



VIRTUAL  
2020 GREAT LAKES CHAMBER MUSIC FESTIVAL  
AUGUST 26-30



GREAT LAKES  
CHAMBER MUSIC FESTIVAL

Where Great Music Comes To Play

Major support provided by

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# WELCOME

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Dear Friends,

While I never expected to be welcoming you all to a virtual Great Lakes Chamber Music Festival, I can't help thinking that, despite the present circumstances, we are privileged to share the gift of great music with an expanded online community. With the generous support of our Festival family, we have been given the extraordinary opportunity to gather with celebrated artists to experience chamber music at its best.

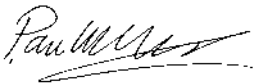
This year has presented all of us with immensely difficult challenges. However, it is possible that these testing times can bring us closer to the beauty and meaning of the music we love. We are thrilled to share with you five days of heart-soaring performances and stimulating dialogues, bringing together our Festival family to celebrate the inspiring artistry of these wonderful musicians.

This year, in addition to being a newly appointed board member, Christine Goerke will return to the Festival, sharing her passion, enthusiasm and extraordinary voice. It's also a delight to welcome back the multi-talented and engaging violinist and violist Tien-Hsin Cindy Wu. The violinist Tessa Lark, who embraces classical and folk music with equal brilliance, will make her debut at the Festival, alongside the equally versatile bassist and composer Michael Thurber. Also joining us for the first time will be the remarkable pianist Shai Wosner, renowned for the depth and integrity of his music-making, and the Brentano String Quartet, one of the most expressive and imaginative ensembles performing today. My friends and colleagues Gloria Chien and Soovin Kim, newly appointed Artistic Directors of Chamber Music Northwest in Portland, Oregon, have graciously shared a recording of Beethoven piano trios which we made together in Boston. The peerless British actor Samuel West, with whom I have worked many times in the UK, has recorded readings of three poems related to each of the programs which we performed in New York. The Festival will also be featuring two beloved returning ensembles from our Shouse Institute, the Callisto and Ivalas Quartets, and two groups new to our audiences, the Rolston and Viano Quartets. They will perform and appear in conversation with Philip Setzer, Director of the Shouse Institute.

I am excited to announce our collaboration with Detroit Chamber Winds & Strings and the Cranbrook Center for Collections and Research for a live, socially distanced performance of John Luther Adams' "Sila: The Breath of the World." The piece, inspired by Inuit traditions, is a moving ode to the power that resides in the interplay between music and nature. In short, it is simply breathtaking, both sonically and visually.

As we face these challenging times together, we are determined to continue presenting exceptional chamber music in imaginative formats, either virtual or in person. It is my hope that this Festival will brighten your spirits and celebrate the vibrant community of musicians who are sharing their gifts with us. Whether you are a devoted member of the Festival family or a newcomer to the Great Lakes Chamber Music Festival — Welcome!

Warmly,



Paul Watkins  
Artistic Director

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# FESTIVAL LEADERSHIP

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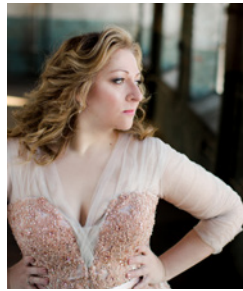


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## CHRISTINE GOERKE Q&A



### WELCOME OUR NEWEST BOARD MEMBER!

Wagnerian Soprano Christine Goerke has appeared in the major opera houses of the world. She has sung much of the great soprano repertoire, starting with the Mozart and Handel heroines and now earning critical acclaim for the dramatic Strauss and Wagner roles. She has established new roots in Michigan with her position on the Festival's Board of Directors.

**Q: What are you most looking forward to in your first virtual performance?**

A: I'm actually looking forward to working with my amazing colleagues on this project, though I'll admit — I am not too fond of the idea of doing virtual concerts. There is a kind of reciprocal chemistry that exists between the stage and audience that provides the electricity in the room. I have avoided doing most virtual performances for that reason, but the GLCMF is very near and dear to my heart. I wouldn't have missed a chance to support it!

**Q: You collaborate with quite a few artists for these performances—including Paul Watkins, the Brentano String Quartet, and Shai Wosner. How has the pandemic changed your perspective of collaboration?**

A: I will definitely say it has reminded me how much artistic collaboration is a part of my soul. I have missed it so desperately. Having the gift of making music with others... it's not something that I ever thought I'd have to consider my life without, even for a little while. For me, it's like breathing — having the opportunity to be part of something larger than yourself. It gives us a perspective which seems to be lacking in our world at the moment.

**Q: What are you excited for people to see with these performances?**

A: I'm hoping people will see that the music, the art, the poetry, the magic... it isn't gone. We are here, we are presenting it to everyone in the best way we can at the moment — but I hope that the audiences realize that we cannot wait to get back in front of them in person!

**Q: This is also your first Festival as a member of our Board of Directors. What are you looking forward to in your new role? How have your expectations for this role changed during the pandemic?**

A: I'm so very happy and honored to now be serving on the Board of Directors of the Festival. I am looking forward to working with the other members of the board to serve the music, the community and to help to bring the Festival through this difficult time — emerging stronger and more necessary than ever.

**Q: How have you used music to help cope with the challenges of COVID-19?**

A: We have all had ups and downs throughout the last few months, I'm sure. On good days? I use music to celebrate. When I'm feeling down? I use music to remind me of what will always be with us. It may seem to be a bit of florid vocabulary, but for me, music represents the eternal. It surpasses the here and now and reminds us that there is more to come.

**Q: What keeps you optimistic about the future of chamber music and the Festival?**

A: There is an intimacy that is brought into play by chamber music. A magic that allows us to feel as though we are part of a piece, part of a performance. It allows us to breathe emotion. We need that kind of connection. To music, to each other.. always.



WEDNESDAY, AUGUST 26, 2020 | 11 A.M. EDT  
CALLISTO QUARTET— IN CONVERSATION AND  
PERFORMANCE

Sponsored by Barbara & Paul Goodman

CALLISTO QUARTET: PAUL AGUILAR, *violin*; RACHEL STENZEL, *violin*;  
EVA KENNEDY, *viola*; HANNAH MOSES, *cello*

PHILIP SETZER, *Shouse Institute Director*

PROGRAM

Wolfgang Amadeus Mozart **String Quartet No. 17 in B-flat major, K. 458**  
(1756-91) I. Allegro vivace assai

Claude Debussy **String Quartet in G minor**  
(1862-1918) III. Andantino, doucement expressif  
IV. Très modéré—En animant peu à peu—Très  
mouvementé et avec passion



WEDNESDAY, AUGUST 26, 2020 | 7 P.M. EDT  
VISIONS AND REVISIONS

Sponsored by Nancy Duffy in Memory of William Duffy  
Performed and recorded at Merkin Concert Hall, Kaufman Music Center in New York

SHAI WOSNER, *piano*

TESSA LARK, *violin*

TIEN-HSIN CINDY WU, *viola*

PAUL WATKINS, *cello*

BRENTANO STRING QUARTET: MARK STEINBERG, *violin*; SERENA CANIN, *violin*; MISHA  
AMORY, *viola*; NINA LEE, *cello*

SAMUEL WEST, *reader*

PROGRAM

Ludwig van Beethoven  
(1770-1827)

**12 Variations on “See the conqu’ring hero comes” from Handel’s *Judas Maccabeus*, WoO45**

*Watkins, Wosner*

Henry Purcell  
(1659-95)

**Fantasia upon One Note, Z. 745**

*Wu, Brentano String Quartet*

Benjamin Britten  
(1913-76)

**Lachrymae for viola and piano, Op. 48**

*Wu, Wosner*

Wolfgang Amadeus Mozart **Piano Quartet No. 1 in G minor, K.478**  
(1756-91)

Allegro

Andante

Rondo: Allegro

*Wosner, Lark, Wu, Watkins*

*Text of the reading of T.S. Eliot’s “The Love Song of J. Alfred Prufrock” can be found on pages 16-17 of the program book.*

**THURSDAY, AUGUST 27, 2020 | 11 A.M. EDT**  
**ROLSTON STRING QUARTET— IN CONVERSATION AND PERFORMANCE**

*Sponsored by Barbara & Paul Goodman*

ROLSTON STRING QUARTET: LURI LEE, *violin*; JASON ISSOKSON, *violin*;  
HEZEKIAH LEUNG, *viola*; YOSHIKA MASUDA, *cello*

PHILIP SETZER, *Shouse Institute Director*

**PROGRAM**

Edvard Grieg  
(1843-1907)

**String Quartet No. 1 in G minor, Op. 27**  
III. Intermezzo: Allegro molto marcato - Più vivo e scherzando

**THURSDAY, AUGUST 27, 2020 | 7 P.M. EDT**  
**CHIEN-KIM-WATKINS TRIO PLAYS BEETHOVEN**

*Sponsored by Joanne & John Carter*

*Performed and recorded at New England Conservatory of Music in Boston*

GLORIA CHIEN, *piano*

SOOVIN KIM, *violin*

PAUL WATKINS, *cello*

**PROGRAM**

Ludwig van Beethoven  
(1770-1827)

**Piano Trio in G major, Op. 1, No. 2**

Adagio-Allegro vivace

Largo con espressione

Scherzo: Allegro-Trio

Presto

Beethoven

**Piano Trio in E-flat Major, Op. 70, No. 2**

Poco sostenuto - Allegro ma non troppo

Allegretto

Allegretto ma non troppo

Finale: Allegro



Photo by Shayne Gray

Rolston String Quartet



Soovin Kim



Gloria Chien



Paul Watkins



**FRIDAY, AUGUST 28, 2020 | 11 A.M. EDT**  
**IVALAS QUARTET — IN CONVERSATION AND PERFORMANCE**

*Sponsored by Barbara & Paul Goodman*

IVALAS QUARTET: REUBEN KEBEDE, *violin*; ANITA DUMAR, *violin*;  
AIMÉE MCANULTY, *viola*; PEDRO SÁNCHEZ, *cello*  
PHILIP SETZER, *Shouse Institute Director*

**PROGRAM**

Joseph Haydn (1732-1809) **String Quartet in D major, Op. 71, No. 2**  
I. Adagio - Allegro

Jessie Montgomery (b. 1981) **Strum (2006; revised 2012)**

George Walker (1922-2018) **Lyric for Strings**

*The Ivalas Quartet's performance of Lyric for Strings was recorded for the Colorado Music Festival*



**FRIDAY, AUGUST 28, 2020 | 7 P.M. EDT**  
**MINIATURE MUSIC DRAMAS**

*Sponsored by **HONIGMAN***

*Performed and recorded at Merkin Concert Hall, Kaufman Music Center in New York*

SHAI WOSNER, *piano*  
MISHA AMORY, *viola*  
CHRISTINE GOERKE, *soprano*  
BRENTANO STRING QUARTET: MARK STEINBERG, *violin*; SERENA CANIN, *violin*; MISHA AMORY, *viola*; NINA LEE, *cello*  
SAMUEL WEST, *reader*

**PROGRAM**

Matthew Aucoin (b. 1990) **open the gates! from String Quartet (2019)**

*Brentano String Quartet*

Ottorino Respighi (1879-1936) **Il Tramonto**

*Goerke, Brentano String Quartet*

*\*See pages 19 and 20 for lyrics*

Johannes Brahms (1833-97) **Two Songs for voice, viola and piano, Op. 91**

*Gestillte Sehnsucht*  
*Geistliches Wiegenlied*

*Goerke, Amory, Wosner*

*\*See pages 21 and 22 for lyrics*

Franz Joseph Haydn (1732-1809) **String Quartet in D major, Op. 17, No. 6**

*Presto*  
*Menuetto*  
*Largo*  
*Presto*

*Brentano String Quartet*

*\*Text of Percy Bysshe Shelley's "The Sunset" can be found on pages 19-20 of the program book.*

**SATURDAY, AUGUST 29, 2020 | 11 A.M. EDT**  
**VIANO STRING QUARTET — IN CONVERSATION AND PERFORMANCE**

*Sponsored by Barbara & Paul Goodman*

VIANO STRING QUARTET: LUCY WANG, *violin*; HAO ZHOU, *violin*; AIDEN KANE, *viola*; TATE ZAWADIUK, *cello*  
PHILIP SETZER, *Shouse Institute Director*

**PROGRAM**

Felix Mendelssohn (1809-47) **String Quartet No. 6 in F minor, Op. 80**  
Allegro vivace assai  
Allegro assai  
Adagio  
Finale: Allegro molto



*Viano String Quartet*

**SATURDAY, AUGUST 29, 2020 | 6 P.M. EDT**  
**SILA: THE BREATH OF THE WORLD**

*Presented at Cranbrook in partnership with Cranbrook Center for Collections and Research*



*Sponsored by Betty Blair, Virginia & Michael Geheb, Marguerite Munson Lentz & David Lentz, Margaret Winters & Geoffrey Nathan, Sandra & Claude Reitelman, Kate & Randy Safford and Ann Throop*

DOUG PERKINS, *Music Director and percussion*  
JUSTIN EMERICH, *trumpet*  
MICHAEL GAUSE, *trumpet*  
DEREK LOCKHART, *trumpet*  
NEIL MULLER, *trumpet*  
CHARLES SAENZ, *trumpet*  
ROBERT WHITE, *trumpet*  
KRISTI CRAGO, *horn*  
NATALIE FRITZ, *horn*  
SCOTT STRONG, *horn*  
JOHANNA YARBROUGH, *horn*  
DAVID BINDER, *trombone*  
DAVID JACKSON, *trombone*  
GARTH SIMMONS, *trombone*  
JOHN RUTHERFORD, *bass trombone*  
MATTHEW LYON, *tuba*  
PHIL SINDER, *tuba*  
KEITH ALEO, *percussion*  
IAN ANTONIO, *percussion\**  
JOE BECKER, *percussion*  
SOFIA CARBONARA, *percussion\**  
KEITH CLAEYS, *percussion*  
JEREMY EPP, *percussion\**  
MICHAEL GOULD, *percussion\**  
PETER NICHOLS, *percussion\**  
HOHNER PORTER, *percussion\**  
REED PULEO, *percussion\**  
EMILY SALGADO, *percussion\**  
JONATHAN SMITH, *percussion\**  
JAMES STAGNITTI, *percussion\**  
JONATHAN MASHBURN, *percussion\**  
DANIEL VILA, *percussion\**

*\*A special thank you to the performers from the University of Michigan Percussion Ensemble.*

**PROGRAM**

John Luther Adams ***Sila: The Breath of the World* (2013)**  
(b. 1953)





SUNDAY, AUGUST 30, 2020 | 1 P.M. EDT

“THE SINGING WILL NEVER BE DONE”

Sponsored by Josette Silver in Memory of Joel Silver

Performed and recorded at Merkin Concert Hall, Kaufman Music Center in New York

SHAI WOSNER, *piano*

TESSA LARK, *violin*

PAUL WATKINS, *cello*

MICHAEL THURBER, *double bass*

CHRISTINE GOERKE, *soprano*

BRENTANO STRING QUARTET: MARK STEINBERG, *violin*; SERENA CANIN, *violin*;

MISHA AMORY, *viola*; NINA LEE, *cello*

SAMUEL WEST, *reader*

PROGRAM

Johann Sebastian Bach  
(1685-1750)

**Sonata No. 3 in G minor for viola da gamba and continuo, BWV 1029**

Vivace

Adagio

Allegro

Lark, Watkins, Thurber

Tessa Lark/Michael Thurber  
(b. 1990)/(b.1986)

**Wooden Soldier**

Lark/Thurber

**Cedar & Sage**

Lark/Thurber

**Weather Vane**

Lark/Thurber

**Tumble Time**

Lark, Thurber

Jules Massenet  
(1842-1912)  
\*See page 23 for lyrics

**Élégie**

Goerke, Watkins, Wosner

Frank Bridge  
(1879-1941)  
\*See page 24 for lyrics

**Where is it that our soul doth go?**

Goerke, Watkins, Wosner

Robert Schumann  
(1810-56)  
\*See page 24 for lyrics

**Widmung, Op. 25, No. 1**

Goerke, Wosner

Franz Schubert  
(1797-1828)

**Adagio from String Quintet in C major, D. 956**

Brentano String Quartet, Watkins

\*Text of the reading of Siegfried Sassoon’s “Everyone Sang” can be found on page 18 of the program book.



## FESTIVAL ARTISTS



### PAUL WATKINS

**Artistic Director & Cello**

*Sponsored by Gail & Ira Mondry*

Acclaimed for his inspirational performances and eloquent musicianship, Paul Watkins enjoys a remarkably varied and distinguished career as a soloist, chamber musician and conductor. He is the artistic Director of the Great Lakes Chamber Music Festival and in 2019, he was appointed Professor of Cello at the Yale School of Music.

He regularly appears as concerto soloist with orchestras throughout the world. Recent concerto highlights include a BBC Proms appearance performing the world premiere of his brother Huw Watkins' Cello Concerto, a tour with the European Union Youth Orchestra under the baton of Bernard Haitink, and a tour of Sweden and the UK playing Brahms' Double Concerto with Lawrence Power and the Västerås Sinfonietta.

A much sought-after chamber musician, Paul was a member of the Nash Ensemble from 1997 until 2013, when he joined the Emerson String Quartet. With the Quartet he has travelled extensively, performing at major international festivals including Tanglewood, Aspen, Ravinia, Edinburgh, Berlin and Evian, and has collaborated with eminent artists such as Emanuel Ax, Yefim Bronfman, Evgeny Kissin, Renée Fleming and Barbara Hannigan. He is a regular guest artist at the Chamber Music Society of Lincoln Center, where he recently performed the complete Beethoven cello sonatas with Alessio Bax.

He has conducted all the major British orchestras and a wide range of international orchestras including the Kristiansand Symphony, Swedish Chamber Orchestra, Vienna Chamber Orchestra, Prague Symphony, Ensemble Orchestral de Paris, Tampere Philharmonic, Netherlands Radio Chamber Philharmonic and the Melbourne Symphony, Queensland and Tokyo Metropolitan Symphony Orchestras. In recent seasons he made his conducting debuts with the Minnesota Orchestra, Detroit Symphony, Omaha Symphony and at the Lake Tahoe Music Festival. He was the first ever Music Director of the English Chamber Orchestra, and also served as Principal Guest Conductor of the Ulster Orchestra from 2009 to 2012.

Watkins has made over 70 recordings, including 18 solo albums for Chandos. Recent critically acclaimed releases include the Walton, Delius, Elgar and Lutoslawski concertos, as well as discs of British and American sonatas with his brother, Huw Watkins. His first recording as a conductor, of the Britten and Berg violin concertos with Daniel Hope, received a Grammy nomination.

Paul plays on a cello made by Domenico Montagnana and Matteo Goffriller in Venice, c.1730.



### PHILIP SETZER

**Shouse Institute Director & Violin**

*Sponsored by Isabel & Lawrence Smith*

Violinist Philip Setzer, a founding member of the Emerson String Quartet, was born in Cleveland, Ohio, and began studying violin at the age of five with his parents, both former violinists in

the Cleveland Orchestra. He continued his studies with Josef Gingold and Rafael Druian, and later at the Juilliard School with Oscar Shumsky. In 1967, Setzer won second prize at the Marjorie Merriweather Post Competition in Washington, DC, and in 1976 received a Bronze Medal at the Queen Elisabeth International Competition in Brussels. He has since appeared with the National, Memphis, New Mexico, Puerto Rico, Omaha and Anchorage Symphonies, Aspen Chamber Symphony and on several occasions with the Cleveland Orchestra. He has also participated in the Marlboro Music Festival.

Setzer has been a regular faculty member of the Isaac Stern Chamber Music Workshops at Carnegie Hall and the Jerusalem Music Center. His article about those workshops appeared in *The New York Times* on the occasion of Isaac Stern's 80th birthday celebration. He also teaches as Distinguished Professor of Violin and Chamber Music at SUNY Stony Brook, and has given master classes at schools around the world, including The Curtis Institute, London's Royal Academy of Music, The San Francisco Conservatory, UCLA, The Cleveland Institute of Music and The Mannes School. His in-depth appreciation of Shostakovich's string quartets led to Emerson Quartet's fruitful theatrical collaborations with Simon McBurney for *The Noise of Time* and with James Glossman for *Shostakovich and the Black Monk: A Russian Fantasy*.

Violin: Samuel Zygmuntowicz (NY, 2011)



### MISHA AMORY

**Viola**

*Sponsored by Marguerite Munson Lentz & David Lentz*

Since winning the 1991 Naumburg Viola Award, Misha Amory has been active as a soloist and chamber musician. He has performed with orchestras in the United States and Europe and has been presented in recital at New York's Tully Hall, Los Angeles' Ambassador series, Philadelphia's Mozart on the Square festival, Boston's Gardner Museum, Houston's Da Camera series and Washington's Phillips Collection. He has been invited to perform at the Marlboro Festival, the Seattle Chamber Music Festival, the Vancouver Festival, the Chamber Music Society at Lincoln Center and the Boston Chamber Music Society. He has also released a recording of Hindemith sonatas on the Musical Heritage Society label. Amory holds degrees from Yale University and the Juilliard School; his principal teachers were Heidi Castleman, Caroline Levine and Samuel Rhodes. As a dedicated teacher, Amory serves on the faculties of the Juilliard School in New York City and the Curtis Institute in Philadelphia.



### GLORIA CHIEN

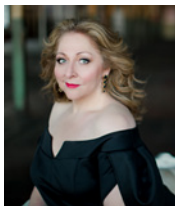
**Piano | Eugene Istomin Endowed Piano Chair**

Taiwanese-born pianist Gloria Chien has a diverse musical life as a noted performer, concert presenter, and educator. She was selected by the Boston Globe as one of its Superior Pianists of the year. She made her orchestral debut at age 16 with the Boston Symphony Orchestra with Thomas Dausgaard, and performed again with the BSO with Keith Lockhart. In recent



## FESTIVAL ARTISTS

seasons, she has performed as a recitalist and chamber musician at Alice Tully Hall, the Library of Congress, the Phillips Collection, the Kissinger Sommer festival, the Dresden Chamber Music Festival, and the National Concert Hall in Taiwan. She performs frequently with the Chamber Music Society of Lincoln Center and is an alum of CMS's Bowers Program. In 2009, she launched *String Theory*, a chamber music series at the Hunter Museum of American Art in downtown Chattanooga that has become one of Tennessee's premier classical music presenters. The following year she was appointed Director of the Chamber Music Institute at the Music@Menlo festival by Artistic Directors David Finckel and Wu Han. In 2017, she joined her husband, violinist Soovin Kim, as Co-Artistic Director of the Lake Champlain Chamber Music Festival in Burlington, Vermont. The duo has recently been appointed Artistic Directors Designees at Chamber Music Northwest in Portland, OR. Chien received her bachelor's, master's, and doctoral degrees from the New England Conservatory of Music as a student of Russell Sherman and Wha-Kyung Byun. She is an artist-in-residence at Lee University in Cleveland, Tennessee and is a Steinway Artist.



### CHRISTINE GOERKE

**Soprano | Ruth Laredo Endowed Chair**

Soprano Christine Goerke has appeared in the major opera houses of the world, including the Metropolitan Opera, Lyric Opera of Chicago, San Francisco Opera, Santa Fe Opera, Washington National Opera, Houston Grand Opera, Seattle Opera, Opera Company of Philadelphia, Pittsburgh Opera, New York City Opera, Glimmerglass Opera, Royal Opera House Covent Garden, Paris Opera, Théâtre du Châtelet, Théâtre du Capitole in Toulouse, Deutsche Oper Berlin, La Scala, Maggio Musicale Fiorentino, Teatro Real in Madrid, Teatro Municipal de Santiago and the Saito Kinen Festival. She has sung much of the great soprano repertoire, starting with the Mozart and Handel heroines and now earning critical acclaim for the dramatic Strauss and Wagner roles. She has received praise for her portrayals of the title roles in *Elektra*, *Turandot* and *Ariadne auf Naxos*, "Brünnhilde" in the *Ring* cycle, "Kundry" in *Parsifal*, "Ortrud" in *Lohengrin*, "Leonora" in *Fidelio*, "Eboli" in *Don Carlos*, "The Dyer's Wife" in *Die Frau ohne Schatten*, "Cassandra" in *Les Troyens*, "Ellen Orford" in *Peter Grimes*, "Female Chorus" in *The Rape of Lucretia*, "Alice" in *Falstaff* and "Madame Lidoine" in *Dialogues des Carmelites*.

Goerke has also appeared with a number of the leading orchestras including the New York Philharmonic Orchestra, Boston Symphony Orchestra, Chicago Symphony Orchestra, Cleveland Orchestra, Los Angeles Philharmonic, National Symphony Orchestra, Radio Vara (at the Concertgebouw), Sydney Symphony and the BBC Symphony Orchestra at the BBC Proms. She has worked with some of the world's foremost conductors including James Conlon, Sir Andrew Davies, Sir Mark Elder, Christoph Eschenbach, Claus Peter Flor, James Levine, Sir Charles Mackerras, Kurt Masur, Zubin Mehta, Andris Nelsons, and Seiji Ozawa.

Her recording of Vaughan Williams' *A Sea Symphony* with Robert Spano and the Atlanta Symphony Orchestra won the 2003 Grammy Award for Best Classical Recording and Best Choral Performance. Her close association with Robert Shaw yielded several recordings including the Grammy-nominated recording of Dvorak's *Stabat Mater*. Goerke was the recipient of the 2001 Richard Tucker Award, the 2015 MusicalAmerica Vocalist of the Year Award and the 2017 Opera News Award.



### SOOVIN KIM

**Violin | Paul Katz Chair in Memory of Morris D. Baker**

Korean-American violinist Soovin Kim is an exciting player who has built on the early successes of his prize-winning years to emerge as a mature and communicative artist. After winning first prize at the Niccolò Paganini International Competition, Kim was recipient of the prestigious Borletti-Buitoni Trust Award, an Avery Fisher Career Grant, and the Henryk Szeryng Foundation Career Award. Today he enjoys a broad musical career, regularly performing repertoire such as Bach sonatas and Paganini caprices for solo violin, sonatas for violin and piano by Beethoven, Brahms, and Ives, string quartets, Mozart and Haydn concertos and symphonies as a conductor, and new world-premiere works almost every season.

In recent seasons he has been acclaimed for his "superb...impassioned" (*Berkshire Review*) performance of Alban Berg's Chamber Concerto at the Bard Festival with the American Symphony Orchestra and a "sassy, throaty" (*Philadelphia Inquirer*) rendition of Kurt Weill's concerto with the Curtis Chamber Orchestra. Other unusual concerto collaborations included Mendelssohn's Double Concerto with conductor Maestro Myung-Whun Chung and Beethoven's Triple Concerto in Carnegie Hall. He has performed with the Philadelphia Orchestra, San Francisco Symphony, Stuttgart Radio Symphony, Salzburg Mozarteum Orchestra, and the Seoul Philharmonic and Accademia di Santa Cecilia Orchestra with Maestro Chung.

For 20 years, Soovin Kim was the 1st violinist of the Johannes String Quartet. He maintains a close relationship with the famed Marlboro Festival where he regularly spends his summers, and founded the Lake Champlain Chamber Music Festival in Burlington, VT in 2009. In May 2015, he received an honorary doctorate degree from the University of Vermont in recognition of his contributions to the community. Kim has been on the faculties of Stony Brook University and the Peabody Institute, and now teaches exclusively at the New England Conservatory in Boston. In Korea he is well-known as a member of MIK, his ground-breaking piano quartet ensemble. He recently launched the Chien-Kim-Watkins Trio with his wife, pianist Gloria Chien, and cellist Paul Watkins.



### TESSA LARK

**Violin**

*Sponsored by Martha Pleiss*

Violinist Tessa Lark is one of the most captivating artistic voices of our time. A 2020 GRAMMY nominee in the "Best Classical Instrumental Solo" category, recipient of a 2018 Borletti-Buitoni Trust Fellowship and a 2016 Avery Fisher Career Grant, Silver Medalist in the 9th Quadrennial International Violin Competition of Indianapolis, and winner of the 2012 Naumburg International Violin Competition, she has consistently been praised by critics and audiences for her astounding range of sounds, technical agility, and musical elegance. A budding superstar in the classical realm, she is also a highly acclaimed fiddler in the tradition of her native Kentucky, delighting audiences with programming that includes Appalachian and bluegrass music and inspiring composers to write for her. Lark has been a featured soloist at numerous U.S. orchestras since making her concerto debut with the Cincinnati Symphony

## FESTIVAL ARTISTS

Orchestra at age sixteen. She performed at Carnegie Hall's Weill Recital Hall in 2017 on Carnegie's Distinctive Debuts series, and again the following year as part of APAP's Young Performers Career Advancement showcase. Lark has appeared at such venues as Amsterdam's Concertgebouw, the Isabella Stewart Gardner Museum in Boston, the Perlman Music Program, San Francisco Performances, Dame Myra Hess Memorial Concerts, Ravinia's Bennett-Gordon Classics series, Troy Chromatic Concerts, Chamber Music Tulsa, Caramoor's Wednesday Morning Concerts, the Seattle Chamber Music Society, Australia's Musica Viva Festival, and the Marlboro, Yellow Barn, Olympic, Bridgehampton, and Music@Menlo festivals.

In addition to her busy performance schedule, Lark has served on the faculty of the Great Wall International Music Academy in Beijing. She is an alumna of NPR's *From the Top*, the premier radio showcase for the nation's most talented young musicians, and was recently selected as a co-host of that program beginning in the 2020-21 season. Lark plays a ca. 1600 G.P. Maggini violin on loan from an anonymous donor through the Stradivari Society of Chicago.



### MICHAEL THURBER

**Double Bass**

*Sponsored by Jaffe Raitt Heuer & Weiss*

Acclaimed composer Michael Thurber's musical career defies categorization. From composing for The Royal Shakespeare Company and co-founding the smash YouTube channel CDZA, to creating his Thurber Theater variety show at Joe's Pub, teaching at NYU's Clive Davis Institute and performing in the house band on "The Late Show with Stephen Colbert" as well as around the country in duo with violinist Tessa Lark, Thurber's musical journey has been remarkably singular.

As a theater composer & lyricist, Thurber made his international debut with his score of "Antony and Cleopatra", a co-production between The Royal Shakespeare Company (Stratford, UK) and The Public Theater (NY, NY) directed by Oscar winner Tarell McCraney. He has since written numerous scores for The Public Theater, Manhattan Theater Club and has developed original musicals with The Eugene O'Neill Theater Center (CT), Joe's Pub (NYC), The Kimmel Center (PA), Williamstown Theater Festival (MA), SPACE At Ryder Farm (NY) and Theater Latte Da (MN). His one-man musical, "The Booty Call", ran for five weeks Off-Broadway at the TBG Theater in 2016. Thurber's concert music has been performed by orchestras around the country including The Louisville Orchestra, The Williamsburg Symphony, The Evansville Philharmonic and The Interlochen Arts Academy Orchestra. His work has been commissioned by such esteemed institutions as NPR's "From The Top", The International Horn Society and Elisa Monte Dance.



### SAMUEL WEST

**Reader**

*Sponsored by Linda & Maurice Binkow and Corliss & Jerry Rosenberg*

Samuel West is an actor and director. He's played Hamlet and Richard II for the Royal Shakespeare Company, Jeffrey Skilling in Enron in the West End, and the voice of Pongo in Disney's *101*

*Dalmatians II.*

On television he's been seen in *The Crown*, *Cambridge Spies*, *Jonathan Strange and Mr Norrell*, four series of *Mr Selfridge* and *The Chronicles of Narnia*. He plays Siegfried Farnon in the new adaptation of "All Creatures Great and Small", coming in September 2020. His performance in the film *Howards End* was nominated for a BAFTA award. Other films include *Darkest Hour*, *Suffragette*, *On Chesil Beach*, *Van Helsing*, Franco Zeffirelli's *Jane Eyre* and three for director Roger Michell: *Notting Hill*, *Persuasion* and *Hyde Park on Hudson*.

Sam enjoys working with musicians, and as a reciter has appeared with all the major British orchestras. He has toured the West Bank three times with the Choir of London and directed *The Magic Flute* for the Palestine Mozart Festival. In 2002, he performed Walton's *Henry V* at the Last Night of the Proms. He has also narrated many documentaries and more than 100 audiobooks. On the radio, he has been in plays by Pinter, Coward, Frayn, Stoppard, Simon Gray and his partner Laura Wade.

Sam has directed 13 plays and two operas. From 2005 to 2007, he was the artistic director of Sheffield Theatres, where he revived *The Romans in Britain*. His production of Laura Wade's *The Watsons* will transfer to the West End. He is an Associate Artist of the Royal Shakespeare Company and Chair of the National Campaign for the Arts.



### SHAI WOSNER

**Piano**

*Sponsored by Franziska Schoenfeld*

Pianist Shai Wosner has attracted international recognition for his exceptional artistry, musical integrity and creative insight. His performances of a broad range of repertoire—from Beethoven and Schubert to Ligeti and the music of today—reflect a degree of virtuosity and intellectual curiosity that has made him a favorite among audiences and critics, who note his "keen musical mind and deep musical soul" (NPR's All Things Considered). Described as a "Schubertian of unfaltering authority and character" by Gramophone, Wosner continues his career-long, critically acclaimed engagement with the composer's music by devoting his newest album on Onyx Classics to four of Schubert's late sonatas. This double album completes Wosner's recorded series of the composer's last six sonatas. Wosner has also performed cycles of the six final sonatas as part of his recital series Schubert: The Great Sonatas in New York at the 92nd Street Y; in Washington, DC at The Phillips Collection; at Duke University in Durham, NC; and at the Konzerthaus Berlin.

Wosner is a recipient of Lincoln Center's Martin E. Segal Award, an Avery Fisher Career Grant and a Borletti-Buitoni Trust Award—a prize he used to commission Michael Hersch's concerto Along the Ravines, which he performed with the Seattle Symphony and Deutsche Radio Philharmonie in its world and European premieres. He was in residence with the BBC as a New Generation Artist, during which he appeared frequently with the BBC orchestras, including conducting Mozart concertos from the keyboard with the BBC Scottish Symphony Orchestra. As a concerto soloist in North America, Wosner has appeared with the major orchestras of Atlanta, Baltimore, Berkeley, Chicago, Cleveland, Dallas, Indianapolis, Los Angeles, Milwaukee, Philadelphia, Pittsburgh, Ottawa, San Francisco and Toronto, among others. In addition to the BBC orchestras, he has performed abroad with the



## FESTIVAL ARTISTS

Aurora Orchestra, Barcelona Symphony, Bournemouth Symphony, Frankfurt Radio Symphony, Gothenburg Symphony, LSO St. Luke's, Nieuw Sinfonietta Amsterdam, Orchestre National de Belgique, Staatskapelle Berlin and the Vienna Philharmonic, among others. Born in Israel, Wosner enjoyed a broad musical education from a very early age, studying piano with Opher Brayer and Emanuel Krasovsky, as well as composition, theory and improvisation with André Hajdu. He later studied at The Juilliard School with Emanuel Ax.



### TIEN-HSIN CINDY WU

**Violin**

*Sponsored by Beverly Baker & Edward Treisman*

Praised by the *Seattle Times* as "Simply marvelous" and Taiwan's *Liberty Times* for "astonishingly capturing the spirit of the music," violinist Tien-Hsin Cindy Wu enjoys a versatile career as a soloist,

chamber musician and educator throughout North and South America, Europe and Asia. Spotlighted by Marie Claire Taiwan's 2004 September issue "Young Power", Wu has been featured as a soloist with orchestras such as the National Symphony Orchestra of Taiwan, the Odessa Philharmonic Orchestra and the Russian State Symphony Orchestra. Renowned artists with whom she has collaborated in concerts include Yefim Bronfman, Gary Graffman, Lynn Harrell, Leila Josefowicz, Kim Kashkashian, Ani and Ida Kavafian, Cho-Liang Lin, Anthony Marwood, Midori, Thomas Quasthoff, Yuja Wang and members of the Alban Berg, Brentano, Cleveland, Emerson, Guarneri, Miró and Tokyo string quartets. She frequently performs at the world's most prominent venues such as the Kennedy Center, Library of Congress, Carnegie Hall, Lincoln Center, Metropolitan Museum of Art, Deutsches Theater München, the National Concert Hall of Taiwan and festivals such as Bridgehampton Chamber Music Festival, Great Lakes Chamber Music Festival, La Jolla Summerfest, Mainly Mozart, the Marlboro Music Festival and Santa Fe Chamber Music Festival. She has also collaborated as a guest violist with Dover, Formosa, Johannes, Orion and Shanghai quartets. She is a recipient of many awards including the Milka Violin Artist Prize from the Curtis Institute of Music and third prize at the International Violin Competition of David Oistrakh. Wu is currently the Artist-in-Residence and Artistic Partner of the Da Camera Society in Los Angeles, and the Associate Director of New Asia Chamber Music Society. She plays on a 1734 Domenico Montagnana violin, 1918 Stefano Scarpella violin and a 2015 Stanley Kiernoziak viola.



### BRENTANO STRING QUARTET

*Sponsored by David Nathanson*

**Mark Steinberg**, violin | *Sponsored by Aviva & Dean Friedman*  
**Serena Canin**, violin | *Henry Meyer Endowed Violin Chair*  
**Misha Amory**, viola | *Sponsored by Marguerite Munson Lentz & David Lentz*

**Nina Lee**, cello | *Sponsored by Cindy & Harold Daitch*

Since its inception in 1992, the Brentano String Quartet has appeared throughout the world to popular and critical acclaim. "Passionate, uninhibited and spellbinding," raves the *London Independent*; the *New York Times* extols its "luxuriously warm sound (and) yearning lyricism"; the *Philadelphia Inquirer* praises its "seemingly infallible instincts for finding the center of gravity in every phrase and musical gesture"; and

the *Times* (London) opines, "the Brentanos are a magnificent string quartet...This was wonderful, selfless music-making." Within a few years of its formation, the Quartet garnered the first Cleveland Quartet Award and the Naumburg Chamber Music Award. In 1996, the Chamber Music Society of Lincoln Center invited them to be the inaugural members of Chamber Music Society Two, a program which was to become a coveted distinction for chamber groups and individuals. The Quartet had its first European tour in 1997 and was honored in the U.K. with the Royal Philharmonic Award for Most Outstanding Debut.

The Quartet has appeared all over the United States and Canada, in Europe, Japan and Australia. It has performed in the world's most prestigious venues, including Carnegie Hall and Alice Tully Hall in New York; the Library of Congress in Washington; the Concertgebouw in Amsterdam; the Konzerthaus in Vienna; Suntory Hall in Tokyo; and the Sydney Opera House. The Quartet has participated in summer festivals such as Aspen, the Music Academy of the West in Santa Barbara, the Edinburgh Festival, the Kuhmo Festival in Finland, the Taos School of Music and the Caramoor Festival. In the fall of 2014, the Quartet became the Resident String Quartet at the Yale School of Music, succeeding the Tokyo Quartet in that position. The Quartet is named for Antonie Brentano, whom many scholars consider to be Beethoven's "Immortal Beloved", the intended recipient of his famous love confession.



### DETROIT CHAMBER WINDS & STRINGS

**Host Ensemble**

Since its founding in 1982, Detroit Chamber Winds & Strings has set the standard for chamber music in Detroit. By bringing together many of the top musicians from the metro area, most of whom are members of top local orchestras and key university faculty, DCWS immerses audiences in chamber music experiences that are innovative, entertaining and unsurpassed anywhere in the region.

With chamber music as its foundation, DCWS' mission has evolved to address the ever-changing Detroit arts landscape. Over 40 new works have premiered through the organization. Five compact discs have been released. Tours have stretched as far as Switzerland. Music education impacts youth starting in Pre-K through college. Now in its 39th season, DCWS offers three distinct concert series to engage audiences across metro Detroit. The "Signature" series is their most traditional take on chamber concerts and offers performances in lovely venues mainly in the suburbs. The "Nightnotes" series includes six eclectic concerts at Hagopian World of Rugs in Birmingham and expanded more recently into Detroit. The newest series, "Structurally Sound," gives DCWS musicians the opportunity to create programming inspired by historically and/or architecturally significant Detroit spaces.

DCWS has also pioneered a unique model for arts management over the past 20+ years. ArtOps is a wholly-owned LLC of DCWS and currently serves 11 other arts nonprofits and three original programs to share administrative services, staff, and technology.

# SHOUSE ENSEMBLES



## CALLISTO QUARTET

*Sponsored by Jill & Steven Stone*

Praised for their “intensity and bravado” and the “cohesion and intonation one might expect from an ensemble twice their age” (*Third Coast Review*), the Callisto Quartet brings together four dedicated and passionate musicians who share a love for chamber music and a true desire

for excellence. Since their formation in 2016 at the Cleveland Institute of Music, the quartet has quickly garnered top prizes in nearly every major international chamber music competition and has been hailed by audiences across North America and Europe. They were Grand prize winners of the 2018 Fischhoff National Chamber Music Competition and Second Prize Winners of the 2019 Banff International String Quartet Competition. Currently serving as the Graduate String Quartet in Residence at the Shepherd School of Music at Rice University, the Callisto Quartet also studies with Günter Pichler of the Alban Berg Quartet at the prestigious Escuela Superior de Música Reina Sofía in Madrid, Spain.

The quartet has participated and performed in many renowned chamber music festivals, including the La Jolla Music Society Summerfest, the Norfolk Chamber Music Festival, the McGill International String Quartet Academy, the Juilliard String Quartet Seminar, and the Robert Mann String Quartet Seminar. They were also featured in Carnegie’s Weill Recital Hall in July 2019 as Grand Prize winners of the 4th Manhattan International Music Competition Chamber Music Division. The Callisto Quartet has served as faculty and given masterclasses at numerous schools and festivals including the Bravo International Chamber Music Workshop, University of Central Florida, Midwest Young Artists Conservatory, the Greenville Fine Arts Center, and the CIM Preparatory Division.



## IVALAS QUARTET

*Sponsored by Kathleen O’Toole Schein & Randolph Schein*

Founded in Ann Arbor in 2016, the Ivalas Quartet is composed of violinists Reuben Kebede and Anita Dumar, violist Aimée McNulty, and cellist Pedro Sánchez. Currently the quartet serves as the Graduate Quartet in residence

at The University of Colorado - Boulder where they study under the renowned Takács Quartet. Ivalas has performed with artists such as the Calidore String Quartet, Imani Winds, Danielle Belen, David Ying, and Patricia Terry-Ross. In January 2020 they had their Carnegie Hall debut when they participated as a young artist at the 2020 APAP conference in NYC. The quartet has also been heard on WRCJ 90.9 FM’s Classical Brunch series and appeared at the inaugural Detroit Music Weekend. Maintaining their commitment to community engagement, Ivalas has also represented the Sphinx Organization playing for students in Flint and the Metro Detroit area. The quartet has been awarded first prize in the 2019 WDAV Young Artists Chamber Music Competition as well as first prize in the 2018 Briggs Chamber Music Competition and was named a semifinalist group at both the M-Prize competition and Concert Artists Guild competition in New York. Ivalas has been a fellowship quartet at festivals such as the Aspen Music Festival and School, Bowdoin International Music Festival,

Great Lakes Chamber Music Festival, Colorado Music Festival, Crested Butte Music Festival and the Anchorage Chamber Music Festival. Ivalas has been coached by members of the Emerson, Pacifica, American, Escher, Calidore, Brentano, St. Lawrence, Ying, Turtle Island, and Jupiter string quartets, as well as Paul Katz, Jeffrey Zeigler, Mikhail Kopelman, Kirsten Docter, Richard Aaron, Danielle Belen, Stephen Shipp, Meta Weiss, Erika Eckert, Andrew Jennings and Kathryn Votapek.



*Photo by Shayne Gray*

## ROLSTON STRING QUARTET

*Sponsored by Adrienne Ruby-Fink & Herschel Fink*

With their debut recording of “Souvenirs” (a November 2019 release), Canada’s Rolston String Quartet continues to receive acclaim and recognition for their musical excellence. As the 2018 recipient and first international ensemble chosen for the prestigious Cleveland Quartet Award from Chamber Music America, their accolades and awards precede them. In 2016, they won First Prize at the 12th Banff International String Quartet Competition, Grand Prize at the 31st Chamber Music Yellow Springs Competition and Astral’s National Auditions. Recent highlights include debut performances at Carnegie Hall, Wigmore Hall, The Freer Gallery and Chamber Music Houston. They also had two major Canadian tours under the Prairie Debut and Debut Atlantic touring networks, and three European tours with dates in Leipzig, Berlin, Lucerne, Heidelberg, Barcelona and Graz, among others.

Notable collaborations include performances with renowned artists Janina Fialkowska, Gary Hoffman, Nobuko Imai, Miguel da Silva and David Shifrin, as well as the St. Lawrence and Dover Quartets. The Quartet are associated artists at the Queen Elizabeth Music Chapel and completed a two-year term as the Yale School of Music’s fellowship quartet-in-residence in spring 2019. They have taught at the Yale School of Music, University of Toronto and the Bowdoin International Music Festival. Primary mentors include the Brentano Quartet, James Dunham, Norman Fischer and Kenneth Goldsmith.

The Rolston String Quartet was formed in the summer of 2013 at the Banff Centre for Arts and Creativity’s Chamber Music Residency. They take their name from Canadian violinist Thomas Rolston, founder and long-time director of the Music and Sound Programs at the Banff Centre. All of the members are graduates of The Glenn Gould School. Luri Lee plays a Carlo Tononi violin, generously on loan from Shauna Rolston Shaw. The Rolston String Quartet is endorsed by Jargar Strings of Denmark.

# SHOUSE ENSEMBLES



## VIANO STRING QUARTET

*Beverly Franzblau Baker Young Artist Chair*

Praised for their “huge range of dynamics, massive sound and spontaneity” (*American Record Guide*), the Viano String Quartet are First Prize winners of the 2019 Banff International String Quartet Competition. Formed in 2015 at the Colburn Conservatory of Music in Los Angeles (and where they are Ensemble in Residence through the 2020-21 season), the quartet has performed in venues such as Wigmore Hall, Segerstrom Center for the Arts, SOKA Performing Arts Center and the Cerritos Center for Performing Arts. The Viano String Quartet has performed with world-class musicians such as pianists Emanuel Ax and Elisso Virsaladze, violist Paul Coletti, violinist Martin Beaver and vocalist Hila Plitmann. They have performed in Los Angeles for the South Bay Chamber Music Society and the Colburn Chamber Music Society; in Marquette, Michigan for the Siril Concert Series; and with NPR host Rob Kapilow on his “What Makes it Great?” Series.

The quartet received the Grand Prize at the 2019 ENKOR International Music Competition and second prize at the 2019 Yellow Springs Chamber Music Competition. At the 2018 Wigmore Hall International String Quartet Competition they received Third Prize, the Haydn Prize for the best performance of a Haydn quartet and the Sidney Griller Award for the best performance of the compulsory work, Thomas Ades’ “The Four Quarters”. They received the Silver Medal at the 2018 Fischhoff National Chamber Music Competition and Third Prize at the 9th Osaka International Chamber Music Competition in 2017. Committed to engaging with children and communities outside the concert hall, the Viano String Quartet has given presentations for school children and students of all ages through residencies in Bellingham, Washington, Northern Michigan University, the Santa Monica Conservatory and the Colburn School.

The name “Viano” was created to describe the four individual instruments in a string quartet interacting as one. Each of the four instruments begins with the letter “v”, and like a piano, all the strings working together as a string quartet, play both harmony and melody, creating a unified instrument, called the “Viano”.

## ABOUT THE SHOUSE INSTITUTE

The Catherine Filene Shouse Institute began in 1997 and has since become the Festival’s major educational program, helping young chamber ensembles bridge the gap between graduate school and their careers. Four participating ensembles annually benefit from professional development activities like coachings, main stage concert appearances, performances with senior Festival artists and special audience engagement events. Led by Director Philip Setzer, the Shouse Institute’s guiding principle is anchored in offering unique and invaluable learning opportunities for young artists at an important transition in their lives.

The program has welcomed alumni like the Pacifica, Parker, Jasper, Attacca, and Catalyst Quartets, Calidore String Quartet, Delphi Trio, City of Tomorrow and Donald Sinta (Saxophone) Quartet. Many have gone on to international careers, winning prizes like Grammy, Naumberg, Fischhoff, and the \$100,000 M Prize. In 2014, the Festival began a partnership with the Sphinx Organization to host an alumni ensemble as part of Shouse and has since hosted five winds or strings groups and one individual cellist.

The Shouse Institute is supported in part by the National Endowment for the Arts.





## Visions and Revisions Program

### The Love Song of J. Alfred Prufrock

By T.S. Eliot (1888-1965)

(Originally published in the June 1915 issue of *Poetry Magazine*)

S'io credesse che mia risposta fosse  
A persona che mai tornasse al mondo,  
Questa fiamma staria senza piu scosse.  
Ma perciocche giammai di questo fondo  
Non torno vivo alcun, s'i'odo il vero,  
Senza tema d'infamia ti rispondo.

Let us go then, you and I,  
When the evening is spread out against the sky  
Like a patient etherized upon a table;  
Let us go, through certain half-deserted streets,  
The muttering retreats  
Of restless nights in one-night cheap hotels  
And sawdust restaurants with oyster-shells:  
Streets that follow like a tedious argument  
Of insidious intent  
To lead you to an overwhelming question ...  
Oh, do not ask, "What is it?"  
Let us go and make our visit.

In the room the women come and go  
Talking of Michelangelo.

The yellow fog that rubs its back upon the window-panes,  
The yellow smoke that rubs its muzzle on the window-panes,  
Licked its tongue into the corners of the evening,  
Lingered upon the pools that stand in drains,  
Let fall upon its back the soot that falls from chimneys,  
Slipped by the terrace, made a sudden leap,  
And seeing that it was a soft October night,  
Curled once about the house, and fell asleep.

And indeed there will be time  
For the yellow smoke that slides along the street,  
Rubbing its back upon the window-panes;  
There will be time, there will be time  
To prepare a face to meet the faces that you meet;  
There will be time to murder and create,  
And time for all the works and days of hands  
That lift and drop a question on your plate;

Time for you and time for me,  
And time yet for a hundred indecisions,  
And for a hundred visions and revisions,  
Before the taking of a toast and tea.

In the room the women come and go  
Talking of Michelangelo.

And indeed there will be time  
To wonder, "Do I dare?" and, "Do I dare?"  
Time to turn back and descend the stair,  
With a bald spot in the middle of my hair —  
(They will say: "How his hair is growing thin!")  
My morning coat, my collar mounting firmly to the chin,  
My necktie rich and modest, but asserted by a simple pin —  
(They will say: "But how his arms and legs are thin!")  
Do I dare  
Disturb the universe?  
In a minute there is time  
For decisions and revisions which a minute will reverse.

For I have known them all already, known them all:  
Have known the evenings, mornings, afternoons,  
I have measured out my life with coffee spoons;  
I know the voices dying with a dying fall  
Beneath the music from a farther room.  
So how should I presume?

And I have known the eyes already, known them all—  
The eyes that fix you in a formulated phrase,  
And when I am formulated, sprawling on a pin,  
When I am pinned and wriggling on the wall,  
Then how should I begin  
To spit out all the butt-ends of my days and ways?  
And how should I presume?

And I have known the arms already, known them all—  
Arms that are braceleted and white and bare  
(But in the lamplight, downed with light brown hair!)  
Is it perfume from a dress  
That makes me so digress?

Arms that lie along a table, or wrap about a shawl.  
And should I then presume?  
And how should I begin?

## Visions and Revisions Program continued

Shall I say, I have gone at dusk through narrow streets  
And watched the smoke that rises from the pipes  
Of lonely men in shirt-sleeves, leaning out of windows? ...

I should have been a pair of ragged claws  
Scuttling across the floors of silent seas.

And the afternoon, the evening, sleeps so peacefully!  
Smoothed by long fingers,  
Asleep ... tired ... or it malingers,  
Stretched on the floor, here beside you and me.  
Should I, after tea and cakes and ices,  
Have the strength to force the moment to its crisis?  
But though I have wept and fasted, wept and prayed,  
Though I have seen my head (grown slightly bald) brought in upon a platter,  
I am no prophet — and here's no great matter;  
I have seen the moment of my greatness flicker,  
And I have seen the eternal Footman hold my coat, and snicker,  
And in short, I was afraid.

And would it have been worth it, after all,  
After the cups, the marmalade, the tea,  
Among the porcelain, among some talk of you and me,  
Would it have been worth while,  
To have bitten off the matter with a smile,  
To have squeezed the universe into a ball  
To roll it towards some overwhelming question,  
To say: "I am Lazarus, come from the dead,  
Come back to tell you all, I shall tell you all"—  
If one, settling a pillow by her head  
Should say: "That is not what I meant at all;  
That is not it, at all."

And would it have been worth it, after all,  
Would it have been worth while,  
After the sunsets and the dooryards and the sprinkled streets,  
After the novels, after the teacups, after the skirts that trail along the floor—  
And this, and so much more?—  
It is impossible to say just what I mean!  
But as if a magic lantern threw the nerves in patterns on a screen:  
Would it have been worth while  
If one, settling a pillow or throwing off a shawl,  
And turning toward the window, should say:  
"That is not it at all,  
That is not what I meant, at all."

No! I am not Prince Hamlet, nor was meant to be;  
Am an attendant lord, one that will do  
To swell a progress, start a scene or two,  
Advise the prince; no doubt, an easy tool,  
Deferential, glad to be of use,  
Politic, cautious, and meticulous;  
Full of high sentence, but a bit obtuse;  
At times, indeed, almost ridiculous—  
Almost, at times, the Fool.

I grow old ... I grow old ...  
I shall wear the bottoms of my trousers rolled.

Shall I part my hair behind? Do I dare to eat a peach?  
I shall wear white flannel trousers, and walk upon the beach.  
I have heard the mermaids singing, each to each.

I do not think that they will sing to me.

I have seen them riding seaward on the waves  
Combing the white hair of the waves blown back  
When the wind blows the water white and black.  
We have lingered in the chambers of the sea  
By sea-girls wreathed with seaweed red and brown  
Till human voices wake us, and we drown.

**Source:** *Collected Poems 1909-1962* (1963)  
Re-printed here from [poetryfoundation.org](http://poetryfoundation.org)

### “the singing will never be done” Program

#### Everyone Sang

By Siegfried Sassoon (1886-1967)

(Originally published in 1919)

Everyone suddenly burst out singing;  
And I was filled with such delight  
As prisoned birds must find in freedom,  
Winging wildly across the white  
Orchards and dark-green fields; on - on - and out of sight.

Everyone’s voice was suddenly lifted;  
And beauty came like the setting sun:  
My heart was shaken with tears; and horror  
Drifted away ... O, but Everyone  
Was a bird; and the song was wordless; the singing will never be done.

Re-printed here from poetryfoundation.org

As we look towards the future of the Festival, it is our strong base of supporters that allows us to take on bigger and more ambitious projects. Your support of the Great Lakes Chamber Music Festival touches all aspects of the Festival—from quality of our artists and the inventiveness of our programming to the success of our Shouse Institute.

There are many ways that you can support the Great Lakes Chamber Music Festival:

#### **SPONSOR A CONCERT**

Whether you want to sponsor as an individual or as a business, you will receive a host of benefits, including tickets, concert signage, online recognition and private receptions with the artists. You can sponsor on your own or co-sponsor with another individual or entity. This is a wonderful way to invest more fully in our concert programming.

#### **SPONSOR AN ARTIST**

Show your support by sponsoring a Festival artist or Shouse Group. Our Artist Sponsors not only help support our organization’s longevity, but get to know their artist(s) at concerts and afterglows.

#### **BECOME A BENEFACTOR**

Great Lakes Chamber Music Festival Benefactors make a gift of \$1,650 per year in support of the Festival. Benefactors receive 14 tickets to be used on Festival subscription concerts, private receptions with the artists, and tickets to the Festival’s annual dinner on Opening Night.

#### **SUPPORT THE CADENZA CIRCLE**

The Cadenza Circle recognizes the vision and confidence of donors that make a gift to the Festival in their estate plans. These gifts include bequests, charitable gift annuities, life insurance beneficiary designations, charitable remainder trusts, and retirement plan beneficiary designations. If you have left the Festival a gift in your estate plan, please contact BethAnne Kunert, Development Officer, (kunert@art-ops.org) so that you can be listed as a Cadenza Circle member in our program book.

#### **INVEST IN THE TOCCO SOCIETY**

This is a lifetime giving program for the Festival’s most loyal and generous donors. The Tocco Society recognizes our founding Artistic Director, James Tocco, through his vision and leadership. Members of the Tocco Society join our current Artistic Director, Paul Watkins, in discussions about artistic programming in future seasons.

#### **MAKE A DONATION**

Our supporters are members of our larger Festival family, and your investment in us ensures outstanding chamber music as a staple in our community. Every amount counts!

Thank You!



## *Miniature Music Dramas Program*

### **Ottorino Respighi: *Il Tramonto***

(1879-1936)

#### ***Il Tramonto***

Già v'ebbe un uomo, nel cui tenue spirto  
(qual luce e vento in delicata nube  
che ardente ciel di mezzo-giorno stempri)  
la morte e il genio contendeano. Oh! quanta tenera gioia,  
che gli fè il respiro venir meno  
(così dell'aura estiva l'ansia talvolta)  
quando la sua dama, che allor solo conobbe l'abbandono  
pieno e il concorde palpitar di due creature che s'amano,  
egli addusse pei sentieri d'un campo,  
ad oriente da una foresta biancheggiante ombrato  
ed a ponente scoperto al cielo!  
Ora è sommerso il sole; ma linee d'oro  
pendon sovra le cineree nubi,  
sul verde piano sui tremanti fiori  
sui grigi globi dell' antico smirnio,  
e i neri boschi avvolgono,  
del vespro mescolandosi alle ombre.  
Lenta sorge ad oriente  
l'infocata luna tra i folti rami delle piante cupe:  
brillan sul capo languide le stelle.  
E il giovine sussura: "Non è strano?  
Io mai non vidi il sorgere del sole,  
o Isabella. Domani a contemplarlo verremo insieme."

#### ***The Sunset***

There late was One within whose subtle being,  
As light and wind within some delicate cloud  
That fades amid the blue noon's burning sky,  
Genius and death contended. None may know  
The sweetness of the joy which made his breath  
Fail, like the trances of the summer air,  
When, with the lady of his love, who then  
First knew the unreserve of mingled being,  
He walked along the pathway of a field  
Which to the east a hoar wood shadowed o'er,  
But to the west was open to the sky.  
There now the sun had sunk, but lines of gold  
Hung on the ashen clouds, and on the points  
Of the far level grass and nodding flowers  
And the old dandelion's hoary beard,  
And, mingled with the shades of twilight, lay  
On the brown massy woods - and in the east  
The broad and burning moon lingeringly rose  
Between the black trunks of the crowded trees,  
While the faint stars were gathering overhead.  
"Is it not strange, Isabel," said the youth,  
"I never saw the sun? We will walk here  
To-morrow; thou shalt look on it with me."

### *Miniature Music Dramas Program continued*

Il giovin e la dama giacquer tra il sonno e il dolce amor  
congiunti ne la notte: al mattin  
gelido e morto ella trovò l'amante.  
Oh! nessun creda che, vibrando tal colpo,  
fu il Signore misericorde.  
Non morì la dama, né folle diventò:  
anno per anno visse ancora.  
Ma io penso che la queta sua pazienza, e i trepidi sorrisi,  
e il non morir... ma vivere a custodia del vecchio padre  
(se è follia dal mondo dissimigliare)  
fossero follia. Era, null'altro che a vederla,  
come leggere un canto da ingegnoso bardo  
intessuto a piegar gelidi cuori in un dolor pensoso.  
Neri gli occhi ma non fulgidi più;  
consunte quasi le ciglia dalle lagrime;  
le labbra e le gote parevan cose morte tanto eran bianche;  
ed esili le mani e per le erranti vene e le giunture rossa  
del giorno trasparia la luce.  
La nuda tomba, che il tuo fral racchiude,  
cui notte e giorno un'ombra tormentata abita,  
è quanto di te resta, o cara creatura perduta!

"Ho tal retaggio, che la terra non dà:  
calma e silenzio, senza peccato e senza passione.  
Sia che i morti ritrovino (non mai il sonno!) ma il riposo,  
imperturbati quali appaion,  
o vivano, o d'amore nel mar profondo scendano;  
oh! che il mio epitaffio, che il tuo sia: Pace!"  
Questo dalle sue labbra l'unico lamento.

**Authorship:** Roberto Ascoli based on a text in English by Percy Bysshe Shelley, "The Sunset"

That night the youth and lady mingled lay  
In love and sleep - but when the morning came  
The lady found her lover dead and cold.  
Let none believe that God in mercy gave  
That stroke. The lady died not, nor grew wild,  
But year by year lived on - in truth I think  
Her gentleness and patience and sad smiles,  
And that she did not die, but lived to tend  
Her aged father, were a kind of madness,  
If madness 'tis to be unlike the world.  
For but to see her were to read the tale  
Woven by some subtlest bard, to make hard hearts  
Dissolve away in wisdom-working grief;  
Her eyes were black and lustreless and wan:  
Her eyelashes were worn away with tears,  
Her lips and cheeks were like things dead - so pale;  
Her hands were thin, and through their wandering veins  
And weak articulations might be seen  
Day's ruddy light. The tomb of thy dead self  
Which one vexed ghost inhabits, night and day,  
Is all, lost child, that now remains of thee!

"Inheritor of more than earth can give,  
Passionless calm and silence unreproved,  
Where the dead find, oh, not sleep! but rest,  
And are the uncomplaining things they seem,  
Or live, a drop in the deep sea of Love;  
Oh, that like thine, mine epitaph were - Peace!"  
This was the only moan she ever made.

**Authorship:** Percy Bysshe Shelley (1792-1822), "The Sunset" (Originally written in 1816, published in full in the Posthumous Poems, 1824)

## Miniature Music Dramas Program

### Johannes Brahms: Two Songs for voice, viola and piano, Op. 91

(1833-97)

*Gestillte Sehnsucht*

*Geistliches Wiegenlied*

#### **Gestillte Sehnsucht**

In gold'nen Abendschein getaucht,  
Wie feierlich die Wälder stehn!  
In leise Stimmen der Vöglein hauchet  
Des Abendwindes leises Weh'n.  
Was lispeln die Winde, die Vögelein?  
Sie lispeln die Welt in Schlummer ein.

Ihr Wünsche, die ihr stets euch reget  
Im Herzen sonder Rast und Ruh!  
Du Sehnen, das die Brust beweget,  
Wann ruhest du, wann schlummerst du?  
Beim Lispeln der Winde, der Vögelein,  
Ihr sehnenenden Wünsche, wann schlaft ihr ein?

Was kommt gezogen auf Traumesflügeln?  
Was weht mich an so bang, so hold?  
Es kommt gezogen von fernen Hügeln,  
Es kommt auf bebendem Sonnengold.  
Wohl lispeln die Winde, die Vögelein,  
Das Sehnen, das Sehnen, es schläft nicht ein.

Ach, wenn nicht mehr in gold'ne Fernen  
Mein Geist auf Traumgefieder eilt,  
Nicht mehr an ewig fernen Sternen  
Mit sehnenendem Blick mein Auge weilt;  
Dann lispeln die Winde, die Vögelein  
Mit meinem Sehnen mein Leben ein.

**Authorship:** Friedrich Rückert (1788-1866) in a section titled "Jugendlieder", from Werke, vol. 2, first published 1816

#### **Stilled Longing**

Steeped in a golden evening glow,  
how solemnly the forests stand!  
In gentle voices the little birds breathe  
into the soft fluttering of evening breezes.  
What does the wind whisper, and the little birds?  
They whisper the world into slumber.

You, my desires, that stir  
in my heart without rest or peace!  
You longings that move my heart,  
When will you rest, when will you sleep?  
By the whispering of the wind, and of the little birds?  
You yearning desires, when will you fall asleep?

What will come of these dreamy flights?  
What stirs me so anxiously, so sweetly?  
It comes pulling me from far-off hills,  
It comes from the trembling gold of the sun.  
The wind whispers loudly, as do the little birds;  
The longing, the longing - it will not fall asleep.

Alas, when no longer into the golden distance  
does my spirit hurry on dream-wings,  
when no more on the eternally distant stars  
does my longing gaze rest;  
Then the wind and the little birds  
will whisper away my longing, along with my life.

**Authorship:** Translation from German (Deutsch) to English  
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<https://www.lieder.net/>



## *Miniature Music Dramas Program*

### **Geistliches Wiegenlied (Giebel)**

Die ihr schwebet um diese Palmen  
In Nacht und Wind,  
Ihr heil'gen Engel,  
Stillet die Wipfel!  
Es schlummert mein Kind.

Ihr Palmen von Bethlehem  
In Windesbrausen,  
Wie mögt ihr heute so zornig sausen!  
O rauscht nicht also, schweiget,  
Neiget euch leis und lind.  
Stillet die Wipfel!  
Es schlummert mein Kind.

Der Himmelsknabe duldet Beschwerde;  
Ach, wie so müd er ward  
Vom Leid der Erde.  
Ach, nun im Schlaf, ihm,  
leise gesänftigt,  
Die Qual zerrint,  
Stillet die Wipfel!  
Es schlummert mein Kind.

Grimmige Kälte sauset hernieder,  
Womit nur deck ich  
des Kindleins Glieder!  
O all ihr Engel, die ihr geflügelt  
Wandelt im Wind,  
Stillet die Wipfel!  
Es schlummert mein Kind.

**Authorship:** Set by Johannes Brahms (1833-97)  
Re-printed here from <http://davidsbuendler.freehostia.com/geist.htm>

### **Spiritual Lullaby**

Ye that hover about these palms  
In night and wind,  
Ye holy angels,  
Silence the tree-tops!  
My child is asleep.

Ye palms of Bethlehem  
In blustering wind,  
How can ye buzz so angrily today!  
Do not rustle so, be silent,  
Sway softly and mildly.  
Silence the tree-tops!  
My child is asleep.

The child of Heaven endures hardship;  
Ah, how weary he was  
of the sorrows of the earth.  
Ah, now gently soothed in sleep,

The agony melts away,  
Silence the tree-tops!  
My child is asleep.

Bitter cold rushes down,  
With what can I cover  
the little child's limbs!  
O all ye angels, that, bewinged,  
Wander in wind,  
Silence the tree-tops!  
My child is asleep.

### “the singing will never be done” Program

**Jules Massenet: *Élégie***  
(1842-1912)

#### **Élégie**

Ô, doux printemps d'autrefois, vertes saisons,  
Vous avez fui pour toujours!  
Je ne vois plus le ciel bleu;  
Je n'entends plus les chants joyeux des oiseaux!

En emportant mon bonheur, mon bonheur..  
Ô bien-aimé, tu t'en es allé!  
Et c'est en vain que revient le printemps!

Oui, sans retour,  
Avec toi, le gai soleil,  
Les jours riants sont partis!  
Comme en mon coeur tout est sombre et glacé!  
Tout est flétri pour toujours!

**Source:** Translation copyright ©  
from <https://lyricstranslate.com/en/élégie-elegy.html-0>

#### **Elegy**

O sweet spring of old, verdant seasons,  
you flew away forever more!  
I no longer see the blue sky;  
I no longer hear the joyous songs of the birds!

You took my happiness, my happiness,  
O beloved, and went away!  
And now the spring returns in vain!

For they went away  
with you, the merry sun  
and joyful days, never to return!  
Such an icy darkness pervades my heart!  
All is withered forever!

**Source:** Translation copyright ©  
from <https://lyricstranslate.com/en/élégie-elegy.html-0>

### “the singing will never be done” Program

**Frank Bridge: *Where is it that our soul doth go?***  
(1879-1941)

One thing I'd know,  
When we have perished,  
Where is it that our soul doth go?  
Where, where is the fire, that is extinguished?  
Where is the wind?  
Where is the wind but now did blow?  
Where is it? Where is it?  
Where is it that our soul doth go?  
When we have perished.

**Authorship:** Translation copyright® by Kate Freiligrath Kroeker (1845-1904), based on a text in German by Heinrich Heine (1797-1856). Taken from the LiederNet Archive -- <https://www.lieder.net/>

**Robert Schumann: *Widmung, Op. 25, No. 1***  
(1810-56)

Du meine (Seele), du mein Herz,  
Du meine (Wonn', o du)mein Schmerz,  
Du meine Welt, in der ich lebe,  
Mein Himmel du, (darin)ich schwebe,  
O du mein Grab, in das hinab  
Ich ewig meinen Kummer gab!  
Du bist die Ruh, du bist der Frieden,  
Du bist (der)Himmel, mir beschieden.  
Daß du mich liebst, macht mich mir wert,  
Dein Blick hat mich vor mir verklärt,  
Du hebst mich liebend über mich,  
Mein guter Geist, mein beßres Ich!

You my soul, you my heart,  
You my bliss, o you my pain,  
You the world in which I live;  
You my heaven, in which I float,  
You my grave, into which  
I eternally cast my grief.  
You are rest, you are peace,  
You are bestowed upon me from heaven.  
That you love me makes me worthy of you;  
Your gaze transfigures me;  
You raise me lovingly above myself,  
My good spirit, my better self!

**Authorship:** Copyright © Charlotte Hoather. Taken from <https://charlottehoatherblog.com/2015/01/29/widmung-dedication-by-schumann/>



## **DO I HAVE TO PURCHASE TICKETS TO THESE CONCERTS?**

Due to the generosity of our Festival supporters, all eight virtual concerts are available to view at no charge. However, you need to register for these concerts online, which can be done through [www.greatlakeschambermusic.org](http://www.greatlakeschambermusic.org). Tickets to "Sila: The Breath of the World" are \$100 each and can be purchased through the Festival website.

## **ARE ALL OF THE CONCERTS AND EVENTS VIRTUAL?**

All but one of the concerts/events is virtual. "Sila: The Breath of the World" will be live and in-person at Cranbrook. In accordance with Michigan rules for outdoor gatherings, capacity is limited and we recommend purchasing your tickets as soon as possible.

## **HOW WILL THE VIRTUAL CONCERTS BE BROADCASTED?**

The virtual concerts will be streamed through YouTube. A link will be made available to you via email prior to each concert.

## **WHAT SAFETY PRECAUTIONS ARE BEING TAKEN FOR THE "SILA" CONCERT IN LIGHT TO COVID-19?**

The design and implementation of this concert was developed with the safety and well-being of our audience, musicians, and staff in mind. Attendance is limited to approximately 60 patrons to keep capacity under 100 (with 33 musicians and a film crew). All attendees will be required to wear a face mask while on the grounds. Seating will be sectioned off into individual squares holding up to four people. Families or friends quarantining together are encouraged to sit in a square together. These squares are 12 feet in length and width. Additionally, all musicians will be spread 15-20 feet apart, maintaining a safe distance from one another and the audience. We will have designated ingress and egress areas and staggered exit times to maximize social distancing.

## **I AM UNABLE TO ATTEND THE LIVE PERFORMANCE OF "SILA." IS THERE ANOTHER WAY I CAN WATCH IT?**

Yes, the "Sila" performance will be recorded and shared with the public after the Festival. You will be able to view it from the Festival website.

## **CAN I WATCH ANY OF THE CONCERT AND/OR EVENT VIDEOS AGAIN LATER?**

Yes, all videos will be shared on a later date following the Festival and will be accessible for free viewing on our Festival website.

## **WHAT EQUIPMENT OR TECHNOLOGY DO I NEED TO WATCH THE VIRTUAL CONCERTS?**

All you need to watch our virtual performances is a working streaming device able to connect to YouTube, including a computer, laptop or tablet, speakers and internet connection. Prior to the concerts, we will email you complete instructions on how to access each concert and tips on how to receive the best virtual experience.

## **IS THIS PROGRAM BOOK THE BEST RESOURCE TO HELP ME KNOW WHAT I AM WATCHING AND HEARING?**

Yes, this virtual program book is available to download and view for free on our website. You can access program repertoire, artist biographies, lyrics and texts, and information about our sponsors and funders. The program book will also be linked on the YouTube page for each concert/event.

## **WHO CAN I CONTACT IF I HAVE TECHNICAL DIFFICULTIES?**

Please send inquiries or questions to [info@greatlakeschambermusic.org](mailto:info@greatlakeschambermusic.org) and include your phone number. A representative from the Festival will return your message as soon as possible. We recommend leaving ample time to get your computer and internet set up before the start of the concert/event.

## **HOW CAN I MAKE A DONATION?**

Visit [www.greatlakeschambermusic.org](http://www.greatlakeschambermusic.org) and click "Donate Now" in the upper right hand corner. A gift in any amount makes an impact and helps us move forward in presenting great chamber music. Thank you in advance for your participation and your support!

# ENDOWMENT FUNDS

## FESTIVAL ENDOWMENT FUNDS—A HISTORY AND A FUTURE

The Great Lakes Chamber Music Festival is proud to be considered as one of the Top 20 chamber music festivals in the country. By supporting the Festival's endowment fund, you support the future of the Festival and help to ensure that we continue to bring a world-class artistic experience to our patrons for many years to come.

Now in our 27th year, the Great Lakes Chamber Music Festival is embarking on a journey to grow our endowment fund exponentially. This will allow our Artistic Director to bring bigger musical experiences to you, our patrons. For more information about supporting the Festival's endowment, contact **BethAnne Kunert**, Development Officer, at **248-559-2097** or at **kunert@art-ops.org**.

### The James Tocco Endowed Fund for Artistry & Innovation

The fund was established in 2014 to commemorate the retirement of Founding Artistic Director James Tocco. This endowment allows future Festival artistic directors to pursue excellence and innovation as James did for more than two decades. The creative liberty will allow artistic directors to pursue the artists and programming necessary to advance the Festival's prominence for years to come.

### The Great Lakes Chamber Music Festival Fund

This fund was established in honor of James Tocco with a bequest from Carol Harford, a close friend and colleague of Catherine Filene Shouse (for whom the Shouse Institute is named).

### The Stone Composer Endowment

The endowment fund was established in memory of Eunice and Joshua (Jim) Stone by their three daughters, Gwen Weiner, Marcy Klein, and Carol DePaul. Its purpose is to support the Festival's Composer-in-Residence program, and to foster young composers by presenting premieres of their original works.

### Paul Katz Chair in Memory of Morris D. Baker

This fund was established in 2003 by Beverly Franzblau Baker in memory of Morris D. Baker. The 2020 honoree is **Soovin Kim**.

### Eugene Istomin Endowed Piano Chair

A chair established by James Tocco, this fund created an endowed position in the name of Eugene Istomin, one of the greatest pianists of the 20th century. This year, the honor goes to **Gloria Chien**.  
*continued on page 27*

## THANK YOU TO THE MANY SUPPORTERS OF THE GREAT LAKES CHAMBER MUSIC FESTIVAL'S ENDOWMENT FUNDS:

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*Endowment Funds continued*

## **Ruth Laredo Endowed Piano Chair**

The chair was established in 2005 to honor the late pianist and Detroit native, Ruth Laredo. **Christine Goerke** will be supported in 2020.

## **Henry Meyer Endowed Violin Chair**

This chair has been established in memory of Henry Meyer, longtime violinist of the LaSalle Quartet and the beloved founding director of the Festival's Shouse Institute. Once it has reached its goal, this fund will support a violinist at the Festival each year. This fund partially supports **Serena Canin** in 2020.

## **Beverly Franzblau Baker Young Artist Chair**

This chair was established by a gift from Beverly Franzblau Baker in 2007. Each year, the proceeds from this fund are used to sponsor the appearance of a young professional artist at the Festival. The 2020 honoree is the **Viano String Quartet**.

## **Rev. Msgr. Anthony M. Tocco Endowed Composition Chair**

The chair was established in 2005 in honor of Rev. Msgr. Anthony Tocco through the estate of the late Festival supporter, Wilda C. Tiffany. This fund's proceeds will bring new compositions to life.

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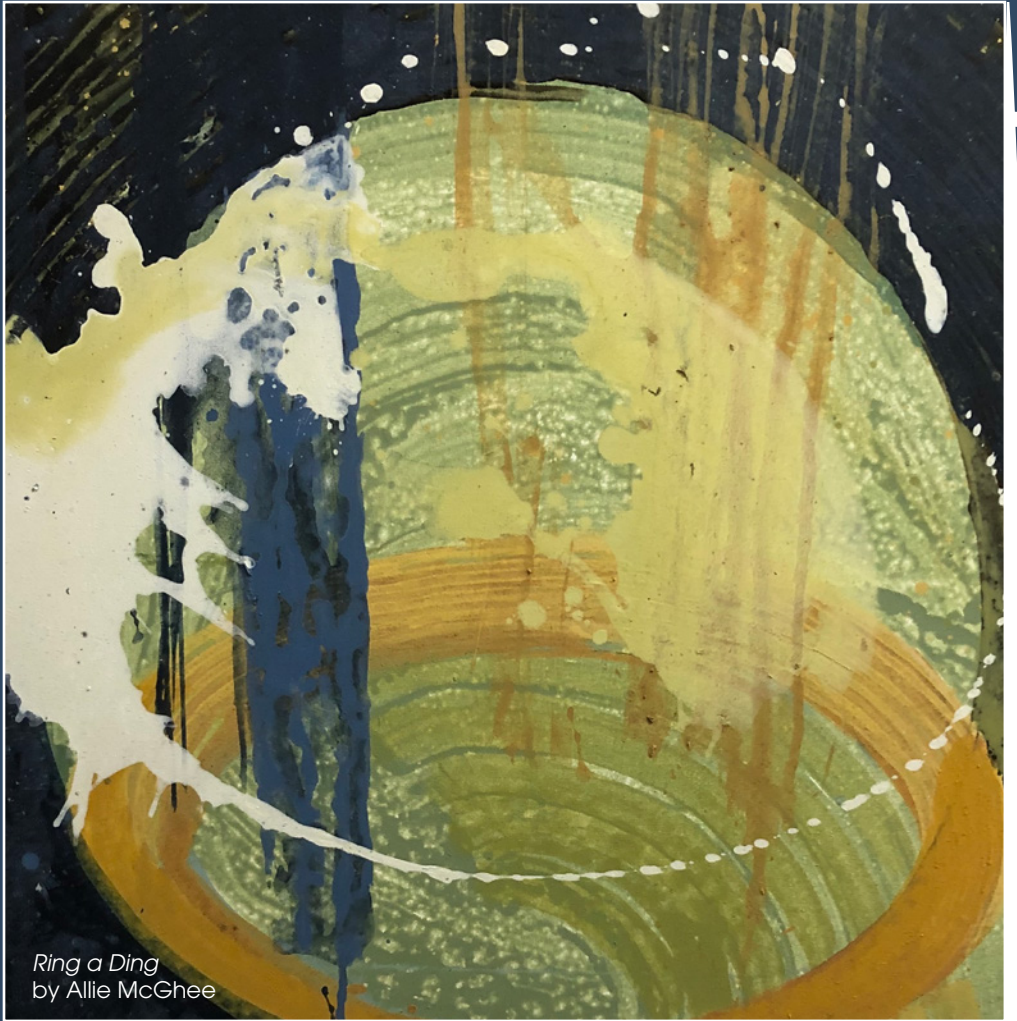
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