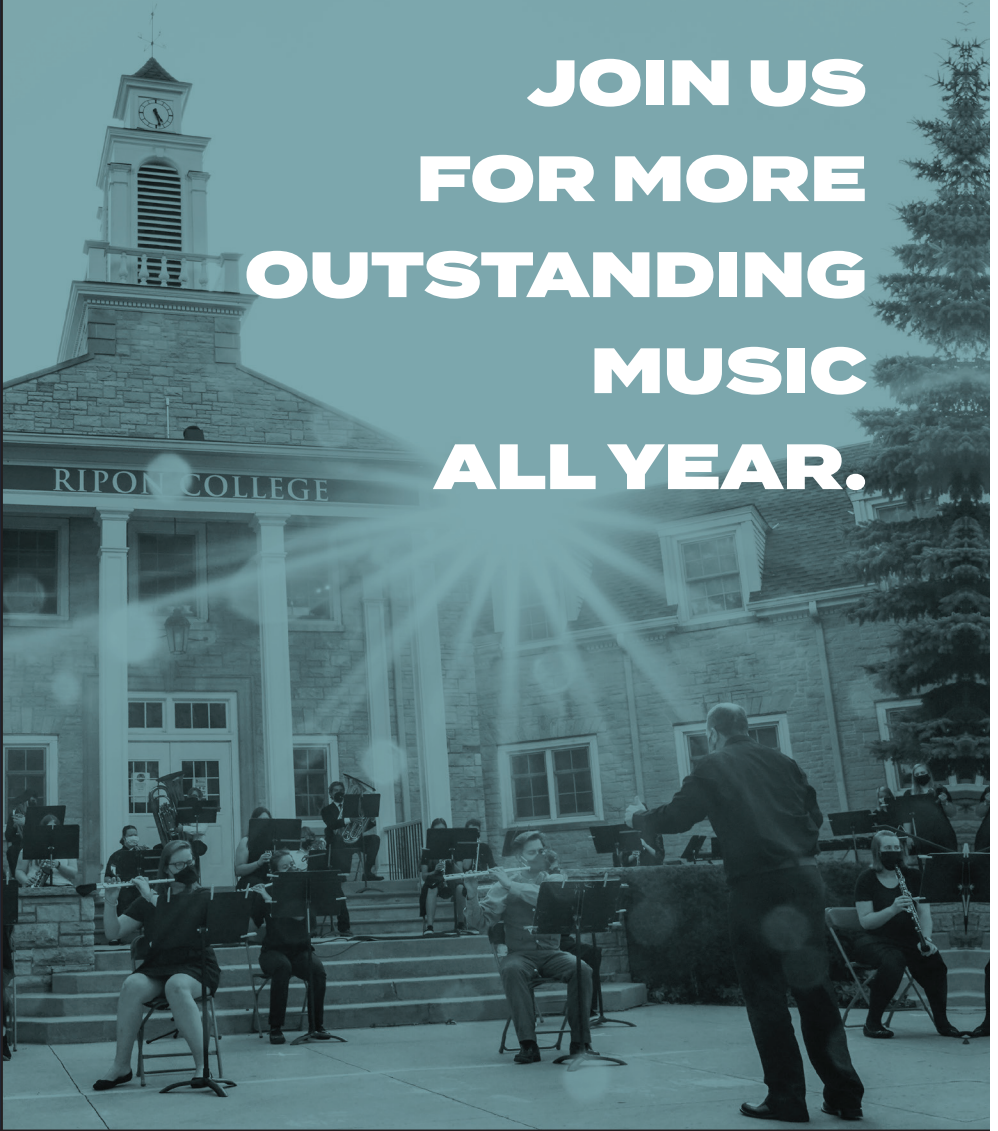
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